

## Gordon Stuart at Ninety



Gordon Stuart photographed by Bernard Mitchell in 1996  
© Bernard Mitchell Coll. National Portrait Gallery, London

In 2012 Gordon asked me to open an exhibition of his work in the Ceri Richards Gallery in Swansea. I considered it a great privilege to accede to that request and the occasion became an opportunity to look again at the work of an artist of international repute. It is that reputation which was recognised recently by the University of Swansea when the University awarded him the honorary degree of D.Litt. (Doctor of Letters). We, as Friends of The Glynn Vivian, were delighted to see the photograph of him resplendent in Academic Dress in the last issue of the Newsletter. This article will underline the respect and admiration that the Friends have for his formidable artistic talent and presence.

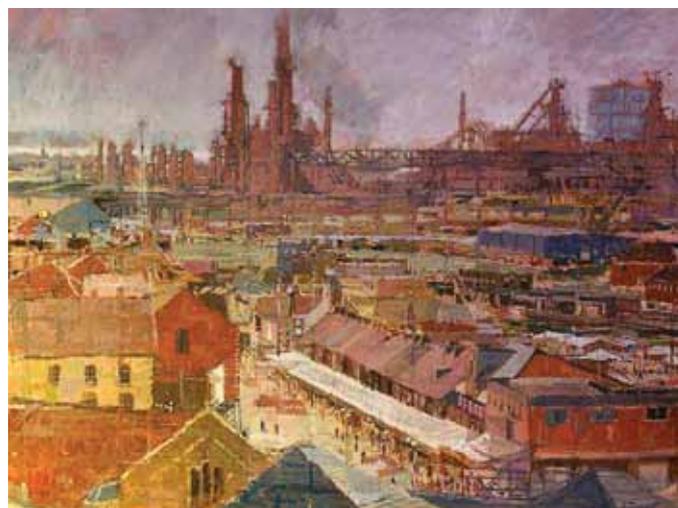
He was born in Toronto, Canada on May 30th 1924. In a long conversation I had with him before the Taliesin Exhibition he said to me that he could not remember not being interested in Art – even as a young boy he was painting. He left school when he was 15 years of age and his first job was in a metal box factory; a contact there led to his being a model in the Art School. When he was not working he would set up his easel at the back of the class in the Art School and “paint away”. He was treated as one of the class - and so began his Art education. At the age of 18 he joined the Royal Canadian Army and was sent to Italy. It was he said, with a twinkle in his eye, to do battle with the Germans single-handedly; then his wife, Mair, interjected and said that she was a little sceptical of the single-handedness of his approach in view of her experience of his ineptitude for practicalities!

After the war he came to Britain and to fund his continuing Art Education secured many and varied jobs. One of those was in the prestigious Harrods store in Knightsbridge where as a window dresser he painted the background to a display of men’s toiletries. Whilst doing so he was noticed by one of the Harrods’ Buyers. She saw him painting and said to Gordon that his hands were dirty and the lady proceeded to snatch the brush from his hand. The Stuart response to the “your hands are dirty” was immediate – looking at her straight in the eye he said “and your make-up, madam, is cracking!” The riposte was Churchillian but Churchillian or not, it led to his immediate dismissal. From London he made his way to Wales and to Carmarthen where he met Mair Jenkins who was later to become his wife. It was explained to me

that one day he was in the company of Mair and two of her friends; these friends invited Mair to dinner and said, referring to Gordon, “Bring him too” – and he has been with her ever since!

He held art teaching and lecturer posts in London and in Wales for 30 years but it was in Wales that he grew to artistic maturity. Asking him about his style of painting resulted in a description of his journey from being a realistic painter to becoming more free in style. An example of his “realistic Style” is the painting of the Port Talbot Steel Works which is in the collection of the Neath Port Talbot County Borough Council (fig.1). He was hesitant to describe being “more free in style” as poetic but I could not see why he was so hesitant. Poetry in words or in any other artistic medium is a form of expressing human emotion. In any language the creative artist says – “this is what I say, this is what I see, this is what I feel”. Gordon does so eloquently with his brush.

1995 was the year when The UK Festival of Literature was being celebrated in Swansea and Gordon Stuart was confirmed as its official artist. In that period he produced a series of portraits as a permanent record of the people who were at Swansea and who sustained the year-long festival. Following the Festival the President of the Friends of the Glynn Vivian, Professor Peter Stead, wrote a gem of a contribution to the magazine *Planet*. It is a well illustrated article that is typical of his sympathetic scholarship and is a great tribute to Gordon’s



(fig.1) Gordon Stuart *Port Talbot Steelworks*  
oil on canvas 73 x 98 cms. © The Artist  
Coll. Neath Port Talbot County Borough Council

## CONTENTS

- 1 Gordon Stuart at Ninety
- 3 David Jones and Eric Ravilious at Capel y Ffin
- 3 100 Club News
- 4 Art and Poetry
- 5 Friends News
- 6 “A brush with brilliance in the Uplands”
- 8 The Davies Bequest
- 9 “Do you feel you are in Wales?”
- 10 The visual culture of south Wales since 1910
- 12 Chair’s Letter

artistic measure; it is an article that would amply reward the trouble of sourcing and I would encourage you to do so (ref.). In the article he states that the portraits produced by Gordon were brought together to Tŷ Llên where they were exhibited. This exhibition Peter Stead described as:

*an exhibition which, more than anything else and certainly more than any printed programme of events, summed up and celebrated a year of great intensity and sheer pleasure*

Since 1995 Gordon Stuart has also been the Artist in Residence at the Dylan Thomas Centre in Swansea. These connections have given him unparalleled access to people of note and fame in the Literary world and to the very large international following that Dylan Thomas has. During their visits to Swansea many of these celebrities became sitters for portraits by the artist – names like President Jimmy Carter, Sir Kingsley Amis, Seamus Heany, Beryl Bainbridge and Bernice Rubens spring to mind in this context. In the year which celebrates the centenary of Dylan Thomas' birth it is interesting to note that in 1953 he painted a portrait of the poet a few months before his death. In recounting his experiences of meeting Dylan when preparing the portrait he recalls that in his conversations with him he did not laugh a lot and when asked who his favourite poet was, replied "I don't like bloody poets. I like Poetry." That was said in an interview with Margaret Keenan on BBC Radio in 2010. In that interview when asked about painting portraits Gordon had this to say:

*Heads have always interested me and they still do. I'm intrigued by the head. Bodies come along with the heads and so occasionally I do those.....I'm looking for the one thing in their faces which shows them as people. There is a moment in the sitting which just says that this is this person and no one else. When I look at the painting later that moment comes right back.*



(fig.2) Gordon Stuart *Portrait of Bernice Rubens* oil on canvas 28 x 26 cms. © The Artist

Thus spoke an artist who has five portraits in the National Portrait Gallery in London and three housed in the Portrait Gallery of Canada in Ottawa. Sitters for his portraits have included in addition to those mentioned above Sir Kyffin Williams, Allen Ginsberg, Margaret Atwood, Benjamin Zephaniah, R.S. Thomas, Dannie Abse, Michael Foot, Sir Huw Wheldon, Catrin Finch and many others.

When thinking of his portraits one that always springs to my mind is the one of Bernice Rubens (fig.2). Looking at it I see the limited palette of the background highlighting the strength of her character with the face simply oozing her ethnicity: the fact that the whole of the head is not revealed suggests that there is much more to know and tell about this lady. The portrait is an excellent illustration of Gordon's consummate portraiture skills. Bernice Rubens - accompanied by Beryl Bainbridge - also appears in a telling Gordon Stuart painting in the National Portrait Gallery (fig.3). Peter Stead, in the *Planet* article referred to earlier, said of these two ladies:

*Those blood-sisters Beryl Bainbridge and Bernice Rubens smoke their cigarettes and confront each other like two Neapolitan matriarchs exchanging jokes about men.*

The so-called Singer and Friedlander Competition was in effect the Sunday Times Watercolour Competition; it was sponsored for some twenty years from the late 1980s by the now defunct Investment Bank, Singer and Friedlander. In 1999 in a report about that Competition the Art Editor of The Guardian wrote:

*Gordon Stuart must consider himself very unlucky not to win something, or even the ultimate accolade, for his portrait of the blind poet John Heath-Stubbs, as good a portrait as there has been in the S&F.*



(fig.3) Gordon Stuart *Portrait of Dame Beryl Bainbridge and Bernice Rubens* 1995 oil on card 38 x 47 cms. © The Artist. Coll. National Portrait Gallery, London

Strong words which underline the favourable reception of his portraiture by a leading critic. There is no doubt that perceptive portraiture is Gordon Stuart's forte but he is also renowned for his landscapes, studies of flowers and nature (fig.4) and acute observations of human figures. He said to me recently that there is beauty everywhere and in the right light the most mundane

of articles can assume its mantle. It is the perception of this beauty that is reflected in his work.

He is an artist of international stature whose work has been exhibited widely and kept in prestigious collections in Britain and abroad. The Canadian, Mordecai Richler, was spoken of as "The great shining star of his Canadian literature generation." Recently Gordon's portrait of him was accepted for the collection of the National Gallery of Canada.

Art has always been the greater part of his being and has sustained him throughout his life. Margaret Keenan in the Radio broadcast mentioned above asked this question "So is it a kind of therapy, this Art?" Gordon replied "Yes it must be. I can't think of anything nicer to live with."

© Don Treharne  
2014

(ref.) *Planet* (The Welsh Internationalist) No.118, 1996, p12-17.



(fig.4) Gordon Stuart *Paper Flowers* 2003 oil on card 15 x 21 cms. © The Artist

## David Jones and Eric Ravilious at Capel y Ffin

Following the death of Sir Kyffin Williams in 2006, the north London school at which he spent thirty years teaching began to stage an annual lecture – open to pupils, parents and friends – to celebrate the legacy of the man who went on to become one of Wales's best-loved artists. At the beginning of February an audience of over sixty gathered at Highgate to hear the sixth KW lecture – a talk by Dr Alan Powers about David Jones, Eric Ravilious and Capel y Ffin. In writing a book about Ravilious (*Eric Ravilious: Artist and Designer*, Lund Humphries 2013) Alan, a researcher and writer specialising in 20th Century British architecture and design, had thought of parallels with the poet and artist David Jones, who had stayed at the hamlet in Powys (close to the border with Herefordshire and the town of Hay-on-Wye) as a member of the Eric Gill entourage in the 1920s.



David Jones *The Orchard with Beehive, Capel y Ffin*  
watercolour 1924-28  
© Brecknock Museum and Art Gallery

In exploring what location can mean to artists, Alan suggested that Wales had signified much more than a place to Jones and described how his Catholic faith had led him to view painting a mountain, for example, not just as pictorial depiction but as

entering into the spirit of being of the hillside. Both his art and poetry were deeply affected by the Welsh landscape, which, in his 1967 poem *The Sleeping Lord*, he compared to the furrowed body of a sleeping King Arthur. Jones and Ravilious had their maiden exhibitions at the same London gallery in 1927, but it is not known whether they ever met. Although eight years younger, Ravilious's career development was within the same period as that of Jones because of the latter's war service. Both had started off as wood engravers, which endowed a certain linearity to their use of watercolour.

In search of wilder hill country than he was used to, Ravilious took himself off to Capel y Ffin in 1938, lodging with the Saunders family in a primitive farmhouse and enjoying a visit from the artist John Piper. He found new subjects in the same terrain that had earlier inspired Jones, but had a much more down to earth approach in only painting what was there before him. Six good pictures resulted from his two month stay, including a couple featuring the imposing nearby Duke of Hereford's Knob (*Y Twmpa*) and *The Waterwheel* (below).



Eric Ravilious *The Waterwheel* watercolour 1938  
© Brecknock Museum and Art Gallery

It was arguably a quest for mountains that resulted in his untimely death four years later because it drew him as a war artist to visit Iceland, where he lost his life in a plane accident. But prior to that he had been working on the Wiltshire downs, recording chalk figures from prehistory and later periods that could conjure up

stories to equal those of Jones's subterranean slumberers. To some, North Wales never looks the same again after seeing it through Kyffin's eyes, and in the same way Ravilious might forever inform our images of rural southern England.

The current exhibition at Oriol Ynys Môn, *Celebrating Anglesey Art*, which runs until September 7th 2014, includes several works by Kyffin Williams:  
<http://www.youtube.com/watch?v=-84iWWGK35k>

© David Smith 2014

## 100 Club News

Numbers for the 100 Club built up slowly until we reached 95

Winners since the Spring report are as follows:-

<b>May</b>	number	55	AB and SM Wood	£25
		57	Angela George	£10
<b>June</b>		19	Michael Rose	£25
		73	Margaret B Jones	£10
<b>July</b>		13	MS Hughes	£25
		67	EG and MJ Coyle	£10
<b>August</b>		53	Audrey Jones	£25
		24	Margaret Body	£10

The annual prize of £100 was won by Mrs EMH Jones, number 34, Congratulations!

If anybody feels like bringing membership up to 100, allowance can be made for missed months! £12 per number, five numbers available! Please send cheques payable to FoGV 100 Club to the address below.

Please could you contact me if any members who pay by Direct Debit have changed address recently. Thank you.

**Hilary Rose**

16 Kilfield Road, Bishopston, Swansea, SA3 3DL. Tel. 01792 232808

## Art and Poetry

The relationship between painting and poetry, how poets and painters turn to one another for inspiration, has continued to be of interest for sometime. There are many examples of how art can inspire the writing of poetry, and the responses can take many forms.

The historian Plutarch (c.46–120 A.D.) in his essay on the Glory of Athens quoted Simonides, a Greek poet, as saying “painting is silent poetry and poetry, painting that speaks.” Using art to inspire poetry is conjured up vividly in Homer’s famous description of Achilles’ shield in the Iliad. It appears before the mind’s eye (an ekphrastic poem, from the Greek word ekphrasis, translated simply as description) as a visual representation, but also something that means so much more in feeling and depth.

### WOMAN IN AN ARCH OF TREES after the painting by Evan Walters

I have walked a path  
that resembles the way she goes,  
time’s leafy screens  
with those dark trees  
arched closer straining to hear  
words which are said  
but never recalled  
on a journey such as this;  
I see her now  
about to wave,  
coming towards me,  
gentle proof  
that small windows of dappled light  
still open to guide the mind.



Evan Walters  
*Woman in an Arch of Trees* 1929  
© The Artist’s Estate  
© photo. City & County of  
Swansea: Glynn Vivian Art  
Gallery Collection

A well-known ekphrastic poem by John Keats (1795-1821) is *Ode on a Grecian Urn*, where the stillness, the timelessness of great art, is contrasted with the inevitable disappointments of human experience. Since the death of its maker, an anonymous craftsman, the urn has been fostered by time and silence. The poem appeared first in the *Annals of the Fine Arts* in January 1820.

Keats also moved in a circle of friends which included artists and critics such as B. R. Haydon, Joseph Severn and William Hazlitt. It was the artist, Haydon, who took Keats to see the Elgin Marbles at the British Museum in March 1817. The Marbles had arrived in England in several shiploads from The Parthenon in Athens between 1803 and 1812. Keats wrote two sonnets soon after seeing them. Decades later William Holman Hunt’s first Pre-Raphaelite work exhibited at the Royal Academy was inspired by Keats’s poem *The Eve of St Agnes*.

The nineteenth century also saw the influential French poet and critic, Charles Baudelaire (1821-1867) publish his important essay entitled “The Painter of Modern Life” (published in 1863). Baudelaire asks the artist to capture “that indefinable something we may be allowed to call modernity... the transient, the fleeting and the contingent”. The painter Edouard Manet was his friend and was influenced by the poet. Baudelaire can be seen in Manet’s painting *Music in the Tuileries Garden*, along with the writer Théophile Gautier and the composer Jacques Offenbach.

Closer to our own time, a critic writing in 2009 about Gwen John’s painting *A Corner of the Artist’s Room in Paris* said that it was as close to a love poem as a painting can get.

Gwen John herself said “my room is so delicious after a whole day outside it seems to me that I am not myself except in my room.”

There have also been some artists who have been both poet and painter: a fusion of both skills and expression. Michelangelo started writing poetry at a fairly early age, but later in life, from 1532 until 1547 he wrote some two hundred poems.

William Blake (1757-1827) wrote, engraved and printed his first book of poems, combining great poetry with vibrant images. He was largely unrecognised during his lifetime. Worldly success was of little consequence to him. He was dedicated to his work and lived in a world of imagination and the spirit rather than the material world. Blake would have seen a real tiger at the Tower of London, and as a child he had seen images of tigers. The illustration for his poem *The Tyger* was once described as having the expression of a stuffed toy. Blake’s illuminated books are unique in that he printed both his texts and illustrations which he subsequently coloured by hand. It has been strongly suggested that Dylan Thomas would have had access to the Everyman edition of Blake’s poems published in 1927. He would then have seen the frontispiece to Blake’s *Gates of Paradise*, and been influenced by the illustration. For example in *I See the Boys Of Summer*, where in the third section of the poem he writes ‘Man in his maggot’s barren./And boys are full and foreign in the pouch.’

### LA CATHÉDRALE ENGLOUTIE III after the painting by Ceri Richards

The submerged, latent cathedral of  
Breton  
Ys emerges ghostly from  
the glassy trenches of the sea,  
the rush of foam blinks  
with frothy tongues of weed,  
a primal force  
restless and ill at ease.

consumes the lighted vase of life  
before a strident tempo is heard  
as unanswered questions  
drift uncomfortably  
towards a quivering  
territory of fragile beauty.

Glaze of moon,  
glare of vertigo sun,  
the shifting, drowned elements  
transform the eddying  
masonry of pillars,  
distorted windows and gothic  
arches assimilating heights and  
depths  
known to humankind  
in globes of phosphorescent light.



Ceri Richards  
*La Cathédrale Engloutie III* 1960  
© City & County of Swansea: Glynn  
Vivian Art Gallery Collection

The flame of Debussy’s music  
like a cypress tree  
probes and kindles  
the earthy air;

Blake was probably ahead of his time, and two centuries after his first and only exhibition flopped, Tate Britain recreated it in 2009. As Blake wrote ‘The eye sees more than the heart knows.’

David Jones (1895-1974) also belongs to that line of poet-painter. His epic prose-poem of the First World War, *In Parenthesis* was first published in 1937 by T.S. Eliot at Faber & Faber. Eliot regarded it “as a work of genius.” Jones’s art ranged from paintings, engravings and sculpture to inscriptions and lettering.

A painter who appreciated poetry was Vincent Van Gogh (1853-1890). In a letter to his brother Theo he mentions Longfellow, and reading poetry with a friend. He also wrote in the same letter "I have not read *Hyperion* yet, but I have heard that it is very beautiful...."

R.S.Thomas's (1913-2000) collection *Between Here and Now* published in 1981 opens with 33 poems, each one a response to Impressionist paintings which hang in the Louvre, including paintings by Jongkind, Degas, Monet, Vincent and others. In 1985 he brought out another collection entitled *Ingrowing Thoughts*, it contains 21 poems, inspired by twentieth century artists such as Picasso, Matisse, Chagall, and Paul Nash.

*The Fall of Icarus* by the Flemish painter, Pieter Bruegel (c.1525-1569) was based on the myth of Icarus and Daedalus. The painting was admired by the poet W.H. Auden (1907-73) and it inspired him to write the poem *Musée des Beaux Arts*. Bruegel was a pioneer of landscape painting, of hunts, festivals, dances, with great powers of observation, and minute depiction of detail. The painting was bought in 1912 by the Museum of Fine Arts in Brussels. Auden would have seen the painting in December 1938: he understood how the artist showed everyday life going on steadily, unconscious that Icarus is falling to his death.

Ceri Richards (1903-1971) held his first solo exhibition at the Glynn Vivian in 1930. Dylan's death in 1953 keenly affected him and although he had met the poet only once he felt a profound affinity with Dylan, the man and his work. This can be seen in his work based on Thomas's poem to his father *Do Not go Gentle into that Good Night*.

Like Richards, John Ormond (1923-1990) was born in Dunvant, he was a poet and a gifted documentary film-maker at the BBC. He created films on Dylan, Ceri Richards and R.S.Thomas. He also worked for Picture Post. In his poem *Certain Questions for Monsieur Renoir* he is inspired by Renoir's painting *La Parisienne*. The woman in the painting is an actress, a favourite model he used between 1874 and 1876. The brightness of the painting giving it an unique vibrancy and charm. Gwendoline Davies bought the painting in 1913.

## Friends News

### Membership Increase

I have sent a letter out to all members informing them of the increase in fees. Fees have not been increased since 2002 and we have now increased this to £15 single and £20 for two people at the same address. Please contact me if you have any queries.

### Events Programme

Our new events programme is included in this mailing. Should you ever lose this leaflet, you can always access it on our website.

[www.friendsoftheglynnvivian.com](http://www.friendsoftheglynnvivian.com)

### Twitter

Our Twitter account is up and running. Find us on @FriendsGlynnViv and do follow us! We want to build up our following and use it to inform our members and interested organisations of Events we are holding and other Arts related information in South Wales.

### Art Fund Cards

Our corporate membership allows members free or reduced access to many exhibitions, galleries and heritage sites. We have two available for members, and if you would like to make use of these cards, please contact me.

### THE SHARD

after the architect Renzo Piano

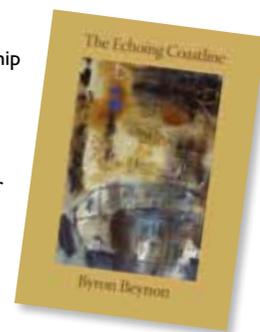
Near to Guy's  
where John Keats  
once strode by,  
a spire of glass  
developed to the heights  
with varying shades of sky,  
a vertigo through the senses  
to unfurl your brain.  
Watching the passing of days  
above a city of calculated darkness,  
lit at night by fragments  
across the earth's circumference.  
Translated into each metaphor,  
it dreams alone,  
piercing the air  
as birds reflect  
the sharpness of their eyes,  
a cool needle that threads the clouds.



Renzo Piano *The Shard*  
London 2013

This is just a brief glimpse through an open window at the relationship between the world of art and poetry: how close it has been and how the relationship continues to flourish.

The three poems are my own representation in words of two 20th Century paintings and one 21st Century building. I have also included the front cover of my latest collection, *The Echoing Coastline* (Agenda Editions) with Mary Lloyd-Jones's painting *Lost Voices*.



© Byron Beynon 2014

### Change of Postal address/email Updates

Please let me know of any change of either postal or email address. Once again, thank you to Maurice Whitehead for all his help with the email database

### New Friends and Resignations

We have had no new Friends since our last newsletter and no resignations. We, of course, would like to encourage people to get involved and join, and don't want to lose members!

### Planned Trips

The trip to the Laskett Gardens is full and takes place on 9 September 2014. We hope to include photos in the next newsletter. We have various activities in the pipeline for the winter season and will update the website and keep members informed.

### BAfM Conference

The British Association of Friends of Museums' 41st Conference and AGM takes place on 26-28 September 2014 in Swansea and the theme is 'Keeping Heritage Alive'. Interested? Contact Malcolm Hill on (01639) 794480 or email [m.hill23@ntlworld.com](mailto:m.hill23@ntlworld.com)

### Judy Barnes, Membership Secretary

64 Eaton Crescent, Swansea SA1 4QN

Tel. (01792) 476187 [h.a.barnes@btinternet.com](mailto:h.a.barnes@btinternet.com)

## “A brush with brilliance in the Uplands”

‘The Kardomah Boys’ is a catchy title for the 1930s Swansea circle of artists, writers and musicians of which Dylan Thomas was the starriest member. These friendships lasted a lifetime and much has been written about them, not just by Dylan, but other members like his fellow poet and collaborator Vernon Watkins, and the composer Daniel Jones. But in fact Dan and Vernon did not meet until a year after the Kardomah café had been destroyed in the three-night blitz in 1941 that ripped the heart out of Swansea, while other talented coffee-lounge lizards, like Mervyn Levy, have been almost written out of the story.

Mervyn made many drawings of Dylan, whom he first met aged seven, at Mrs Hole’s prep school near Cwmdonkin Drive. But the artist who made a dozen portraits of all these talented individuals was my late father, Alfred Janes, Swansea born and a former student at the art school. And the gallery that has preserved the best collection of these portraits for posterity is the Glynn Vivian.



(fig.1) Alfred Janes *Portrait of Mervyn Levy* 1935  
© The Artist’s Estate  
City & County of Swansea: Glynn Vivian Art  
Gallery Collection

The earliest is of Mervyn Levy, (fig.1) painted in 1935 in the London student digs that he shared with Fred, Dylan and the artist William Scott, a contemporary of Fred’s at the Royal Academy, where they were both now studying. Fred was relieved that Mervyn, a former fellow student at Swansea School of Art, and now at the Royal College, knew how to sit. Dylan, whom he had painted the year before ‘was in and out like a cat in a tripe shop’. That portrait now

hangs in the National Museum of Wales in Cardiff - but it will be on show at the National Waterfront Museum in Swansea from 11 October 2014 to 1 February 2015 as part of the poet’s centenary celebrations.

The beginnings of a method of painting that was unique to Fred and was to become a hallmark of his much loved early portraits and still lifes is visible in both works. He would lightly incise the grid that underpinned the structure of the work with a penknife and rub the lines gently with turps to soften the effect. This gave the work a geometric quality, and reflected Fred’s fascination with the fossils and crystalline structures embedded in the Gower landscape, and that he also used to study in the Natural History Museum.



(fig.2) Alfred Janes *Salome* 1938  
© The Artist’s Estate  
Cyfarthfa Castle Museum and Art  
Gallery

He used the same technique to emphasise the outline of the eyes, say, or checks on a jacket. Fred hugely admired Dan Jones’s grasp of musical structure and this found its expression in later works like *Salome*, (fig.2) where the head of John the Baptist is repeated with mathematical precision as a motif in the fabric of the clothes and drapery in the painting. *Salome*, now at Cyfarthfa Castle Museum & Art Gallery, took the

whole of 1938 to complete, and by then Fred decided it was time to change tack, declaring ‘I could no longer paint anything unless it was hexagonal’.

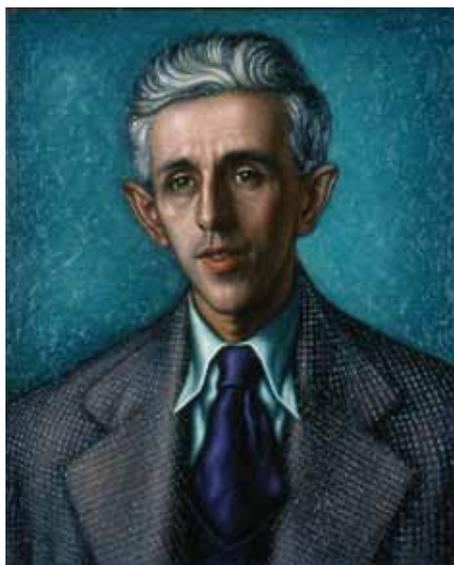


(fig.3) Alfred Janes  
*Sketch for a Portrait of Daniel Jones* 1947  
© The Artist’s Estate  
City & County of Swansea: Glynn Vivian Art  
Gallery Collection

The Second World War disrupted his progress, and as a conscientious objector assigned to the humble Pioneer Corps, he spent two years digging latrines and clearing bomb damage in the north of England. A plan to record the devastation of Swansea as a war artist came to nothing and he spent 1943-1945 in north Africa, running prisoner of war camps. A dozen or so drawings were all he was able to produce for the duration of the war - when he could get hold of paper and pencils.

What and how to paint on being demobbed was a real challenge. But portraits of two of his oldest friends, Dan Jones (fig.3) and Vernon Watkins (fig.4), made in 1947, were a priority. Dan and Vernon had met at Bletchley Park, where they were both stationed. Dan was now living in a single room in the Mumbles with his baby son, named after Dylan.

The single room was a step up – Dan and his wife Irene lived at first in an old bus parked just above Mumbles Head. On hot days the postman was surprised to find the composer working in almost nothing but a green eyeshade. They also spent a lot of time in the White Rose pub. Fred wrote: ‘Dan composes furiously and drinks furiouslyer [sic]. I’ve had to give up these sessions. They are too expensive’. The sketch for this portrait is now owned by the Glynn Vivian and seems to capture the composer’s fiercely quizzical intelligence more vividly than the finished portrait, which belongs to the National Museum.



(fig.4) Alfred Janes  
*Portrait of Vernon Watkins 1947*  
© The Artist’s Estate  
City & County of Swansea: Glynn Vivian Art  
Gallery Collection

old farmhouse in Gower, while Dylan was 40 miles away at the Boathouse in Laugharne, although he frequently dropped into Swansea on his way to BBC recordings in London or Cardiff, or en route for his sell-out reading tours of America.

Fred had to finish this portrait from memory and photographs however, as Dylan died in New York on November 9th that year. Devastated, like all those close to him, by the death of his 39 year old friend, he wanted to keep the painting, but after relentless lobbying by the University of Texas at Austin, it was sold to join

Also at the Glynn Vivian is Vernon’s portrait. To my mind it is one of Fred’s finest, capturing the poet’s other-worldly, spiritual nature; the points of his beautifully-painted shirt collar inverting the shape of an elfin like pair of ears, as the art historian Dr Ceri Thomas recently remarked to me.

What of Dylan? Fred started a second portrait of his old friend in 1953. By now the Janes family was living in an



(fig.5) Alfred Janes  
*Portrait of Dylan Thomas 1964*  
© The Artist’s Estate  
City & County of Swansea: Glynn Vivian Art  
Gallery Collection

with the sketch of Dan and the 1935 portrait of Mervyn Levy, it has been shown this summer in the Dylan Thomas Centre to illustrate the fascinating display of Dylan’s notebooks.

The gallery, where he was on the purchasing committee for many years, honoured Fred with several exhibitions, the last of which was a posthumous retrospective in 1999, the year that he died. In his catalogue introduction, leading 20th Century art historian Mel Gooding wrote:

*The portraits of his brilliant Swansea friends, Mervyn Levy, Dylan Thomas, Daniel Jones and Vernon Watkins are those that will fix their image down all the years, each having a rare intensity, as if the creative spirit of the the subject has been rendered as a kind of visible aura.*

#### © Hilly Janes 2014

The Three Lives of Dylan Thomas by Hilly Janes is published by the Robson Press.

Hilly Janes will be giving the Dylan Thomas Festival/Friends Joint Lecture at the Dylan Thomas Centre on Sun. 9 November at 2pm.

She will be in conversation with Dr Ceri Thomas at the National Waterfront Museum on Sat. 22 November at 2pm.

their burgeoning Thomas archive, despite the wishes of the Glynn Vivian to buy it, as an article in the South Wales Evening Post noted.

The Glynn Vivian finally completed its Kardomah Boys quartet when it bought a posthumous pen and ink drawing of Dylan (fig.5) that Fred made in 1964. It was published in the Spectator magazine to illustrate an article about the first full length biography of the poet, published that year. Along

## The Davies Bequest

### *A Gift of Sunlight: The fortune and quest of the Davies sisters of Llandinam* by Trevor Fishlock

There is no doubt that Impressionism, the way in which some artists in the last quarter of the nineteenth century spontaneously attempted to capture the momentary play of light on a familiar landscape, eventually served to both popularise and democratise the art of painting. By the middle of the twentieth century the Impressionists were everybody's favourites, they served as the major entry point into art appreciation and had become the undoubted icons of middlebrow culture. In galleries the best loved works were often badly framed and duller in hue than most people imagined but in cards, posters and on television the reproductions radiated stunning images of French locations that were in any case becoming familiar to a new generation of culturally-eager tourists.

Of course, many art-lovers move on and, as in my own case, find far more satisfaction in the work of the Post-Impressionists and other modernist groups. However, nostalgia for that warm enticing welcome that Impressionism once offered lingers and frequently a painting or an image will bring satisfaction flooding back. Such was undoubtedly the case in April of this year when Jo Rhymer gave a talk to the Friends of the Glynn Vivian. Her subject was the collection of Impressionist paintings held by the National Museum of Wales and by focussing on some of those masterpieces that one is always surprised to see in Cardiff and some lesser-known works she was able not only to confirm our old passion for the paintings but fully indicate the skills and techniques that the artists had deployed.

Now many of the Cardiff Impressionist masterpieces are well displayed in Trevor Fishlock's very attractive volume *A Gift of Sunlight* (ref.) which tells the remarkable story of how the paintings came to Wales. Unlike Jo Rhymer, Fishlock is not attempting to analyse Impressionism as a style or technique but rather as a historian he is carefully capturing the essence of an age in which patterns of wealth creation involving the coming of railways and the exploitation of coal coincided with high-class cultural tourism and new patterns of elitist and popular cultural consumption. Quite effortlessly, eloquently and naturally he uses the story of one family, the Davieses of Llandinam, to explain how coal mined in the Rhondda and exported from Barry created a fortune that then allowed the acquisition of masterpieces, their public exhibition and eventually their bequest to the people of Wales.

The juxta-positioning of Montgomeryshire, the Rhondda, London and Paris brings an age alive but it is Fishlock's detail that gives his story its cutting-edge. It was Gwendoline and Margaret Davies, the granddaughters of David Davies of Llandinam, who used their Ocean Coal money to buy the two hundred works that were to be later bequeathed. In making their purchases the sisters were to be advised by a dealer, Hugh Blaker (a bother of their lifelong governess) but Fishlock leaves us in no doubt that the sisters were intellectually and aesthetically fully qualified to make their own decisions. These young ladies from Montgomeryshire had been educated in London and their extensive cultural tourism had made them into fully-qualified European intellectuals. From 1908 on they were buying what they admired and what they liked. There was a pattern to their buying: they tended to ignore 'city' paintings of streets and railways and from the outset were drawn to peasant dignity as depicted by Millet, Corot and Daumier.

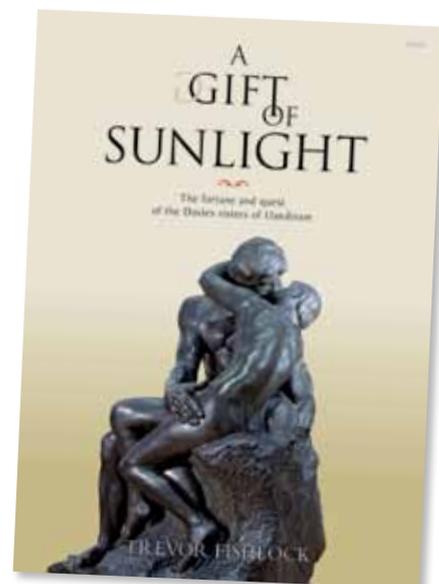
Ultimately what is most refreshing about their buying is that personal satisfaction transcended labels. They were nothing if not bold. The attention paid to their now-famous Monets and Renoirs has led to the notion that this was an Impressionist collection. In truth the sisters bought the best that was on offer and it is perhaps the Turners, Rodins, Vlamincks and Cezannes that

now catch the eye. What is most pleasing is that the sisters were buying at a time when critics were still denouncing the 'roughness' of the Impressionists and remained baffled by Cezanne. Montgomeryshire was leading the way.

For people of my generation the discovery of the Davies bequest in the National Museum and subsequently of their once arts-centre home at Gregynog led to further reflections on the nature of the South Wales industrial experience. When the problems of the South Wales coalfield became so severe in the early twentieth century many of the reports into the nature of social unrest stressed the absence of a fully developed civic culture. Wales did not have the recreational and educational facilities to regulate class relations. These thoughts prompted radicals to speculate on where all the money generated by Welsh coal and metals had gone. Amongst the magnates of Welsh industry, not least the coalowners, the Davieses of Llandinam had stood out: over the decades their Calvinism and humanity had guaranteed donations that had contributed to the effectiveness of countless charities in Wales as well as vital work in the fields of international understanding, public health, and higher and adult education.

At one point Fishlock contemplates other examples of private donors who helped establish major art galleries (although he does not mention the role of Richard Glynn Vivian). In brilliantly evoking an age in which economic growth was the major dynamic in Europe he forces us to contemplate our own age in which we face cuts in public expenditure on the arts. This lovely book takes us into an earlier age that brought together great wealth, artistic genius and popular taste and it had all started with David Davies, born in 1818 as the first of ten children of a Welsh tenant farmer. In 1873 he gave a party for 6,000 of his friends and workers and declared: 'You can put me for a master if you like, or a labourer. I do not like to be called capital. We used to be called masters but we have dropped that and we call ourselves employers and you the employed. Here we are, all in our best clothes; and there is no great difference between us'. In politics as in art we should beware of labels.

© Peter Stead 2014



(ref.) Trevor Fishlock. *A Gift of Sunlight: The fortune and quest of the Davies sisters of Llandinam*. Gomer, £25

## “Do you feel you are in Wales?”

Whilst in London I met and befriended a painter of Persian origin. His broad culture and reading reinforced our friendship which continued when he moved to Somerset to live. His painting is conservative in style and European in manner. From the West Country he 'phoned to suggest meeting in Cardiff to view the Ceri Richards centenary exhibition which was then on in the National Museum. We duly met there. We were greeted by an employee of the Museum. Clipboard in hand she asked us “Do you feel you are in Wales?” My friend answered in the affirmative, after some puzzled hesitation. I later asked him why this hesitation. He replied that he assumed his affirmative had been the expected reply! His black, curly hair and aristocratically curved nose had, no doubt, marked him out as not Cymric.

We enjoyed the impressive exhibition and remarked on its demonstration of a powerful individuality. Why then the anxiety on the part of the hosts? Was not the strength of the pictures enough? The Welsh speaking Ceri Richards is one of our most individual painters. His voice, by the 1950s, was inimitable. His roots in the work of the German Max Ernst and the Parisian Spaniard Picasso were as Welsh as one could wish, though to conjure “recipes” for his strength of personality would be fatuous. His dancing line and sumptuous textures would not begin to explain his magic.

It may be worth musing on the proximity of the sea to Wales. Three of its borders are bounded by the sea, and it was a piano piece by the Frenchman Claude Debussy *La Cathedrale Engloutie* (*The Submerged Cathedral* based on an old Celtic legend) with which Richards first found his essential voice. It is significant, too, that the majority of Debussy's piano preludes are not particularly topographical, but rather spiritual or visionary images. Apart from the cathedrale that first moved Debussy and Richards one finds such titles as “Dead Leaves” or “What the West Wind Saw” in Debussy's evocations. Even such performance directions as “Flottant et Sourd” (“Floating and muted”) in Debussy's scores inspired Richards' painting.

A strong sense of the topographical does, however, permeate Welsh painting of the 20th Century, as if to emphasise its nationality-why? The Carmarthenshire of Morland Lewis, or the Snowdonia of Kyffin Williams are good examples, but the strength of their pictures is likely to be in their composition as in their sense of place. The same abstract



Ceri Richards *Enclosed in Deep Blue* 1962  
© City & County of Swansea: Glynn Vivian Art Gallery Collection

elements one finds in a peaceful evocation of an estuary by Morland Lewis, a graphic statement by Ceri Richards or a concise keyboard rendition by Claude Debussy.

“All the arts aspire to the condition of music” claimed Walter Pater over a hundred years ago. Similarly all the arts should have the capacity to haunt. This implies durability of one kind or another. Who, in the coming century, will build on the examples of such as Ceri Richards, Morland Lewis, Alfred Janes or the magnificent Gwen John? Our artists, now, must learn to think in aeons rather than in hours. A recent exhibition of “Ice Age Art”- images that still resonate after 30,000 years taught me that.

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## BAfM Annual Meeting and Conference 2014



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Malcolm Hill  
[m.hill23@ntlworld.com](mailto:m.hill23@ntlworld.com)

Lyndon Morris  
[lyndonchris@btinternet.com](mailto:lyndonchris@btinternet.com)

## The visual culture of south Wales since 1910

A Three-Part Survey based on the Glynn Vivian Art Gallery collections by Ceri Thomas (author copyright 2014) – a version of the public lecture given in Swansea on 6 March 2014

### Part Two (1945-80): A Growing and Shifting Art Scene

This expansive and restless middle phase spans from the 1945-51 Clement Attlee governments (which included the establishment of the National Health Service by Aneurin Bevan and the implementation of the newly created Arts Council of Great Britain) to an altered south Wales in 1980, following the devolution 'no' vote and the advent of Margaret Thatcher's first government in the previous year.

Change was underway at the Glynn Vivian Art Gallery too. By the end of 1950 the long reign of William Grant Murray (1877-1950) as curator was over and by the spring of 1959 that of his successor David Bell (1915-59) had also ended. In 1952, under Bell, the gallery mounted two memorial exhibitions: for Grant Murray (who had died in November 1950) and Evan Walters (who had died just four months later). Murray was the same generation as Augustus John whilst David Bell, who had also trained as a painter at the Royal College of Art, belonged to a younger generation as represented by, for example, Alfred Janes (1911-99). The London-born Bell arrived directly from Cardiff where from 1946 to 1951 he had served as the first assistant director for Wales of the Arts Council of Great Britain. Whilst in post in Swansea, he wrote the influential book *The Artist in Wales* (1957) and established the Association of Friends of the Glynn Vivian in 1958. Murray and Bell had been prime movers in establishing the South Wales Group in 1948-49 and Bell had commenced the Arts Council's touring exhibitions programme in 1946. This was followed by a series of Arts Council open art exhibitions in Wales from 1953 onwards.



(fig.1) Ceri Richards *Music of Colours, White Blossom* 1968 © The Artist's Estate

The first of these, which toured Wales in 1953-54, was the **Contemporary Welsh Painting and Sculpture** exhibition and it included the likes of John Elwyn (1916-97) and Ray Howard-Jones (1903-96) who exhibited with the South Wales Group in the Fifties. Their paintings of the south Wales environment epitomise the

mood of the times which was summed up by the three exhibition selectors, David Bell, John Piper and Carel Weight:

“...Wales has something special and of its own to contribute to contemporary painting. ...A feeling is conveyed in many of the pictures of love and compassion for humanity and a consciousness of the relations of men and women to nature, buildings, and everyday life in Wales. This concern with environment seems to auger [sic] well for the future of a Welsh School of Painting.”

During this period, Janes returned to teach at Swansea School of Art from 1946 until 1963, following the completion of his war service. Initially, his works continued to be figurative, but in the later Fifties they became more experimental and abstracted. 'Abstract' was a word he used advisedly because his interest was in the physical properties of an artist's materials. He was also interested in the interrelated, abstracted languages of painting, music and poetry, as revealed in his 1949 BBC broadcast article 'What is Modern Painting?' in which he talks of "exploiters of form" (that is, Picasso and abstraction) and "innovators of subject" (Dali and surrealism). An example of his own, evolving modernity is his orderly tangle of a painting *Chirrup and Fruit* (1959). Its title is a reference to Dylan Thomas's *Prologue* written seven years earlier: "... In my seashaken house / On a breakneck of rocks / Tangled with chirrup and fruit, / Froth, flute, fin and quill"...

Like Janes and Thomas, London also was the magnet for Ceri Richards (1903-71) who, having taught at Cardiff for most of the war, returned there in 1944, the year in which his south Wales tinplate worker drawings were shown at the Glynn Vivian and the National Museum of Wales. A decade later, his next solo exhibition in the Swansea gallery was his homage to two poets: Dylan Thomas (who was only recently deceased) and Vernon Watkins. Ten years later again, the gallery gave Richards a retrospective. From 1945 until his death, colour and abstraction, music (especially Debussy) and poetry became increasingly important to Richards the artist and a corresponding growth in the size of his paintings seems to indicate the influence of American abstract art. He himself became an international figure, representing Great Britain at the Venice Biennale of 1962 and being a Trustee of the Tate from 1958 to 1965.

Meanwhile, the Sixties saw the arrival of two new curators at the Glynn Vivian: the curatorially experienced Kathleen Armistead (1902-71), who served from the start of 1960 to spring 1967, and John Bunt who was a generation younger and stayed in post until early 1982. During Bunt's term, Richards's painting *Music of Colours, White Blossom* (1968) (fig.1), which is inspired by Watkins's similarly titled poem, was acquired and the gallery's tailor-made, new extension was opened.

Richards had been a highly respected and influential teacher at Cardiff, as was the head of the Art School, Evan Charlton (1904-84). They taught in partnership and the impact of Richards is evident in the subsequent work and outlook of his student there Glenys Cour (then Carthew) (b 1924), whilst Charlton left his mark on his student Joan Baker (b 1922). Cour went on to be a member of staff at Swansea whilst Baker became head of Foundation at Cardiff – both examples of the emergent, professional woman artist and educator. Baker taught alongside Ceri Richards's successor at Cardiff, Eric Malthouse (1914-97), whose own work from the Fifties onwards was influenced by that of Richards and the St Ives School. His painting *Orion* (1966) was presented to the gallery by the Contemporary Art Society for Wales (CASW) in 1969, the year of the moon landings.

Post-war art students at Cardiff included Charles Burton (b 1929) and Ernest Zobole (1927-99) who were the leading members of the Rhondda Group which has been described as arguably the first indigenous art group in Wales. Zobole's move away from a more conventional way of painting the south Wales environment is seen in *Ystrad and People no. 1* (1960), another CASW purchase gifted to the Glynn Vivian. In 1956, Zobole and Eric Malthouse had become founder members of the progressive 56 Group which had been conceived by Malthouse and his fellow Cardiff Art School lecturer David Tinker (1924-2000) and others. It was a breakaway faction from the South Wales Group and it unwittingly heralded the dramatic changes in art education in the Sixties which rejected the old, craft-based qualifications in favour of the new Dip AD.



(fig.2) Josef Herman *Miners* 1951 © The Artist's Estate

In south Wales, this shift was spearheaded by the dynamic Tom Hudson (1922-98), Cardiff's new director of studies from County Durham, who had been active at Barry Summer School and was developing his radical Basic Design courses. His new team included Michael Tyzack (1933-2007) from Sheffield whose abstract painting *Scarlet Fissure* (n.d.) entered the Glynn Vivian in 1965. Both men became 56 Group Wales members in 1967, the group having renamed itself in the previous year.

Cardiff was in the ascendant – it had been made capital of Wales in 1955 and acquired the new Welsh Office in 1964 – whilst Swansea's primacy was waning. In 1962, Watkins's highlighting of the Swansea area for its modernist experimentation in painting since the Thirties was on the verge of looking out of date: "... the rich and varied works of visual art which Welsh painters are producing, as well as painters like Joseph [sic] Herman and George Fairley who have lived in Wales for a long time, have no precedent in this country."

In the Fifties, the situation had been different. The Polish-Jewish émigré artist Josef Herman (1911-2000), who had based himself at Ystradgynlais from 1944 to 1955, had brought the imaging of the south Wales collier (as a symbol of the dignity of manual labour) to a new level of prominence when his *Miners* (fig.2) mural was shown at the 1951 Festival of Britain. He had been supported by David Bell and in turn was an influence upon the Scottish-born painter and sculptor George Fairley (1920-2003) who taught at Swansea from 1946 to 1962, was a founder member of the 56 Group and invited Alfred Janes to join him at Croydon College of Art in 1963. Herman's expressionism also impacted upon the Neath-based Will Roberts (1907-2000), another painter praised by Vernon Watkins and another 56 Group founder member, and the Ystradgynlais-based miner Cyril Ifold (1922-86) whose grandfather, Frederick Ifold, had studied and exhibited at the Royal Academy.

A further development was the post-war emergence of Newport College of Art where the English painter Thomas Rathmell (1912-90) built up a prominent art department and developed strong links with the Royal College of Art. His *Coracle Man* (n.d.) was bought by the Glynn Vivian from the Swansea National Eisteddfod in 1964. In the Sixties, new teaching staff arrived at Newport both from within south Wales, most notably John Selway (b 1938) and Ernest Zobole (1963-84), and from England, including Jack Crabtree (b 1938), who also chose to image the coal miner, and the systems/constructivist artist Keith Richardson-Jones (1925-2005) who joined the 56 Group Wales in 1967. Whilst at Newport, Zobole produced his "warm bed" of a painting *Landscape around December* (1977-78) (fig.3) which inspired a poem by Brian Aspden.

The same general pattern of change from the more traditional and figurative towards the more experimental and abstract occurred within sculpture in south Wales after 1945. On the one hand, there was a bronze sculpture titled *Valleys Toiler* (n.d.) by the Ystalyfera-based Jenkyn Evans (1897-1966), the brother of the painter Vincent Evans, which was included in the Arts Council's 1953-54 **Contemporary Welsh Painting and Sculpture** open exhibition, as was a majolica portrait titled *Ferdinand* (n.d.) by Frank Roper (1914-2000) who taught sculpture at Cardiff and in the Sixties developed a cheap and simple aluminium casting process from polystyrene. Both sculptors are represented in the Glynn Vivian and so is Jonah Jones (1919-2004), who worked with John Petts and in the workshop of the late Eric Gill.

On the other hand, there was the Arts Council and National Museum of Wales's avant-garde exhibition **Structure 66** which explored structures and the blurring between painting and sculpture. It was opened by the first Arts Minister Jennie Lee. The eighty-one exhibitors included Tom Hudson, the Tredegar-born Peter Nicholas (b 1934) and Jack Waldron (1923-84), a former pupil of Swansea's sculpture lecturer Ronald Cour (1914-78). In Cardiff, it was shown indoors (at the National Museum) and outdoors (at Cardiff Castle) before touring on a reduced scale to Swansea, Bangor and London.

In the following year, 1967, the Glynn Vivian Art Gallery acquired two semi-abstract sculptures, Peter Nicholas's marble *Torso for a Dead Prince* (n.d.) and a copper *Standing Figure* (c. 1960) (fig.4) by the Pontypridd artist Ronald Lawrence (b 1929). Both sculptors had been represented in the Arts Council's **The St. David's Exhibition 1965** shown at the National Museum and the Glynn Vivian. Lawrence works in all media. For example, he showed three paintings in the 1953-54 **Contemporary Welsh Painting and Sculpture** exhibition and has since used the polystyrene to aluminium casting process. It is worth noting here that the Glynn Vivian's curator, Kathleen Armistead, had also been instrumental in bringing sculptures by Epstein and Hepworth into its collection.

However, despite the impulse towards abstraction, realism and expressionism persisted in the painting of the late Seventies. Representing the former is the work of David Carpanini (b 1946) whose *Wayward Wind* (1979) was a CASW purchase. In

contrast, there is the expressionist style of his contemporary south Walian Peter Prendergast (1946-2007) which was partly derived from David Bomberg and Frank Auerbach. Prendergast moved to Bethesda, north Wales, in 1970 where he produced *Carneddi on a Summer Day* (1978). And thirdly, there is the naturally expressive work of Aberdare painter Nicholas Evans (1907-2004) whose naive style was informed by memory – one example is his *Aberfan*



(fig.3) Ernest Zobole *Landscape around December* 1977-78 © The Artist's Estate



(fig.4) Ronald Lawrence *Standing Figure* copper c.1960 © The Artist

(1979). He was a pit boy and a railway man who took up painting in retirement and was promptly championed by the principal of the Slade, Lawrence Gowing.

By 1980 then, the south Wales art scene had become larger, more diverse and more confident. It had seen the successive rises of the South Wales Group (renamed the Welsh Group in 1975), the Rhondda Group and the 56 Group Wales and the evolution of the Arts Council of Great Britain (Welsh Committee) into the virtually autonomous Welsh

Arts Council (in 1967) which opened its own art gallery and bookshop, Oriel, in Cardiff in 1974. Likewise, the baton passed from an older generation represented by Grant Murray to the younger David Bell, Tom Hudson and others. Modernist influences transmitted by Ceri Richards and Josef Herman and embodied in the St Ives School and American abstract art had emerged and spread. The centre of artistic gravity and power had shifted eastwards, from Swansea to Cardiff and Newport – and of course London and the wider art world continued to beckon too.

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## Chair's Letter

Dear Friends,

I hope you're having an enjoyable and art-filled summer. By September the new Friends season will be under way. As usual we've a very full and varied programme of events lined up for 2014-15. Topics of talks range from John Dickson Innes and Welsh art in the 1920s and 1930s to contemporary stained glass and the work of recent Swansea art graduates. In the autumn the winner of this year's Wakelin Award will be announced. And there'll also be plenty of social events. In addition, don't forget the conference of the British Association of Friends of Museums on 26-28 September, in Swansea this year for the first time.

As well as programme planning your Committee has concentrated in its recent meetings on two themes: looking forward to the re-opening of the Gallery, and finding ways of increasing the number of Friends.

Exactly when the Gallery will reopen is unknown, but we can be certain that in its modernised and extended form it will attract hosts of new visitors and new friends. How can the Friends best help the Glynn Vivian respond to this renewed interest? Are there parts of the site, like the garden, that we can help Jenni Spencer-Davies and her colleagues redevelop as exciting spaces? Does the remodelled building give us new opportunities to add to the visitor's experience or promote the Friends?

If we can succeed in increasing the number of Friends we can offer the Glynn Vivian more support, in funds and in kind, and – just as important – add to the public engagement in its collections and activities. What are the best ways of gaining more members? How can we improve our profile and help turn the Glynn Vivian's 'friends' into 'Friends'? We've made a small start by opening a Twitter account - have a look at the small bird on our website home page, and, if you tweet, follow her yourself! – but what else can we do?

Too many questions, not enough answers! We'd love to hear from you if you've got good ideas on any of these matters. Contact me or any member of the Committee at any time: your views and your help will be very welcome.

**Andrew Green,**  
**Chair of the Friends**  
[andrewmwgreen@btinternet.com](mailto:andrewmwgreen@btinternet.com)

## Contact

If you have any comments on this issue, or any contributions for future issues please contact the editor, Malcolm Hill on Tel. **(01639) 794480** or email [m.hill23@ntlworld.com](mailto:m.hill23@ntlworld.com)