

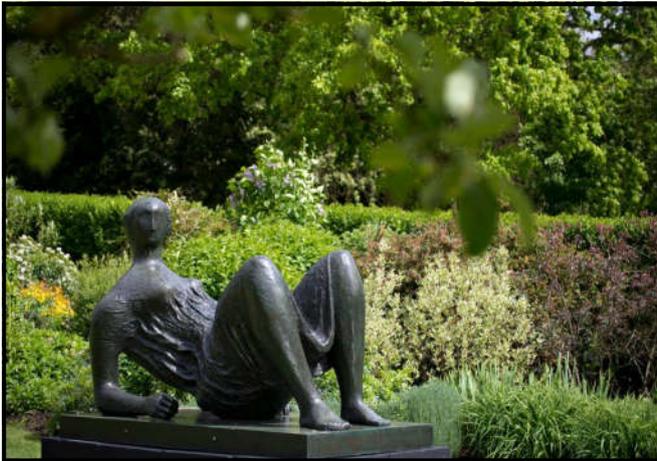


THE ARTS  
SOCIETY  
HAMPSTEAD  
HEATH

Newsletter No 50  
Summer 2017



**VISIT TO THE HENRY MOORE STUDIO AND GARDENS**  
PERRY GREEN, HERTFORDSHIRE, WEDNESDAY 13TH SEPTEMBER



*Draped Reclining Figure* in the Hoglands Garden



*Double Oval*

Henry Moore Studios and Gardens in rural Hertfordshire is the best place in the world to appreciate the work of sculptor Henry Moore. Moore's former estate is much as it was during his lifetime and provides the perfect backdrop for his work. You will experience Moore's family home, Hoglands, where he and his wife Irina, moved in 1940 after their home was damaged in the blitz. She created a beautiful and vibrant garden which showcases Moore's iconic sculptures in a beautiful setting. You will explore his studios which give you a chance to see behind the scenes and appreciate how the sculptures—large and small—were created.

You will also see his tapestries in the Aisled Barn. This is a 16th Century building that Moore had reconstructed in 1981 and today it houses unique tapestries based on original designs which Moore commissioned from West Dean College. The weavers worked with his original drawings and photographs to dye the wool accurately and achieve the precise colours and effects of his different drawing media.

The Studios and Gardens are now open for 2017 with a new exhibition exploring Henry Moore's creative journey from promising schoolboy to one of the 20th century's most successful artists. *Becoming Henry Moore* traces the artist's creative path and reveals the influences and inspirations behind his early works. This exhibition features rarely seen early Moore pieces and works by world famous artists - including Picasso, Modigliani, Hepworth, Michelangelo and Rembrandt.

Refreshments will be provided as well as a buffet lunch at The Hoops Inn, Moore's village pub, located across the road on the village green.

For further information please contact our visits secretary, Vivienne Prevezer.

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Tel. 020 8346 0022

## VISIT TO THE HAROLD SAMUEL COLLECTION AT MANSION HOUSE: 12th APRIL 2017

Mansion House, completed in 1758 as the official home of the Lord Mayor of London, and now also used for official and private functions, is the home of the Harold Samuel Collection of Dutch and Flemish pictures which were the focus of our visit.

As we toured the building, our excellent guide highlighted individual pictures to explain key aspects of the different painting styles and to describe the story of Harold Samuel and the collection. Samuel made his fortune in property, founding Land Securities in 1944, and developing properties in London and across England; by the early 1980s the company was valued at over £3 billion. The paintings, “the finest collection of seventeenth-century Dutch works assembled in the UK in the twentieth century”, were acquired by Samuel from the 1950s for display at his Sussex home.

Our visit started on the Red Staircase where we were shown the winter landscapes; our guide pointed out that important details were often repeated across paintings (and by other artists) as paintings were produced in numbers for the growing Dutch middle-class. Gibbets were a reminder that life could be short; however, the frozen waters provided a place for all classes to take their leisure including the game of *kolf* which appears to have been a forerunner of both golf and ice-hockey.

At the top of the stairs was the famous Merry Lute Player by Frans Hals. Samuel had made history by being the first to acquire a major artwork (through his dealer) by transatlantic telephone bid. His ownership of the work remained secret until the collection was displayed following its donation to the Corporation of London after his death in 1987.

Turning into the Long Parlour, we viewed small-scale genre paintings of Dutch life by Pieter Breugel the Elder and others; again, our guide pointed out seventeenth century morality messages such as the couple sleeping off the effects of the wine they had enjoyed (when they should have been working!).

A brief detour into the magnificent Egyptian Hall, venue of the annual Chancellor’s speech, was followed by the Salon and then the final part of the collection in the North and South Drawing Rooms where larger pictures are grouped with smaller works: here are Dutch landscapes, townscapes and maritime scenes and more surprisingly, two landscapes of Brazil. The final highlight was an unusual painting showing a studio apprentice copying another work; above it, found for Samuel by his dealer Speelman, was the very work being copied!

*Kate and Martin Webster*



*Frans Hals: The Merry Lute Player*

## A NOTE FROM YOUR CHAIRMAN

I want to take this opportunity to thank you all for the substantial contribution you made to Magic Lantern at the time of our annual membership renewal. Your generosity means that we were able to make a meaningful donation to Magic Lantern, an educational charity that uses great works of art to help children observe and explore the world around them. Early in May it was my pleasure to accompany Frances Rustin, one of our members and part of the Magic Lantern team, on one of her many visits to local schools. On this occasion, Frances gave three lessons to Year 1 (5-6 years) children at an infants' school, and I was astonished to see how she was able to hold their attention for 45 minutes while introducing them to six paintings.

This she achieved by a very interactive technique whereby the children were challenged to identify the main elements in a picture and then, either by role-play or impersonation, to imagine some of the emotional content of the picture.

Observing Frances was a reminder of how often our own visits to exhibitions result in a very superficial perusal of the art on display.

If any of you wish to go into a school to see how your donation is being spent, please contact me and I'll be very happy to facilitate a visit.

***Gordon Rickard***

### SPECIAL INTEREST DAY DEGAS, RODIN, CAMILLE CLAUDEL

*Thursday 23 November 2017 10.30am —3.15pm Clare Ford-Wille*

This Special Interest Day commemorates the centenaries of the deaths of Edgar Degas and August Rodin who both died in 1917. Camille Claudel was Rodin's pupil and interest in her life and career has come to prominence recently with the opening of her family home as a museum of her work. We will explore the relationships between these three fascinating and influential artists and their wide-ranging important work in all media.

Clare Ford-Wille is an independent art historian. She has led study tours to Europe and lectured on European art, architecture and sculpture for more than thirty years, primarily for the University of London, the National Gallery, the V&A and The Arts Society.

Claire has kindly agreed to replace Eric Shanes who died suddenly earlier this year.

For further information please contact Linda Stellman, Tel: 07958 342 540; 8 Hill Close, NW11 7JP; email [lstellman@aol.com](mailto:lstellman@aol.com). Flyers will be available on our website.



*The Waltz: Camille Claudel*

## TRIP TO CROATIA AND MONTENEGRO 22-27 MAY 2017

Our coach was waiting for us at our usual departure point in Charter Way where we sadly learned that Gordon and Stefanie were not joining us. Indira was a superb organiser and leader who carefully nurtured us throughout our stay. Our guide Branko and driver Mario were waiting for us on our arrival at Split airport, from where we were taken on a brief orientation tour in readiness for the next day.

The highlight of Split was the 4<sup>th</sup> Century Diocletian's Palace, the Imperial retirement residence of Emperor Diocletian who, from humble beginnings became Emperor of Rome aged 29. It contains labyrinths of narrow streets with shopfronts, cafes, bank machines and other trappings of the tourist industry. It is alive, as thousands of people still live and work within the ragged walls. The sublime vaulted basement may be filled with souvenir and postcard stalls; the peristyle may now be crowded with tourists and local guides dressed up as Roman legionaries, but the thrilling fact is that the ancient core is remarkably unchanged.

After 2 nights in Split, we went down the Adriatic Coast to Dubrovnik, first by coach and then by ferry and small boat, arriving in Korcula, a beautiful walled medieval city. The coast line was spectacular with attractive villages nestling in the coves against a backdrop of the calm Adriatic sea.

The heavens opened next day on our tour of Dubrovnik and sadly it put a 'damper' on the visit. However, Branko, undaunted, continued with his "blah!blah!blah" to us "his dear family" on our visit to the Romanesque cloister in the Franciscan Monastery, the cathedral designed by the renowned Bufalini of Urbino during c17th, and also the famous pharmacy. Dinner at a countryside restaurant was the best meal of the trip. Greeted in a tiny courtyard by the owners, two musicians and a tray of unusual spirits, we saw the main course of veal and potatoes being cooked in a metal dome and under charcoal - delicious! Lively, traditional musicians had us joining in and clapping along during the dessert of delicious lavender cake.

Our trip to Montenegro was unfortunately cut short by a two and a half hour delay at the border. Once on our way, the magnificent mountain backdrop was well worth the wait. When we finally arrived in the fortified town of Kotor, we were whisked through the main sights in record time by our dynamic young local guide. After a disappointing lunch, we had a little time to wander through the charming streets and squares. Many of us indulged once again in eating ice creams - an unexpected bonus in every town we visited.

The sun shone on our last day and some of us taxied to Pile Square to walk the walls of Dubrovnik – it was truly magnificent with magical views of the Adriatic.

We departed at 2pm for a visit to the pretty coastal town of Cavtat. Our last meal was an emotional affair with good food, delicious wine, a couple of birthday celebrations and the giving of our thanks to our excellent and ever-patient tour organiser, Indira, and to Branko and Mario.

*Hanna Colton*



## SUMMARY OF DATES FOR YOUR DIARY

### LECTURES

*17 August 2017*

Special Annual Lecture given by one of our Society's favourite lecturers

*Valerie Woodgate.*

**Signs and Symbols - The Hidden Messages in Paintings**

Entry £15 *Guests welcome*

*Thursday 28th September*

*Julia Korner*

**The Beauty of Frames**

Julia Korner is a specialist in fine art conservation and the restoration of paintings, sculptures and frames. She is also a valuer, passionate collector, adviser and curator of paintings and works of art. She trained in art history, sculpture and graphic illustration at Cambridge. Then, for twenty years, she worked for Christie's as a paintings specialist. Julia takes a look at the history of frames, and how frames have developed in Europe. She looks at how a frame can transform a painting and display it to its best advantage.

### VISITS

*Wednesday 13th September 2017*

**The Henry Moore Studio and Garden**

*Thursday 2nd November 2017*

**Guildhall Art Gallery**

### SPECIAL INTEREST DAY

*Thursday 23 November 2017*

**Degas, Rodin, Camille Claudel**

Claire Ford-Wille

### Access to Kenwood House for lectures

Please note our new starting time of 10.45am. Members should be seated by 10.35am.

For security reasons, Kenwood House have stipulated that TASHH members will not be allowed into the House before 10am.



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