



DARTINGTON: the college of arts & the trust



James Cornford (Photo: Kate Mount)

James Cornford, Chairman, The Dartington Hall Trust, writes

In recent weeks there has been a lively correspondence in the press about the situation at Dartington, which has repeated old misunderstandings about the Trust and indeed added to them.

Many correspondents have advanced the myth of betrayal: that the Trust has deliberately dismantled the legacy of the Elmhirsts. It is certainly true that enterprises started in the time of the Elmhirsts have moved away from Dartington or been sold or closed by the Trust; this is neither surprising nor to be regretted. Dartington as an agent of change cannot stand still itself. In deciding whether or not to continue supporting these enterprises, the Trustees have always had in mind what the Elmhirsts set out to do. They were pioneers in agriculture, forestry, education, the arts and many other fields. They were suspicious of established institutions. The projects they set up flew in the face of conventional wisdom. But these projects were intended to change the world by example, not to establish a City on a Hill, somehow preserved from change itself.

The essential point about Dartington is that it is a laboratory, in which to generate and apply new ideas to some of the most pressing

problems of our time: the Trustees have therefore at all times to ask themselves difficult questions about each and every one of their projects. Once a project is established and proven, the question is whether it might not prosper better elsewhere. If the costs of a project have become disproportionate, the question is whether it has had an impact in the wider world and its example is no longer needed. As in any laboratory, some experiments prove fruitless (none are deemed failures as we always learn something) and the Trustees have then to face the fact that they are not worth continuing. No experiment or enterprise is sacrosanct.

The Trust has always had resources at its disposal, but notions of their scale have become grossly exaggerated. Dartington is not a dreamland of infinite wealth. If it is to continue to fulfil the ideals of its founders, the Trustees must continue the policy of experiment, having the courage to drop what is not working, supporting new and still promising projects, and being prepared to let go any project which has proved itself, but could be better resourced elsewhere.

The College of Arts (DCA) is a different matter. More than twenty years ago it became clear that the Trust could not afford to support a wholly independent college and DCA

became part of the Higher Education system. Five years ago the Governors embarked on a programme of expansion, which has seen a doubling of the student numbers in the last three years, on the express understanding that the College would itself find all necessary capital required. Regrettably they have not been able to do so and the Trust is not in a position to step into the breach and provide or underwrite a solution. £20m is beyond the reach of the Trust.

As to the College, it is asserted that the figure of £20m for new student accommodation and the improvement of teaching facilities is

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The College of Arts & the Trust

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'hyper inflated'. This figure is based both on prolonged negotiations with potential contractors to build the new accommodation and on a careful assessment by the College of the likely costs of bringing the teaching facilities up to an acceptable standard. No one has explained why these figures are inflated. Rather it is further asserted that '£20m is not a huge sum for an institution of this kind to find, but no serious fundraising has been undertaken or initiated'. That is nonsense on both counts: the College set up its own fundraising committee some years ago and despite its best efforts it raised less than £20,000, a far cry from the millions it now needs.

These assertions also fail to recognise the lengths to which the Trust has gone to support the College. The Trust has agreed to all requests from the College including 40-year leases on all its buildings, continuing peppercorn rents (valued at £500,000 per annum), offering free land for new student residences (valued at £2-3m) and handing over Foxhole, for £1. As Andrew Brewerton, the Principal of the College, has recently stated "the Trust has done everything in its power to assist the College". But it is not enough.

Those who do understand something about the uncertain world of higher education have been clear in their advice: small

independent colleges should seek shelter with larger academic institutions. That is not comfortable advice for the College, for the Trust, for Dartington or for Totnes. But it may nevertheless be the right advice if the College is to survive at all.

Other curious assertions have been advanced: Vaughan Lindsay, the Trust's CEO, is said to be trying to 'impose a corporate vision on the whole of the Dartington estate'. This is nonsense, and a travesty of what Vaughan and his colleagues are actually doing. They are carrying out a policy adopted by the Trustees, before Vaughan's appointment, and vital to the future of the Trust. We had become increasingly concerned by continuing deficits and mounting bills for maintenance. Vaughan has been charged with asserting greater financial discipline in all of the Trust's activities, with budgeting for a timely programme of maintenance so that the estate is fit for purpose, with improving the Trust's capacity to raise outside funding, with developing new ideas that will help shape the future activities of Dartington and with organising the Trust's management to enable these things to be done. It is a simple matter of good house-keeping. None of this is news. Some five years ago, I gave a public lecture explaining the financial situation of the Trust and the implications for the way Dartington worked.

The Trustees care passionately about Dartington and all it stands for. We value the concern, and

criticism, of all those whose lives are touched by our doings and hope that we can work together in supporting the College in these difficult times. We hope also when the time is right, to share with them ideas and aspirations for the future of Dartington.

Footnote: James Cornford was appointed a Dartington Hall Trustee in March 1998. The Cornford family were friends of the Elmhursts and James started life at Dartington as a weekly boarder at the Dartington Hall Nursery School, progressing to Middle School. His father, John, had died when he was a baby and whilst at Dartington, James also spent time as a foster child with the late Lilley and Leslie Ramsden of Totnes. He has maintained a strong relationship with the Ramsden family to this day. From Dartington he moved on to school and university in Cambridge, but visits to the Elmhursts at Dartington continued to the end of their lives and Leonard regularly visited him in Cambridge.

James' roles have included that of Professor of Politics at the University of Edinburgh, special adviser to the Chancellor of the Duchy of Lancaster in the Cabinet Office, Chairman of the Council of Freedom of Information and director of several organisations, including the Institute for Public Policy Research, the Paul Hamlyn Foundation and the Nuffield Foundation. Together with the late Michael Young, Lord Young of Dartington, he was involved in setting up the School for Social Entrepreneurs, of which he is a trustee, as well as a trustee of the Young Foundation.

civic meeting

In the history of Totnes and Dartington it had to be an historic moment: a public meeting at Totnes Civic Hall held to give the Principal of the Dartington College of Arts and Chief Executive Officer of The Dartington Hall Trust the opportunity to clarify the much talked of potential move of Dartington College of Arts from the Dartington estate.

Chair local MP Anthony Steen, introduced the meeting on 2 February, and College Principal, Andrew Brewerton and CEO of the Trust, Vaughan Lindsay, explained the reasons that have led the College to consider a move away from the Dartington Hall estate in order to secure its future.

"When the College was constituted 45 years ago," Andrew Brewerton said, "it was not given ownership of its premises and was set up as the smallest Higher Education Institution in the country. Two years

ago we began a journey that we thought would lead to a rekindling of the original synergy between the College and the Trust. However the scale of the College's need and the limited resources of a small College and the Trust have combined to defeat us. We now have to consider the inconceivable if we are to secure the longer term future of the College."

Two years work has uncovered the scale of the College's need as topping £20m. This £20m is needed to build new student accommodation to cater for the recent growth in the College (it has grown by 50% in the last three years) and replace or upgrade existing rooms and facilities. In September 2006 it became clear that neither the College nor the Trust were able to fund or under-write this scale of development. Without these improvements the College will not have fit for purpose facilities and will

struggle further in attracting new students. The College has already failed to reach its recruitment targets in the last two years. "That Dartington, the smallest arts college in the UK, can deliver as it does, is only due to the commitment beyond the call of duty of my colleagues," said Andrew Brewerton.

Andrew Brewerton stressed that although the College is solvent in the short term, it is impossible for it to make the financial commitment needed to secure the necessary improvements to its building stock. "In September 2006 we were faced with the simple choice of doing nothing and seeing the steady decline and possible closure of the College, or looking at the College relocating and recreating itself somewhere else." Options have come up to integrate with University of Plymouth, or to relocate to University

OBE FOR SERVICES TO children & families



Celia Atherton arrived on the Dartington Hall estate in December 1996 to set up Research in Practice (RiP) as its first Director. Ten years on there was a double cause for RiP to celebrate the huge achievements of this first decade with a special event on 31 January: Celia was awarded an OBE in the New Year's Honours List for her services to children and families.

Under Celia's leadership Research in Practice has grown to become the largest children's and families' research implementation, or 'use', project in England and Wales. Since 1996 Celia has built up the Research in Practice team that is based at Dartington and with an office within the University of Sheffield. Her vision, commitment and application has placed RiP firmly at the heart of local practice and national policy-making.

Celia says, "I am thrilled with this award - which has to be for everything and everyone that RiP is: an ambitious network of committed agencies and people working together to drive up the use of research evidence for the benefit of children and families. RiP was started ten years ago by local service agencies, and is owned by them. That ownership, ability to drive their own agenda, tell their own development story, and shape their journey towards better practice is what makes our



Research in Practice team at Dartington; above right Celia Atherton OBE (Photo: Kate Mount)

work so distinctive and important." **Vaughan Lindsay, CEO, The Dartington Hall Trust**, is delighted to see Celia's work recognised. "This reward is richly deserved. This is great news for both Celia personally and for her teams here at Dartington and in Sheffield. RiP stands as testament to the Trust's long-standing commitment to social justice and exemplifies how initiatives conceived here work well beyond our borders."

Annie Whiteley, Director of Children and Young People's Services for Devon County Council, congratulated Celia on this accolade and its recognition of RiP's contribution to national children's

policy. "I have known Celia Atherton for a number of years and I am delighted that she has been honoured. Celia and Research in Practice have done an enormous amount to assist social care practitioners and leaders and are held in the highest regard.

"She has developed the credible reputation of Research in Practice providing us with accessible and evaluated research findings to inform best practice. Lately Celia and her team have made an enormous contribution to the development of national policy and an evidenced-informed approach to improving outcomes for Children and Young People. Her OBE is well deserved."

lottery cash upgrades

CINEMA'S SOUND SYSTEM

The Barn Cinema in Totnes, which attracts audiences from across the local area, has received a Lottery cash injection of £4,500 thanks to the UK Film Council's Small Capital Fund. It is being used to upgrade the cinema's sound and infra-red hearing systems to improve the cinema going experience for Totnes film fans.

The Barn Cinema joins more than 50 small independently owned cinemas across the UK celebrating a total £737,716 Lottery cash investment from the UK Film Council. As a result, cinema-goers from Totnes to the Isle of Skye can experience new and improved facilities at their local cinema

including new sound systems, seating, air-conditioning and carpets, as well as improved access for wheelchairs.

The UK Film Council's Steve Perrin said, "Small cinemas fulfil a vital role in the local community but often they don't have the cash to upgrade their facilities. It is fantastic that Lottery funding is helping the Barn Cinema improve its sound and hearing equipment. We have now helped more than 50 cinemas improve everything from ticketing to seating so the public can continue to enjoy films at their local independent cinema."

Colin Orr, Manager of the Barn Cinema, added, "We are delighted to

receive this cash injection for our sound system, in anticipation of the installation of our new High Definition Digital Projector as part of the UK Film Council Digital Screen Network. This extra funding allows us to fully digitise our sound system, upgrade our infra-red hearing assistance system for the hard of hearing and make full use of the audio description capabilities of the new digital projector."

This latest initiative by the UK Film Council is part of a larger programme of public investment including the ground-breaking Digital Screen Network funding for improving facilities at cinemas for people with disabilities, and funding for film societies and cinema clubs that bring cinema to remote and rural communities.

dartington toy story

Dartington now has its own toyshop. From the end of January the Cider Press Centre took over the running of Tridias toyshop on its site at Shiners Bridge. This move is due to Sophie and Brian Coleman of Tridias having decided to concentrate on their mail order business that has resulted in their selling two of their shops: at Dartington and at Richmond.

The toyshop continues to be manned by Sharon Willcocks and her staff, and Dartington Cider Press Centre are delighted to have the opportunity to further develop the shop.

Sharon and Andy Christian, Managing Director of the Cider Press Centre, will soon be visiting the toy fair in London to stock up on what is already a great range of goods.

Current lines will continue, but there is to be more emphasis on traditional items, for example wooden and handmade toys such as rocking horses, a stronger section for children aged from nought to three years and the range of books will be increased.

Already there is an impressive line in the arts and crafts section providing real opportunities in



Dartington's toyshop at the Cider Press Centre

creativity items for children. For nine and up year olds there are plenty of learning toys for budding scientists. A Quantum big screen microscope caught my eye and a chance to learn how a radio works with a hand crank one that allows you to build a real working AM/FM radio, as well as generating your own electricity.

In addition the range of Sylvania

Families, Playmobil and Lego (the hours parents can spend building that!) will be extended. But overall the toyshop aims to carry toys that are original and you may find difficult to obtain elsewhere.

Sharon, Ceita and Rose at the Dartington Toyshop look forward to continue welcoming everyone to the shop. The opening hours are Monday to Saturday 9.30am–5.30pm and Sundays 10.30am–4.30pm.

editor



L-R: members of staff, Ceita and Rose, show off the array of goodies; delightful whinnying rocking horse & friend; animal figures & tent.



a little history

The Dartington toyshop is housed in the first retail shop to open on the site well before the establishment of the Cider Press Centre. Built in 1930, the building was designed by early Estate Architect, Rex Gardner as the Craftsman's Studio. Gardner designed several other buildings on the estate, including the cottages at 5-8 Park Road, the Gardens Cottage and the summer house on the Great Lawn. His renovation work included Shiners Bridge farmhouse, which now houses the Gift Shop. (Right: picture by Gardner with Bidwell Brook in front of the Studio. The Dartington Hall Trust Archive.)



time to wake up

a message from Schumacher College and Totnes Transition

Jean Hardy, a member of the Friends of Dartington, writes

Schumacher College and Totnes Town Transition jointly offered this lecture by Peter Russell on 17 January at St. John's Church, Bridgetown, Totnes. Peter was currently teaching at Schumacher College on the Dartington Hall estate (right). The lecture was attended by 2-300 people.

Peter spoke of the momentous changes that are happening in the world – in the dissatisfaction with our current acquisitive mind-set, with constant wars, with climate change which threatens all parts of the planet. Many people in Totnes Transition are presently working towards a simpler way of living as a community of people, which is consistent with the thrust of Peter's lecture: he quoted Gandhi's saying, "Be the change you want to see in the world". Such a change would be

asking questions about why we conduct wars, destroy rainforests, act against all the evidence that we are doing harm to our own home.

He went on to say that our present way of perception assumes that the answer to human dissatisfaction in the individual lies in the outside world; this belief leads to ever deeper hunger and greed and a kind of trance. Whereas all the greatest humans the world has ever seen, understand that deep happiness lies within ourselves and who we are, and inner stability and trust: in the 1960s, there was a creative flash when we understood this anew, and this has led to a growth in spirituality (which is very different from organised religion) in the West, partly related to Eastern insights.

At the same time, new technologies are proliferating and lead



all the time to unexpected results. At every level in the world in the twenty first century, we can expect "storms, hurricanes of change", and need to learn to stand securely in the ground, as individuals and as communities "like trees in a forest".

This lecture by a well-known scientist and world class speaker, led to a very lively question and answer session. One person said that maybe the human species is at the kind of break-through situation which our remote ancestors experienced when they first emerged from the sea to walk on land. Others spoke of the distrust of many people in our present governments. For all, it was interesting to see how the theory from the College and the action in Totnes were so consistent. A very good evening.

local solutions to global challenge?

A report from Schumacher College on the November course held at the College *Life After Oil - Breaking the Habit*, which featured renowned teachers Richard Heinberg, David Fleming, Michael Meacher, Ron Oxburgh and Rob Hopkins. The sold-out open evenings were held in association with *Transition Town Totnes*.

culture, community & home
On 15 November, David Fleming, developer of Tradable Energy Quotas, outlined his Practical Guide to Energy Descent to an audience of over 200 people in St John's Church, Bridgetown, Totnes. The premise for his talk was: "Around 2009 or 2010 we will run out of fuel."

A self-confessed pessimist on the problems facing the planet, David's outlook was bleak: the rise and fall of civic society is a cyclical event, which has happened 25 times before in the world. This time, however, it is different because now the civic society is a global one and this fall has the potential to turn the whole world into a desert.

As civic societies break up there is a sharp decline in population and technology; the road system and cities will become defunct; there will be no higher level education; and society will be in danger of dissolving.

David offers two solutions:

First changing the way we consume and think about energy by:
1. Applying conservation technologies like insulation, and reducing our consumption by changing the whole way we think about oil; 2. Producing things where they are used, reducing transport use worldwide; 3. Using renewable energy; 4. Using tradable energy quotas - an electronic rationing system that works by dividing up the total amount of energy available between individuals and organisations.

Secondly, David emphasised the importance of community, and outlined a strategy of transforming the UK into many self-sustaining communities of around 150 people. "We need to work at the level of the community and develop a real sense of community and common purpose."

He summarised by saying, "It's the culture that comes first. What it's really about is starting now to build localities that ring with creative vitality and which we can call home".

what oil peak?

Ron Oxburgh, another teacher on the course, presented a counter viewpoint from the audience. Previously chairman of Shell and Chief Scientific Advisor to the Ministry of Defence in the UK Government, he does not think that there will be a collapse in society because of an oil peak. "Once oil gets to \$60 a barrel we will start making oil from other things such as coal and what

we can grow. There is going to be lateral substitution", he said. "I don't think we are going to see a collapse of the oil supply on which society depends."

oil depletion protocol

More than 350 people packed into the Totnes Civic Centre to hear Richard Heinberg speak at the open evening, held in conjunction with Transition Town Totnes on 22 November.

Richard set out his case for an Oil Depletion Protocol and the great task of getting the world off its dependence on fossil fuels. If the world adopted the Protocol, global consumption of oil would decline by 2.6 per cent per annum with both importing and exporting nations committing to the reduction. This would contribute to stabilising prices, preserving stocks, and reducing competition for scarce supplies. If we failed in this task then planetary survival was at risk - so energy transition must be our primary concern.

In explaining the theory and science of Peak Oil Richard related why he views the transition as inevitable, focusing concern on whether or not we can manage the transition proactively. A sobering message but one that clearly resonated with his audience, who demonstrated the growing commitment among many to address the energy transition process at an individual and community level.

Schumacher College courses & open evenings: Page 8

c u l t u r e without elitism

Chris Hanson-Abbott writes about his first experience in 2006 of Dartington International Summer School



Chris Hanson-Abbott

Drugged in by a musical neighbour just two months before Week-4 and not knowing what to expect I ended up as a newly enrolled 'friend' and Dartington groupie all within the framework of six days musical hyperactivity.

Such was my brief stay in one of England's finest country houses with its beautiful gardens and fine trees all dedicated to the pursuit of a musical richness; rich not only in its excellence but in its diversity too. Beethoven to bongo drums, Sibelius to salsa, high culture without a shred of elitism. Dartington became for me an instant Mecca, a Canterbury, a Jerusalem to which an annual pilgrimage is already diaried.

A love of the Arts, nurtured and developed by exposure to them, knows no class boundaries. This exposure blossoms fastest in the young. Sad indeed that whilst many of these seeds

fall on stony ground countless others flower exquisitely, but only to delight the heavens. 'Full many a flower is born to blush unseen...' Dartington gives wings to all who glimpse this elusive imp, this power, this exaltation that springs from overpowering mystical and musical experience. Could this be God?

I was asked to sum up Week-4 in a few words. Breathless efficiency, so much to do in so short a time, so many 'clashes' and agonizing choices, lovely smiling people everywhere, new friends, two concerts every evening by the tutors, professionals all, as part of the package, served graciously and fed like fighting cocks in the magnificent baronial hall and relaxing on the Courtyard lawns, drink in hand, feeling at peace with the world. The distant steam whistle from the Dart Valley chuffer train completed the trip to a land of happy nostalgia and days of yore.

I feel massively indebted to Leonard and Dorothy Elmhirst. They created a mini-university of the Arts, available to all. And all indeed come, Summer School is sold out months in advance and must leave the staff exhausted finally, such is its pace and its tour-operator type changeover every Saturday. Week-4 led me, a lifelong devotee of the great Classical and Romantic composers, to a set of conga drums and now fortnightly tuition from Bill Bland and amused tolerance from my neighbours in Greenwich. The great Roberto Pla from Colombia who also lives not far away is anxious to get me behind a set of timbale drums, clave etc and to groom me for next year's salsa band. I feel a retirement career beckons!

Reprinted from: Resonance, newsletter of the Friends of the Summer School at Dartington, Winter 2006

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civic meeting

College Falmouth, or to Torbay at the invitation of the Council.

Vaughan Lindsay, who dealt with a number of misconceptions that had arisen about the Trust's role, stressed how sad he and the Trustees were about the situation. "This is not what we wanted, planned for, or expected. The outpouring of public support and the recent day of action is testimony to how much the College means to so many."

He explained that the College became independent of the Trust nearly 20 years ago, because it was clear then, as it is now, that the Trust does not have the resources to support the longer term needs of the College. He clarified that the Trust had not asked the college to leave but had simply confirmed that it could not fund the £20m the College now need. He also stressed the lengths the Trust had gone to in trying to help support the College at Dartington – this included offers of free land valued at £2-£3m,

long leases, peppercorn rents and gifts of some of the Trust's assets. "If there is criticism it is that we tried and failed. However, I would rather have tried and failed, than not tried at all." Devon County Council have recently reviewed the work of the College and the Trust and have confirmed that 'everything possible was explored'.

Both speakers answered questions from the audience and asked for a focus on new ideas and possible solutions rather than acrimony and finger-pointing.

Anthony Steen agreed to lead a delegation to HEFCE and Government to ask why tens of millions was being made available for a potential relocation to Plymouth or Falmouth but was not being made available to help keep the College at Dartington.

The College has commissioned an independent assessment of all options currently open to the College and the conclusions of this work will be presented to the College Board of Governors later in February.

playing MOZART



Veronika Shoot (above), an outstanding young pianist from the Dartington estate, is the soloist in Mozart's Piano concerto no 24 in C minor, as part of the Torbay Symphony Orchestra's March series of concerts.

Veronika, who successfully auditioned at the Royal Academy of Music, has won a scholarship to study there from September.

The concerts open with Luciano Berio's *Variations for Chamber Orchestra*, the UK premiere of one of his lesser known works, and conclude with Shostakovich's 5th Symphony. They are held at 7.30pm on 9 March, The Flavel Centre, Dartmouth; 10 March, the Central Church in Torquay; and 11 March, St Johns Church Bridgetown Totnes. secretary@torbaysymphony.org

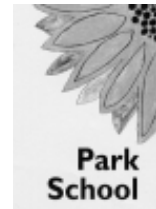
letter to the editor

DARTINGTON vandalism

Whilst I totally agree with the students and faculty at the college that we need to keep the college at DARTINGTON, I must object to the vandalism to the road signs and finger posts around the area. This action will only alienate the local and visiting people causing unnecessary community expense to clean up.

R John Kimberley
by email

PARK SCHOOL resumed for the Spring term on 9th January. Richard Hickman, who was Teacher in Charge from 1996 - 2001, is acting Teacher in Charge until the end of the Summer term. The School Christmas Fair raised £560. All older classes are now virtually full but enquiries from prospective parents and interested visitors are always welcome. *Half term is week beginning 19th February. Term ends on 5th April.*



CORRECTION

In Issue No 71 of this newsletter, a photograph relating to Soundart Radio was incorrectly captioned. It should have read: Henry Weaver (music BA student), one of the first wave of students to undergo training. Thanks to Nell Harrison, who provided the photograph, for pointing this out!

obituary BRIAN LETHBRIDGE



Brian Lethbridge died on the 22 November at the age of 65. Brian was a former chairman and president of The Playgoers Society of Dartington Hall, with which he had been involved for 41 years, as well as with the TOADS Little Theatre in Torquay.

I first saw Brian perform in a production of James Saunders' *A Scent of Flowers* in 1968 in Dartington's Barn Theatre, and the last time thirty years later as Gloucester in Shakespeare's *King Lear* on the Private Lawn. His performances were always highly original and memorable. Even after he became subject to a serious lung disease, which had worsened considerably in the last year of his life, he retained his passion for the theatre and his commitment to the Playgoers Society.

In spite of his illness, shortly before his death Brian was prepared to visit The Dartington Hall Trust Archive on three occasions in order to assist in the identification of Playgoers related images. This, even though on the last two occasions it necessitated his bringing his 'breathing apparatus' with him. During this period he was co-directing, with Lesley Davis, a production for the Playgoers

celebrating their sixtieth anniversary. *Sixty Years On, Part Two*, at their Totnes venue, Bogan House.

The Playgoers Society December issue of their Newsletter describes Brian as, "born with the gifts of intelligence, talent and good looks. To these he added his own particular mix of meticulousness, inspiration, diligence and passion and it was these qualities that made him such a fine director...As an actor he was able to inhabit a character and make it his own..."

Brian ran a menswear shop with his father in Paignton, until his 40s when he became a student at Dartington College of Arts. Passing his degree with flying colours, he worked for a time in the professional theatre. However his love for the Westcountry kept him in the area and he went back into business working for Midas Homes with great success.

With the Playgoers Brian acted in, or directed, about 70 productions including the summer Shakespeare on the Private Lawn. *Editor*

Dartington Hall Trustee, Kate Caddy writes

More than 30 years ago Brian and I worked together in two Playgoers' productions, 'A Scent of Flowers' and 'Hamlet'. Those who saw the former will never have forgotten how in every performance Brian so perfectly paced his dialogue and emotions while at the same time dismantling a bicycle wheel, 'mending' a puncture and reassembling the bicycle



Brian Lethbridge, Kate Caddy, (née Ash), *A Scent of Flowers*, 1968 (Photo: The Dartington Hall Trust Archive) Left: Brian as Sir Charles Gurney in Peter Barnes' *The Ruling Class*, 1999. Photo contributed

– it was a theatrical tour de force. As Hamlet, Brian was a revelation – taut, strong, pensive and true – and I have not seen better, before or since. Personally, in those two productions he was my rock; endlessly patient, encouraging and supportive of an inexperienced (just finished my course at DCA) and very nervous young amateur. That I recall those times with great fondness is almost entirely due to my memories of Brian – his innate kindness and his ability to both support and inspire other performers.

Brian, who tragically lost his wife Suzanne three years ago, leaves a daughter, Marianne, and son, Duncan.

*Brian Richard Lethbridge,
5 December 1940 - 22 November 2006.*



MARIANNE DE TREY

PATTERN IN POTTERY

exhibition at

The Devon Guild of Craftsmen

Riverside Mill, Bovey Tracey, Devon TQ13 9AF

Sat 10 March to Sun 22 April 2007, 10am to 5.30pm, seven days a week.

A retrospective of the distinguished, prolific potter and master decorator who uniquely bridged the gap between textiles and pottery. Marianne has lived and worked as a potter at Shiners Bridge, Dartington, since 1947. She is a senior figure in studio pottery with a career spanning 60 years and has public collections in The Crafts Study Centre, the V&A and Stoke-on-Trent Museum and Art Gallery.

'fearless in using experimental techniques which made sensitive use of industrial processes...a distinctive and clear voice'

Emmanuel Cooper, Editor, Ceramic Review, May 2005.

TALK/WORKSHOP

Tuesday 3 April 6.30pm

Andy Christian, Director of The Cider Press Centre, in conversation with Marianne de Trey, at The Devon Guild of Craftsmen, Riverside Mill, Bovey Tracey. Purchase tickets in advance. 01626 832223, devonguild@crafts.org.uk;www.crafts.org.uk



Above Marianne de Trey CBE; top, her pots at the Cider Press Centre

The Playgoers Society of Dartington Hall present

HAMLET

by **William Shakespeare**

17-21 April, St John's Church, Bridgetown, Totnes

Directed by David Gent

Tickets from 19 Feb at Totnes Tourist Information Centre, Town Mill. 01803 863168. £8 Concessions £7 Children £4

Production is dedicated to Brian Lethbridge

The articles and opinions in this newsletter do not necessarily reflect the policies of The Dartington Hall Trust.

Please inform the Editor if you no longer wish to receive a copy of this newsletter.

!Newsletter in colour at The Dartington Hall Trust website :www.dartington.org



SCHUMACHER COLLEGE

COURSES 2007

Feb 25-Mar 2 **ROOTS OF LEARNING: EDUCATION AS A SPRINGBOARD FOR TRANSFORMATION** Stephen Sterling & James Gray-Donald

Mar 4-23 **INDIGENOUS PEOPLES AND THE NATURAL WORLD: IS ANCIENT WISDOM RELEVANT TO THE MODERN WORLD?** Deborah Bird Rose, Jerry Mander, Bob Randall & Rebecca Hossack

Mar 25-30 **ILLNESS TO WELLNESS: INTEGRATIVE HEALTHCARE IN THE COMMUNITY** Simon Mills, Michael Dixon, Nicky Britten & Robert Duggan

April 15-20 **CREATIVE PARTNERSHIPS: UNLEASHING COLLABORATIVE POWER IN THE WORKPLACE** Cynthia King

OPEN EVENINGS 2007

Meetings are either in the Schumacher College Teaching Hall or in Totnes at 8pm. Donations of between £2 and £4 at the door. Guest speakers & venues subject to change: call in advance to confirm latest details. 01803 865934

7 Feb **Aubrey Meyer** St. John's Church, Bridgetown, Totnes (in association with Transition Town Totnes)

14 Feb **John Croft** Schumacher College

21 Feb **Tony Juniper**. St. John's Church, Bridgetown, Totnes (in association with Transition Town Totnes)

Supported by Dartington's Devon Artsculture

EXHIBITION: LYDIA CORBETT

From Muse to Artist

At Atkins Law, The Red House, St Davids Hill, Exeter EX4 4BS.

Thu, 15 Mar to Fri, 1 June 2007

A lunch interrupted by a portrait appearing over a garden wall was Lydia Corbett's introduction to Picasso. Lydia (nee Sylvette David) lived next door to Picasso and this characteristically bizarre introduction led to her modelling for him for numerous paintings and sculptures. So began Lydia's involvement with art and she developed her own practice in later life. Self-taught, she has a prodigious output of joyous works in oils, watercolours, ceramics and with found objects.

Viewing by appointment only.

Contact Atkins Law 01392 671657.

Plus exhibition is accompanied by a programme of talks by Lydia about her work and life. Contact Gill de Souza at Devon Artsculture. 01803 849376.

News/Letters/Small ads

Editor, Yvonne Widger

The Dartington Hall Trust Newsletter

c/o High Cross House, Dartington Hall

T 01803 864114 F 01803 867057

y.widger@dartington.org

The Dartington Hall Trust is a registered charity, no. 279756

DARTINGTON ARTS/DARTINGTON PLUS

LIVE EVENTS

Sound Beginnings Sat Feb 17, 11AM A magical musical journey specially designed to support and enhance development and well-being in babies and young children.

Paul Robertson & Mikhail Kazakevich Sat Feb 17, 07:30PM Join us to enjoy these acclaimed musicians performing a selection of works by some of the world's greatest classical and romantic composers.

Music in the Round present 4-MALITY Wed Mar 07, 07:30PM. 4-MALITY is a powerful and inventive percussion quartet formed by Adrian Spillett, the first and only percussionist to win the BBC Young Artist of the Year award.

Britten Sinfonia present Songs of Summer Sun May 13, 07:30 PM. Carolyn Sampson, best known as a Baroque specialist, embraces a collection of songs from the Parisian belle époque for her debut with Britten Sinfonia.

Films

Babel [15] Fri Feb 09, 8PM to Thu, Feb 15. Combining intimate stories with epic scale, Babel is bold, confident and gloriously cinematic.

The General [U] Sat Feb 10, 2PM to Sun, Feb 11. The General is not only the last great comedy of the silent era but still amongst the top 10 films ever made.

Manhattan [15] Wed Feb 14, 08PM to Thu, Feb 15. Manhattan is undoubtedly the career high of Allen's film making aesthetic.

Bobby [12A] Fri Feb 16, 8PM to Thu, Feb 22. Estevez focuses on the ordinary people who unwittingly found themselves at the centre of one of the most important events in America's recent past.

The Wizard of Oz [U] Sat Feb 17, 02PM to Sun, Feb 18. In fully restored glorious technicolour.

Bugsy Malone [U] Mon Feb 19, 2PM to Thu, Feb 22. An all-child cast placed in a mobster era, armed with custard instead of bullets and belting out some superb songs.

The Last King of Scotland [15] Fri Feb 23, 8PM to Thu, Mar 01. From Oscar-winning documentary director Kevin Macdonald is firmly rooted in the actuality of Idi Amin's brutal rule in Uganda.

Flushed Away [U] Sat Feb 24, 02PM to Sun, Feb 25. Aardman Animation's debut CGI feature.

Box Office 01803 847070;

info@dartingtonarts.org.uk;

www.dartingtonarts.org.uk

out now:

summer school 2007

course programme

2007 is the 60th season of the Dartington International Summer School, and the brochure of courses is now available and booking is open.

Anyone who has attended Summer School in the last five years, or is on the mailing list, should have received a copy of the programme in the first half of January. Not on the list but would like a copy? Contact 01803 847080; info@dartingtonsummerschool.org.uk