



THE ARTS
SOCIETY
CAVENDISH

Newsletter No 113
September 2025

Chairman's Notes

Dear Members

Here is your committee. We now have several new members whom you can meet at the monthly lectures.

Sylvia McKenzie	Chair
Jill Martin	Secretary
Louise Potter	Programme Secretary
Charles Huff	Treasurer, Webmaster, Zoom master and Newsletter
Jean Dugmore	Study Day Organiser
Ann George	Assistant Visits Organiser
Jan Hardy	Young Arts Officer
Joan Matthews	Without portfolio (but helping with lots of things)
Mary Fairhurst	Without portfolio (but helping with lots of things)



My thanks to them for their response and for the interest they have shown in keeping the Society alive. The lecture programme, bequeathed to us by Carol, our previous Programme Secretary, is listed in this newsletter and on the website: artsocavendish.co.uk

The next couple of lectures are on 30 September 2025: Rachel Church – Jewellery in the Jazz Age and 28 October 2025: John Francis – The GPO Film Unit and the Avante-Garde. “This is the Night Mail Crossing the Border”. Both are presented by experts on their subject and all lecturers are approved by the Arts Society. Charles Huff, our techy expert, will again be presenting the lectures on Zoom for the benefit of members unable to attend on the day. We always welcome guests at our lectures and this is the best way of attracting new members. The **guest fee this season is £10**. Members of other Arts Societies are welcomed, free of charge. Lindsay Crowe is the person to contact if you wish to bring a guest, or to join the Society. [membership@artsocavendish.co.uk](https://artsocavendish.co.uk/membership)

Charles is also our treasurer and he is keen to get us all renewing our membership by a Direct Debit. If you would like to take advantage of this, have a look at <https://artsocavendish.co.uk/membership-renewal/> or you can contact either Charles or Lindsay Crowe (membership secretary) for details. Thanks to Charles keeping our accounts in check, the finances of AS Cavendish are reasonably healthy. treasurer@artsocavendish.co.uk

Visits: In May a group of 30 members visited Northumberland. We went to the Aukland Project and Alnwick Castle. See the following pages for details of this visit. In June Jan Hardy arranged a day trip to Southwell Minster, which was also a great success. You can read more about it in this newsletter and our thanks to Patricia Kavanagh-Brown for the report. A longer version can be found on our website.

We are thinking of a trip to Constable Country next spring, and some day trips to places nearer to home. Keep a lookout on your emails for further details. If anyone has an idea for another trip next year or, better still, would like to join the team in helping to arrange visits, please do contact me to discuss how you might help. chair@artsocavendish.co.uk

As a charity, we continually seek new ways to engage young people in the arts. We will continue to support the local schools and Jan Hardy is planning an arts competition for them. Further details will be sent in due course. In addition, we will continue to support the Buxton International Festival and we will be discussing a suitable recipient with the Festival Director. Other ideas for an Arts Society Cavendish Award to a young person embarking on their study of the art or music is also under consideration.

With thanks to all the team and you, our members, for everything that makes the Arts Society Cavendish what it is. If anyone has anything they would like to discuss with me, please contact me on: chair@artsocavendish.co.uk
Meanwhile, all best wishes Sylvia McKenzie

LECTURE PROGRAMME 2025/6

30th September 2025

Jewellery and the Jazz Age



How did jewellery respond to the fashions and colours of the 1920s and 30s? The years between the wars saw an explosion of creativity and innovation.

This talk looks at the glamour, invention and style of the Art Deco period through the creations of the great jewellery houses of Cartier, Lacloche, Chaumet and the modernist jewellers like Marchak or Raymond

Templier. We will also look at some of the fabulous jewellery made for society heiresses like Daisy Fellowes.

Rachel Church

28th October 2025

The GPO Film Unit and The Avant - Garde 'This is the night mail crossing the Border, bringing the cheque and the postal order...','Nightmail' (1936)

Words by WH Auden and music by Benjamin Britten loudly announced the beginning of 'poetic realism' and the Documentary film movement. The General Post Office Film Unit (1933) established an exciting collaboration of artists, photographers, composers, anthropologists, poets and animators. Together we will explore Nightmail (1936) and Len Lye's hugely inventive camera lens, A Colour Box (1935). The social realism advocacy of Director John Grierson's has left a powerful legacy which can be easily identified in the recent films of Ken Loach and Danny Boyle.



John Francis

18th November 2025

Fashionable Folds: The Fan as the Ultimate Fashion Accessory

Fans have been used for millennia, principally for cooling but also for religious and ceremonial purposes. In Europe, they later developed into a ubiquitous accessory for the fashionable elite. Fans were produced to commemorate births, marriages and deaths, were decorated with scenes of love and pastoral scenes of idyllic aristocratic life. They were also used as a conduit for communication through their handling and the subject matter painted upon their storied folds. But most of all, fans were a tangible marker of taste, status and wealth, and, when worn alongside gowns, jewels and tiaras, were akin to a sceptre with all its majestic connotations. This lecture explores not only the rise of the folding fan in Europe as fashion's most statement-worthy accessory but also the artistry and craftsmanship of fan making in relation to the changing fashionable trends in dress throughout Europe from the 16th to the 20th century.



Scott Schiavone

27th January 2026

Joseph Wright of Derby and the Men and Art of the Lunar Society

In an age of discovery where science and industry went hand-in-hand, 18th century England saw not only the flowering of the Industrial Revolution, but also that of the self-made man; who came not from money but from industry. It was a time of gentlemen's clubs, in their true original meaning rather than the corruption of this term we unfortunately experience today, and one of these clubs would become synonymous with investigation and discovery characterised by the individuals that were associated with it. The industrialists amongst these men would be, in their time, referred to as philosophers practising what we would now call joined-up thinking, eventually we would invent a new name for them - scientists however, they would call themselves the Lunar Society.

Leslie Primo

LECTURE PROGRAMME 2026

24th February 2026

The Brilliance of Bernini's Sculpture



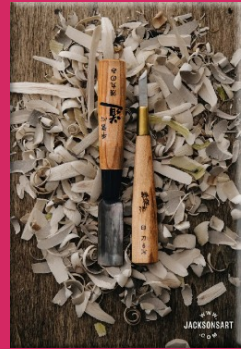
Dramatic struggles, speaking portraits, ecstatic nuns and dynamic fountains are among the works discussed in this lecture. We will survey Bernini's career as a sculptor from his beginnings as a child prodigy to his final years managing a prolific workshop. We look at the important role played by his patrons and champions, his techniques and his subject matter.

Antonia Gatward Cevizli

24th March 2026

The influence of Japanese Woodcut on Western Art

When Japan's borders were opened to the West in 1868 there was a huge surge of interest in all things Japanese in the West, particularly in Paris. Ukiyo-e prints were collected avidly by the leading Impressionist painters of the day who 'borrowed' wholesale from their asymmetric compositions, flowing lines, bright colours and subject matter. In this lecture I explore how the Japanese aesthetic revolutionised western art in the late 19th century, and how a new wave of artists today have brought a deeper understanding of the mokuhanga technique into Contemporary Art.



Carol Wilhide Justin

28th April 2026

Impressions of Gardens: Gardens of the Impressionists



Planting and painting, cultivating and creating: inspired and influenced by their dedication to painting 'en plein air' artists of the Impressionist movement had an especial relationship with gardens and landscape, most famously expressed by Claude Monet (1840-1926) at Giverny. This talk explores that relationship drawing on the wide range of gardens created and depicted by artists including Gustav Caillebotte, Camille Pissarro, Pierre-Auguste Renoir, Frederick Carl Frieseke, and Pierre Bonnard, placing Giverny and Monet in a wider perspective.

NOTE: 2026 is the centenary of the death of Claude Monet

Twigs Way

19th May 2026

"Imagine If You Will...": creativity and originality in the age of Artificial Intelligence

Synthesising recent research into the nature of human creativity and current concerns about the impact of machine learning on



originality, this very topical

lecture focuses on how original thought and innovation are affected by the growing application of Artificial Intelligence across all academic disciplines. Justin considers how AI offers great advantages as a tool in scientific and medical research, for social scientists, and also perhaps for many working in the humanities, with exciting applications in painting, sculpture, architecture, video gaming and film. It concludes with a consideration as to whether AI and machine learning are making humans redundant in the creative process.

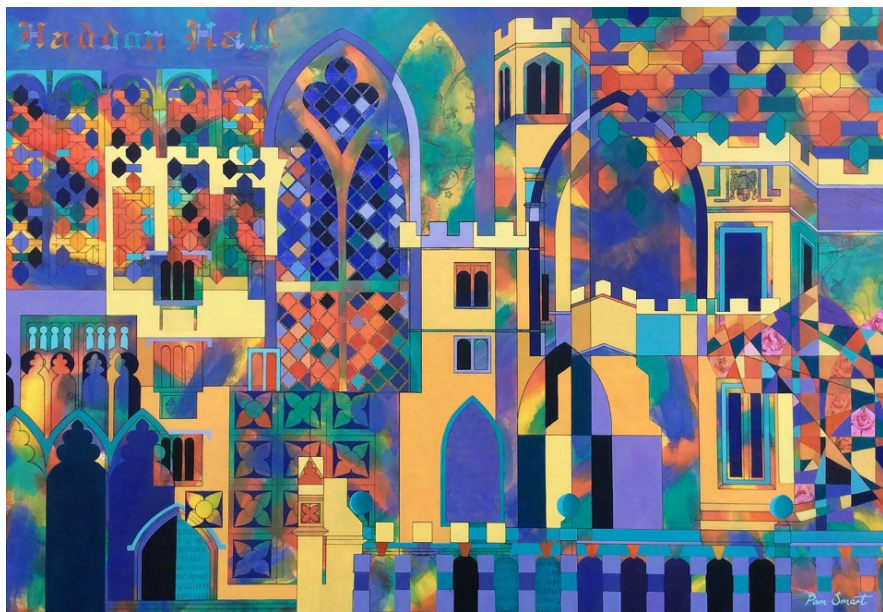
Justin Reay

Study Day

ART WORKSHOP – LOCAL ARCHITECTURE

Monday 27th October 2025

Enjoy a wonderfully creative art day on Monday 27 October 2025 from 10am to 4pm at St Anne's Community Centre, Hardwick Square W, Buxton SK17 6PX. The centre is a spacious well-equipped venue with a car park at the front of the building.



Our tutor will be PAM SMART, a full time Buxton Artist, winner of many awards and exhibitor of paintings in the Mall Galleries, London. The theme will be expressions of local architecture based on your own ideas.

Pam is a very experienced tutor of painting in many media and the group size will be small (20) to ensure that you will receive plenty of one-to-one tuition in a relaxed, happy atmosphere. All materials and lunch are included in the price. The workshop is suitable for all levels, from complete beginners to those with more experience.

Cost for this delightful art day is £39.

Please book early by Bank Transfer to:

The Arts Society Cavendish
Sort Code: 60-01-33
Account No: 51060337
Reference: Study Day

Or send your cheque to The Treasurer, 19 Green Lane, Buxton, SK17 9DP. Please indicate 'Art Study Day'.

We look forward to seeing you.

OUR VISIT TO NORTHUMBRIA

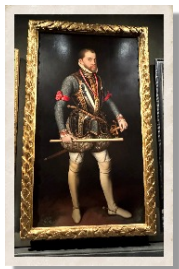


Day one: In May 2025, 30 members of the Arts Society Cavendish had a four-day trip to County Durham and Northumberland. The trip was arranged through Tailored Travel and our excellent coach driver, Danny, made sure we were all comfortable.

Our outward journey took in **Nostell Priory**, a Palladian house in landscaped gardens, on the site of a medieval priory. It was designed by Robert Adam and it contains a large collection of Chippendale furniture, all made for the house and commissioned by its owner, Sir Rowland Winn. The house also contains a rare original John Harrison long case clock with a wooden mechanism. The art collection includes work by Brueghel the Younger, William Hogarth and Angelica Kauffman.

We then went to our hotel in Wickham, just south of Newcastle for our three-night stay.

Day two: The following day we visited the **Auckland Project**, established by Jonathan Ruffer in 2012, who has donated up to £160 million to revitalise the town of Bishop Auckland.



The **Spanish Gallery** houses old masters including works by El Greco, Murillo, Juan Bautista Maino and Diego Valasquez. It is a tribute to a philanthropist, whose interest in Spanish art is beautifully exhibited in the gallery. Our knowledgeable guide took us through two floors of these magnificent art works and a third floor of ingenious 3D printed replicas of famous Spanish artefacts.

Although 16th and 17th Spanish art is not to every taste, the gallery is a magnificent collection and well worth a visit. (*Sylvia McKenzie*)

The **Bishops Palace:** As well as the collection of Spanish Art, the Auckland Project also cares for Auckland Palace, home to the Prince Bishops of Durham for almost a thousand years. The Prince Bishops of Durham were given their unique secular powers by William the Conqueror and his son, William Rufus in an effort to keep the unruly north subdued.

Our guide told us about several prominent Bishops of Durham, including Cuthbert Tunstall, who shrewdly survived the Tudor period; Richard Trevor who acquired the Zurbaran paintings of Jacob and his sons; and my personal favourite Van Mildert who was instrumental in the foundation of Durham University where I studied. Van Mildert was the last of the Prince Bishops.



The Palace has a glorious chapel, still in use, impressive state rooms and a dining room set as it would be at the end of a meal, with snippets of debates and discussions written on the wine-stained napkins. Several of the private rooms are dedicated to the lives and times of former bishops, reflecting their interests beyond ecclesiastical matters.

The treasures of the Aukland Project continue with the thought-provoking Faith Gallery, where we could have spent at least several hours, and a walled garden originally laid out for Bishop Cosin around in the 1660s. After a stroll round the walled garden, we made our way to the Mining Art Gallery. (*Lindsay Crowe*)

OUR VISIT TO NORTHUMBRIA

The Mining Art Gallery: This small art gallery houses a large collection of some 400 artworks all created by miners active in the area of Northeast England known as the Great Northern Coalfield.

In the 1920s, after the First World War, miners both past and present were encouraged to paint by organizations such as the Workers Educational Association and the Settlement movement, who set up local community groups for art appreciation and creation. In County Durham, as much as a third of the workforce were miners and they turned to art to depict the danger, dirt and claustrophobic working conditions as well as the rich community life which they shared. Artists such as Tom

McGinness whose work “Durham Big Meeting ,1968”, depicts the annual celebration of community and solidarity, or Norman Cornish’s ‘The Darts Player’ which captures a miner totally concentrated on the aim of the dart, are among my favourite art works The mining art gallery may be a eulogy to the recent past but is not only that. These vibrant figures reach out of the frames to share their humanity with us. *(Alisoun Cunningham)*



At the end of day two we retired to our hotel for a well-earned meal and good company.

Day three: Today we visited Alnwick, a beautiful historic town in Northumberland



Alnwick Castle: The highlight of the trip for me, personally, was the visit to Alnwick Castle. Long on my ‘To Do List’, the Castle certainly didn’t disappoint. Its mighty walls, impressive and somewhat intimidating, were built as a statement to the power of the Percy family while the interior was designed as a statement of their wealth.

Given a decorative makeover by the 4th Duke in the mid 1800s it is evident that no expense was spared. The walls of the State Rooms are lined in silk and hung with a glorious collection of art, masterpieces by Reubens and Gainsborough

rubbing shoulders with those by Canaletto and Vandyke. Alongside them are cabinets originally crafted for Versailles and tables with intricate marquetry inlaid on their surfaces. For me though the crowning glory was the carved wood. Worked by a dedicated team of craftsmen brought together for the Duke’s project their skill and mastery is evident in the magnificent ceilings, window surrounds and doorways. A veritable feast for the eyes.

Evidence that the castle is a home is seen in the family portraits and photographs - as well as the well-stocked drinks cabinet! – but, I think it must be somewhat intimidating to sit of an evening in these sumptuous rooms knowing that it is your responsibility to maintain them for this and future generations. I certainly wouldn’t want the task but I was extremely grateful for the opportunity to enjoy those fabulous ceilings for a couple of hours. So thank you Your Grace and keep up the good work. *(Diane Ives)*

OUR VISIT TO NORTHUMBRIA

The **Alnwick Garden** was created by The Duchess of Northumberland in 2001. It is a unique contemporary garden in great contrast to the magnificence of Alnwick Castle which we explored in the morning. I visited the garden in 2013 and what a difference now that the wonderful Hornbeam hedging has established a unique tunnel to take you up the path to the top of the cascade dodging the exquisite water features as you go.

The climb is well worth the effort to visit to the Ornamental Garden, full of herbaceous delights. I explored the mesmerising Rose Garden the roses were just on the point of blooming but still a superb experience. It was wonderful to see so many families and children enjoying the garden and café. There is so much to see in this garden a delight at every turn I would like to have visited The Poison Garden and The Cherry Orchard, treats to look forward to next time I go. Sylvia said: 'The Poison Garden was fascinating. It took us through many familiar plants, in our own gardens and around the world, all of which have poisonous properties. My garden is a death trap!' (*Louise Potter*)

Day four: Our return trip started with a visit to the **Angel of the North** at Gateshead.



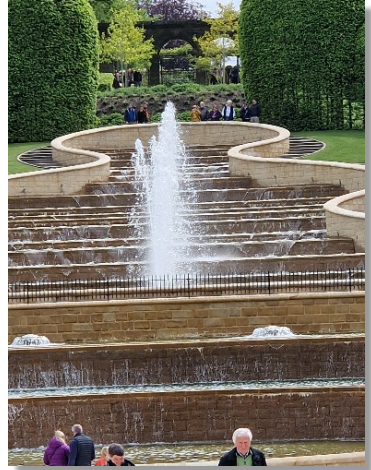
This fabulous sculpture, by Anthony Gormley was installed in 1998 and over the last 20 years it has become one of the most recognisable pieces of public art ever produced. Situated on the site of the pit-head baths of a disused coal mine, the Angel is constructed of weather resistant Cor-ten steel and is weathering to a fine dark red. Its construction on a mound has foundations of over 20 metres deep and will withstand winds of up to 100 miles an hour. It is a tribute to the artist and to the millions of miners who worked in the coalfields of northern England over three centuries. (*Sylvia McKenzie*)

stands out looking more like a French museum, but is found in the unlikely setting of Northern England.

The two people who dreamed of creating this extraordinary Museum sadly didn't see its completion. John Bowes was a local wealthy businessman and entrepreneur who married a French actress called Josephine and together they collected many various objects until they died. The collections ranges from ceramics to furniture, textiles, paintings, clocks etc. many were stunning but on the other hand some were confusing as they were not labelled. The big draw for visitors is a remarkable mechanical 200-year-old silver swan which only 'performs' once a day, when its graceful neck bends to pick up a silver fish. (Someone observed that swans don't eat fish! But it is still a truly remarkable ingenious piece of engineering.)

Having eaten in other museum cafes we felt that the excellent quality of the food should be mentioned, and also the superior in-house shop, with not a single piece of Harry Potter memorabilia in sight! Although it became obvious that this Museum was in need of serious donations, it is still well worth a visit. (*Jenny Dunlop*)

Arriving home late on Monday afternoon, I think we can say this trip was a tribute to many people, including Jennie Ball who first inspired us with a proposed visit to the Auckland Project in 2020, which was cancelled due to Covid Lockdown.



OUR VISIT TO SOUTHWELL MINSTER

One enters the Minster through the large 14th century oak doors, which still boast their original iron work. The 9th to 11th century tympanum over the doorway at the western corner is the most famous carved stone in the Minster. Archangel Michael on the top represents goodness overcoming evil while, on the side, King David declares power and majesty. At the west end of the Nave is the huge 15th century perpendicular window. In 1996, stained glass designed and painted by Patrick Reyntiens (1925-2021) was installed. Reyntiens described the work as "a great gathering of angels enjoying being with God; just all joy and worship"; the windows truly infuse the Minster with white, yellow and gold. Opposite, over the pulpitum Peter Eugene Ball's *Christus Rex*, 1987 in gilded driftwood, soars over the nave and the visitor. The magnificent pulpitum, the massive stone screen, separating the choir from the aisle built about 1320-1340, boasts the same exquisite albeit later stone carving as in the Chapter House. In the choir, the aquiline lectern was made in Courtrai circa 1503. During the dissolution of the monasteries, the monks of Newstead Abbey hid it in a lake. It was rediscovered 250 years later and auctioned by the 5th Lord Byron, great uncle of the poet. The late 19th century pulpit was designed by architect G F Bodley, a pupil of Gilbert Scott and friend of William Morris.



The four lower windows behind the altar were made in 1528 by Jean Chastellain for the Temple church in Paris. After the French Revolution, the windows were found in a Paris pawn shop. In 1818, Henry Gally Knight, a Nottinghamshire squire, poet and antiquarian presented them to the Minster. The furniture by the altar was made by Richard Thompson of Kilburn (1876-1955), each piece bears his signatory carved mouse. In the 15th century, the poor of the parish were relegated to sit and receive distributions of bread and money in the Bread Pews, out of the sight (and smells) of the worshippers.

Along a corridor with more angelic windows by Reyntiens is the late 13th century Chapter House, described by Nicholas Pevsner as "unforgettable," one of the most beautiful buildings in the country. In *The Leaves of Southwell*, written circa 1942, he describes it as a unique structure: polygonal chapter houses were an English specialty, but only those at York and Southwell are decagonal, the others are octagonal. Only Southwell has a stone vault with no supporting central shaft. He writes of how unknown, journeying craftsmen possibly from Mainz or elsewhere in Germany carved in stone astoundingly filigree carvings: "a beauty of foliage unparalleled in 13th century," deemed the finest example of naturalistic carving in the country. They brought to their work a deep understanding of the Gothic cathedrals of Rheims, York, and perhaps even distant Naumburg Cathedral. He believes that they had also studied the flora and fauna of Sherwood Forest, the English countryside, and contemporary writings in botany. Perhaps one of the carvings is of the master craftsman, smiling contentedly at a job well done. He was left undamaged, while, sadly, Cromwell's soldiers cut off the noses of many of the carved faces possibly in an act of religious zealotry, probably just out of sheer vandalism.

Two great naturalists are commemorated on plaques. Francis Willoughby of Middleton (1635-1672).

The art of the 20th and 21st centuries is well represented and is in keeping with the ancient building. Peter Eugene Ball's *Ecce Homo*, made from a railway sleeper lightly covered with bronze, seems to reach out to touch the visitor. Jonathan Clarke's 1999 sculptural Stations of the Cross, cast from aluminium are tactile. The Minster recorded the 2009 bicentenary of the Bramley apple with a new stained-glass window designed by Helen Whittaker. The apple was derived in Southwell in 1809 from pips planted by Mary Ann Brailsford.

The traumas of the two world wars are commemorated. The altar in the Airmen's Chapel is made out of timber from broken propeller blades found on French battlefields. Nicholas Mynheer's stained glass window, dedicated in 2016, commemorates also the sacrifices of the people of Nottinghamshire and Derbyshire: the sacrifice was not only by the soldiers fighting in the trenches, but also by those back at home.

The 14th century Old Bishop's Palace The portraits include a copy of one of Cardinal Wolsey painted from life by Holbein the Younger (c1497-1543). That of James VI of Scotland and 1 of England is a Victorian copy of the state portrait by the Flemish artist Paul van Somer (c 1577-1621.) That of Charles I is also a Victorian copy of an early work by Anthony Van Dyck (1599-1641.) The stained-glass windows date back to earlier times and include images of Edward the Confessor, the Black Prince and John of Gaunt as well as local nobles and archbishops.