



THE ARTS  
SOCIETY  
CAVENDISH

NEWSLETTER September 2023



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Newsletter No 109  
September 2023

## Chairman's Notes

Dear Members

With another season ahead it's a good time to reflect on the last year. We were saddened to hear of the death of our member David Bourne. David had been a regular attendee at lectures and had enjoyed visits with the society. Our sincere condolences to Carolyn and her family.

We have had a successful series of interesting and varied lectures, arranged by Carol Huff, to whom many thanks. The hybrid lectures, LIVE in the Pavilion Arts Centre (PAC) and on Zoom, have been welcomed by many members unable to attend in person and will continue into the coming season, thanks to the expertise of Charles Huff. Carol has prepared an exciting series of lecture for 23/24 which you will see on the website ([artsocavendish.co.uk](http://artsocavendish.co.uk)) and in the programme card which you can collect if you come to the first lecture. This also includes details of the current committee.

As membership continues to revive following Covid, the finances of AS Cavendish are reasonably healthy. The committee has decided to invest some of our reserves into a charitable bank savings account in order to gain a small additional income for AS Cavendish. We feel this is a sensible way of managing your funds and a responsible contribution to the community. The interest gained might give us the opportunity to support other local arts projects as well as continuing to support the Buxton International Festival. The membership fee has risen this year to £40, which represents only £5 per lecture. Thanks to Charles Huff for keeping our finances in check.

Sadly, we were not able to arrange any Study Days last season due to the retirement of the organiser. Your committee is keen to know what your interest for a Study Day might be and whether this is something you still regard as a value to AS Cavendish. **In any case, we still need a Study Day organiser, so if anyone would like to join your committee and assume this role, I will be very happy to discuss it with you.** We do hope to arrange a couple of Study Days in the coming season: Justine Burgess on Heritage Willow Artistry in December and Michelle Brown on Medieval Manuscripts in the spring.

Guests are always welcome to our lectures. Word of mouth is the surest way to attract new members and guests are encouraged to join the society. As the cost of the PAC increases, we have decided to raise the **guest fee this season to £10 (cash or cheque only)**. Guests may attend twice before being asked to join the society. If you are bringing a guest, please let the membership secretary, Lindsay Crowe, know in advance, for safety reasons (ie, numbers in the PAC): [membership@artsocavendish.co.uk](mailto:membership@artsocavendish.co.uk).

We had a couple a great visits last season and Ann Geroe (and Janet Waters) arranged an early trip to Saltaire, which we visited on 17 August. This was attended by 26 members and friends who were able to explore the World Heritage site and view the permanent David Hockney exhibition. Thank you, Ann, for making this a pleasant day for all. Ann is consulting with 'Tailored Travel', a company who arrange bespoke visits for groups, with a view to going to Glasgow next spring to see the Burrell Collection and the Rennie Macintosh sites. If you would like to see the sort of group tours they arrange please go to their website on Tailored Travel Ltd for more information.

If anyone has anything they would like to discuss with me, please contact me on: [chair@artsocavendish.co.uk](mailto:chair@artsocavendish.co.uk)

Meanwhile, all best wishes **Sylvia McKenzie**

# LECTURE PROGRAMME 2023/24

## 26<sup>th</sup> September 2023

### Painting with a Needle: 18th Century Embroidery for Gentlemen and Botanists

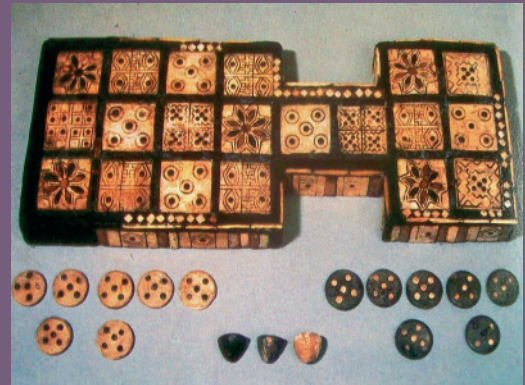
By the 18th century the dyers had learned how to make a much greater range of colours and we see the growth of two particular activities – embroidered clothes and embroidered art. In particular this period saw the birth of the gentleman's three-piece suit adorned with matching embroidery. It was also the period of botanic art, based on the finds of the plant hunters, but as Mrs Delany showed flowers could be depicted in paint or in thread. Through silk shading the concept of painting with a needle was born and this lecture will show some of these amazing pieces where the observer believes they could actually pluck or even smell the flowers, so lifelike do they look.



Susan Kay-Williams

## 24<sup>th</sup> October 2023

### India, and the Beauty of Her Board Games



Many of the world's most important board games, chess, probably backgammon, and pachisi – our ludo – originated in India and have achieved world success. Boards are usually textile, with an abundance of colourful beauty and imagery, and are a little-studied side of Indian daily life. The speaker has undertaken fruitful research on traditional village games in India and has stories, unexpected facts and marvels to show.

Irving Finkel

## 21<sup>st</sup> November 2023

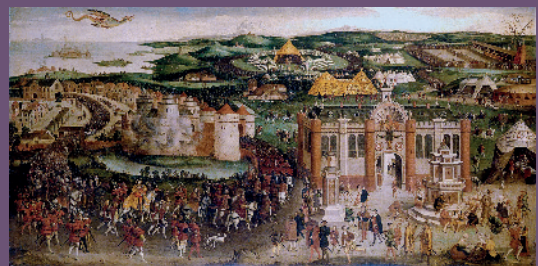
### Elegant Dining – Eating Habits of the Long 18th Century

In the early 18th century eating *à la française* was the norm in polite society; this was then superseded in the latter part of the century by eating *à la russe*. The table settings and the various accoutrements requisite to enjoy a pleasant meal are explored in detail, together with the social graces (or lack of) that were prevalent in this period. Position at table, the placing of food and the taking of wine changed with the political situation as well as the fashionable. Port for instance became known as the Englishman's tippie, due to the more than-slight altercations between England and France during the 18th century; drinking French wine for instance could be construed as unpatriotic. This lecture takes you from intimate suppers with the 'engine' to elegant dinner parties; a treat for the eye if not the palate.

Peter Le Rossignol

## 23<sup>rd</sup> January 2024

### The Music of Robert Fayrfax – Friends and Patrons



Robert Fayrfax died in 1521, and in this talk Patrick will celebrate his spellbinding contribution to early Tudor music. We shall view his work at the Chapel Royal through the prism of his friends and admirers including Nicholas Ludford, John Taverner and William Cornysh. Patrick will also explore the network of patrons who supported him, including Henry VII's wife, Elizabeth of York and Henry VIII's Chancellor, Thomas Wolsey. He led the English musicians at the great political and cultural summit meeting with the French at the Field of the Cloth of Gold in 1520.

Patrick Craig



# LECTURE PROGRAMME 2023/24

**27<sup>th</sup> February 2024**

**René Gruau & the Art of Dior**



Throughout the history of Dior there is one fashion artist who above all others held carte blanche to illustrate, promote and define the essence of Dior through a flowing striking brushstroke that was to become a trademark of Dior's elegant philosophy. In this fascinating talk, discover

the life and art of René Gruau (1909-2004) and why his imaginative and beautifully crafted art for Dior is considered amongst the most iconic fashion images of the 20th century.

**Connie Gray**

**26<sup>th</sup> March 2024**

**She Loves You – (The Music of the Sixties 1960-64)**



By 1960 interest in rock 'n' roll had started to fade, its biggest star was moving on and a new generation of teenagers were seeking something different. It came in the form of the Beatles, who broke all the rules and all the records. This is the story of the first five years of the 1960s, one of the most creative and innovative periods in the history of music, featuring all the major artists, important songs and principle musical genres.

**Steve King**

**30<sup>th</sup> April 2024**

**Gender and the Body – Kept behind Curtains: The Story of the Nude**

The nude is still seen in our modern age, and indeed has been seen for quite some time as the pinnacle of creative artistic perfection, but throughout the course of art history the notion of the perfect body and consequently gender has been constantly reshaped and redefined. This lecture will look at the continuing fascination with representation of the body in sculpture and in painting across the ages, with sculpture from the 4th century BC, painting from the Renaissance, and through to the modern age with paintings from the Impressionists. We will look at the reasons that lay behind the commissioning of such images. What were their purposes, who were the patrons behind these images, and what, if any, hidden riddles; signs and symbols are hidden within these seemingly enigmatic and flawless images of perfection? We will look at the treatment of nudes by collectors and museums in the 19th century, with the very idea of art itself; finally asking ourselves, 'if this is art', how did it become so and why?

**Leslie Primo**

**21<sup>st</sup> May 2024**

**The Explosive World of Cornelia Parker**

Contemporary sculptor and installation artist Cornelia Parker is best known for her large-scale installations such as her (literally!) explosive work Cold Dark Matter:



An Exploded View (1991), in which Parker took the archetypal British garden shed, and its contents, and had it blown up by the British Army! The debris is then installed around a single light bulb, creating the dramatic effect of an explosion frozen in time. Intrigued as she is with the idea of 'cartoon deaths', of things being squashed, stretched, dropped from a height or detonated, she transforms everyday objects in order to investigate their nature and value. However, such destruction very often results in work of extraordinary beauty and maps an intriguing and unique thought process.

**Rosalind Whyte**

**This lecture will be followed by the Arts Society AGM**



# VISIT

## Arts Society Cavendish day out 17 August 2023

Twenty six members and friends of the Arts Society Cavendish went on a jolly to Saltaire, near Bradford, famous for Salt's Mill and the David Hockney connection. The mill itself is an impressively huge and graceful building, remarkable for having included the complete woollen process from raw fleeces to finished cloth, all under one (very large) roof, all powered by boilers in the basement which consumed 50 tons of coke a day. The rooms now containing galleries (and restaurants) are vast, high and light, and it takes an effort of imagination to fill them instead with ranks of clattering machinery, power belts and flying dust – as demonstrated at Styal Mill, where the material was cotton, not wool, but the principles very similar.

The bus journey, starting at Bakewell, with pickups via Buxton, took us across the Pennines on a bright dry day, a pleasure in itself. We were driven by Wendy, whose neat 3-point turn in a narrow road, to escape a traffic jam (where most of us had expected a 10-point turn at least) was applauded by all – a competent pair of hands. The day's itinerary and reservations had been made by Ann George, who was sadly unable to join us on the day.

As well as the building of Salt's Mill itself, some people also reached the village, Saltaire, named for Sir Titus Salt, the founding entrepreneur, and Aire for the river whose water was essential to the whole enterprise. It was built to house the workforce – remarkably forward thinking for the mid-nineteenth century time.

The exhibitions in the Mill included a lot of Hockneys, most notably his 'A Year in Normandie' a 295-ft long sequence painted using an iPad during Covid lockdown. This is displayed in a continuous band, in the manner of the Bayeux Tapestry, far more striking and interesting in full size than any magazine reproduction might suggest. An exhibition of photographs by Ian Beesley of mainly Yorkshire subjects, mostly in black and white, miners, mill workers, engineers, interesting faces and places, was in the huge attic level of the building, whose size and strength were very obvious and striking.

There were also galleries of (commercial) art materials, books and everything from artistic toilet brushes (!) to very beautiful and covetable furniture. Many of our party emerged with bags and bubble-wrapped items to remind them of the pleasures of the day which also included, of course, the company of friends both old and new.

A Grand Day Out.

**Ursula Birkett.**





# STUDY DAY



You will be aware that it has been some time since we had a study day. **Justine Burgess** is a Willow artist, designer, maker and tutor, and grower of over 260 Willow varieties. Justine is preserving the tradition of heritage willow crafts and has offered to present a study day and workshop for AS Cavendish.

The proposed programme is as follows:

**Date and Venue: Tuesday 5 December 2023 at the Methodist Hall in Buxton.**

The day will start at 9.45 with coffee.

**Session 1: 10.15-11.15 a talk on the history of willow work, its uses and development and the current heritage research Justine is doing in Wales.**

**Session 2: 11.30-12.30 a demonstration of some of the techniques Justine uses in creating heritage craft work.**

**Buffet Lunch: 12.30-1.45**

**Session 3: 1.45-4.30 a Workshop practising the craft and creating (a couple of) decorative stars for Christmas decoration.**

The morning sessions and buffet lunch can accommodate up to 40 people. The cost for these sessions will be £25 (including lunch).

The workshop can only accommodate 20 people. The cost for the full day including lunch and the workshop will be £40.

We need to know if you are interested in joining the study day. Please will you express your interest in either the morning sessions and lunch, or the full day, on the form on our website <https://artsocavendish.co.uk/study-days/>

We really do hope many of you will wish to join us for what looks to be a very different kind of Study Day.

