

**IMPORTANT CORRECTION**

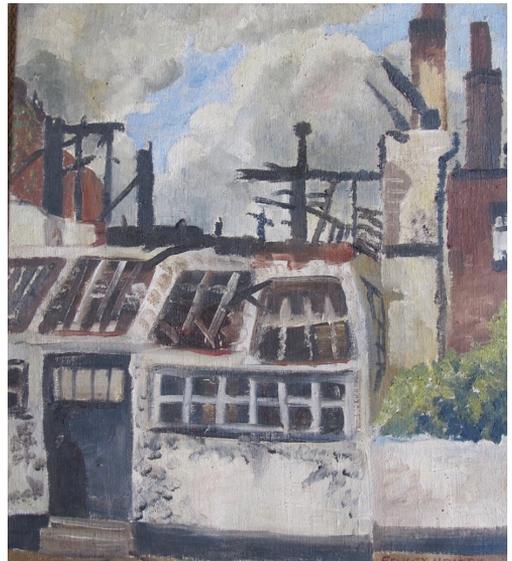
The caption for the illustration on page 18 of the March magazine showing Cedric Morris’s painting of the burnt-out Art School in Mill Lane after the fire in 1939 should have stated that the photograph was reproduced by kind permission of the Cedric Morris Estate which holds the copyright. The picture is in the collections of the Colchester and Ipswich Museums at Christchurch Mansion.

**Postscript to last month’s Feature on the Dedham School of Drawing and Painting**

Graham Manning who saw the photograph of Cedric Morris’s painting in last month’s Parish Magazine has shown me another view of the identical scene painted at the same time by one of his students, Felicity Hellaby.

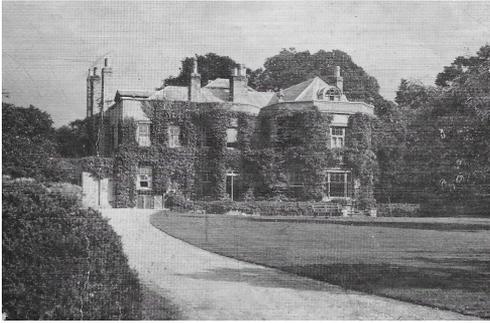
Felicity’s parents were both artists. Her father Richard Sydney Hellaby (1887-1971) was the son of the founder of the great New Zealand meat processors, R. & W. Hellaby’s. He came to England to train at the Lambeth School of Art and later in Paris at the Académie Julian and the École des Beaux Arts. Her mother Ruth (née Hollingsworth, 1880-1945) who had attended the Slade School of Art in London was known for her landscapes, figure and flower paintings. During the 1930s she was a regular exhibitor with the Ipswich Art Club. Both she and her husband were actively concerned with the protection of the local countryside. Richard was a founder member of the committee of the Dedham Vale Society set up in 1939 and became its Hon. Secretary in 1947. In 1932 he was exhibiting from Woodlands, Holbrook but by 1937 and perhaps earlier he and his wife were living in Dedham at Lower Park, a grey

gault brick house built before 1777 and enlarged during the 19th century; so by the time Cedric Morris’s School opened in the village Felicity was conveniently placed to attend. Not long after his wife’s death in 1945 Richard Hellaby remarried and went to live in Devon before moving to Cape Town where he died in 1971.



Student Felicity Hellaby’s painting of the burnt-out Dedham Art School the morning after the fire on 26 July 1939

While they were both pupils at the art school in Dedham Felicity met Lucian Freud. He was seventeen and she, a year younger, became his first girlfriend. In 1941 he painted a portrait of her



Lower Park, Dedham in 1957

entitled *“The Girl on the Quay”* and his correspondence survives in the form of a series of faux-childish illustrated letters and postcards he wrote to *“Darling Felicity”*, mainly in 1943. Looking back on their friendship, Felicity said that she realised she had been lucky not to be too involved. *“It was great fun to be with him”*, she said *“but my husband shared my life and Lucian wouldn’t have.”*

In 1950 Felicity married Eversley Belfield (1916-1986), a military historian, lecturer and author who had spent part of his childhood in Dedham, where his mother built Birketts Wood in Bargate Lane. Felicity’s sister-in-law Penelope (Pearl) Gatehouse (née Belfield) will be familiar to visitors to Castle House as the girl holding the parasol in Sir Alfred Munnings’s 1939 series of paintings of *“The White Canoe”*. In her Memoirs Pearl records meeting Felicity at this time and describes Lower Park as *“the nicest house in Dedham”*. Since the models he used were all local people known to Munnings, it is possible that Felicity, whose parents like Pearl’s were part of his circle in the village, may have been the other girl in the canoe.

**Lucy Archer**



September Afternoon, 1939, by Sir Alfred Munnings  
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