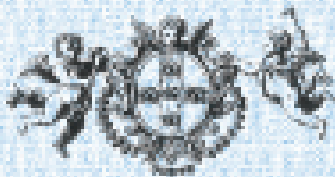


THE FRIENDS OF YORK ART GALLERY



BAfM

NEWSLETTER / JANUARY 2010



John Staples

View from the Chair

What a good year it has been! First the Gallery purchased with significant financial help from the Friends a magnificent painting by William Etty which will be a star attraction in the forthcoming Etty show in a years time.

Second we hosted a very successful conference on behalf of the British Association of Friends of Museums of which we are members. Over a hundred delegates came from across the United Kingdom. We held a Reception for them in the Gallery and afterwards had a meal in the grand surroundings of the Assembly Rooms. The following day the formal conference was held in the Hospitium; surprisingly few people in York when asked for its whereabouts know it. Speakers included our own Janet Barnes spelling out the inception of the Trust and the advantages of the independence it gives someone in her position and the access to charity funding not available to local authorities. She was followed by Tony Reeves, chief executive of Bradford, who offered a stimulating account of how positively he views the museums and galleries of Bradford and the part they can play in the culture of a large and diverse city. Lord Faulkner then made the argument for retaining free admission to museums and galleries even in the current stringent economic climate. After lunch Dea Birkett entertained us with descriptions of the difficulties museum attendants face in welcoming children who respond in their own way to what they see which often contrasts with adult behaviour but is nonetheless authentic.

In the evening we enjoyed a splendid dinner in the Merchant Adventurers' Hall with a witty and evocative talk from Jim Whyte about his father, better known as James Herriot of the television series, "All Creatures Great and Small". The following day delegates were up early to visit either Castle Howard or Cannon Hall and Country Park, the latter less well visited but extremely varied and interesting. Those who chose to stay in York had through an arrangement with York museums and Galleries free access to our many attractions.

Many of you joined with delegates staying on till the Monday on a trip to Beverley and Hull before the Conference finally dispersed.

For me the most rewarding aspect of the conference was the way BAfM member museums worked together to, organise the events. Although nominally we were the hosts others took significant parts in what happened including the open access to York museums, publicising the conference and helping on the day. I had massive support from Friends groups at the NRM, Malton, Scarborough, Sheffield, Doncaster, Bradford, Harrogate, Beverley and Hull.

Third and to my mind most exciting of all we have established with students at the University of York a branch of the Friends called Students... (SASSY). We held the inaugural launch on November 13th and have recruited over 80 members. You will have seen some of the students giving the Wednesday lunchtime talks and organising activities all of which are on our website. This looks to be a most promising development drawing out the skills of the young people and bringing energy and vitality to the FYAG.

***YOUR MEMBERSHIP SUBSCRIPTION IS NOW DUE
2010 MEMBERSHIP CARD ENCLOSED***

Robin Guthrie 1937-2009

Chairman of York Museums Trust 2002-2009



It was with great sadness that we received the news of Robin Guthrie's death last April. As the Chairman of the newly created charity York Museums Trust Robin appointed me to the new post of Chief Executive in 2002. We had worked closely together for nearly seven years.

I soon found out the pivotal role that he played in the formation of the Trust. Robin had been asked to set up an Initiation Group by the City of York Council to help create a new independent charity to manage the local authority museums. Given his previous experience as the chief charity commissioner Robin was exceptionally well placed to do this. With David Rayner and Mike Allen as 'shadow trustees', Robin steered the new charity into life and we finally launched it at the Castle Museum with a reception attended by over 300 guests in October 2002.

As a Chairman, Robin was largely hands off, giving me the freedom to build the new organisation whilst always being there when I needed guidance and advice. He was passionate about the history of York and its European connections and had a particular fondness for the Yorkshire Museum. One project he was particularly enthusiastic about was the anniversary of the proclamation of Constantine the Great as Roman Emperor, an event which took place in York in 306AD. With his help and support we managed to organise a very ambitious exhibition at the Yorkshire Museum in 2006 which celebrated this important event. Opened by Princess Anne, the exhibition stimulated much interest in York's role in defining Europe and we are still reaping the benefits of this ambitious project. Robin would be pleased to know that this interest in Constantine is now manifesting itself across Europe as a point of common cultural identity and possible collaborations between European Roman cities are now being discussed.

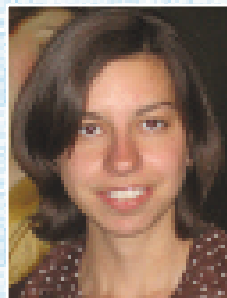
Educated at Cambridge Robin became head of Cambridge House the university's settlement in South London where he worked with deprived communities. He went on to teach at a Brixton Comprehensive School and by 1969 was the social development officer in the new town of Peterborough. This work led to the position of assistant director of social work service at the Department of Health and Social Security.

Robin's connection with York began when he became Director of the Joseph Rowntree Memorial Trust in 1979 (now the Joseph Rowntree Foundation) where he dealt with social policy, housing and care provision. His nine years in this role established the Foundation as the most important and influential social research body in the country. From there, in 1988, he became the chief charity commissioner and then on to Europe where he was director of social and economic affairs at the Council of Europe in Strasbourg.

When I met Robin all this was behind him. He was always very busy and talked about his work at the University of York St Johns, the National Centre for Early Music and Jessie's Fund. Robin had a huge sense of fairness and interest in individuals with an easy friendliness with all my colleagues in the Trust. His knowledge of the city and connections within the city made him an ideal Chairman and I benefited greatly from his energy and support. He was kindness itself to me and I feel very honoured to have had the opportunity to work with him.

JANET BARNES, Chief Executive
York Museums Trust

Curator's Corner Laura Turner



With a busy year ahead of us, it seems like a good moment to reflect on the gallery's achievements in 2009. The exhibition programme kicked off in January 2009 with *Stanley Spencer* from Tate followed by our main summer exhibition *St Ives*, a select show from the Arts Council collection which also showcased 20 paintings and ceramics from York's collection. The final show of the year, Japanese Sashiko Textiles has been an ambitious project for the gallery and is being well received by all our visitors. It has also generated a lot of interest from specialist craft publications and enthusiasts. After the exhibition closes in January 2010 it will then tour to the Collins Gallery in Glasgow and Plymouth Museum and Art Gallery during 2010. To tie in with our exhibition, we recently organised a symposium on Sashiko and the Friends kindly sponsored five student places, which were eagerly taken up by University of York and York St John undergraduates.

The Friends have made an invaluable contribution to the gallery's learning programme in 2009, sponsoring Studio Saturdays, our artist led workshops for family groups. 261 children and 219 adults have attended Studio Saturdays this year.

2009 was an exciting year for acquisitions and the Friends made a substantial contribution (the largest to date) of £44k towards 'Preparing for a Fancy Dress Ball' by York born artist William Etty. This wonderful double portrait will be a feature of our 2011 exhibition on William Etty and our newest member of the gallery team, Etty Research Curator, Dr Sarah Burnage, is busy with plans for the exhibition and catalogue. The Friends also kindly helped us to purchase the holographic portrait of The Queen (*Equanimity*) by Chris Levine and a contemporary ceramic, *Temperance Toby*, an oversized Toby Jug by the internationally renowned maker Richard Slee. This work is now display in our newly opened Gallery of Pots in our first display *3 Collectors* with other recent additions to the ceramics collection including a bowl by Sutton Taylor, a pair of salt-glazed stoneware vases by George Tinworth and a large collection of studio ceramics donated by Henry Rothschild.

As always, our wonderful collections have been flying the flag for York nationally and internationally, and some of the works currently on loan to various exhibitions include Valdes Leal's *The Allegory of the Crown of Life* (usually on display in the South Gallery) on loan to The Indianapolis Museum of Art's exhibition *Sacred Spain* from October 2009 - January 2010; Edward Ward's *Hogarth's Studio* on loan to *The Artist's Studio* exhibition at The Sainsbury Centre, UEA, Norwich and David Hockney's *Egyptian Head Disappearing into Descending Clouds* on loan to Nottingham Contemporary (a new gallery space) until February 2010.

Finally, looking ahead to 2010, we are embarking on a large scale project to refurbish the Burton Gallery, our largest space. This will take place over the summer and autumn of 2010, with the rest of the gallery remaining open to the public (including the Gallery of Pots). The Burton Gallery should reopen in early 2011 with new displays. We also have an exciting exhibition programme planned for 2010 starting with *100 Years of Gifts*, celebrating the centenary of the Contemporary Art Society, followed by our summer exhibition *China: Journey to the East*, a partnership exhibition from the British Museum spanning 3,000 years of Chinese history and culture and featuring 100 objects from the British Museum's collections. Our next little gallery display, opening in April 2010 will explore York Mystery Plays and our next Gallery of Pots exhibition, opening in May 2010 takes inspiration from the English Country Garden.

We look forward to working with the Friends on more exciting projects in 2010, in particular our new partnership with SAASY (the Society for Art and Architecture Scholarship in York) which we hope will bring new members into the Friends and attract a wider student audience to the gallery.

William Etty

William Etty's 'Preparing for a Fancy Dress Ball' is an exciting new addition to the collection at York Art Gallery. The work was purchased with the support of grants from the Friends of York Art Gallery, The Art Fund, The MLA/V&A Purchase Grant Fund and the Tomasso Brothers. The portrait shows Charlotte and Mary Williams-Wynn, the daughters of the Hon. Charles Watkins Williams-Wynn MP who commissioned the work from William Etty in 1833. Charlotte, the eldest daughter (who was later to become a famous letter writer and diarist), is shown helping to decorate her younger sister's hair with a ribbon and a rose. The painting shows the girls wearing Italianate costumes, a choice which reflected the popularity for Shakespearean plays and Italian Operas in the period.



'Preparing for a Fancy Dress Ball' is a beautiful example of Etty's mature style and eloquently highlights his skill as a portraitist and colourist. Although York Art Gallery has one of the best collections of Etty's art, this is the first full-length portrait by the artist the gallery has acquired. Indeed, Etty made very few 'society portraits' and this is a tremendously important example of his attempts in the 1830s to branch out into a new, very lucrative, artistic direction. The portrait makes a crucial new addition to the collection at York Art Gallery and elegantly showcases an aspect of Etty's art previously neglected by scholars and enthusiasts of the artist's work. We are absolutely thrilled to have 'Preparing for a Fancy Dress Ball' now on display in the Burton Gallery, where it is placed next to others works by the artist.

DR SARAH BURNAGE

Paul Mellon Funded William Etty
Research Curator at York Art Gallery

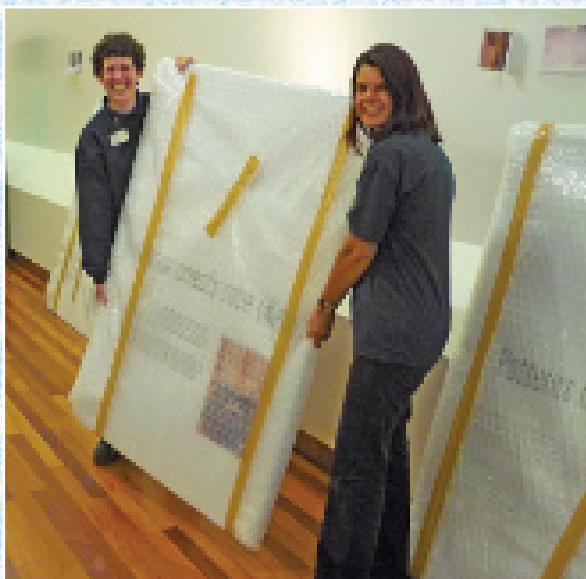
Behind the Scenes. All in a Day's Work - A Guide's Eye View

All in a Day's Work: Visitor: "What an easy job you have!"

Guide: smiles sweetly, not letting on how busy they have been, since opening at 8am.

Between opening up, staff arriving, and finally opening the doors to the public, various duties are carried out including: changing the Thermohygrograph charts; checking emails; answering phone calls; attending staff meetings; receiving staff in-house training on the collections; light bulb changing, if any lights have gone out the previous day; restocking the shelves in the shop, and last minute phone calls to cover shifts if someone has phoned in sick. We always have four guides on duty at the gallery every day.

At 10am, the doors open to the public. The guides work both in the galleries and on the front desk/ reception, as well as in the shop. We also work regular shifts at York St Mary's church, where we have annual contemporary art exhibitions. York St Mary's is open spring to October every year. On top of our main duties of meeting, greeting and being welcoming and friendly to all our visitors, and keeping a careful eye on the galleries, as well as talking to the visitors about the artworks, our day always proves very interesting and full. No two days are ever the same, which makes the job enjoyable. We regularly have school groups and university groups visiting the gallery ranging from toddlers right up to adults. In the holidays and on the first



Saturday of every month, the gallery holds children's activities. These are always popular. We have Territories' workshops on a regular basis, where we work with various community groups and the guides love having hands-on experience with these people.

Suddenly, without warning, an alarm will go off at the same time as: a contractor asks for a key; someone faints and needs first aid, and the toilet or sink blocks – the plunger doesn't work, so a plumber needs to be called. Sometimes, a curator requires help with hanging a painting, or displaying a piece of ceramics and a guide is called. Julie and Matthew are our van drivers and happily transport our collection to our stores around York. Security is paramount when artworks are delivered, or taken away to another gallery. Sometimes we even have to close the gallery if an important delivery arrives.

We regularly have evening functions at the gallery, which vary from previews to drink receptions to Christmas parties and conferences. These are always excellent opportunities to meet a wide variety of people including Lords and Ladies! Dealing with unruly visitors is always a challenge but the guides rise to the occasion whether it is a stink-bomb being let off, or a visitor eating their curry take-away in the gallery. During the day, light readings and temperature checks must never be forgotten. At 5pm, the gallery doors are closed to the public; cashing up is completed, alarms are set and I can go home and relax. Oh no – not tonight I have the call-out phone. I have just put my head on my pillow, when ... ring ring ... ring ring ..., the call-out phone goes off – an emergency at the gallery has suddenly occurred. It's a good job I love my work, as I hurriedly dress and rush back to the gallery... All in a Night's Work!

HANNAH SAVAGE AND JULIE REDPATH

THE FRIENDS OF YORK ART GALLERY

Glasgow Visit – 30th April-2nd May, 2010

We are glad to be able to extend the deadline for the Glasgow weekend to Monday the 1st February. We are aware that there are many members who are still interested in this visit. You will have already seen the details in November's mailing. If you would like to come to Glasgow and have not yet got back to us, or no longer have the details, please phone Jean Drysdale after the 25th January on 01904 622136.

A Favourite Picture

Unknown Artist, after Pietro Paulini (1603-1681), *The beheading of John the Baptist*, York City Art Gallery. Oil on Canvass, 123.3 x 162.6

As the story goes in Matthew 14, Herod Antipas, brother of Herod II, was so delighted at Salome's dancing at his party that he granted her one wish. Salome, prompted by her mother Herodias (the Jewish princess and adulterer wife of Herod II), asks for the head of John the Baptist on a platter. Herodias commands the centre of the picture plane and the viewer is left in no doubt of her evil by her deliberately emotive and caricatured, ugly, scowling face and black robes of wealth, austerity and death. The claustrophobic closeness of the figures that overspill the picture plane heightens the theatrical macabre of John the Baptist's freshly severed head emerging in chiaroscuro half light. This is surely this unknown artist's debt to the confrontational, dramatically visceral, grisly realism of the infamous Michelangelo Merisi di Carravaggio (1571-1610). The sources suggest this was a work 'after Pietro Paulini' (1603-1681) who was known to frequent the circles of Bartolomeo Manfredi (1582-1622) a leading apostle of the so called 'Carravaggisti'.

The choice of colours in the image seem significant as the prominent green of the tablecloth holds pagan connotations of fidelity and monogamy, which is ironic considering Herodias's betrayal of her husband Herod II with his brother Herod Antipas and similarly Antipas's betrayal of John the Baptist by ceding to Herodias's demands. The extra-marital affair of Herodias and Antipas was condemned by John the Baptist and is therefore the reason behind his beheading on request of Herodias. Like the Old Maid who stares out of the picture and questions our fidelity and integrity, this painting is morally questioning. It could be interpreted that the three stages of man and woman's life are represented by the shallow pyramidal composition of the figures of various ages in this scene, possibly to make a sweeping allegorical statement about the inherent folly of man at this pointless, immoral and politically motivated execution. The political and diplomatic ramifications of this execution are alluded to in the male figures deep in conversation behind Herod, not to mention his sullen, dejected expression.



The painting seems a polyglot of styles and artistic languages. The central prominence of the decorative shaped glass and dish seems an attempted exhibition of artistic virtuosity in depicting difficult forms, reminiscent of the 15th and 16th century so-called 'Dutch School', whilst the billowing drapery of Salome's red robes seems modishly Baroque in character and appears out of place in such an inescapably static scene. The skin is brilliantly modelled, continuing a Roman Baroque tradition of virtuosity in the modelling of corporeal human forms under an intense and dramatic, directional light source.

ELLIOT DAVIES, SAASY

There is a programme of Evening Lectures organised by SAASY, please see the enclosed flyer for details. All Friends welcome.

A line of thought

Clare Nattress, Charlotte Barnes and Susanne Davies are 3rd year Contemporary Fine Art Students from York St John University. They held an event entitled *A Line of Thought* in York Art Gallery on Wednesday 25th and Saturday 28th November 2009. This was in order to raise discussion on what people think of Contemporary Art. *A Line of Thought* enabled the public to write their views on brown labels and then add these to the line. This gave the public an opportunity to become part of an artwork, the artwork being the discussion which was raised from this question. The line was filled with a total of 105 labels; the majority of labels were in favour of Contemporary Art however a handful of labels expressed their dislike for it. The three artists spoke to members of the public receiving very positive comments about the discussion which was initiated by their work *A Line of Thought*. The artists want to take this event to other institutions in order to understand further what the viewer really thinks of Contemporary Art.



Beyond the Gallery

The architecture of the University of York

My first encounter with the extraordinary architectural idiosyncrasy, the University of York, was one of great awe and intrigue. Designed by Robert Matthew Johnson-Marshall (opened in 1965) it's one of the seven New or "Plate-glass" universities of the 1960s. Architecturally, York is probably the most successful; without doubt it's the most interesting. The architecture aimed to achieve equilibrium between social and pedagogical needs. Social cohesion was to be promoted and hierarchy avoided. To do this, it opted for a collegiate system, open plan interiors and the dispersal of teaching and residential accommodation. But most ingenious is the covered pedestrian walkway that radiates around the whole site; here frequent social encounters between staff and students from different disciplines are actively encouraged. The campus is an expression of the English romantic landscape tradition where buildings and walkways are placed sporadically in an intimate sylvan setting. At the heart of the campus is the lake which acts as a balancing reservoir on a waterlogged site whilst also serving remarkable aesthetic dividends. A rich tree arboretum and diverse wild fowl population further enhance its beauty. Collectively the setting is one of unpretentious neutrality in which one feels relaxed and inspired.

The university's first phase of development was the conservation and conversion by Bernard Fielden of the Elizabethan Mansion, Heslington Hall. Its age and nostalgic quality help the site to establish a much-needed sense of place and longevity that would otherwise be lacking from the seemingly ephemeral 1960s structures. The limitations in building labour in the 1960s and the need to build speedily without compromising good design led to the sensible decision to use CLASP, a modular system of precast concrete panels and lightweight steel, in most of the buildings. Whereas the panels themselves are unexciting, pyramidal roof lights and diverse window fenestration lend variety.

The splendid panoply of concrete murals by William Mitchell and Fred Millett are a welcome outburst of creativity that Nikolaus Pevsner aptly described as "restless and incomprehensible". Functionally they conceal the steel bracing of the CLASP; aesthetically they serve both to educate and inspire. Similarly, the campus is enlivened by original works of sculpture; the most memorable are the ambiguous aluminium figures by Yorkshire sculptor Austin Wright.

Two buildings stand out – the library and the Central Hall. Here, a greater degree of architectural liberation was allowed providing refreshing juxtaposition next to the CLASP units. The library

is likened to a warehouse (a warehouse of knowledge?); its front facade has a simple mullion motif where random enamel panels add animation. It is delicate and restrained in form. Cantilevered over the lake, the Central Hall's unusual forms make for a breathtaking silhouette on the evening sky and a curious reflection in the water. Its "astronautic" appearance hints at the Utopian spirit of the age, a time when the experimental journal *Archigram* (or *Architecture Telegram*) influenced the schools of architecture with their futuristic photo collages and technocratic designs. The Utopianism was reined in by the academic conservatism of the university's first vice chancellor, Lord James of Rusholme. A particularly charismatic figure of the English educational elite, his influence played no small part in helping the university ascertain quick success.

Seen in its best light, on a glowing summer's day or illuminated at dusk, the campus is overwhelming and to me creates an impulse resulting in sensation. In re-evaluating and revolutionising what architecture could be, the University of York is an important exemplar of the planning ethos of the 1960s. It brazenly embodies a new post-war world, exemplifying the avant-garde, the innovative... and the *original*.

JOSHUA MARDELL, SAASY



University of York Campus,
photograph by Jure Kirbsūš

Visits

These past six months have seen a number of events enhanced by our developing relationship with the Art History Department of York University whose input is already exciting and invaluable.

On a June evening this year a group of some twenty Friends enjoyed an informative walk through York University campus. Lead by Dr. Sarah Turner of the Art History Department, there were many insights into the philosophy behind the planning of the architecture, sculptures and garden design of the university.

In August there was a very informative walk through Victorian and Edwardian Leeds guided by Chris Furniss of Leeds Civic Trust. Whilst August also provided the opportunity to see the amazing quilt work and hear from the director of the Quilt Museum,





Fiona Draper, about its past and future developments.

Autumn, following the opening of the Pots Gallery, has ensured a series of small groups visits by Friends to local ceramists' studios to learn about the working techniques of Isa Denyer, Jill and Peter Dicks, Ruth King and Ilona Sulikova.

Our thanks must go to all who have given so generously of their time and energy to ensure these events success.

SUSAN PARKER

SAASY Report

Thank you to everyone for supporting SAASY in its first term. It has been a very successful few months and we are all very pleased with the outcome. We were even given the opportunity to chat about the society on BBC Radio York! The Launch Party held in York Art Gallery was a very special social evening and attracted over 240 people. The crowd was a diverse mix of students, faculty members, members of the Friends of York Art Gallery, Art Gallery staff. In other events: Joshua Mardell livened up the campus with his enthusiastic tour of the 1960s pre-fabricated architecture. Jenny Thompson and Sophie Littlewood's Lunchtime Talks presented artworks from York Art Gallery's collections in a fresh and exciting light. Frances Sands launched the Evening Lecture series, held in King's Manor, with her paper on Nostell Priory. On the success of this lecture, we have organised four more, to take place next term.

This term we are bigger and better, with a jam-packed calendar of events. Our Lunchtime Talks, Evening Lectures and Film Screenings will continue but with a larger itinerary. To add to this we are organising trips to Malton, Sheffield, and the Art Deco Odeon cinema in York. SAASY have been asked by MIMA (Middlesborough Institute of Modern Art) to organise a student talks programme to be held there, focusing on their collections and current exhibitions. Plus, we welcome five new SAASY committee members Samia Calbayrac, Elliot Davies, Maks Fus Mickiewicz, Tahnee Atkin and Eleanor Simmons. We are organising a social in February to introduce the new committee members. We hope that everyone will join us for a glass of wine and a chat.



We would like to thank the following for their generosity and support last term:

York Art Gallery, Friends of York Art Gallery, Simon Periton, Kerry Grainger (photographer), Dave Smyth and his band, Nouse

IMOGEN COKER, SAASY Committee

Please pick up an events leaflet at York Art Gallery, or find us online.

Website: www.york.ac.uk/depts/histart/saasy.html

Email: info.saasy@gmail.com

Find us on Facebook

The Committee would like to welcome all those who have joined the Friends recently

Denise Wishart, Mrs Janet Kent, Philip Warren, Dr. Greg Lodge, Sheila Read, Mrs Jean Wilson, Ms. C Bell-Pearson, Mr W. Hodgson, Ken Wilson, Helen Lee, Miss R. Sillar, Iverson Wheatley, Roger Bridgewater, Elspeth Pope, Mrs Alison Weir, Mr & Mrs Jenkins, Mrs Ann Swan, Mrs Anne Holloway.

SAASY Eleanor Allan, Kiri Anderson, Tahnee Alicia, Maria-Anna Austova, Josefine Baark, Charlotte Barnes, Kirsty Breedon, Samia Calbraya, Georgina Carter, Nathan Chenery, Annaliese Clark, Rachael Cole, Charlotte Cooper, Kitty Corbett, Sarah Cox, Georgina Crawford, Harriet Cullen, Ian Darlington, Niamh Darlington, Elliot Davies, Susanne Davies, Emma Drew, Elizabeth Driver, Sabrina Grimaldo, Marti Hall, Camilla Hultbald, Rowena Hammon, Emma-Jayne Hanley, Charlotte Hawkes, Cheyann Heap, Melissa Heard, Rachel Horner, Laura Howarth, Jenine Hudson, Sam Humphries, Frances Jackson, Hannah James, Emilia Karlsson, Charlotte Kelly, Karita Kuusisto, Rebekah Lee, Alexandra Little, Amy Littlewood, Adele Lonergan, Mark Long, Livia Lupi, Karenn Magee, Farhanah Mamoojee, Bethany Marett, Betsy McCormick, Rhiannon McGregor, Ciara McMahon, Al Milnes, Mary Mullock, Amanda Munro, Clare Nattress, Oskar Niewadzi, Zofia Obuniewsba, Pippa Pearce, Harriet Perks, Hannah Phillip, Mark Piatek, Abigail Rawlings, Nicola Regan, Hannah-Elizabeth Rice, Marie Anne Rogers, Nancy Roper, Anastia Roshchupkina, Uthra Reygopal, Camille Sainsbury, Francesca Salino, Frances Sampayo, Jasmine Savage, Julia Schmidt, Hayley Thompson, Jenny Thompson, Philippa Toop, Marie Twomey, Lijze Wang, Freya Wissel and Harriet Wooldridge.

FRIENDS ‘PRIVILEGE’ SCHEME

We are most grateful to the following organisations for allowing us to offer the Friends special rates:

EATING OUT

The Dean Court Hotel – Duncombe Place, York.

10% discount off the total bill after 5:00pm in the Court Café-Bistro and at all times in the hotel’s Restaurant.

Tel: 625028

The Vecchia Scuola, Low Petergate, York. 10% discount on evening meals together with a complimentary drink.

Tel: 644600

York Art Gallery Café – 10% discount on food and drinks.

BOOK & MUSIC SHOPS

Banks Music Ltd – 18 Lendal, York – 10% discount on all purchases over the value of £10.

Tel: 658836

ANTIQUES & ART SHOPS

The Red House Antiques Centre, Duncombe Place, York – a ‘trade discount’ which is usually 5% or 10%, depending on the individual dealer’s terms.

The Red House specialises in antique paintings, furniture, jewellery, silver, and ceramics.

Tel: 637000

The Ginnel Antiques Centre, Harrogate – a sister shop to the Red House, with over 50 specialist antique dealers, the same terms apply.

Kentmere House Gallery, 53, Scarcroft Hill, York – 5% discount.

Kentmere specializes in original modern art by nationally known and talented newcomers

www.kentmerehousegallery.co.uk

York Art & Framing, 7 Castlegate, York – 10% discount excluding framing and ‘Special Offers’ (which are usually discounted by more than 10%).

Also specialise in artists’ supplies.

Tel: 468605

The Blake Gallery, 18, Blake Street, York – 5% discount on everything except any bronze sculptures Sally Arnup. This Gallery specialises in contemporary paintings ‘with a traditional feel’.

www.blakegallery.com

PLEASE NOTE MEMBERSHIP CARDS MUST BE PRODUCED PRIOR TO PURCHASE AT ALL THE ABOVE ESTABLISHMENTS, AND THEY CAN ONLY BE USED BY THE CARDHOLDERS. MEMBERS WILL BE INFORMED OF ANY ALTERATIONS OR ADDITIONS TO THE ABOVE LIST.

We always like to hear from members about your ideas for day visits or longer trips. We also welcome volunteers to help with the organisation of events. If you have an idea or would like to help please ring Susan Parker, Visits and Outings Secretary, (01904 620871) or Jean Drysdale (01904 622136).

Talking to Friends

It is now a year since I gave my first Friends lunchtime talk and almost a year since becoming Talks organiser. I am not sure which is the hardest job as I soon discovered that we put on a very ambitious series of talk especially during the summer months. Our speakers also put in a lot of time and trouble in preparing their talks. Some are art historians and others, like me, enthusiastic amateurs. All find it rewarding, if not little nerve-racking even the professional speakers. It has been known for a speaker, who has planned to talk on a specific painting, to find on the day that it has disappeared from the walls.

Speaking in the Gallery does present other challenges. It is, after all, a public space and not a closed lecture hall. The acoustics are not always good and access for the public must be a priority. We never know how big the audience will be and very large numbers can prove a logistical challenge. This is where the Galley Guides are invaluable. They work very hard and with good humour to try to accommodate our needs. I would like them to know that the Friends do appreciate their efforts.

Over the last year some of our long-term speakers have decided to retire and we have welcomed new voices. On behalf of the Friends I would like to say a big thank you to them all. From April there are going to be changes in our pattern of talks in order to read them more evenly through the year. Those given by the Curatorial team and outside speakers will once again supplement the Friends’ programme. These will be held on the first and third weeks in each month. The Friends’ student group, SAASY, will provide speakers on the second and fourth weeks during the term time, seminars and exams permitting. Further details and dates will be mailed to members as usual on a regular basis and are on the website. Updates can also be found on the Friends notice boards by the doors to the South Gallery.

In order to put on this demanding programme we always need new speakers. If you would like to join our team please do get in touch with me.

JUDITH BAILEY, Tel: 01904 643943

Lunchtime Talks 2010

Unless otherwise stated talks begin at 12:30pm

Date	Speaker	Title
Wednesday 27th January	Samia & Rachel	SAASY
Wednesday 3rd February	Lizzie Darbyshire	<i>Honourable Ladies</i>
Wednesday 10th February	Camille	SAASY
Thursday 18th February		<i>A Bird in the Hand</i>
Wednesday 24th February	Charlotte	SAASY
Wednesday 3rd March	Rodney Anness	<i>Second Thoughts</i>
Wednesday 10th March	Nathan	SAASY
Wednesday 7th April	John Staples	<i>A Face to the world</i>
Thursday 22nd April	Curator's Lunchtime Lecture	An introduction to the exhibition <i>100 Years of Gifts</i>

Future Events

EXHIBITIONS

Bird in the Hand 1st November 2009-28th March 2010

An exciting new ceramic exhibition in the Little Gallery

100 Years of Gifts Exhibition opens 6th February

Celebrating the Centenary of the Contemporary Arts Society Exhibition

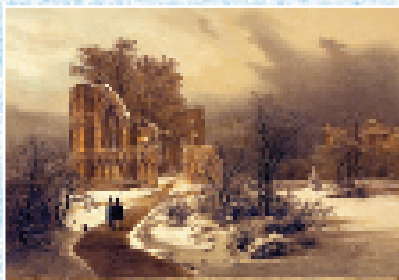
China: Journey to the East 22nd May-5th September 2010

N.B. The last day of 3 Collectors Exhibition will be Bank Holiday Monday 3rd May 2010.
A new exhibition will follow.

ADULT LEARNING

There is an extensive and very varied programme of Adult Learning Courses including painting, drawing, weaving and felt making as well as poetry and open evenings.

For up to date information about exhibitions and events taking place at York Art Gallery, York St Mary's, the Yorkshire Museum and Gardens and York Castle Museum please visit or contact the Gallery www.yorkmuseumstrust.org.uk or telephone 01904 650333.



Stop Press

Paintings, sketches and prints from York Art Gallery are among the copious illustrations reproduced in a new book, *St Mary's Abbey and the King's Manor, York: The Pictorial Evidence*, which is now on sale in the Art Gallery. As the foremost Benedictine Abbey in the north of England, and the Headquarters of the King's Council in the North, these are two of York's premier historic buildings; this lavishly illustrated book presents well-known and unusual views of both. The book is available on the Art Gallery bookshop.

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Please send items for the next newsletter to her c/o York Art Gallery, Exhibition Square, York, YO1 7EW, or e-mail to sehebron@hotmail.com

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