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ENGLAND



## LAURA KNIGHT (1877 – 1970)

### Artist

Laura Johnson was encouraged to paint by her artistic mother and first went to study at Nottingham School of Art at the age of 13. It was here that she met her future husband, Harold Knight. After marrying in 1903, they joined an artists' colony at Staithes, Yorkshire. In 1907, the Knights came to Cornwall, at first taking lodgings in Newlyn and later moving to Lamorna, where they became central figures in the growing artists' colony.

In her long career, Knight was among the most successful and popular painters in Britain. In 1929 she was created Dame of the British Empire, and in 1936 became the first woman elected to full membership of the Royal Academy. Her subjects included Roma people, dancers, and circus performers. During the war, her popularity and distinguished career made her an obvious choice for the War Artists Advisory Committee, who tasked British artists with recording the war, and in 1945 she recorded the Nuremberg trials of Nazi war criminals.

Her 1965 retrospective at the RA was the first accorded to a woman.

*Laura Knight* by Madame Yevonde  
bromide print on velvet card mount, 1967  
NPG x26357

## DOD PROCTOR [1890 – 1972]

### Artist

Doris Shaw studied at the Stanhope Forbes Art School in Newlyn from the age of 15, and at the Atelier Colarossi in Paris in 1910-11 with her future husband Ernest Procter. In the 1920s, she concentrated on figurative painting and her most famous painting, *Morning* (RA 1927) caused a national sensation. It is a large portrait of a reclining Cissie Barnes, a local fisherman's daughter. This work was bought for the nation and is now in the Tate collection.

After Ernest's death in 1935, she travelled to America and Canada, before settling in Zennor near her friend Alethea Garstin, her style and technique changed direction under Garstin's influence and she began to paint in a looser fashion. In 1942, she was elected as a full Royal Academician.

With Daphne Du Maurier's younger sister, Jeanne, she holidayed in Tenerife in 1946, and in 1948 they went to Africa. During the 1950s she spent some time in Jamaica where she painted mainly children. At home she continued with still life, exhibiting regularly at the RA. She is buried at St Hilary Churchyard, with her husband, Ernest.

*Dod Procter* by Bertram Park

bromide print, 1927

NPG x131926

*Ernest & Dod Procter* by Felix H. Man

vintage print mounted on card, 1934

NPG P866

## ROGER HILTON CBE (1911–1975)

### Artist

Roger Hilton was born in Northwood, Middlesex, and studied at the Slade School of Fine Art under Henry Tonks and also in Paris, where he developed links with painters on the continent. At the Slade he won the Orpen prize in 1930. He was born Roger Hildesheim and his parents changed the name to Hilton in 1916, when anti-German feeling was prevalent.

In the Second World War, he served in the Army, part of the time as a Commando, for about three years being a prisoner of war after the Dieppe raid in 1942. He worked as a schoolteacher at Bryanston School, Dorset, from 1947 to 1948, and later taught at Central School of Arts and Crafts, 1954–56.

During the late 1950s and 1960s, Hilton's career began to take off and he started to spend more time in west Cornwall, moving there permanently in 1965. In the same year he married Rose Phipps, 20 years his junior, having divorced his first wife, Ruth David. He became a prominent member of the St Ives School and gained an international reputation. In 1963 he won the John Moores Painting Prize, and in 1964 he exhibited at the British Pavilion at the Venice Biennale winning the UNESCO Prize. He was appointed CBE in 1968.

By 1974, he was confined to bed as an invalid precipitated in part by alcoholism. His work became less abstract in his later years, often being based on the nude or images of animals. He died at Botallack, near St Just, in 1975.

*Roger Hilton* by Roger Hilton, pencil, circa 1940  
NPG 5725

*Roger Hilton* by Andrew Lanyon, bromide print, April 1966  
NPG P1343

## TERRY FROST (1915-2003)

### Artist

Terry Frost was born in Leamington Spa, Warwickshire in 1915. During the Second World War, he served in France, the Middle East, and Greece. In June 1941, whilst serving with the commandos in Crete, he was captured and moved through several prisoner of war camps. It was at a camp in Bavaria that he began painting; he described how spiritual insight brought on by hunger awakened his creativity. Once freed, Frost studied at Birmingham College of Art and Camberwell School of Art, London.

He was 32 years old by the time he and his wife Kathleen had agreed he should go to Camberwell School of Art on an ex-serviceman's grant. At Camberwell, William Coldstream ran a methodical, disciplined life class: his clinical approach and personal coldness did not suit Frost, but the discipline was good for an aspiring painter with no previous training, and he had the good luck that Victor Pasmore was also teaching there. Pasmore told him to stop coming to classes and go and look at the paintings in the National Gallery. Frost took only the second half of the advice: he needed to continue classes to keep his grant.

He also grew a beard as a homage to Pasmore and painted a handsomely bearded self-portrait which was among the best of his early work. He became associated with the St Ives group, working as an assistant to Barbara Hepworth on her sculpture for the Festival of Britain, *Contrapuntal Forms*. His teaching career led him to Bath Academy of Art, the University of Leeds, Cyprus College of Art, and the University of Reading. In 1965, he was awarded the John Moores Painting Prize. He became a Royal Academician in 1992 and received a knighthood in 1998. His work has been exhibited widely on a national and international level, with exhibitions at the Hermitage Museum, St Petersburg; the Royal Academy, London; Tate St Ives, and Brooklyn Museum, New York, USA.

*Terry Frost* by Ida Kar  
2 1/4 inch square film negative, 1961  
NPG x132977

*Terry Frost* by Terry Frost  
oil on hardboard, 1947  
NPG 6018

## JOHN TUNNARD (1900-1971)

### Artist

Born in Sandy, Bedfordshire, John Tunnard studied design at the Royal College of Art (1919-23) and met and married a fellow student, Mary May Robertson. He began his career as a textile designer until 1929, when he started painting. He taught design at the Central School of Arts and Crafts, London and exhibited at the Royal Academy In 1931

In 1933 the Tunnards moved to Cadgwith, Cornwall, where they ran a business making printed silks. From the mid-1930s, he became friends with Julian Trevelyan, Henry Moore, John Betjeman, and Humphrey Spender.

He often used the natural world as a starting point for his abstract and semi-abstract compositions. From the mid-1930s he was influenced by Surrealism, particularly by Miró. His paintings often combined forms from both technology and the natural world (he was an amateur naturalist) in semi-abstract compositions.

A conscientious objector, in the Second World War he served as an auxiliary coastguard in Cornwall. Afterwards, he taught briefly at the Wellington School for a year before selling his cottage at Cadgwith and moving to Zennor in 1947. The following year he began teaching design at the Penzance School of Art. In 1953 he moved to Lamorna, making a home in the house at the head of the Valley, where Laura and Harold Knight once lived. He exhibited again at the Royal Academy in 1960 and was elected as an Associate in 1967.

At the death of his wife Mary (known as 'Bob') in 1970, he moved into a flat in Penzance, where he died the following year. The two artists are buried in Zennor churchyard.

*John Tunnard* by John Tunnard  
oil on board, 1959  
NPG 6188

## PATRICK HERON (1920 – 1999)

### Artist and Critic

Born in Headingley, near Leeds, Patrick Heron spent much of his childhood in Cornwall and later studied at the Slade School of Art in London (1937-9).

A conscientious objector, he worked as an agricultural labourer and then at the Leach Pottery, St Ives. His first mature painting dates from 1943, with his first solo exhibition in 1947. In 1945-6 he wrote for the *New English Weekly* and was art critic for the *New Statesman* and *Nation* (1947-54). Among his most influential writing is *The Changing Forms of Art*, published in 1955, when his work became predominantly abstract. In 1956 he bought Eagles Nest in Zennor, Cornwall, where his family had lived in the late 1920s. The house became a centre for artists and writers in St Ives and central to all Heron's work.

Patrick Heron was the son of Tom Heron, an entrepreneur who moved to Cornwall when Patrick was five to set up a garment factory in three converted fishermen's cottages overlooking Newlyn harbour. This was to blossom into Cresta Silks at Welwyn Garden City, with McKnight Kauffer designing the stationery and packaging, and Wells Coates the exemplary modernist shops. Patrick, still a schoolboy, made some remarkably successful designs for the fabrics. If not a prodigy, he certainly had a high talent that dated back to the age of three, as an extant drawing of Coniston Old Man testifies.

*Patrick Heron* by Ida Kar

2 ¼ inch square film negative, 1954

NPG x199983



## WILHELMINA BARNS-GRAHAM CBE (1912-2004)

### Artist

Wilhelmina Barns-Graham was born in St Andrews and attended Edinburgh College of Art 1932-7. She moved to St Ives in the 1940s, where she joined the artist societies of Newlyn, St Ives, and Penwith, and became friends with Ben Nicholson, Barbara Hepworth, and Naum Gabo. A trip to Switzerland in 1948 inspired her *Glacier* Series and further significant travel to Italy in 1955 highlighted her strong draughtsmanship. She divided her time between St Andrews and St Ives from 1960 and produced various significant series of abstract works from the geometric to the more organic.

*Wilhelmina Barns-Graham* by David Hills  
chromogenic print, 1989  
NPG x33560

## HAROLD WILSON (1916-1995)

### Politician

Harold Wilson was Labour Prime Minister between 1964-70 and again in 1974, but in March 1976, he suddenly announced his resignation as prime minister, though continued as an MP in the House of Commons until retiring in 1983. Born in Huddersfield, Wilson studied at Oxford university, where he became an Economics lecturer. Elected to Parliament in 1945 at the age of 29, he served in Attlee's government and became Labour leader in 1963. At aged 48 Wilson became Britain's youngest Prime Minister since Pitt, winning four general elections, twice as Prime Minister. He led a series of cabinets through the 1960s and 70s, which confirmed Britain's commitment to a welfare state. Wilson renegotiated terms of Britain's entry into the European Community but struggled to address Britain's post-war economic decline, the pound being devalued during his time in office.

He was the first prime minister to reveal his knees in public and the last to smoke a pipe. He often visited the Scillies, although he had no familial connections to the place. He and his wife Mary and their two sons first visited the islands in 1952 and liked them so much that in 1958, he paid the Duchy of Cornwall £200 and built a three-bedroom bungalow on the edge of the main settlement, Hugh Town, on the island of St Mary's.

*Harold Wilson* Ruskin Spear  
oil on canvas, exhibited 1974  
NPG 5047

## BEN NICHOLSON (1894 – 1982)

### Artist

Born in Buckinghamshire, Ben Nicholson was a painter and maker of reliefs, and one of his country's most distinguished pioneers of abstract art.

In 1921, on a visit to Paris, he first saw Cubist paintings and in the following years his still lifes showed a personal response to the standard Cubist repertoire of objects such as jugs and glasses, which he arranged as flat shapes on the picture plane. Nicholson was also influenced by the naive painter Alfred Wallis, whose work he discovered in 1928 and whose roughly textured surfaces he emulated. From the early 1930s he turned to abstraction, partly because of the influence of Barbara Hepworth (they shared a studio from 1932 and married in 1938) and partly because of the impact of several visits he made to Paris at this time.

He joined the Abstraction-Création association in 1933 and became friendly with several leading avant-garde artists, Mondrian's work coming as a revelation to him. In 1933 he made his first abstract relief and in 1934 his first strictly geometrical 'white relief' in painted wood, using only straight lines and circles.

By this time Nicholson was recognized as being at the forefront of the modern movement in England. He was a member of Unit One (1933), and one of the editors of *Circle* (1937). In 1939 he and Hepworth moved to Cornwall, where they became the nucleus of the St Ives School. They divorced in 1951 and in 1958 Nicholson settled in Switzerland with his third wife, the Swiss photographer Felicitas Vogler. He returned to England in 1971. His later work moved freely between abstraction and figuration and included large, free-standing reliefs, notably one in marble in the garden of Sutton Place, Surrey (1982).

He represented Britain at the Venice Biennale in 1954.

*Ben Nicholson* Humphrey Spender  
bromide print, circa 1935  
NPG P42

## BARBARA HEPWORTH (1903–1975)

### Artist

Born and brought up in Wakefield, Yorkshire, Barbara Hepworth went to the Royal College of Art in 1921 and won a travel scholarship to Italy.

With her second husband Ben Nicholson and triplets, Hepworth moved to St Ives the week before the start of the Second World War. In 1949 she bought Trewyn Studio and lived and worked there for the rest of her life, exhibiting at the Venice Biennale and Festival of Britain.

By the late 1960s she was Dame Barbara and a Bard of Cornwall, a local grandee with an international reputation.

*Barbara Hepworth* John Hedgecoe  
cibachrome print, 1970  
NPG P773

*Barbara Hepworth* at work on the armature of a  
sculpture *Ida Kar*  
vintage bromide print, 1961  
NPG x88513

*Barbara Hepworth* J.S. Lewinski  
bromide print on card mount, 1969  
NPG x13721

## HELEN GLOVER (b1986)

### Rower

Helen Rachel Mary Glover, was born in 1986 at Treliske Hospital in Truro to Rachel Glover, a physiotherapist, and Jimmy Glover, a school teacher.

Helen was raised in Penzance with four siblings: older brother Benjamin, her twin brother Nathan, and younger sisters Ruth and Freya. Ben, Ruth, and Freya are all in the medical professions, while her brother Nathan is now a political organiser and entrepreneur.

Most will know of Helen's family legacy through their successful ice cream business, Jelbert's of Newlyn, started by her great grandfather, and run for many years by her father.

### SCHOOLING

Helen attended Humphry Davy secondary school and earned a sports scholarship to Millfield School in Somerset in the early 2000s.

Helen specialised in a range of sports, and represented Cornwall and England many times.

She is quoted as having said she *"wouldn't let anyone tell [her she] couldn't do anything."*

An alumni of the University of Wales Institute, Helen studied sport and exercise science before following in her father's footsteps of teaching, and studied for a PGCE at University College Plymouth to teach physical education in secondary schools.

### THE PROCESS

During her time at university, Helen's mother suggested she try for the Sporting Giants scheme, and though restrictions say that women must be 5' 11", Helen, who is 5' 10", later confessed to standing on her tiptoes while being measured, placing her on the GB Rowing Team's start programme in Bath.

Helen transferred her PGCE to Oldfield School in Bath so she could be closer, and in 2010, she gave up her teaching job completely to train for the national team selection trials, living with no income.

In April of the same year, she won a place on the team, and gained Lottery funding, getting paired with her rowing partner, and now friend, Heather Stanning in the women's coxless pair for rowing.

The pair went on to compete in the World Rowing Cup and the 2010 World Rowing Championships, and when the pair ranked at 16th and 17th in their event and were reserves for the Olympic women's eight, Robin Williams began to coach them.

## A CYCLE OF VICTORIES

In the run up to the 2012 Olympics, Glover and Stanning continued to compete in the World Rowing Cup, winning gold medals in four different countries.

They competed in the women's coxless pair for the 2012 Olympics, earning Great Britain's first gold medal of the Olympics, the first ever Olympic gold for Great Britain in the women's rowing, and setting a new Olympic record.

Helen's success was celebrated with a commemorative stamp, a gold post box in her hometown of Penzance, and she quickly became a household name.

In December of the same year, Helen went on to compete in the BBC's Olympic Superstars and became the women's champion, using her previous experience with various sports to prove her athletic prowess extended beyond rowing.

Competing in the 2016 Olympics, Helen and Heather showcased their gold-standard perseverance yet again, winning the Olympic final in Rio de Janeiro, and upon her return, was celebrated yet again in Penzance.

In 2013, the Olympiad was awarded an MBE by the Queen, a Blue Peter badge, and even had a fuchsia named after her - the '*Helen Glover*' was hybridized in Hayle.

*Helen Glover and Heather Mary Stanning*

by James McNaught

pigment print, 2016

NPG x200159

## THANDIWE NEWTON (b1972)

### Actress

Thandiwe Newton was born in London and grew up in Cornwall, the daughter of a Zimbabwean mother from the Shona tribe and a British father. Her parents both worked in healthcare in Zambia until political unrest caused them to move back to the UK. *Thandiwe* is a name of Nguni origin, meaning "beloved".

When she was three years old, the family moved to England, settling in Penzance, Cornwall, so her father could help run his family's antiques business. She attended St Mary's Roman Catholic Primary School.

Newton remarked at a TED conference, *"From about the age of five, I was aware that I didn't fit. I was the black, atheist kid in the all-white, Catholic school run by nuns. I was an anomaly."*

*"We may as well have been the first Black people anyone had ever seen. We didn't have conditioner. We didn't have anything,"*

Newton studied Anthropology at Downing College, University of Cambridge. She is an award winning actor, and made her film debut in *Flirting* (1991), subsequently starring in *Beloved* (1998) and *Mission: Impossible II* (2000). Newton was awarded a BAFTA for Best Supporting Actress for her role opposite Matt Dillon in *Crash* (2006) and played Condoleezza Rice in *W* (2008). In 2011, she made her London stage debut in *Death and the Maiden* at the Harold Pinter Theatre.

Since 2016, Newton has appeared as a main character in the HBO television series *Westworld*, for which she won the 2018 Emmy Award for Outstanding Supporting Actress. She appeared in *Solo: A Star Wars Story* (2018), and in the music video for Jay-Z and Beyoncé's track *Family Feud* (2017). Newton is a passionately outspoken advocate for equal pay and an end to abuse in the film industry.

In 2006, Newton in *We Wish: Hopes and Dreams of Cornwall's Children*, a book of children's writing published in aid of the NSPCC,



she wrote about her childhood memories of growing up in Cornwall, and the way in which the county's cultural heritage made it easy for her to "*enrich every situation with layers of magic and meaning*".

*Thandiwe Newton* by Lorenzo Agius  
Digital bromide print, 7 June 2007  
NPG x 131417

## FANNY MOODY (1864 – 1945)

### Singer

Fanny Moody was an opera singer known as 'The Cornish Nightingale'. The daughter of photographer James Moody, she was born into a highly musical Redruth family. Her mother was a pianist and Fanny had three sisters who also sang and performed publicly.

Fanny Moody's first reported performance was in 1879 at the age of 14 in Ponsanooth. After the death of her mother that same year, Fanny performed locally across Redruth, Penzance, and Falmouth until her talent was recognised by Lady Mary Basset of Tehidy, who paid for her to train in London at the Vocal Academy of the renowned Mme. C. H. Sainton-Dolby in late 1881. In April 1884, with other students, she gave a concert in Newcastle where she was heard by Charles Hallé through whom she met Carl Rosa.

In 1887 Fanny Moody joined the Carl Rosa Company in Liverpool where she made more than 300 appearances. Here she also met her future husband Charles Manners, the company's principal bass. They married in 1892 and together founded the Moody-Manners Opera Company (1898 - 1916) which was dedicated to presenting opera in English to make it more accessible. The company was profitable, and artists and musicians were treated and paid well.

Before they set up the Moody-Manners partnership, they made a six-month tour of South Africa, where they visited the Kimberly mines. During that stay Fanny was presented at her hotel with a tiara by the Cornish miners, which had the Cornish Coat of Arms picked out in Diamonds. Moody-Manners toured Britain, Ireland, North America and South Africa and was dissolved when the couple retired to Ireland. They lived at Hermitage, Roebuck from 1931 until Charles's death in 1935. Fanny stayed in Hermitage until 1937. She died in 1945 in Dundrum.

Throughout her life Fanny Moody remained well liked in Cornwall. Although her career was international, she was always considered

Cornish and local newspapers reported her in a positive way. In newspaper articles of the time references to her Cornishness are often repeated and she herself has many times voiced the opinion that the Cornish are particularly musical.

*Fanny Moody* by Foulsham & Banfield,  
published by Rotary Photographic Co Ltd  
postcard print, 1900s  
NPG x138975

## DH LAWRENCE (1885 – 1930)

### Writer and poet

David Herbert Lawrence, a controversial writer during his lifetime, lived in Zennor in West Cornwall from 1916 to 1917. Lawrence was openly outspoken against the first world war and he and his German wife Frieda (a cousin of Manfred von Richthofen, the 'Red Baron') were soon suspected of being spies. They were accused of signalling to German submarines off the north Cornwall coast. One theory included the couple hanging clothes on their washing line as a way of sending coded messages. However farfetched the latter may seem, after constant harassment by the armed forces' authorities, Lawrence and his wife were exiled from Cornwall in 1917 at three days' notice under the terms of the Defence of the Realm Act.

While in Cornwall, Lawrence worked on *Women in Love* (1920) and some scholars believe the strong friendship he formed with a Cornish farmer named William Henry Hocking was possibly romantic, considering Lawrence's fascination with the theme of homosexuality in *Women in Love*.

DH Lawrence's other well-known novels include *Sons and Lovers* (1913), *The Rainbow* (1915) and *Lady Chatterley's Lover* (1928, but banned until 1960). *Sons and Lovers* explores Lawrence's own background of a Nottinghamshire mining family. His later work focuses on personal relationships, sexual experience, and spontaneous emotion. While his depiction of sexuality shocked many readers, the novelist EM Forster described DH Lawrence as '*the greatest imaginative novelist of our generation*'.

*D.H. Lawrence* by Jan Juta  
oil on canvas, 1920  
NPG 4036

JACK CLEMO (1916 – 1994)

Writer and poet

Born in Goonamarris, near St Austell, Reginald John Clemo was a Cornish poet and writer. Clemo's father, a clay-kiln worker, joined the Royal Navy in the first world war and died in 1917 on board the destroyer HMS Tornado. His mother, Eveline Clemo (née Polmounter), brought up Clemo on her own, in a nonconformist environment, shaped by childhood illness.

At the age of five, Clemo suffered his first attack of blindness, which lasted five months. At 13 his sight failed again for three months, which brought his formal education to an end. In his biography *Confession of a Rebel* (1949), Clemo describes his lack of formal schooling as an advantage in becoming a writer and how he began using Cornish dialect to push back against pervading conformist expectations.

In adulthood, Clemo's health further declined. His hearing had deteriorated since the age of 18, and in 1955 he went completely blind. After having decided to become a writer early on, Clemo spent a decade of writing novels that met with rejection. His breakthrough only came with the publishing of *Wilding Graft* (1947) which won him an Atlantic Award in 1948. Other novels were *The Shadowed Bed* (drafted in 1938, published in 1986) and the posthumously published *The Clay Kiln* (2000). Clemo was strongly associated both with his native Cornwall and his unconventional religious beliefs. His work was considered to be visionary and the austere clay landscapes around St Austell had a strong influence on his writing.

In 1970 Jack Clemo was appointed a Bard by *Gorsedh Kernow* for his contributions to the preservation of the Cornish Culture and Language.

*Jack Clemo* by Tricia Porter  
bromide print, 1975  
NPG x88918

GLUCK (1895 – 1978)

Artist

Gluck, (born Hannah Gluckstein) was a British painter. After studying at St John's Wood School of Art (1913-16) under Alfred Munnings, Gluck moved to Lamorna to join the artistic community of the Newlyn School that included Alfred Munnings, Laura Knight, Lamorna Birch, and Ernest and Dod Procter.

Gluck rejected convention, and their wealthy, conservative family, in favour of fellow art student and then lover E Craig with whom they had run away from London. Gluck adopted a singular name and masculine clothing in 1918. By then they lived with Craig in London while maintaining a studio in Cornwall.

Gluck owned the former studio of the Knights in Lamorna until 1947 and in 1953 bought a second home, Dolphin Cottage in St Buryan. During the 1920s and 1930s they had several solo exhibitions at the Fine Art Society and became famous for portraits of society figures, powerful self-portraits, and stylised flower paintings. The latter began during a relationship with florist and educator Constance Spry and were inspired by her floral creations. One of Gluck's best-known works is the double-portrait with Nesta Obermer (*Medallion*, 1936). After a prolonged painting hiatus Gluck had a retrospective at the Fine Art Society in 1973, the last exhibition before their death in 1978.

In the 1950s Gluck expended much time and energy to lobby for the creation of new standards for oil paints. Gluck also patented a frame, the 'Gluck Frame'. The now-iconic three-tier design was exhibited at British Art in Industry exhibitions and became an integral part of Modernist and Art Deco interiors of the 1930s.

*Gluck* by Emil Otto ('E.O.') Hoppé  
platinum palladium print, 1924; printed 2020  
NPG x201392

## LILIAN WYLES (1885 – 1975)

### Police Officer

Lilian Mary Elizabeth Wyles was one of the first female police officers in England. She was one of three sergeants in the Metropolitan Women Police Patrols in 1919, instituted just after the first world war. These patrols covered Central London and the East End but without the power of arrest. She was the very first woman to serve as a fully attested, ranking officer in the CID when she was promoted to Chief Inspector in 1932.

Wyles retired to Penzance in 1949, where she wrote her memoirs, *A Woman at Scotland Yard* (1952). When she died in 1975, she was buried in St Sennen Churchyard in a grave unmarked until a special service of blessing in 2019, a hundred years after she joined the Women's Police Patrols in London. Her grave was discovered in 2018 by her great nephew, a retired Metropolitan Police officer who had been given an old photograph of her. He contacted the Metropolitan Women Police Association to find out more about his great aunt and her life, which led to the discovery of the unmarked grave and the subsequent ceremony in 2019.

The women patrols were initially met with scorn from male policemen as well as members of the public. It was considered unwomanly work. Largely thanks to Lilian Wyles's efforts, the patrols women were given attested status within the Metropolitan Police in 1923, that is with the power of arrest. Wyles was also instrumental in making it a task for women police officers, not of outside *assistants* to take statements from female and juvenile assault victims. This ensured the rules of evidence were obeyed and statements were both useful and admissible. By the time of her retirement in 1949, there were 338 Metropolitan Police women, 21 of whom were in the CID.

Lilian Wyles was the first woman to retire on completion of her 30 years' service. For this achievement, she was awarded the British Empire Medal in June 1949.

*Lilian Mary Elizabeth Wyles* by Elliott & Fry  
quarter-plate glass negative, 12 September 1951  
NPG x100180

## MARLOW MOSS (1889 – 1958)

### Artist

Marlow Moss (Marjorie Jewel Moss) was an international Constructivist artist. In her paintings, reliefs, and sculptures, she was concerned with space, movement and light. She was part of the Paris circle of artist Piet Mondrian and studied under Fernand Léger at the *Académy Moderne* in the late 1920s.

Marlow Moss was Jewish and had to leave Paris at the outbreak of the Second World War. In 1940 she moved to Lamorna in Cornwall, where she had spent time in her youth.

Moss knew Ithell Colquhoun and must have known John Tunnard, who in 1953 moved to Lamorna from Zennor, and taught at Penzance School of Art where Moss had occasionally studied. Moss also knew Gluck, who had attended St John's Wood School of Art, and came and went from Lamorna, as did Moss. Although both Barbara Hepworth and Ben Nicholson were close by in St Ives, and Moss had met Hepworth in Paris, they showed little interest in befriending Moss. It has been speculated this may have had to do with artistic rivalry – both Nicholson and Moss were producing white relief work for a period – or that Nicholson may have taken issue with her being queer.

Moss changed her first name from Marjorie to Marlow and adopted a masculine appearance around 1919. She lived openly as a lesbian (and now is sometimes considered a trans-man). Her life-long partner, Dutch writer Antoinette (Netty) Hendrika Nijhoff-Wind joined Moss in Cornwall after the war. Nijhoff-Wind's son Stephen Storm, who trained under Man Ray, took the now iconic photos of Moss dressed in stylish, masculine clothes, with Brylcreemed, short hair.

Marlow Moss was a founder member of the *Abstraction-Création* association in Paris in 1931. One of her significant contributions to the development of its visual language was the parallel double-line. She is often mentioned in connection with Mondrian. They wrote to



each other and influenced each other's work, but whereas Mondrian's approach was intuitive and symbolic, Moss based hers on mathematical patterns and geometry.

Most of Moss's work before 1939 was destroyed during the war. This played a role in her late recognition in the art world and continues to skew perspective of her artistic development. For example, Moss using relief - gluing string and rope onto canvas, to replace the black and allow subtler use of linear structure - was something she had worked on in Paris and an important developmental stepping-stone in her practice.

While Moss's work has sporadically been included in international exhibitions since the 1960s, more recently her work has been shown in solo exhibitions in Europe and the UK, acknowledging her contributions to Constructivism and her queer and feminist legacy.

*Marlow Moss* by Unknown photographer  
vintage snapshot print, 1920s-1930s  
NPG x201389

## JANET LEACH (1918 – 1997)

### Potter

Janet Darnell Leach was an American studio potter. She joined Bernard Leach in St Ives in 1956 and took over most of the organisational tasks at Leach Pottery, leaving Bernard to focus more on his own work. Janet Leach continued to run Leach Pottery after Bernard's death in 1979.

While she had always pursued her own pottery practice and experimental firings, the last 16 years of her life were amongst her most productive. Janet's close friends in St Ives included Mary 'Boots' Redgrave, who went into partnership with Janet Leach in running the New Craftsman Gallery, which Janet had opened in 1962. She was also close friends with Barbara Hepworth. They spoke each night on the phone, until Hepworth died in a house fire in 1975.

Janet Leach was born in Texas, into an environment much shaped by the work ethics inherited from her pioneering settler forebears on both her maternal and paternal side. Both her grandmothers were skilled crafts women, teaching Janet quilting and needlework at a young age. Janet Leach left school in 1933, at the height of the Great Depression (1929 – 1939), to study sculpture in Dallas. She moved to New York in 1937, where she studied sculpture under Robert Cronbach and worked in the sculpture division of the Federal Arts Project (1939 – 1942). During the Second World War she drove lorries, worked in the shipyard on Staten Island, and qualified as a Navy Certified Welder. She then worked for three and a half years as a welder in the production of ten destroyers.

After the war she returned to work for Cronbach and resumed her own sculptural practice, when she learnt of the work produced at the Inwood Pottery Studios by Aimee Voorhees and her sister. Having previously considered pottery as a lesser art form, in 1947 Janet Leach started working at the studios.

In 1952 she visited Black Mountain College in North Carolina to attend a two-week pottery seminar taught by Bernard Leach, Shoji Hamada, and philosopher-critic Soetsu Yanagi. This experience became a turning point in both her life and art practice. She spent two years in Japan, studying with Hamada in Mashiko and the Ichino family in Tamba, one of the older traditional Japanese potteries, as well as travelling throughout Japan with Bernard Leach. Bernard soon had to return to St Ives to ensure the continued running of Leach Pottery and was joined by Janet in 1956. They married in the same year in the registry office in Penzance.

Janet Leach was the first foreign woman to study pottery in Japan and only the second westerner. She continued to be influenced by Japanese aesthetics in her expressive and modernist body of work and was a pioneering wood-firer.

*Janet Darnell Leach* by Ben Boswell  
C-type colour print, 1982  
NPG x200051

## VIRGINIA WOOLF (1882 – 1941)

### Writer

Virginia Woolf was an English writer and considered to be one of the most important modernist 20th century authors. As a child Woolf spent many summers in St Ives, where her father Leslie Stephens had bought Talland House in 1882, after seeing it on a hike. The house overlooked Porthminster Bay towards Godrevy Lighthouse, which became central to Woolf's novel *To the Lighthouse* (1927), drawing on her childhood memories of Cornwall. The Woolf family owned Talland House until 1894. Planning application was submitted in Feb 2022 to install a heritage plaque at Talland House to commemorate Virginia Woolf spending time here.

Woolf returned to Cornwall regularly throughout her adult life, and the sea was a recurring motive in her work. She and her husband Leonard lodged in guest houses in Carbis Bay and in 1919 played with the idea of taking over DH Lawrence's homes in Zennor. Lawrence and Woolf exchanged letters on the topic and Woolf indeed rented them for a period.

Together with her sister Vanessa Bell, Woolf was a central figure in the Bloomsbury group of writers, artists, and intellectuals. She was a major contributor to the development of the novel as a literary form, and pioneered the use of stream of consciousness as a narrative device, which transformed ideas about structure, plot, and characterisation.

Novels by Virginia Woolf include *Mrs Dalloway* (1925), *Orlando* (1928), and *The Waves* (1931). Her essay *A Room of One's Own* (1929) has become a classic of feminist literature.

Virginia Woolf suffered from what today may have been diagnosed as bipolar disorder and committed suicide in 1941.

*Virginia Woolf* by Man Ray  
gelatin silver print, 27 November 1934  
NPG P170

## JEAN RHYS (1890 – 1979)

### Writer

Jean Rhys, CBE, (Ella Gwendolyn Rees Williams) was a British novelist, born in the Caribbean Island of Dominica to a Creole (part native Caribbean, part French) mother and a Welsh father. From 1955 to 1960, she lived in Bude, Cornwall, where she was unhappy, calling it 'Bude the Obscure', lamenting the lack of decent shops and the absence of trees in the surrounding landscape.

Jean Rhys had a difficult life, experiencing extreme poverty, drug, and alcohol dependency, and felt as an outsider for most of her life. As a child in the Caribbean she belonged neither to the richer whites nor with the blacks. She was called the 'white cockroach'.

From the age of 16 she was sent to England for her education, refusing to return to the Caribbean afterwards. When she finished her schooling, Rhys became an actor for a while, but she lacked talent and often had to financially depend on her lovers. Rhys had many affairs and was unlucky in her choice of husbands.

In 1924 she met writer Ford Madox Ford, who supported her writing and suggested for her to use the pseudonym Jean Rhys. He appreciated her narrative position as an underdog with an outsider's perspective. Rhys had a disastrous affair with him, living with him and his partner in Paris. Encouraged by Ford, she published her first novel, *Quartet* (1928). Other novels followed, but after negative reviews for *Good Morning, Midnight* (1939), she largely withdrew from public life in the 1940s.

Jean Rhys is best known for her novel *Wide Sargasso Sea* (1966), written as a prequel to Charlotte Brontë's *Jane Eyre*. It tells the story of the marriage and honeymoon of Rochester and his first wife, Bertha. Published after a 27-year silence and begun before she settled in Bude, the book explored themes of dominance and dependence, particularly in marriage. It depicted the mutually painful

relationship between a privileged English man and a Creole woman, deconstructing relations of race in gender.

In 1978, Jean Rhys was appointed a Commander of the Order of the British Empire for her writing, an acknowledgement of her work that she felt came too late and she once said, had she had the choice between being happy and a writer she would have chosen happiness.

*Jean Rhys (Mrs Jean Hamer)*, by Bill Brandt  
bromide print on card mount, 1975  
NPG x22468

## SIMON FUJIWARA (b 1982)

### Artist

Born in London, Simon Fujiwara is a British/Japanese artist. His family moved to Japan, later to Spain and finally to Cornwall. Fujiwara lived in Carbis Bay from the age of four and until he was 16, and where his mother opened a Montessori nursery school, initially from her kitchen.

It was as a teenager that he first saw a piece of modern art. His work *The Mirror Stage* (2009–12) explores his formative encounter with a Patrick Heron painting at the opening of Tate St Ives in 1993. He attributes his realisation of being homosexual to this experience. Fujiwara had a solo exhibition at Tate St Ives in 2012.

Simon Fujiwara's work ranges from paintings and photographs, to installations, films, lectures, theatre plays, and sculptures. He uses his own biography as fiction in his work, blending the personal with larger socio-political and historical themes. For example, *Welcome to the Hotel Munber* (2008-2010), whilst takes its aesthetics from a stereotypical Spanish bar his parents ran in the 1970s, the installation denounced the oppression and censorship against homosexuals during the Francoist dictatorship in Spain.

Fujiwara studied Architecture in Cambridge (2002-2005) and Fine Art at the Städelschule, Hochschule für Bildende Künste, in Frankfurt am Main (2006-2008). His work has been widely exhibited internationally, including at the Venice Biennale, and he received the Cartier Award for emerging artists in 2010.

*Simon Fujiwara* by Sebastian Kim  
pigment print, 25 October 2011  
NPG x201397

## FRYN TENNYSON JESSE (1889-1958)

### Novelist and playwright

Fryn (properly Friniwyd) Tennyson Jesse, criminologist, journalist, poet, novelist and dramatist, was born Wynifried Margaret Jesse. A great-niece of Alfred, Lord Tennyson, she began her career as an artist when she came to Newlyn aged 17 to study painting at Stanhope and Elizabeth Forbes School of Painting, becoming editor of Elizabeth Forbes' publication 'Paper Chase'. As her writing career grew, she turned to journalism and travelled in 1914 to the Belgian front for the *Daily Mail* as one of the first women war correspondents. She also wrote for the Ministry of Information and was appointed to Hoover's Relief Commission for Europe. A flying accident resulting in a damaged hand meant that Jesse struggled with pain medication throughout her life.

In 1918 she secretly married Harold 'Tottie' Harwood, who collaborated with Jesse on many plays, and in the 1920s she wrote a number of novels including her two Cornish novels '*The White Riband*' (1921) and '*Moonraker*' (1927). Jesse was also interested in criminology and her first crime novel '*Murder and its Motives*' (1924) prompted the editor of 'Notable British Trials' to commission her to contribute many cases to the series.

During WWII she wrote two highly successful collections of letters - 'London Front' (1940) and 'While London Burns' (1942) recording the early Home Front and the London Blitz.

In Jesse's obituary for *The Times*, Rebecca West described her as "*a skillful, amusing, clandestine sort of feminist, never tired of getting in an adroit plea for the dignity and independence of womankind.*"

*Fryn Tennyson Jesse* by Bassano Ltd  
bromide print, 1912  
NPG x85752



JEAN SHRIMPTON (b 1942)

Model and Actress

Jean Shrimpton graduated from the Lucie Clayton Modelling and Charm Academy in 1960 aged 17. The following year she met David Bailey, and the young couple's partnership saw the creation of the urchin character nicknamed 'The Shrimp'. For three years, Shrimpton and Bailey worked together, travelling to New York to create the now iconic images for Vogue's 'Young Idea' and interpreting 1960s Swinging London for the Americans.

Shrimpton's look was widely copied, and it became representative of the youthquake cultural movement in Britain. She was dubbed the "It" girl, her classless, waifish look a contrast with the aloof, voluptuous, aristocratic look of models who came before.

Shrimpton helped launch the miniskirt. In 1965, she caused a sensation at the Melbourne Cup when she arrived wearing a white shift dress made by Colin Rolfe which ended five inches above her knees. She wore no hat, stockings, or gloves, and sported a man's watch.

*"I never liked being photographed. I just happened to be good at it."*

She appeared on the covers of the iconic fashion magazines including *Vanity Fair* and *Vogue*. In 2009, *Harper's Bazaar* named Shrimpton one of the 26 best models of all time, and in 2012, *Time* named her one of the 100 most influential fashion icons of all time.

In 1979, she married photographer Michael Cox at the registry office in Penzance. They own the Abbey Hotel in Penzance, now managed by their son Thaddeus and his family.

*Jean Shrimpton* by Sandra Lousada  
archival pigment print, 1962  
NPG x135461

## DAPHNE DU MAURIER (1907-1989)

### Writer

Daphne du Maurier came from a distinguished literary, theatrical and artistic family, and, educated at home, she became a highly prolific author of fiction, plays and biography that managed to achieve both literary and popular success.

Du Maurier's long association with Cornwall began at her family's holiday home from the 1920s at Ferryside at Bodinnick, and later at her own family home, Menabilly near Fowey, the inspiration for Manderlay, the grand house in *Rebecca* (1938). Cornwall and the Cornish are a constant in her writing.

*"I walked this land with a dreamer's freedom and a waking man's perception—places, houses, whispered to me their secrets and shared with me their sorrows and their joys. And in return, I gave them something of myself, a few of my novels passing into the folklore of this ancient place."*

Du Maurier is often characterised as a writer of historical romance, but her output, never out of print, spanned gothic horror, the paranormal and supernatural, thriller and suspense, satire and political, the unsettling and the unresolved. *"Du Maurier was mistress of calculated irresolution. She did not want to put her readers' minds at rest. She wanted the novels to continue to haunt us beyond their endings."* Kate Kellaway

Several of du Maurier's novels have also been adapted for the screen as celebrated films including *Rebecca*, *Jamaica Inn*, *Frenchman's Creek*, *Hungry Hill*, and *My Cousin Rachel*. The Hitchcock film *The Birds* (1963) is based on a treatment of the short story of that name, as is *Don't Look Now* (1973).

*Daphne du Maurier* by Ruth Bartlett  
sepia-toned bromide print, circa 1922  
NPG x44913

## ITHELL COLQUHOUN (1906-1988)

### Painter and writer

(Margaret) Ithell Colquhoun was a British painter, occultist, poet and author. Colquhoun studied at the Slade School of Art and received the Slade's Summer Composition Prize for her painting *Judith Showing the Head of Holofernes* (1931).

After Slade, Colquhoun established a studio in Paris where she became interested in Surrealism. Colquhoun's first solo exhibition was at the Cheltenham Art Gallery in 1936, a solo exhibition at the Fine Art Society in London followed.

Colquhoun joined the British Surrealist Group in 1939 and exhibited with Roland Penrose in that year. She met André Breton in Paris and developed new 'automatic' painting techniques into a practice of 'psychomorphologies' that characterised her work for 25 years and inspired two theoretical texts.

After only a year as a member of the Surrealist Group, Colquhoun was expelled in 1940 due to her refusal to sacrifice her interest in arcane literature and the occult that had begun when she was a student. It led to Colquhoun's exclusion from other exhibitions organised by the British surrealists, but she continued to work with surrealist principles, combining automatism and the esoteric.

In 1946, Colquhoun bought a studio near Penzance, and divided her time between there and London; and in 1957 she moved to Paul, a village above Newlyn and Mousehole. Throughout her life Colquhoun published poetry, novels, translations, and experimental topographical essays, including *The Living Stones: Cornwall*. She was an acknowledged authority on the occult, and in later years she became increasingly concerned with magical researches.

She had a solo exhibition in 1976 at the Newlyn Orion Gallery, now Newlyn Art Gallery, and a review of this show claimed:

*"She has always ignored prevailing fashions in art and remained true to her beliefs and highly personal style and approach with an integrity that is to be admired. Unfortunately, as a result she has often been under-rated."*

In 2012, the scholar Amy Hale noted that Colquhoun *"is becoming recognised as one of the most interesting and prolific esoteric thinkers and artists of the twentieth century"*.

Hale noted that through Colquhoun's work *"we can see an interplay of themes and movements which characterises the trajectory of certain British subcultures ranging from Surrealism to the Earth Mysteries movement and also gives us a rare insight into the thoughts and processes of a working magician."*

*(Margaret) Ithell Colquhoun* by Yvonne Gregory  
gelatin silver print, 1947  
NPG x199946

*Ithell Colquhoun* by Ithell Colquhoun  
ink and wash, 1930s?  
NPG 6485

## EMILY HOBHOUSE (1860-1926)

### Social activist and charity worker

Born in St Ive, near Liskeard, Emily Hobhouse, aged 34, went to work on Cornish miners' welfare in Minnesota. Later, during the second Boer War she joined the South African Conciliation Committee, and was outraged by conditions of Boer women and children, and Black people held in British concentration camps there. Her controversial findings were key to the Fawcett Commission, changing attitudes to humanitarian oversight during wartime. She became an honorary citizen of South Africa, where she is regarded as a hero, for her humanitarian work there.

Hobhouse was an avid opponent of the First World War and protested vigorously against it. She organised the writing, signing, and publishing in January 1915 of the "Open Christmas Letter", addressed "To the Women of Germany and Austria". Through her offices, and her work with the nascent Save The Children Fund in 1919, thousands of women and children were fed daily for more than a year in central Europe after this war.

Hobhouse lived in a house in St Ives, which now forms part of Porthminster Hotel. In the hotel a commemorative plaque, situated within what was her lounge, was unveiled by the South African High Commissioner, as a tribute to her humanitarianism and heroism during the Anglo Boer War. A museum to celebrate her achievements is planned to be built in her childhood town, St Ive.

*Emily Hobhouse* by H. Walter Barnett

sepia platinotype print on photographer's paper mount, oval, 1902

## BERNARD HOWELL LEACH (1887-1979)

Potter, writer and teacher

Born in Hong Kong, Leach studied at the Slade School of Art before moving to Japan aged 21 to teach. He studied pottery under the tradition of Ogata Kenzan. Returning to England with his family and Shoji Hamada in 1920, he was invited to create a pottery as part of a Guild of Handicrafts within the existing artist colony of St Ives in Cornwall.

Having identified a suitable site on the Stennack in St Ives, Leach and Hamada established the Leach Pottery in 1920. They constructed the first traditional Japanese climbing kiln or 'Noborigama (登り窯)' built in the West. The kiln was poorly built and was reconstructed in 1923 by Matsubayashi Tsurunosuke (1894-1932).

*'Matsubayashi – an excellent technician - arrived in St. Ives from Japan and was so appalled with the kiln he pulled it down and rebuilt it.'* Leach Pottery website

Leach promoted pottery as a combination of Western and Eastern arts and philosophies. His work focused on traditional Korean, Japanese, and Chinese pottery, in combination with traditional techniques from England and Germany, such as slipware and salt glaze ware, using local materials. He saw pottery as a combination of art, philosophy, design, and craft. Leach advocated simple and utilitarian forms, aiming to produce inexpensive slipware for everyday use. *A Potter's Book* (1940) defined Leach's craft philosophy and techniques; it went through many editions and was his breakthrough to recognition, while his style had lasting influence on modern design in the 50s and 60s.

Always a teacher, from the early 1920s many potters from all over the world were apprenticed at the Leach Pottery, and spread Leach's style and beliefs. His British associates and trainees include Michael Cardew, Katherine Pleydell-Bouverie, David Leach (his son), Janet Darnell (whom Leach married in 1956), and William Marshall.

Leach was instrumental, with Muriel Rose, in organising the only International Conference of Potters and Weavers in July 1952 at Dartington Hall, where he had been working and teaching. It included exhibitions of British pottery and textiles since 1920, Mexican folk art, and works by conference participants, among them Shoji Hamada and US-based Bauhaus potter Marguerite Wildenhain. Another important contributor was Japanese aesthetician Soetsu Yanagi, author of *The Unknown Craftsman*. According to Brent Johnson, "*The most important outcome of the conference was that it helped organize the modern studio pottery movement by giving a voice to the people who became its leaders...it gave them [Leach, Hamada and Yanagi] celebrity status...[while] Marguerite Wildenhain emerged from Dartington Hall as the most important craft potter in America.*"

The Leach Pottery remains open today, accompanied by a museum displaying many pieces by Leach and his students.

*Bernard Howell Leach* by Ida Kar  
vintage bromide print, 1961  
NPG x13789