

For your diary

Thursday, 7 June – Royal Pavilion, Brighton



Built for the Prince Regent, later King George IV, in stages between 1787 and 1823, the Royal Pavilion is remarkable for its exotic oriental appearance both inside and out. This magnificent royal palace was revered by fashionable Regency society and is still a distinctive landmark for Brighton & Hove today. The Royal Pavilion is also home to some of the finest collections and examples of the chinoiserie style in Britain.

For bookings please contact Lissa Wilson (01420 543892) from April.

Wednesday, 19 September - South London (please note incorrect day in Programme Card)

There is a double-bill with a difference for this visit. We are aiming to immerse ourselves in 1930s Art Deco decadence at Eltham Palace; built by the wealthy Courtauld family next to the remains of Eltham Palace, it is among the finest examples of Art Deco architecture in England. With its beautiful gardens there should be something for everyone. Our second venue is the Palladian villa designed by leading architect Sir Robert Taylor and constructed c.1764-67 for sugar merchant and Vice-Chairman of the British East India Company, Sir John Boyd. It stood in over 600 acres of pleasure grounds and agricultural estate - over 200 acres of which today form Danson Park.

For bookings please contact Lissa Wilson (01420 543892) from June.

European Porcelain Thursday, 15 November 2012 at Beech Village Hall



Anton Gabszewicz makes a welcome return to Alton DFAS to spend a day tutoring us on the ever-popular topic of European Porcelain. Well known from the BBC TV Antiques Roadshow, our speaker was formerly Head of European Ceramics at Christie's and has published extensively on British Porcelain and lectured on the subject all over the world.

Bookings via Kit Butterfield 01420 88356.

A reminder - Bookings for ADFAS events can only be accepted upon full payment. If a booking is cancelled, a refund will only be made if the event is full and there is a replacement from a waiting list.

Church Recording



We are progressing steadily with the record of St Nicolas at West Worldham and drafts of some sections have been sent to John Landeryou, the Church Recorders area representative, for expert checking. Church recording is incredibly interesting – just when a draft is nearing completion another item pops up; for example an oblong-shaped piece of 'rough concrete flooring' under the altar turns out to be Sussex Marble and is possibly an ancient tomb! Should it be included with memorials, stonework or miscellaneous?

Our light lunch get together at Manor Farm in February, kindly hosted by Elizabeth and Tom Brock, enabled us to catch up, share views and ask myriad questions. My grateful thanks to the Brocks and to the recorders for their many hours researching and for their continued interest.

Rosie Sirl

WANTED

Society Treasurer; needs ten fingers and toes + GSH.

After serving his three years in office, Martin Woods stands down at the AGM in September and we invite members with an interest in maintaining our finances in good order to play a part in the continued success of ADFAS. Please talk to Peter Wilson or Martin at one of our lectures.

Alton College - Scholars Update

Caroline Young (left)

I am currently studying on the Art Foundation course and in the New Year will be specialising in illustration. Receiving the Scholarship has really increased my confidence in my own work and I have already used part of the money to subscribe to the illustration magazine 'Varoom!' so that I can keep up to date with illustration today. I am currently contacting illustration agencies to see if I can get a work experience placement during the summer. The Scholarship will also be extremely useful for travel. I have applied to study Illustration at university next year and my ultimate dream is to become a children's book illustrator.

Rosie Harvey-Otway (centre)

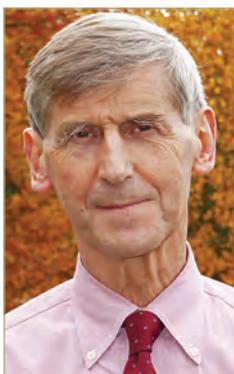
During my time on the Foundation course, I have had the opportunity to work in many new mediums, experiment with new materials and learn valuable new skills. The course has allowed me to develop my ideas, and branch out into new areas such as textiles and building installations. I plan to use the Scholarship money to buy a digital SLR camera, which will allow me to produce better quality images to work with in my painting. It is also something I will be able to make use of throughout my life, and will be especially beneficial at university. I plan to study Fine Art Painting at art school and would most like to attend Glasgow, Edinburgh or Wimbledon College of Art.



Charlotte Bradley (right)

Since September I have been channelling all my energy into the subject I love; making light features out of tree branches and fashioning dresses out of steel wool, growing in confidence with the support and encouragement around me. I anticipate pursuing this creativity as I apply for a painting degree at either Brighton or the University of the Arts London this forthcoming academic year. Before starting university, I hope to use the Scholarship for a life drawing course over the summer to help me improve my observational skills, as I have recently taken this up as an enrichment course at College and I am thoroughly enjoying it. I would like to thank ADFAS for their generous support and for allowing me to consider this opportunity, as it will be invaluable in my progression as an aspiring artist.

George III in Beech



Back in November we were treated to an interesting day by Oliver Everett, Librarian Emeritus of the Royal Library, on King George III, Patron of the Arts, Friend of America, family man, and all round good egg. Mr Everett was a most entertaining and amusing speaker, and there was much interaction between him and an impressively knowledgeable audience.

George III was born in 1738, the eldest son of Frederick, Prince of Wales and his wife Augusta of Saxe-Gotha. Early in his life the Earl of Bute was appointed as his tutor, and such was his influence that he became George's friend and advisor throughout his life, much to the annoyance of many. Through Lord Bute, George came to patronise eminent artists such as the painters Sir Allan Ramsay, John Zoffany, and Benjamin West, the sculptor Antonio Canova and the architects Sir William Chambers and Robert Adam.

Lord Bute even had a hand in choosing George's wife. Having toured Europe applying a six-point list to potential ladies, they settled on Charlotte, daughter of the Duke of Mecklenburg-

Strelitz. Charlotte duly arrived in this country in 1761, met George for the first time and they were married the next day! A few days later came the Coronation. Their marriage was a happy one and produced eventually 15 children!

We discovered that George was passionate about libraries - he had seven library rooms in Buckingham House, his London home - and by his death had amassed some 65,000 books. George IV later gave the collection to the British Museum.

In 1760, George and Lord Bute decided that the income from the Crown Properties should be used to pay for the Government, and in return the Civil List would be introduced to pay for the Royal Family.

George has an undeserved reputation as the monarch who lost the American colonies, but he never formulated Government policy for that was the responsibility of the Prime Minister. It seems that George was a good friend of America, and among the first to realise that America would be more use to Britain as an independent state rather than as a colony, particularly through trade and manufacturing. He patronised American artists such as Benjamin West, and J. Singleton Copley. West in fact became

Leonardo da Vinci

Before Christmas members had an opportunity to visit the National Gallery to see the highly reviewed 'exhibition of a lifetime' Leonardo da Vinci – Painter at the Court of Milan. Preceded by an introductory lecture by Richard Stemp, a lively and extremely knowledgeable educator with a sharp mind and an impressive Italian accent who seemed to be popular with the ladies of the party, we 'hit the ground running' when viewing the show afterwards. Fully briefed, we were aware of the context in which Leonardo was working in Milan so we were able to concentrate on the pictures – all of those he embarked on in Milan plus numerous preparatory drawings as well as works by his pupils and followers. Whilst there were only nine actual Leonardo pictures on view, the fact that there are only sixteen known works by him made the visit worthwhile – if only because it saved travelling all over Europe to see the pictures. But for me it was the association of the works that made it rather special – the organiser of the show had done well to assemble the material from a number of locations and a social context in which the pictures had been produced was provided. I was taken by the portraits of his patron Ludovico Sforza - a book illustration and a profile on a gold ducat, as well as by the main works.

It was crowded – but not overly so, although it was warm in the small spaces. With the 4pm timed tickets it was possible to re-visit areas very late in the afternoon and I did relish the opportunity of standing alone in front of some of the paintings looking at hands, feet and folds of drapery we had learned about. The lecture on how to look at art that we enjoyed last year was useful and I tried to apply the strategy. Was *The Musician* really by Leonardo? Was *The Madonna with the Yarnwinder* correctly attributed to him as well? Weren't the pictures by Ambrogio de Predis, Francesco Napoltano and Giovanni Antonio Boltraffio splendid in their own right?



In a separate room, elsewhere in the building, the story of *The Last Supper* was explored using the earliest known copy of the painting that had been painted directly onto the wall of the refectory of a Dominican Convent in Milan.

The journey home caught the rush hour traffic with a vengeance and was rather extended as a result. However there seemed to be no let-up in the conversations about their day and the coach was buzzing with enthusiasm all the way. Ray brought us home safely, whilst Lissa's skills in arranging the visit were rewarded by meeting Wayne Sleep who, like her, had been 'vertically challenged' in the exhibition rooms.

Two Tales of a City

It looked rather small and unremarkable from the outside - but once through the front door the Wallace Collection lived up to its reputation as an international treasure house. With time for coffee after an easy drive from Alton on a fresh February morning, members were suitably refreshed for their cultural foray into the background of the Conways, Hertfords and Wallaces and the bequest of this rather idiosyncratic collection and town house to the Nation back in 1897. Two guides provided an overview of the collection composed of ceramics, clocks, furniture, paintings, armour and medieval weaponry so there was something of interest for everyone. The tours over, there was an opportunity for lunch in their splendid, if somewhat chaotic, restaurant and an opportunity to explore further the artistic delights of this well-kept secret in Manchester Square.

The afternoon at the Cabinet War Rooms was a different kettle of fish entirely. Deep under Whitehall we discovered the nerve centre of Government during WWII. Opened in 1984, and

enhanced by the establishment of the Churchill Museum in 2005, we were given audio guides to explore at our own pace. I found the lighting made it difficult to read information which included white and black text on a grey background. Whilst the layout of offices and domestic areas was rather haphazard, reflecting the level of organisation at that time, I felt the museum display which contained a fascinating collection relating to the



greatest Englishman of the 20th century might be considered a little confusing. The war years were followed with his death in what appeared to be the middle of the area, then an extensive interactive time-line projected onto a large table top and displays relating to his earlier life and career. That said I found much of interest including the colour film of his funeral only having seen it

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Forthcoming Lectures

8 May at Alton College

The Not-so-Still Lives of Ben Nicholson - Jo Walton

Ben Nicholson was born into a very creative family and became one of Britain's leading abstract artists before WW2. Best known for his beautiful still life and landscape paintings, which combine representational and abstract elements in a disciplined harmony, he was a great champion of Modernism. His personal life, however, was not always so harmonious. Married first to the painter Winifred Nicholson, and later to the sculptress Barbara Hepworth, his art challenged that of his father, the highly respected Edwardian painter Sir William Nicholson. What was it about their relationship that drove Ben? How does Ben's career reflect the wider conflicts between abstract and traditional art forms in the twentieth century? Do come along and find out.

12 June at Alton Maltings

Georgian Furniture in the Interior - Diana Lloyd

The strong architectural style of the Early Georgian Period produces some outstanding chairs and impressive side tables although this gives way to the more feminine designs of the Rococo Period which is captured in Chippendale's Directory of 1754. The elegant classical style favoured in the last quarter of the 18th century was further popularised with the pattern books of Hepplewhite and Sheraton. Even as far away as India their designs would be used although given a local flavour with the use of ivory.

A Night to Remember

It was perhaps the most civilian shocking disaster of the century when 1523 people died, drowned in a freezing sea. That it all took place exactly a century ago on 14 April 1912 makes it all the more poignant.



Towards midnight on that fateful night, RMS Titanic, pride of the White Star Line on her maiden voyage from Southampton to New York, struck an iceberg and sank with a huge loss of life. The rest is, as they say, history.

The title above is probably recognisable to some as the 1956 book title by Walter Lord adapted two years later as a film of the same name which featured Kenneth More, Honor Blackman and a host of others including David McCallum.

Interestingly there are a number of memorials to those who died and in Southampton, where many of the crew originated and which suffered 549 losses, there is a Titanic Trail which aims to seek them out. Some are easy to locate, others take some finding. The bombed out church of Holyrood on the High Street below Bar, in addition to providing a memorial to seamen of the Merchant Navy, hosts the crew memorial. Perhaps the most obvious is in East Park near the Civic Centre where the Engineer's Memorial is located. Unveiled before a gathering of 100,000 people in April 1914 and financed from world-wide donations, it was restored in September 2010 and is deserves a few minutes of anyone's time.

If you can find the Municipal Insurance Building on nearby London Road you will be rewarded with the Musician's Memorial, erected a year after the disaster. This one is a replica as the original was located in the Central City Library which was destroyed during WW2. When the site was cleared and re-built, this stone was incorporated into the outside wall. You may recall from the film how the band played Nearer My God to Thee as the ship slipped beneath the waves; 'they stayed at their posts like men' to quote the memorial - the stuff of legends!

Southampton opened the new Sea City Museum, which incorporates the Titanic story, in the Civic Centre on April 10 2012, so there should be enough of interest for a whole day out.

Tony Cross

George III in Beech continued

Surveyor of the King's Pictures, official historic painter at Court, and the second President of the Royal Academy, which had been founded by George.

The last part of the presentation related to the Royal Collection, which was started in the 1830s by William IV. There have been four main monarch collectors - Charles I, Charles II, George III and George IV and items have been acquired over the years either by purchase, gift, or as booty. Finally, we were brought up to date with paintings of St George's Hall, Windsor, before and after the 1992 fire, and the information that HRH Prince Charles was instrumental in restoring the Hall along the lines of Edward III's original 14th century hall.

Thanks to Oliver Everett's witty and erudite presentation we came away with an enhanced view of George III as an intelligent, cultured, and much admired monarch and family man who was cruelly cut down by mental illness in later life. Our sincere thanks for a most enjoyable day must go to Mr Everett, and to Kit Butterfield and her team who organised the day with its excellent lunch.

Eric Wilson

Two Tales of a City continued

in glorious monochrome on the BBC back in 1965. Interestingly some members recalled witnessing the event, which was a mere 47 years ago.

A prompt departure from Whitehall and Ray's typically unflustered approach to the traffic resulted in a 6pm arrival back in Alton. Vanessa's first trip had gone according to plan, her efforts appreciated by the party following an enjoyable day in London.

Tony Cross