

Art Friends Warwickshire

ARTLOOK

October 2020



Wedding Kimono, V&A's *Kimono - Kyoto to Catwalk*

Dear Art Friend

None of you will be surprised that our hopes to reinstate fund-raising events have been thwarted by the current situation which deteriorates rather than improves. That being the case, we are now pleased to introduce a series of fund-raising lectures, delivered on Zoom, which will begin in November. Details of our first three speakers and their topics are shown below and we hope that you will be as keen as we are to re-start activity which began with so much enthusiasm at our talk on the Fitzwilliam exhibition back in January.

We know from our survey that a high proportion of you are already happy using Zoom with families, book clubs and other groups. We are conscious that some members may be unfamiliar with Zoom but it really is easy and we are offering a series of informal training sessions where you can discover how to work your way around your device, be it a computer, laptop, iPad or other tablet. Details below.

Despite the introduction of lectures and the chance to see members, albeit via the Zoom gallery, we intend to continue with the current frequency of **ARTLOOK** which received votes of approval in our survey. It all hinges on articles received and we thank contributors to this issue which includes a couple

of exhibition reviews. Alex Corrin gives her thoughts on the total experience of travel to London and navigating the galleries and I have written about the V&A's *Kimono – Kyoto to Catwalk* show, largely a vehicle for colourful images.

Colourful is the description one would give to the family revealed by Fiona Moore in her article, *The Ionides Family and 1 Holland Park London*. It describes the remarkable progress of a Greek family (Fiona's family) arriving in England early in the 19th century and becoming major art collectors and supporters of leading artists such as Whistler, Burne-Jones and William Morris.

Fans of Antony Gormley will be interested to read Ken Hope's piece about the 'iron man' who stood sentinel by the lock gates out at Lawsonford a while back. I am sorry I missed that installation.

2021 Diary Dates

To demonstrate our unbounded optimism, a brief reminder of tentative dates for fund-raising events next year.

- **15 April to Perrycroft**, near Malvern, an Arts-and-Crafts house designed by Voysey.
- **May** a visit to that other Gothic masterpiece, **Arbury Hall**, near Nuneaton.
- **21 – 25 June 2021**, South of England holiday tour.

Contributions

Our thanks to those writing for this issue. Could you describe a past visit to an interesting exhibition, house or gallery? Would you share your own art collection with us? We need our supporters' input to continue our contact with you.

Dianne Page, Editor dianne@artfriendswarks.uk

Art Friends Warwickshire Committee:

Brian Phillips, *Chairman*,
Gill Ashley-Smith, Sandra Clowes, Alex Corrin, Dianne Page, Susan Yeomans

Links

Some suggestions and new links to sites of interest. For computers, simply hold Control and click on the link to reach the website. For tablets, just click.

If you didn't see the **Gauguin exhibition at the Royal Academy**, an excellent 23-minute video shows you the highlights. <https://www.royalacademy.org.uk/article/gauguin-virtual-tour>

Catch up on Channel 4's All4 **George Clarke's National Trust Unlocked** a series of engaging programmes about National Trust properties in lockdown including, among others, Kingston Lacey and our own Hidcote and Baddesley Clinton.

The **Royal Academy's Summer Exhibition** has emerged as a Winter Exhibition and if you aren't able to get to London to see it, click on the link to see the art on display. Although it has nothing of the atmosphere of the real thing, at least you see immediately the name of the artist and title of the piece and its price, rather than thumbing the catalogue as you wander the galleries. https://e.wordfly.com/click?sid=MTYzNF8xMDkyNF8zNDk3MDIfNzIzMQ&l=fd1c7bc-b904-eb11-a824-0050569d715d&utm_source=wordfly&utm_medium=email&utm_campaign=EH_FR_SummerExplorer_d_Friends_021020&utm_content=version_A&sourceNumber=628272

The Herbert in Coventry has *13 Ways of Looking* running until 13 December, highlighting the work of 13 artists. https://www.theherbert.org/whats_on/1533/thirteen_ways_of_looking.

ART FRIENDS WARWICKSHIRE AUTUMN/WINTER LECTURES

Cranach at Compton Verney: Spotlight on the Northern European Collection

Monday 16 November 2020 10.30 Zoom Lecture

Compton Verney's current critically-acclaimed exhibition *Cranach: Artist & Innovator* puts Compton Verney's four paintings by Cranach in the spotlight and considers his continued relevance to artist's working today. Whether you have already seen the exhibition or are planning to go before it ends in early January, join our lecture delivered by exhibition curator Amy Orrock to hear more about the art of Lucas Cranach the Elder (1472-1553), one of the most successful and versatile artists of the Northern Renaissance. Amy will discuss Cranach's art and other treasures from Compton Verney's Northern European collection.



When Persia came to London: an introduction to the Arts of Iran

Thursday, 17 December 2020 10.30 Zoom Lecture



Originally planned to support the V&A's exhibition, *Epic Iran*, now postponed until 13 February 2021, this lecture will be delivered by art historian, Fuchsia Hart.

In 1931, London's Burlington House hosted a blockbuster exhibition on the arts of Iran. The *International Exhibition of Persian Art* brought together hundreds of the finest examples of art from Iran under the same roof for the very first time. In the process, London was gripped by a wave of 'Persophilia'. From silk carpets to lustre ceramics, through a discussion of this extraordinary exhibition, we will explore some of the most significant objects from Iran and the

way in which they have been displayed and viewed in Britain.

Fuchsia Hart is an historian of Iran and its art. She is currently a teaching fellow in Islamic Art at the University of Warwick. Fuchsia has worked in the cultural heritage sector in Afghanistan, as well as in the UK. She is now at the V&A as tutor on *Arts of the Islamic Middle East*, as well as working at the University of Oxford where she is currently finishing her doctorate on 19th century shrines in Iran and Iraq.

Donation to the Herbert Art Gallery, Coventry.

Cézanne, the Mont Saint-Victoire and Bibémus Quarry

Tuesday 12 January 2021 10.30 Zoom Lecture



A lecture intended originally to support the Royal Academy's now cancelled exhibition *Cézanne: Rock and Quarry*, will be presented to us in January by the University of Warwick's Professor Paul Smith, a Cézanne specialist of international standing. His notes:

'Shortly after leaving the airport at Marseilles, the Mont Sainte-Victoire becomes visible, seeming almost to hover in air even from 30 km away. Moving around Aix-en-Provence and its environs, it suddenly appears from certain vantage points for only a few seconds; while along the routes taken by Cézanne on his way to paint it, it is plainly visible from up to 10 km away.

If the mountain is a white limestone mass that dominates the landscape, the orange-red rocks of nearby Bibémus quarry are hidden away, only accessible through the narrow gate that guards it. Their colour is nevertheless echoed all over the Bibémus plateau, and on the descent into the village of Le Tholonet, the colour of the rock intensifies to a deep red.

'This talk will describe Cézanne's fascination with these sites which, in the case of the Mont Sainte-Victoire, endured for fifty years. It will set out his profoundly physical attachment to the countryside around Aix, and his love of its vivid colours – not only red, but also the saturated greens of pine trees, and the intense blue of the Southern sky. It will examine the legend that the local rocks and soil were stained by the blood of invading barbarians slaughtered by the Romans in the 2nd century BC, and how such myths were revived towards the end of the 19th century by poets who found favour with the ageing painter.'

'It will also address how Cézanne saw his beloved landscape, and how he sought to capture what he called its 'heaviness', or substantiality. Working from photographs taken in situ, it will demonstrate that his method of painting particular motifs at particular times of day was designed – unlike the methods of his Impressionist colleagues – to bring out what was most characteristic of the landscape as a thing he experienced or lived.'

Donation to the University of Warwick Art Collection.

Autumn/Winter Lectures 2020/21: Booking Information

All bookings will be handled by our Treasurer, including bookings for Virtual Training Sessions - Susan Yeomans Email sue@artfriendswarks.uk or suziequality@gmail.com

See Page 13 for booking details.

The Ionides Family and 1 Holland Park, London by Member Fiona Moore



During the nineteenth century, artists such as Whistler, Burne-Jones and Watts were very much part of the colourful life of my family whose Greek roots lay in Chios and Constantinople before they moved to England and settled among the large Greek community living in London.

My maternal grandmother, Penelope Hotchkis (née Ionides, 1882-1974) was the second daughter and youngest child of Alexander Ionides (1840-1898), known as Alecco, and Isabella Sechiari (1853-1913).

Alecco's grandfather, Constantine Ioannou (also known as Ipliktzis, meaning trader in yarns and fibres) was a textile merchant and the story goes that

his father was crucified by the Turks. The family lived by the rule "spend a third, give away a third and live on a third" and to this end they endowed a number of schools and hospitals in Greece. Alecco's father, Alexander Constantine Ionides (1810-1890), was born in Constantinople and in 1832 married Euterpe Sgouta, the daughter of an ancient but impoverished family living in Constantinople and who claimed descent from the emperors of Byzantium. They moved to Manchester where he changed his surname from Ipliktzis, which was difficult to pronounce, to Ionides meaning "The Greek". He established Ionides & Co as textile and wheat merchants before moving to London, finally settling at 1 Holland Park, which he bought in 1864 for £4,500, apparently using the money from his wife, Euterpe's diamonds. He later became Consul General for Greece in London.



With 'open house' on Sundays, 1 Holland Park [left] became a magnet for artists, who found the Greek family exotic. The women were well-known for their beauty and talent and were also unusually at ease in the company of men. George Du Maurier said "*the women will sometimes take one's hands in talking to one or put their arm round the back of one's chair dinner. I do believe they are the most thoroughly well-bred and perfect gentlefolks in all England.*"

Among them was Maria Zambacco who had an affair with Burne-Jones. The family story was that they were going to commit suicide, but he called it off as he had a cold! She is the muse for many

of his paintings, one of which is *The Beguiling of Merlin*. She and her two cousins, Maria Spartali and Aglaia Ionides, were known as The Three Graces, "*whose beauty, wealth, and independence of mind made them popular in London art circles.*" Maria was an artist in her own right and Aglaia was an embroiderer and a collector.

The Ionides were friends with many of the leading artists of the day including Watts, Whistler, Walter Crane, Rossetti, William Morris and many others. In total, Watts painted over 20 portraits of the family spanning five generations. He maintained close ties with the family over a period of 70 years, during which time he advised on their collection and helped them become prolific art patrons. In 1841 Watts painted the family [above] showing Alexander and Euterpe with their four eldest children. The painting disappeared from public and family view for many years before re-surfacing at a Sotheby's auction in 2005. It was acquired by the Watts gallery at Compton near Guildford with help from the Art Fund and

in October 2006 over eighty descendants attended a wonderful party at the Watts gallery to celebrate the acquisition [*below*].



Alecco's eldest brother, Constantine, a successful stockbroker, left his art collection to the Victoria and Albert Museum where it remains entire, the Ionides Collection. In his youth, Alecco had spent time in Paris where he met various British artists including Whistler. He is also mentioned as 'The Greek' in George Du Maurier's book *Trilby*. After returning to the UK he worked at the Stock Exchange and, like his father, became Greek Consul General in 1884.

1 Holland Park was an amazing house, refurbished by Alecco from about 1870, with William Morris and other artists undertaking the work. Morris was a major contributor to the decoration of the house with wallpapers, carpets and tapestries. Unfortunately, Alecco lost money invested in the Greek government. He died in 1898 and his widow sold the house ten years later, moving to their country house in Esher, as my father said 'to relative poverty'. Nearly all the contents were sold, although the family still have some objects. The London house was pulled down following damage during WW2, there being little interest then in Pre-Raphaelite art. In its place now stands the Greek Embassy.



The staircase has an early picture of the family by Watts (later damaged and does not now exist). Philip Webb did the staircase and the carpet is designed by William Morris.



The drawing room. The piano case was designed by Burne Jones and W.A.S Benson and decorated by Kate Faulkner.



The antiques room. Walter Crane designed the mantelpiece to hold all of Alecco's Tanagra figures. Philip Webb designed the fireplace



The dining room. Philip Webb did the sideboard and Walter Crane the gesso work on the ceiling.



The view from the antiques room into the drawing room. William Morris did the painted ceiling.



The morning room fireplace designed by Jekyll and the tapestry 'The Forest' by William Morris. Philip Webb: animals and birds. Exhibited in Arts and Crafts Exhibition of 1887.

*The billiard room was designed by Jekyll
in the 'Anglo Japanese taste'*

My grandmother was the first to marry out of the Greek community, marrying in 1908 a Scottish doctor. Because there was no Greek orthodox church in Paisley, she joined the Church of Scotland. After my grandfather retired, they moved to a flat in St Andrews where as a child I stayed every summer. I remember the Holland Park dining room table and chairs which she gave to the Fitzwilliam Museum where they remain on display. One of my abiding memories were mealtimes and the bell push under the table which she pressed with her foot to let cook know we had finished eating. My mother was not pleased when she discovered my grandmother had sold objects to fund her entertaining. Everyone knew her in St Andrews! What a character she was and remembered vividly by all her grandchildren, even though we were all young when she died.



Ed. *This is just the tip of the iceberg. Fiona has a more extensive article on this intriguing house and remarkable family written in January 1994 by Charles Harvey and Jon Press. She is happy to share it with you. Contact dianne@artfriendswarks.uk if you wish to receive a copy.*

KIMONO: KYOTO TO CATWALK by Member Dianne Page



One of the many disappointments of the early months of the pandemic was to miss seeing the V&A's long-awaited exhibition *Kimono: Kyoto to Catwalk*, however as museums started to open and shows were extended, I bagged a ticket for September, hoping that I would get there before the Second Wave imposed new restrictions. The V&A did not disappoint and my anticipation had been stoked by the five excellent short videos still available on-line. (Follow link at end of article.)

Those of you who have experienced a gallery visit during Covid-19 may agree that real regret for museums' financial losses, due to lower audiences, is tempered by the selfish pleasure of viewing art without the crowds. The V&A always do fashion exhibitions well and this Kimono show displayed the garments chronologically with signposting explaining the historical and sociological context of each period. They carried the story through to the present, along the way demonstrating the two-way influence of East and West.

Kimono is translated as *The Thing to Wear*.

Although a thousand years old, only in the sixteen-hundreds did it become the style of dress for Japanese men, women and children, irrespective of status. First are displayed kimono from the peaceful and expansionist Edo period, from the middle of the 17th century to the start of the 19th. The garment is simplicity itself – seven pieces cut from a single bolt of cloth. The T-shape of kimono allows the best display of their decoration which variously involved embroidery, resist-dyeing, printing [*top*].

The fabric, the colour, the decoration would all denote the gender, status, wealth and taste of the wearer. I was fascinated by the men's kimono, usually in plain dark colours but often of exquisitely woven fabric with discreet touches of decoration, almost like a designer logo today [*below*]. What I hadn't realised was that beneath that sober exterior men wore an inner kimono [*below right*], often brightly patterned and a real contrast, not seen by the outside world but maybe only by their geisha.



The hierarchy of the Edo period had the Samurai at the top, followed by the farmers, the artisans and the merchants, and it was the latter who drove kimono fashion as they became rich during this time of prosperity. The period was known for Japan's isolationist policy, cutting itself off from the world other than for permitting Dutch traders, who were forced to live on an island and imported fabric, including Indian woven checks for use in kimono. Gifts of kimono from Shogun to eminent Dutch traders provided an exotic look when worn back in Europe. The Dutch spotted a potential market and commissioned slightly adapted, padded kimono in flamboyant fabric which became a favourite of European men to wear in the privacy of their homes.



In the mid-nineteenth century, when Japan was forced to open its ports to world trade, its goods flowed into the West, creating a craze for all things Japanese. We have seen this in the Japanese art admired by the Impressionists, especially Monet. However, in the late 19th century, with the end of Samurai rule and the arrival of an emperor, society in Japan changed and the kimono became less favoured. Japanese merchants were left with stock and needed to find export markets. Around 1860, Liberty of London was importing embroidered Japanese silk to make conventional Western dresses [left] yet, equally, the store sold traditional kimono which also became very popular. Elizabeth, wife of publisher, George Murray Smith, bought this lavishly embroidered kimono and wore it for her portrait by Frederick William Burton [below]. It is rare for a museum to hold the costume and the painting in which it is depicted.



In the early 20th century, Japan produced boldly embroidered kimono specifically for foreigners. Around that time, as clients abandoned highly structured, corseted garments, the loose styling of the kimono started to influence European fashion designers such as Fortuny and Lanvin.



Kimono and nightgown of wealthy American socialite, Emilie Grigsby



Influenced by Mackintosh

In the late 19th century Japanese men of status would wear Western style suits to indicate the evolution of Japan into a world-class nation, whereas women continued to wear the kimono to echo traditional cultural values. By the early 20th century, these women could go into the new department stores and buy kimono off the peg in bold, colourful fabric like this rose and lattice pattern reflecting the designs of Charles Rennie Mackintosh.

Post Second World War, the wearing of kimono declined dramatically and now symbolising Japanese tradition, they were worn only for special occasions. For weddings, a white kimono is worn for the ceremony and a lavishly decorated one is worn for the party afterwards [*front page*].

Following the post-war occupation and Americanisation of Japan, the country sought to protect its traditional processes for weaving and dyeing and skilled practitioners are now recognised as Living National Treasures. In the last 15-20 years there has been a renaissance of wearing kimono, started by younger women restoring vintage garments, rebelling against the ubiquity of clothes that could be found in every country of the world. Today, the kimono continues to inspire Western designers as in this layered design in John Galliano's 2007 collection for Dior [*centre below*], Jean Paul Gaultier's creation for Madonna and Alexander McQueen for Björk's *Homogenic* album cover [*both below right*].

400 years on, the kimono still holds significance as a tradition and inspiration throughout the world.



<https://www.youtube.com/playlist?list=PLe2ihXndm5jtNACjllBkZstl0H8ts251S>

Breaking Out by Member Alex Corrin

At last the opportunity to go to exhibitions in London so I broke out from home fully equipped with the necessary kit of masks and personal hand sanitiser. Booking my space in the car park at Bicester North I was surprised to see it tagged as Busy. Well, if five cars means busy... The train was very empty and a lot of seats were blocked off, not that the travelling public took much notice.



My first destination was the National Gallery to see the Titian and Artemisia exhibitions. The advice was to see Artemisia first, though I wasn't able to secure tickets that way round. I could see why, when I got there - going to Artemisia second meant going through the Gallery and starting to queue outside again. The queues to get in were well managed and people were taken in strict time of booking order, so no point in getting there early.

The Titian pictures were of course magnificent with plenty of room to move about and see them. So much detail that I couldn't take it all in at once. I then had an hour to waste before Artemisia so strolled through the

Old Master galleries which were mostly empty. Bliss! Just 25 or so Rembrandts to myself, let alone all the rest.

Then on to Artemisia which proved to be an absolute tour de force. The huge and vicious *Judith and Holofernes* pictures showed how her violent past was represented in her painting. I saw the Caravaggio on the same subject, where Judith was a bit mimsy, and wearing a white dress, which is really not a good idea if you're cutting a chap's head off. Artemisia's Judith really meant business. The leering elders watching Susannah at her bath were very dirty old men. Speaking of dirty - an American lady in the gallery pointed out to me that Artemisia painted very realistic dirty feet.



A few queues in getting through the Artemisia galleries so we had to wait our turn, Waitrose-style. However, everyone was chatty and good tempered, just glad to be out there. As I was! Next stop the *Sin* exhibition at the NG and *Gauguin* at the Royal Academy, followed by the greatest treat - lunch at the Wolseley.

Postscript by Dianne Page



Encouraged by Alex's experience I booked a day in London to see the Artemisia exhibition. A tiring day but it went easily and safely. Plenty of space on the train; taxis queuing up to transport you safely (one driver had only a single fare the previous day); the RA Summer Show well managed [*leff*]; lunch in my favourite place (me and a 92-year old lady the only customers); the National Gallery's Artemisia brilliant and no queues; the British Museum's general collection, one-way system, ground floor only to see old favourites (amidst visiting young foreigners and three off-duty Deliveroos, empty hampers aback); home on a practically empty train.

As we drove out one summer day ... by Member Ken Hope

'Do you mind if we go somewhere before we do our usual shop at Tesco's?'

'Why? Only we must get milk and bread!'

'It's a surprise!'

'Oh, alright then!'

It was a sunny Saturday morning in mid-May 2015. I was looking for a canal bridge at Lowsonford but I didn't know that there were two near the village. Of course, I finished up at the wrong one! Anyway, we found our way to the right one – eventually – but something caught our attention.



It was when Warwickshire had this special visitor. Maybe our members all saw him? As you can see, Anne was very concerned that he was standing too close to the edge and she tried to warn him of the danger. You may not believe this, but he totally ignored her! When we were young it was considered very ill-mannered to behave in such a way. But there's no telling people these days!!

During the next year we returned twice and introduced him to our friends. On our next visit we found that he was no longer there. We were very concerned, but relieved that there was no sign of him in the water. After further investigation we found that he had only been invited for 12 months and this had now ended. So he had moved on and so far we haven't discovered his new abode.

This sculpture by Antony Gormley was commissioned by the Landmark Trust to celebrate the 50th anniversary of their foundation. It is one of a group of five entitled 'Land'. All five are adjacent to water and land associated with the Trust. This one was near the Lengthman's Cottage, one of their properties. As you see, it is a barrel-roofed cottage, dating from c.1812. It is a rare survivor of its type on the Stratford-upon-Avon Canal and was built for the 'Lengthsman' who had the job of maintaining the lock and the nearby canal. More information and pictures about this sculpture and the others in the Land group can be found on the internet. Search for Landmark and Gormley.



Art Friends Warwickshire

Autumn/Winter Lectures 2020/21: Booking Information

All bookings will be handled by our Treasurer, including bookings for Virtual Training Sessions - Susan Yeomans Email sue@artfriendswarks.uk or suziequality@gmail.com

All lectures will be delivered via Zoom online to your home PC, laptop or tablet. To use Zoom, you must have a valid email address that you are willing to provide to Art Friends Warwickshire so that you can receive full joining instructions and a link to enable you to view the event online.

Free Virtual Training Session Dates

If you are unfamiliar with Zoom, we recommend that you join us for one of the Virtual Training Sessions being offered by Art Friends Warwickshire in early November. These sessions are limited to 10 people each. We offer training to either laptop/PC users or to tablet/iPad users on different dates. State clearly which date you prefer:

**PC/laptop users: Monday 2 November@10am OR Tuesday 3 November @10am OR Friday 13 November @ 2.30pm,
Tablet/iPad users: Monday 9 November @10am.**

Paying for Lectures

Each booking is £10. If you plan to view the lecture with more than one person, using a single laptop, PC or tablet, as a non-profit fund-raising group, we would appreciate it if you would make a booking including each viewer. You will receive email acknowledgement for each lecture booking. If you have not had an email acknowledgement by 48 hours before the training or lecture, email or call Susan to check. Tel 07831 513039. There will be no physical tickets, only the booking confirmation.

Online: Art Friends Warwickshire: LLOYDS, Ac number 36633668, Sort code 30 90 90. Please email Susan to confirm you are paying online and include the information required in the form below. This way, you do not need to post the form below.

By post: send a copy of the form below or an equivalent form of wording on notepaper with your cheque, payable to Art Friends Warwickshire, to Susan Yeomans 7 Mallory Drive, Warwick CV34 4UD.

Art Friends Warwickshire Autumn/Winter Lectures 2020/21

Name.....

Email Address for the lecture.....

Telephone number (home or mobile) in case of problems on the day

I am paying £ @ £10 per booking. Donation or additional contribution £.....

I confirm that Art Friends Warwickshire is permitted to email me the joining instructions on the day before the lecture. I will not pass this link to any other person who has not booked a place.

Signed.....

Art Friends Warwickshire

Membership subscriptions

FREE MEMBERSHIP UNTIL 1 JAN 2022

A gentle reminder to say that ARTLOOK 6 carried a message from Brian Phillips to say that anyone who paid for 2020 Membership before the end of May 2020 would get a further full year for free, as a gesture of our thanks for your support. You do not need to renew until 1 January 2022.

Susan Yeomans would have acknowledged your original purchase and confirmed your Membership number. Please could you check this before sending further payments? Email Susan on sue@artfriendswarks.uk if you are not sure or can't find that email. She'll gladly check for you.

For newcomers or supporters wishing to transfer to Membership, the annual subscription runs for twelve months from date of receipt of your payment by the Treasurer and is £15 per member. This will give access to our events at a lower cost than for non-members and priority booking on some events.

Please mark the following Membership Application Form clearly with the name of each Member eg Jane and Joe Jones [2 @ £15] £30, and post the completed form and cheque made out to Art Friends Warwickshire, to Susan Yeomans at 7 Mallory Drive, Warwick CV34 4UD

Or pay online to the Lloyds bank account given above and email Susan on sue@artfriendswarks.uk .

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Name (s)

Address

Telephone Email

I attach a cheque/I have paid on-line £ for number memberships @ £15.

I confirm my permission for Art Friends Warwickshire to email me with information concerning this organisation.

Signature: