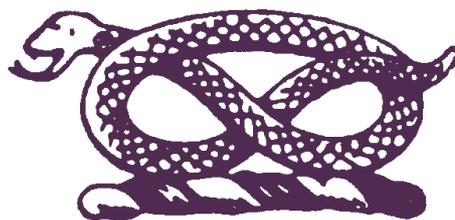




THE ARTS
SOCIETY
CAVENDISH



NEWSLETTER JANUARY 2020



Newsletter No 101
January 2020

NOTES FOR ALL MEMBERS

PLACES STILL AVAILABLE:

There are still places available for **the Auckland Project** visit on 25th and 26th March. If you would like to join us please get in touch with Jennie ASAP. As she is away at the moment an email would be appreciated.

There are also places available for our Study Day on 22nd April, **When Cotton Was King**, and there is an application form at the end of this newsletter. We hope to do a walking tour of Manchester late April early May to follow on from this study day. Date will be confirmed at our Feb meeting.

Details of both events are in 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 the slips 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.

THE ARTS SOCIETY CAVENDISH

Chairman's Notes

A Happy New Year to all our members

We have much to look forward to over the coming months. As well as lectures on Deborah Duchess of Devonshire, on Garden Design and the Impressionists we have an exciting visit to the Auckland project and Bowes museum with an overnight stay in March, what promises to be a fascinating study day with Brian Healey about the architecture of 19th Century Manchester in April. Places for both of these are limited so book early to avoid disappointment. A Study Day on Colonial Architecture in India by Anthony Peers will be held on 14 October 2020. More details about this study day will be published in the next Newsletter and on the website.

At the AGM back in May members encouraged the committee to find ways to use some of our reserves to support the arts locally. We are, of course, continuing to offer funding to local schools to fund trips to arts venues. I am also delighted to report that we have on your behalf arranged to sponsor a talk at next Buxton International festival, we have agreed to establish three scholarships with The University of Derbyshire, and we are in active discussions with the Koestler Arts to support art therapy in prisons.

Your committee is keen to explore ways of developing the social side of the society. With this in mind we held a coffee morning for new members and after the November meeting we organised a lunch at the Old Hall Hotel to give members an opportunity to socialise, meet committee members and also to talk further to Dr Antony Buxton who had given the lecture that day. We will be assessing the response to this event and deciding whether to make this a regular feature of our programme, so if you have views on this please let us know.

We will be holding our AGM before our May meeting as usual. This is where, alongside reporting to members on our activities for the year, we elect new members to the committee. We are always keen to bring in new people and if any members are interested in getting more actively involved please speak to me or any other committee members.

I cannot finish without mentioning the passing of **Gloria Oxley**. Gloria had served on our committee with enthusiasm, commitment and good humour for over thirty years. On a personal note she was invaluable to me as Chair in helping me to understand the history and the character of the society. Our gatherings will not be the same without her.

JOHN SCAMPION

www.artsocavendish.co.uk

LECTURE PROGRAMME 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.)

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. Simon Seligman was lucky enough to work for Debo and with her over more than 20 years and in this lecture he pays tribute to an astonishing life.

Simon Seligman

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

LECTURE PROGRAMME 2020

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

29th September 2020

The Hidden World of Canal Architecture

This lecture examines the unique buildings and structures associated with the UK's canal network, with a vast array of distinctive designs, landmark features and unusual artefacts: only the National Trust and the Church of England have more listed structures than our canals.

Look out for lock flights and lighthouses; cottages and clock towers; warehouses and lots of whimsical architecture - our canals delight the eye and refresh the spirit.

Roger Butler

20th October 2020

'Something of Me': (Self) Presentation in Portraits of Cecil Beaton

In the National Portrait Gallery, London, there are 347 different portraits of (royal) photographer, costume designer and serial socialite Cecil Beaton. By way of comparison, there are 819 of Queen Elizabeth II and just 47 of Princess Diana. Why should this be so? This illustrated lecture examines the many self-portraits of Cecil Beaton (in paint and print) and considers how contemporary friends and artists, not least Beaton himself, regarded and depicted his intriguing character. More generally, it considers the role of portraiture and self-presentation during the interwar period. Figures included in this humorous and humbling story include Henri Cartier-Bresson, Rex Whistler, Lady Diana Cooper, Christian 'Bébé' Berard, Patrick Procktor, David Hockney, Augustus John and Francis Bacon.

Dr Benjamin Wild

After our lecture on 25th November we had a members lunch at the Old Hall Hotel. This followed a wonderful lecture on the Art of the Home. Tony Buxton, our speaker, joined members and the committee and this gave us a further opportunity to ask him questions and discuss the lecture. Those members who attended were very positive about the event and several asked if we could repeat the lunch. in the spring. I think we would like to do this and add a pudding to the buffet! Thank you to those who attended. Your support is greatly appreciated.

STUDY DAY

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.

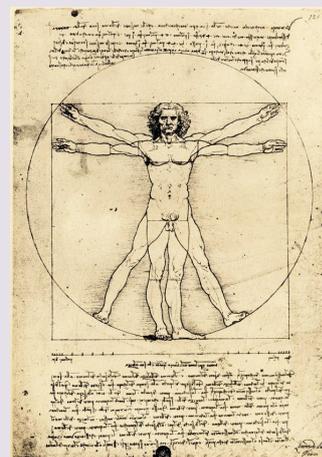
There are still places available for this study day and there is an application form at the end of this newsletter.

STUDY DAY REPORT

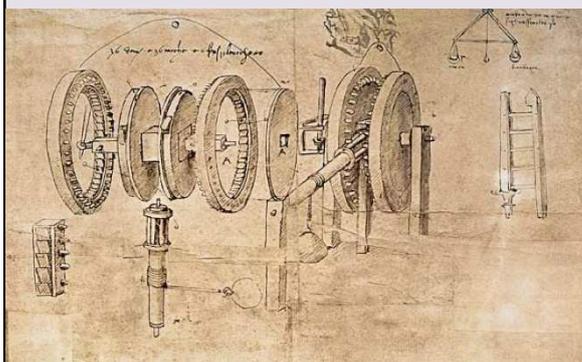
THE GENIUS OF LEONARDO DA VINCI which was held on 16th October

To most of us, Leonardo da Vinci is regarded as a renowned painter and sculptor and yet, in reality, his talents and interests went so much further: anatomy, war machinery, architecture, water engineering, aerodynamics and botany. It was interesting that our Study Day was led by a retired surgeon rather than an art specialist.

Leonardo da Vinci, an illegitimate child, was born in a small village between Pisa and Florence in 1452 and raised by his grandmother. He had no formal schooling and spent a lot of time in the countryside around his home, studying nature and drawing. He was never without a notebook and drew everything he saw with explicit notes alongside all executed in mirror writing. At the age of 17 he was apprenticed to Verrochio in Florence where it was apparent very early on that he had great talent. He came to the notice of the Medici family and received commissions. At the same time he became interested in the structure of the human body and attended dissections where he made copious anatomical drawings. Whilst there are around 15 – 20 oil paintings currently attributed to da Vinci, there are over 7,000 drawings in existence.



In 1480, he moved to Milan to work for the Sforza family promoting himself primarily as a war engineer, designing all manner of war machinery. He did, however, continue painting and it was during this period that he painted 'The Virgin of the Rocks' and 'The Last Supper'. For good measure, he also tried his hand at architectural designs, though none of these were ever constructed.



He returned to Florence in 1506 where he was appointed Water Engineer and was charged with making the river Arno navigable from Florence to the sea. Responding to the need to raise and lower boats, he invented the first lock, the design of which has barely altered in the last 500 years. His interests were inexhaustible: he studied flight by watching birds and designed a basic parachute and helicopter; he explored map making and marine architecture, designed machinery and created the first 'exploding' drawings for engineers. It was here he painted the 'Mona Lisa' and his final painting, 'Leda and the Swan'.

All the time he continued his anatomical drawings and so accurate are they that many of these are used by medical students today. In his later life, he was particularly interested in embryonic development and made many drawings of embryos at different stages of growth. The Church at the time was violently opposed to these drawings and he was reported to the pope where he fell from favour.

By this time, he was an old and frail man, and he was invited by the French king, Francois 1er, to come to Amboise in France where he died in May 1519.

By the end of the Study Day, we had learnt of the full range and talent of this incredible man: artist, sculptor, engineer and designer. Unquestionably, he certainly was a genius.



ELIZABETH WETHERALL

VISITS

OVERNIGHT VISIT TO AUCKLAND PROJECT AND BOWES MUSEUM

WEDNESDAY MARCH 25/THURSDAY MARCH 26 2020



We propose to take 30 people to the Bowes Museum and the Auckland Project, including Auckland Castle and Palace.

We will be staying overnight at the Morrill Arms at Greta Bridge which we have used in the past for overnight tours.

The Andrews coach will leave Baslow Village hall at 9.30am prompt on Wednesday March 25th 2020 and drive straight to the Bowes Museum near Barnard Castle Co Durham where we will have lunch. Then we will have a tour of the Museum and leave late afternoon and drive to our hotel at Greta Bridge. The rooms are all doubles but we have negotiated a singles price in a double room also. The price includes a drinks reception and dinner for our group in a private room and full breakfast.

We shall leave the hotel on Thursday March 26th immediately after breakfast and aim to get to Auckland Castle and Palace before 10.30. A tour of the castle and Palace will follow a private talk - finishing the morning with a soup and sandwich lunch in the Old Library especially for us. We can then tour the Auckland Tower, the mining museum and the rest of Bishop Auckland village in the afternoon.

We will aim to leave at 4pm and should be in Baslow around 6.30pm.

NB the cost quoted includes, dinner bed and breakfast.

For two people, either couples OR friends sharing the same room at the Morrill Arms the cost will be £150 for the room.

THAT IS £75 PER HEAD SHARING.

VISITS

For singles with their own double room it will be £110 each.

On top of this **ADD PER HEAD** an additional £90. This will cover travel with an Andrews coach (£40 each person), coach parking charges, guide introductions, entrance to Bowes, Entrance to Auckland, Drinks party at hotel, and lunch at Auckland Palace. **THIS DOES NOT INCLUDE LUNCH AT BOWES.** I hope this is clear. Your final cheque as a single will be £200. Your final cheque per head as a double sharing will be £165 per head. That is £75 plus £90. Therefore for two: £330.00.

(The cost of the coach is £1195 for 2 days therefore travel is expensive).

Please look up the Auckland Project, Bowes Museum and The Morritt Arms on their own websites.

PLEASE MAKE YOUR CHEQUES OUT TO ARTS SOCIETY CAVENDISH AND SEND THEM TO:

JENNIE BALL

THE OLD CHAPEL, SCHOOL LANE, BASLOW, DERBYSHIRE DE45 1RZ.

- I need your name/names
- Address and phone numbers including mobile.
- Email address.
- If you are couples your cheque will be as above for £330.
- If you are singles sharing a double room each cheque will be for £165,
- If you are single: £200.

PLEASE NOTE YOUR MONEY WILL NOT BE REFUNDABLE UNLESS I CAN GET A REPLACEMENT FOR YOU IF YOU HAVE TO BACK OUT. ARTS SOCIETY CAVENDISH ARE ORGANISING THIS INDEPENDENTLY AND WE HAVE NO INSURANCE COVER AGAINST CANCELLATION.

I AM SURE HOWEVER THERE WILL BE A WAITING LIST.

PLEASE LET ME KNOW ASAP IF YOU ARE INTERESTED.

I will confirm by email. Please don't try and ring me as I am away on an extended holiday BUT do email me however with any queries on visits@artsocavendish.co.uk

COPY FOR MAY NEWSLETTER

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

Please forward items for inclusion before 1st April 2020

Email - newsletter@artsocavendish.co.uk

www.artsocavendish.co.uk

The Arts Society Cavendish

Study Day

When Cotton Was King

The Architectural Legacy of 19th Century Manchester City Centre

By Brian Healey

Wednesday 22 April 2020

At the Whitworth Centre, Darley Dale, DE4 2EQ

10.00 – 15.00

(Parking and Disabled parking and facilities are available)

Coffee and a light lunch will be provided. The first lecture will begin at 10.30. Further information about the study day can be viewed on our website at: www.artsocavendish.co.uk. The number of places is limited; please return the booking slip below to me as soon as possible.

Cut along here

Please reserve places for the study day on When Cotton was King @ £39.00 per person (non-refundable).

Please indicate if a vegetarian lunch or special diet is required:

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I enclose a cheque (payable to Cavendish DFAS) and a stamped addressed envelope for a receipt, or an email receipt can be emailed to you but please check you have clearly written your email address below.

Name

Address

.....

Phone Number

Email

Please send reply slip and cheque to:

Michele Bicket

14 Macclesfield Road

Buxton, SK17 9AH

Email: study@artsocavendish.co.uk