



Friends of York Art Gallery

NEWSLETTER - WINTER 2016

VIEW FROM THE CHAIR

When our last newsletter was produced in July 2015 we were awaiting the long anticipated opening of the art gallery. Many Friends were able to enjoy a preview in the week leading up to August 1st and to experience what Janet Barnes had described as the “wow factor”. As one of the many reviews in the press commented “You would have to be daft as a brush not to visit” so I hope that by now most of you have had the opportunity of testing this out for yourselves. Particular delights include the schools competition inspired by L.S.Lowry’s Clifford’s Tower, referencing the rehang of the south gallery, now Madsen 3, and its emphasis on the Evelyn Award celebrating views of York. The presentation of Madsen 1 with the beautifully conserved fifteenth century paintings curated by Eloise Donnelly is spectacular, enhanced by ceramics by Phil Eglin and Suzie McMurray’s installation, Halo. Upstairs, the new sensation of light is a perfect backdrop for showcasing York’s fantastic ceramics collection in both the central area with Claire Twomey’s Manifest and the ceramic rainbow curated by Helen Walsh. Mark Hearld has produced his own version of a lumber room of unimaginable treasures with artefacts from across the Trust alongside his own artworks, the effect of which was greatly enhanced when he spoke to his inspiration at a recent lunchtime talk in the gallery.



This is not to say that there have been no teething problems and, for the hard-working staff in particular, the opening was sadly marred by a demonstration in Exhibition Square when views as to the charging policy for York residents were aired vocally. Similarly, not all the Trust’s plans could be implemented in time for the opening date, for example, the garden to the rear. These are early days, however, and we can hope that over time the situation will settle down; certainly the numbers of those both joining the Friends and buying into the YMT membership scheme would indicate a positive view of the gallery. The future is dynamic and as such we should expect that changes and growth will continue.

One consequence of the opening is the wonderful and exponential rise in membership of the Friends to approximately one thousand and I warmly welcome all our new and returning Friends

alongside our existing membership. With such a large number and a limit of 350 in the gallery at any one time, unfortunately there will inevitably be some Friends who are disappointed in obtaining tickets for popular events such as previews. The committee is very aware of this and is considering how best as many Friends as possible can be accommodated, so I would ask you to please bear with us as we try to ensure maximum benefit.

We continue to run a very active programme from the lunchtime talks, ably organised by Louise Wheatley, to the more ambitious trip to Madrid in May 2016 organised by Jackie David on the back of her very successful tour of Berlin. By popular demand, the Gallery Dines Out will continue for the foreseeable future even though the gallery is now open. Please refer to our events schedule for more information. Volunteers are still required by the Trust and here I would refer anyone interested to the York Museum Trust website.

In October 2015 we said goodbye to Janet Barnes and welcomed Reyahn King as her successor to the position of Chief Executive of the Trust. We look forward to continuing the positive relationship enjoyed by the Trust, the Gallery and the Friends. Reyahn has kindly accepted our invitation to join Friends at our AGM on 21 March 2016.

Finally, I take this opportunity of wishing all Friends a very happy 2016.

DOROTHY NOTT

CURATOR'S REPORT

It's been wonderful to welcome back visitors to York Art Gallery after our redevelopment and we're delighted with the response from visitors and critics alike. A reviewer from The Museums Journal stated recently that it was 'probably one of the best museums I've been' to, whilst Country Life commented that 'It's a heart-warming achievement... The whole place is suffused with gently creative energy, old art stimulating new art... The example of York shows how much art museums have to offer.' Our visitors too have been leaving wonderful comments via our cards, postcards and sketchbooks and our recent visitor survey outlined that 99% of visitors were very satisfied or satisfied with their visit and 100% would recommend the gallery to others. Our recent report from the Visit England Visitor Attraction Quality Scheme said the gallery was 'exceptional', that it 'far exceeded expectations' and our 'very engaging and knowledgeable' staff and volunteers gave a 'warm welcome'. All of this would not have been possible without the dedication and generosity of the Friends of York Art Gallery who worked with the gallery team throughout the project to help us conserve numerous works of art for



the reopening display, to acquire new works of art, to commission artists and to provide a long lasting legacy of a new fine art store.

After such a fantastic response to our reopening the gallery team are working hard on our forthcoming programme. In the year ahead we can look forward to 'Truth and Memory: British Art of the First World War' featuring over 60 works of art from the Imperial War Museum, running from March - September 2016 and from September 2016 onwards 'Flesh' a major exhibition exploring how Flesh has been represented in a variety of different media across the centuries. Co-curated with Dr Jo Applin from the University of York, the exhibition features paintings by Rembrandt, Chardin and Degas alongside sculpture, film and photography and includes many works from York Art Gallery's collection plus loans from Tate, The Arts Council Collection, Glasgow Museums and The Dulwich Picture Gallery.

The early part of 2016 will see Jake Attree's – Draw! in the Project Gallery whilst during summer we will launch our new Artists' Garden and rehang our Burton Gallery to incorporate some of our most important Old Master paintings. Later in the year there will be a new display in the Anthony Shaw space. Fans of Mark Hearld's 'Lumber Room' and Clare Twomey's installation will be pleased to note that these will remain on display until Spring 2017.

We wish you all a very happy New Year and look forward to seeing you in the months ahead.

LAURA TURNER

Senior Curator

4 MONTHS ON AND 32,174 VISITORS LATER...

We reopened our doors at 10am 1st August - Yorkshire Day. Our first visitors were wowed by the dramatic change in our reception area with views to the roof space drawing gasps of amazement and awe. Thereafter, people just kept coming to see our new opening displays of historic and modern art including our centre of ceramic art and garden area. At the heart of this is the team who welcome you to the gallery – the York Art Gallery Welcome Team. The team has grown with lots of new friendly faces and consists of 17 fantastic staff members who go above and beyond. The welcome team have worked hard to sustain a welcoming, friendly, knowledgeable and helpful environment at the gallery. We welcomed 1,174 visitors during our first weekend and 10,238 in our first month and have reached even more via our social media twitter account @YAGWelcomeTeam.

The welcome team have faced many challenges in the first 4 months with the introduction of charging and the YMT membership card and in doing so the team has taken on learning lots of new skills and procedures-some of these include using tills, selling, retail and display, and of course enhancing our customer care. Part of our role at the gallery is to inform and engage with all of our visitors and the welcome team are very passionate about this. In order to convey this

the welcome team have developed their own talks these are the Art Shot Talks they are free, 10 minute tours highlighting the favourite works of the York Art Gallery Welcome Team and you can attend 1 or all 4 talks depending on your planned visit. Visitors have really valued these talks and have often commented on how it brings our “collections to life” and given them an insight in how to look at paintings and ceramics more closely. Visitors come away knowing that our team have a good knowledge and understanding of the collections they work with every day.

Visitor response to the gallery has been immense we have received over 1,456 written comments about the gallery ranging from the new displays, artists' works, garden, admission, shops, refurbishment in general to the café and loos. As with all comments we read them all and take all comments into consideration both positive and negative. We've had exceptional feedback on TripAdvisor 74 comments being excellent or very good. The comments that stay with us the most are the verbal ones where visitors have spoken to individuals in the welcome team to express how much they have enjoyed and been sometimes been overwhelmed by their visit to the gallery. For example one lady expressed to a member of the welcome team that:- “This is my fifth visit, every time I enter my heart leaps up! I simply love being in this wonderful space surrounded by inspirational art and ceramics.” Another visitor explained how:- “This is a wonderful, wonderful gallery. I love it and will visit lots.”

It's not just the visitors who are commenting on how fantastic the gallery is we have been awarded accreditation by the Visit England Quality Assured Visitor Attraction. We were visited in October by Visit England and assessed under the VAQUAS scheme and we achieved 195 marks out of a possible 220 marks which gave us an overall score of 89%. The scheme looks at all aspects of a visit including layout and flow, visitor information, staff and customer care, displays, café and retail. We did not score any lower than a 4 or 5 in each category with a 5 being the top score and an added note in the report that stated; The stronger elements for the assessment was the consistent high standard of staff demonstrated in the customer care offered and the strength and depth of the artefacts and exhibits.

As anyone involved in a large capital project knows, it is a long journey- exhilarating, exhausting and extraordinary 4 months on and we are getting to grips with our new gallery. We are learning what does and doesn't work. There are the inevitable teething problems and every day challenges that bring us a new insight or idea on how something can be improved. Some of the things we planned for the welcome team are up and running, some are still being developed and tested. We don't want to rush and we want to get it right, so we are taking things at pace, listening to feedback and adapting what we do so it works for everyone. Friends of York art gallery have been invaluable in supporting the welcome team during our first 4 months, we look forward to the future and all it brings.

LORNA SERGEANT
Gallery Manager

OPENING THE CENTRE OF CERAMIC ART

Our Centre of Ceramic Art opened in spectacular style, with many artists, curators, collectors and journalists from across the UK and beyond attending the launch night. The content and quality of our ceramics and the displays have received very positive responses from critics and visitors. Nationally, interest in ceramics has been building over the last few years and is receiving an unprecedented amount of publicity at the moment. We are delighted that CoCA is at the heart of this and were particularly thrilled to be described as 'the country's finest collection of ceramics and studio pottery' in the Guardian newspaper in November.



During the run up to the opening, we did lots of work making audiences aware of our plans for CoCA, including talks and lectures in York and across the UK. We held stands at a number of important ceramics fairs and this has proved invaluable as it has raised our profile and encouraged not only visits but gifts for the collection. For example Peter Meanley (a former York School of Art pupil), renowned for his toby jugs, has created a fabulous representation of collector W.A. Ismay for CoCA; and Christie Brown has given us her important works 'Elf 1' and 'Elf 2'.

Thanks to the support of the Friends of York Art Gallery, we have been able to acquire one of the jugs made by Phil Eglin in response to the Lycett Green collection. The Friends support was also crucial in the acquisition of Grayson Perry's 'Melanie', to the creation of Clare Twomey's 'Manifest: 10,000 Hours', and in enabling us to carry out much needed conservation. Bernard Leach's masterpiece, the iconic 'Leaping Salmon' vase has had much of the ugly restoration lines removed and takes pride of place in the new displays.

HELEN WALSH

Curator of Ceramics

INTRODUCING REYAHN

Dear Friends of York Art Gallery

I am delighted to be the new chief executive of York Museums Trust as the charity enters a new era with a beautiful revamped Art Gallery. I have been given a warm welcome by the first class curatorial team at the Art Gallery and by many of you, for which I am most grateful.

Even before arriving in York, I was made aware of the fantastic work that the Friends do to support the Art Gallery and to



assist in the purchase of acquisitions. This is always a challenge for museums and initial local funding is often the key that unlocks larger funds. The Friends of York Art Gallery are a great asset and I feel that we are very lucky to have you: your support helps us to ensure that we continue to collect the very best art for the city.

You have also supported commissions for the Art Gallery including the striking *Manifest: 10,000 Hours* by Clare Twomey in our wonderful new CoCA space. Thanks to your generosity works not on display are now housed in good conditions in new picture stores. But this is just the beginning of a new journey for York Art Gallery and I hope you will continue to support our ambitions.

The new temporary exhibition spaces and increase in size give us opportunities to show more high profile exhibitions and innovative art in York. This year we bring the Imperial War Museum's *Truth & Memory*, the largest exhibition of British First World War Art for almost 100 years, on show in York from March. This important collection of works are being shown nowhere else outside the capital – a real coup for the city. In September, we will host a major exhibition entitled *Flesh*, featuring works from our own collections enhanced by loans from national and international galleries: the highlight for me will be the Rembrandt we are borrowing from the Burrell Collection in Glasgow.

I'd like to thank the organisers of the Friends for their hard work, and all the Friends for your support. I look forward to working with the Friends of York Art Gallery in the years to come.

Meanwhile, wishing you a very Merry Christmas and a Happy New Year

REYAHN KING
Chief executive



INTRODUCING KYLA

Hello! My name is Kyla Hollis and I am so honoured to be the recipient of this year's Friends of York Art Gallery Research Scholarship. It is a privilege to be working with the Friends and the Gallery team while gaining invaluable practical experience within the gorgeous, re-vamped Gallery! To briefly introduce myself, I come from across the pond - namely Colorado, USA - and am currently working on my Masters in Medieval Art History at the University of York. I graduated a few years ago with a Bachelor's Degree in Art History, completing an undergraduate thesis on clothing in Italian Renaissance Art, but now am thoroughly enjoying throwing myself into the realm of the Middle Ages with a particular eye towards Anglo-Saxon art.

However, at the Gallery my work is jumping ahead a few centuries to the 17th century looking at the topographical prints of York and its majestic Minster. Specifically analysing the works in the Gallery's On-Paper Collection by artists such as Daniel King, Francis Place, and Wenceslaus Hollar I aim to place the prints back into their original social contexts and thus uncover the reasons for their production. Despite the vehement political upheavals of the mid-late 17th century, new ways of viewing the natural world were emerging across the country, influenced by developments in science, art, and culture at home and farther abroad. York was no exception and in the 1670s a special group, involving the artists listed above along with other artisans, architects, scientists, and philosophers, began meeting near Micklegate to exchange their ideas. They were called the York Virtuosi and would be a driving force in the antiquarian-esque recordings of local landscape and historic buildings in later years. While they did not always agree with each other and were often seen to walk a fine line between brilliance and quackery, the Virtuosi nevertheless impacted their community in a lasting way. They dared to see their surroundings through unique, interrogative lenses, the artistic results of which ensured that future generations would gain an equally fresh, appreciative glimpse into this historic city.

I am lucky to be a member of one of those future generations and will endeavour to use the Gallery's fabulous resources to ensure the Virtuosi's efforts and the valuable art they influenced are not forgotten. In the meantime, I look forward to becoming more involved with the Friends and getting my hands dirty...well, alright I will be wearing gloves...amidst the Gallery's inspiring collection! I also welcome any input on this project, after all the Virtuosi were a chummy bunch, so please feel free to contact me at any time.

Many thanks and my very best wishes,

KYLA

khh508@york.ac.uk

INTRODUCING MADELINE



It's wonderful to be able to take the opportunity to introduce myself to the Friends properly. I'm excited to join the committee after several years of involvement with the Friends through the university based group, SAASY (the Society for Art and Architectural Scholarship in York). I was the external event co-ordinator for the student-led group for two years. During my tenure, I organised two symposium and helped to run Arts Awareness Week, a campaign that brought several exciting art projects to campus over the course of a week during Summer

Term. I'm looking forward to putting together more events for the Friends in the coming months, including another symposium featuring some of the exciting research that's currently coming out of the York History of Art department.

Currently, I am a first-year PhD candidate in the department, working with Professor Jason Edwards on a dissertation about Frederic Leighton and more broadly, travel to the Middle East in the nineteenth-century. I'd be keen to hear from anyone with an interest in Lord Leighton or the Golden Age of travel as these tend to be quite niche subject areas and Victorian art enthusiasts seem to be far and few between! I also completed my undergraduate and Master's degrees at York so I've been a member of the academic community for a while now.

In the next few months, I plan on getting stuck in with the current committee and being useful in any way I can! I also hope to be a liaison between the University and the Friends to help foster a more diverse art appreciation community in York.

MADELINE BODEN

WILLIAM DIXON SMITH

1930-2015

William Dixon Smith died at home on Tuesday 8th October, aged 85, after a long battle with cancer. The notice in The Press records that he was a loving husband to Jane, brother to Charles and uncle to David, Diana and Christine; and that he would be greatly missed. His wife, Jane, gave a loving tribute to him at the service at York Crematorium on 23 October in the presence of his close friends, many of whom are Friends of York Art Gallery.

Gordon Hollingsworth writes:

“Probably by now most of the Friends will have heard of the sad death of William Dixon Smith. William was an active member of the Committee some years ago and has been so since. However, his unassuming nature may mean that few will know of the important work he has done with regard to the letters and documents of William Etty which belong to York Library Service. When William first, by chance, became aware of the deplorable condition into which all these letters had fallen, he set about putting them into order and producing a catalogue. During his latter years, William spent many hours on this work and also in replying to queries from curators and others all over the country. Anyone interested in Art or the Social History of the early nineteenth century and, more especially, in the life of Etty, cannot fail to find interest in the York collection.”

The Friends are grateful to William Dixon Smith for his careful work and send their condolences to his family.

SUSAN WRIGHT

3rd August 1926 – 28th July 2015.

An appreciation.

Sue was one of the four children of Patrick Midgley, (Bootham Old Scholar) and Ruth, née Holdsworth, (Mount Old Scholar). She was born in Manchester and she and her sisters attended the Mount School, York. Her brother, Robin, was at Bootham. While still at school she met Austin Wright, then teacher of Modern Languages and Art at Bootham School and later at York College of Art and in spite of her parents' initial misgivings due to her youth, she and Austin were married in 1945.

They set up home in the village of Poppleton, just outside York and their three children were born and brought up in the cottage on the Village Green, which Austin and Sue continued to live in for the rest of their lives.

Sue described their early years in York in her recollections written for Austin's centenary in 2011. She and Austin soon became figures in village life and Austin was recruited by Dudley Holland, the new Head of York Art School to teach there; this gave him time and opportunity to concentrate on sculpture. Sue and Austin soon became a close friend of the new Curator at the York City Art Gallery, Hans Hess, and his wife Lily and daughter Anita, who was close in age to their own small children. Sue used to take her family on the bus into York to visit them. Sue said of Hans Hess 'His appointment immediately after the 1939-45 war by York City Council was a master-stroke. For all lovers of music and Art he brought a vital blast of European air into what was a Trollopian 19th century Cathedral City'.

Sue and Austin were indeed lovers of both Music and Art. One of Austin's early drawings of Sue portrays her playing her Cello and she kept up her playing into old age. She played with York Symphony Orchestra and for York Musical Society. A family friend, Hilary Evens, remembers playing string music with both Sue and Austin, in the Viola section of York Symphony Orchestra with Austin in about 1960 and also playing chamber music with them both in their 'splendid music room'.

The pieces chosen by the family for Sue's Thanksgiving Meeting in Poppleton All Saints Church on 5th September 2015 give an indication of her musical legacy to her family. Schubert's *Impromptu* in A flat, Purcell's *Sound the Trumpet*, Handel's *Va Tacito from Giulio Cesare* and closing music played by friends and family - the Brandenburg Concerto number 3 in G major; all favourites of Sue and Austin during their long musical life together.

In addition to Music both Sue and Austin were staunch supporters of the Poppleton Arts Society which encompasses both visual and performing Arts and were founding Trustees of the Poppleton Tithe Barn Association which has worked for many years to restore the beautiful old Tithe Barn on the banks of the River Ouse and to make it into an invaluable venue for all manner of village events.

Sue's first thoughts were however always for Austin and his reputation as a sculptor. In his early days of teaching Art alongside Modern languages at Bootham School, incidentally the role that first brought them together when she was a schoolgirl and he a teacher several years her senior, it was his Art that first drew her to him. She was one of a Mount and Bootham drawing group that he took to the Lake District and she kept and showed the little black and white photographs taken of them all on that carefree weekend long ago.

Sue recalled the launch of the group that were eventually to become known as The Friends of York Art Gallery. Founded in 1948 on the initiative of Hans Hess, their first social event was a candlelit dinner in the long top Gallery, in those days 'charmingly painted in blue and white stripes and with no electricity'. Once Austin started work at the York School of Art much of their social life centred there and she remembered the delightful entertainments Austin helped to organise with the students taking part in *Tableaux Vivants* framed by huge gold picture frames from the Gallery Cellars. In the 1950s Hans Hess curated two exhibitions of Austin's work, 'Two Modern Artists' in 1950 where Austin's work was shown alongside that of the painter Dudley Holland, recently appointed Head of York Art School, and in 1956 'Three Modern Artists' where their work was shown with that of Russell Platt. Also in the 1950s he was much encouraged by Helen Kapp, curator of Wakefield City Art Gallery who organised several shows of his work there, in particular of his lead figures such as the Argument group.

Sue was always Austin's most ardent champion and supporter of his work. He took up the Gregory Fellowship in Leeds in 1962 and he and Sue hosted the Leeds University Arts Society's Summer Garden Party in the gardens and barn at Poppleton. There came a time when Austin's career as a sculptor might have been better served by a move to London, but he and Sue decided to remain in Poppleton for what today might be called 'Quality of Life', a decision she did not regret. Austin worked mainly at home in the barn in the garden. He began to make larger sculptures and his work was compared with that of Henry Moore and Anthony Caro. When the University of York opened in 1963 the development of the new campus at Heslington provided opportunities for large sculptures to be placed in the gardens and among the buildings. One graces the exterior stairway to the J.B. Morrell Library and when the Henry Moore that used to stand prominently in the Yew garden behind Heslington Hall was removed because the artist's loan came to an end, Austin Wright's 'Dryad' was given that position. By now for his larger sculptures Austin was working in aluminium, a medium he liked but one which unfortunately did not wear well. He and Sue were very distressed when some fell prey to vandalism.

James Hamilton wrote an account of Austin's work in his book 'The sculpture of Austin Wright'. He remembers coming to Poppleton from Wakefield in 1974 with The Argument for repair and Sue's amazing hospitality. 'I remember the table in the front living room piled with scones, sandwiches, biscuits, fruitcake, lardy cake, barm cake, sponge cake, drizzle cake, angel cake, welsh cake, tea cake, simnel cake. Now whenever I see cake I think of Sue. Then there were many happy meetings and talk and letters and her wonderful Christmas cards which sent floods of

words into and around Austin's spare drawings that were the main burdens of the cards- 'spare', I mean sparing, economical, tentative; not spare as in left over. Her gentle smiling presence which, I rather think, held a steely determination behind it to protect Austin, his work, self and latterly memory; her gentleness had direction and purpose.'

After Austin's illness and death in February 1997 Sue devoted much energy to maintaining his reputation and she was pleased that an exhibition was arranged at York Art Gallery and at the Hart Gallery in London to mark his centenary. She continued to host events for the Friends of York Art Gallery at the cottage and garden in Poppleton and to enjoy their visits, most recently to the Tate Gallery at Margate and the home of Henry Moore at Perry Green.

Above all Sue loved her family, children and grandchildren. She never forgot her Quaker roots, but she always combined a sense of service with a huge sense of fun. She will be remembered with great respect and affection by many in York and beyond - an outstanding example of a life well lived.

She and Austin are survived by their three children, Crispin, Clare, Julia and their families.

(My thanks to Crispin Wright, Simon Willis, Hilary Evens, Fiona Long, James Hamilton and Sally Hebron for their contributions to this appreciation). Sarah Sheils.

VOLUNTEER PROJECTS AT YORK ART GALLERY

Fiona Green, Collection Facilitator – Art

Since we launched the Shaw volunteer project in July, we have attracted 35 volunteers. In the history of the volunteer programme at YMT, this has been the most popular project we have ever launched in terms of how quickly it has attracted volunteers. We are now looking to expand and develop the original project to include more handling sessions.

The Anthony Shaw Space

Collector Anthony Shaw has created his display as a 'domestic setting' and labels would not be in-keeping with this theme, so we require volunteers to help interpret and invigilate the space. Whenever I talk to the volunteers they always seem excited about the amount of interest and interaction they get from the visitors. A few of the volunteers love their role so much they even go above and beyond helping out at other ceramic events such as Ceramic Art York or writing blogs on volunteering in the space for the YMT website.



Hands on Here!

Hands on Here! is a Trust wide programme where volunteers enable visitors to get hands on with real collection objects. At the Art Gallery, we will be looking at objects from our ceramic collection alongside objects displayed in the Anthony Shaw space to get an interactive insight into clay and ceramic art.

We will start the programme in the New Year with three main themes that volunteers can choose to work with: **Magical Landscapes and Mythical Creatures, Touching Texture and Mixing Mediums.**

All our volunteers get free access to all YMT sites as well as discount in all the associated shops and cafés. If you are interested in any of these projects then please go online and fill in an application form <http://www.yorkmuseumstrust.org.uk/support-the-trust/volunteering/> or get in touch with Fiona.green@ymt.org.uk

RENEWALS, RENEWALS, RENEWALS

Long-standing Friends will have noticed a change in the system for renewing membership for this year. The changes have been brought about partly because of the increase in membership fees but also because we have not felt able to issue membership cards until renewal fees have been paid.

We hope you appreciate that since your membership card now provides you with free entry into the gallery, it now has a significant monetary value – something that previous cards did not have.

Previous cards did entitle you to discounts in a number of businesses in the city as well as at the gallery itself, and there is a list of those businesses which continue to offer you a discount in this mailing. Do take advantage of these, if you can, and support local businesses at the same time.

As far as this year's renewals are concerned, we have tried to give you adequate notice and to make the renewal process as painless as possible for you, despite the increase in fees. If you have managed to renew in time, you will find your 2016 membership cards with this mailing.

If you have missed the deadline of 1st January, then I am sorry to say that you will not have been issued with a card. Your 2015 card will give you entry to the gallery until the end of January, but after that the privileges of membership will cease to be available to you. They will, of course, be restored as soon as possible, once we have received your renewal fee. If there is anything I can do to help you with this, please do let me know.

KEEP YOUR MEMBERSHIP CARD IN A SAFE PLACE
The administration charge to replace a lost card is £5.00

SUE RUSHTON

Membership Secretary susan.rushton@onetel.net

The images are produced with kind permission of the York Museums Trust (York Art Gallery) and the University of York. This newsletter is edited by Jack Sterrett. Please send items for the next newsletter to jack_sterrett@hotmail.com.

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