Darluniau PETER BLAKE ar gyfer
Under Milk Wood gan Dylan Thomas

Llareggub

PETER BLAKE illustrates
Dylan Thomas's Under Milk Wood

23rd November 2013 – 16th March 2014

National Museum Cardiff

Learning Resource Pack

The Exhibition

Llareggub: Peter Blake illustrates Dylan Thomas's Under Milk Wood presents a literary masterpiece by a renowned Welsh poet through the eyes of one of Britain's most famous living visual artists. It is a unique exhibition of artwork created by Blake that illustrates almost every aspect of Thomas's famous 'Play for Voices'. It has been twenty eight years since Blake started this ambitious project and the exhibition also marks 100 years since Dylan Thomas's birth. *'LLareggub'* forms part of a year long, nation-wide, Welsh government sponsored festival *Dylan Thomas 100.*

This educators' pack is designed to support teachers and other educators. It includes support in planning a visit, exploring the exhibition and suggestions for follow-up work. This exhibition can be particularly linked to Art and Design, English and Curriculum Cymreig. The activity suggestions are targeted primarily at Key Stage 2 and 3 pupils but these could be adapted for older or younger students.

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- Background information about Dylan Thomas and his master work *Under Milk Wood.*

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Please be advised that there is some sexual content in some of the art work in this display.

Background information on Peter Blake the ‘Godfather of Pop’.

Peter Blake is one of Britain’s most influential and best-loved artists. He was born in Dartford, Kent in 1932, to a nurse mother and electrician father. He studied at Gravesend Art School, 1948-51 and the Royal College of Art in London, 1953-56. At the former he trained as a graphic designer, learning Roman lettering, illustration and etching amongst other skills, and in the latter he trained as a painter. He says he doesn’t place any more value on one kind of working over the other.

His early interests included the circus, jazz, wrestling and popular music, (things that he called “working-class entertainment”) and all of these things found their way into his art. While a student he would collect curios and knick-knacks from a junkyard at Gravesend Railway station for inclusion in his work. We can see in the *Llareggub* exhibition that he still collects interesting things today, such as other people’s paintings, maps and prints.

Blake’s career has spanned six decades of colourful, diverse and exciting work ranging from oil paintings, watercolours and prints to constructions, collages and album covers. In the 1960s Blake became a pioneer of the emerging British Pop Art Movement. ‘Pop’ referred to an interest in ‘popular’ culture as it was a movement that challenged traditional ideas of fine art by using imagery from things like adverts, the news and magazines. Pop artists often used collage and Blake’s album cover for The Beatles’ *Sergeant Pepper’s Lonely Hearts Club Band* album in 1967 is one of the most famous examples of this.

Background information on Dylan Thomas and *Under Milk Wood*

Dylan Thomas was born in Swansea in 1914. After leaving school he worked briefly as a reporter on the *South Wales Evening Post* before embarking on a literary career in London. Throughout his life he wrote poems, short stories, film scripts and radio plays. Perhaps his most popular poems are *'Do not go gentle into that good night'* and *'And Death Shall have No Dominion*.' The play for voices *Under Milk Wood* is widely seen as Thomas's masterpiece. In 1953, shortly after his thirty-ninth birthday he collapsed and died in New York. He is buried in Laugharne in Wales which was his home for many years and an inspiration for the fictional town of Llareggub.

Under Milk Wood was first broadcast in Britain by the BBC in January 1954, just two months after Thomas's tragic death. Since then it has been recorded several times, performed as a stage play and made into a film in 1972 with Richard Burton, Peter O'Toole and Elizabeth Taylor.

Under Milk Wood takes place in the imaginary small Welsh fishing town of Llareggub. All of the action in the play happens during one spring day. We arrive in the night when the town is asleep and are introduced to the characters through their dreams. As the people of the village wake up, go about their days and again prepare for sleep we learn more about their colourful characters.



The Exhibition

"I've just kept on like a dog with a bone, after many years. Some are jokes, some deathly serious, but I have tried to dig and dig and dig and just to depict everything."

Peter Blake, 2013

In this exhibition Peter Blake turns a 'play for voices' into a play for our eyes. There are 170 illustrations to Dylan Thomas's *Under Milk Wood* on display and the works are divided into three main groups: Dreams, Illustrations of scenes and locations (which Blake refers to as his topographical works), and Portraits. Unlike other work that he makes in the studio he made many of these illustrations at home, in his personal time. He admits there is an obsessive quality to this project and jokes that his wife has become an "*Under Milk Wood* widow!" Blake estimates he has heard or read the play about 500 times! He doesn't know if he will ever truly 'finish' the project and in the exhibition you can still find some illustrations marked 'work in progress.

All of the images follow the same format, a window within a sheet of paper. The sheets are roughly A4 and each one has taken hours to produce. Each work is numbered in sequence within its grouping and many of the works have the relevant passage from the text written at the bottom of the page. The majority of the works are collages, made from old magazines, army and navy catalogues, photographs he has taken in Laugharne and old print books called 'breakers'. He carefully cuts these with special small scissors and scalpels before arranging them to tell the story. He also uses watercolours, pencil drawings and found materials.

Dreams

"From where you are, you can hear their dreams …"

First Voice

The first part of the play is made up of dream-sequences. Most of the characters are introduced to the audience or reader at their most private moment – when they are sleeping. Blake has made twenty-six watercolours to illustrate these surreal dreams and nightmares. He uses watercolour because it is fluid and slippery like dreams are. They are brightly coloured like real dreams rather than the black and white of dreams in movies.

Portraits

Blake has created a portrait for every character from *Under Milk Wood* from the well known ones like the old, blind sea captain Captain Cat to unnamed characters like Second Woman or Child. They are all drawn using the same technique: hard graphite pencils on toned papers with highlights done in white pencil. He says it is impossible to invent a brand new face so they are *"drawn collages":* faces sourced from a collection of images he has found in books or magazines. Most of the faces are based on unknown people but some are from photographs of famous people like Terry Wogan (Waldo's wife) or Elizabeth Taylor (Rosie Probert).

Illustrations of scenes and locations

This is the largest section and includes pictures of places and events as well as stills from the film, recreations of letters in the play, other people's watercolours, and photos he has taken in Laugharne.

Activities before the exhibition

If you want to prepare learners before visiting the exhibition you could familiarise students with the poetry of *Under Milk Wood* and look at some of the main themes of the exhibition.

Activity 1: Under Milk Wood – Opening Sequence

Curriculum Links: Art and Design, English, Curriculum Cymreig.

Key words: simile, narrators, characters, illustration

The words of Dylan Thomas in *Under Milk Wood* are a vital part of Peter Blake's exhibition. It is a text that is written to be read aloud. Before exploring the exhibition the tutor or students could read the opening section of *Under Milk Wood,* or other sections of the play, to get a flavour of the text that has inspired the exhibition.

It is also possible to buy the George Martin version of the play which is a favourite of Peter Blake or listen online to the Richard Burton version. More details in the 'Further Resources' section.

Read aloud … or Listen to recording…

The play is largely narrated by two nameless characters, First Voice and Second Voice.

"FIRST VOICE *(very softly)*

To begin at the beginning:
It is spring, moonless night in the small town, starless and bible-black, the cobblestreets silent and the hunched, courters'–and-rabbits' wood limping invisible down to the sloeblack, slow, black, crowblack, fishingboat-bobbing sea. The houses are blind as moles (though moles see fine to-night in the snouting, velvet dingles) or blind as Captain Cat there in the muffled middle by the pump and the town clock, the shops in mourning, the Welfare Hall in widows' weeds. And all of the people of the lulled and dumbfound town are sleeping now."

Discuss …

How does the poetry make you feel?

Can you imagine what the town looks and feels like?

What do you think is the effect of the words that he uses?

How many different ways does Thomas tell us that it is a dark night?

Why do you think he says “Fishingboat-bobbing sea” instead of ‘the sea with fishing boats bobbing in it’? Does he manage to make the words sound like they too are bobbing on the waves with the rhythm of the poetry?

Write… or Share…

Thomas says the houses are *“blind as moles”* in the dark. Can you imagine those houses all soft and blind in the dark? Thomas is using **simile** to evoke the sleeping town. Can you think of any other similes to describe the town using these prompts?

- The street was as dark as …
- The inhabitants slept soundly as …
- Their heads on pillows like …
- One woman was snoring as loudly as …

Illustrate …

Your own simile.

Activity 2: What does an illustrator illustrate?

Curriculum Links: *Art and Design, English, Curriculum Cymreig, ICT.*

Key words: illustration, typography, collage, pop art

Introduce …

Inform students they are going to see an exhibition of 170 illustrations of *Under Milk Wood* by Peter Blake. At the beginning of the play all of the characters are introduced through their dreams. Explain that illustrations are pictures that complement a text such as a drawing, collage, photograph or diagram.

Discuss …

Where would you find illustrations?
Storybooks, adverts, postcards, album covers, posters etc. Famous illustrators include Sir Quentin Blake, Raymond Briggs and of course Peter Blake.

Have you got a favourite illustration?
Perhaps a favourite book or even a favourite cereal packet!

What is it about that particular illustration that you like so much?
Perhaps it's to do with line, colour, pattern, typography or the way it tells the story.

Research …

Look at the Association of Illustrators (AOI) website. The AOI are a not-for-profit trade organisation promoting contemporary illustration and maintaining industry standards. They have a gallery of illustrators on the website that shows a huge variety of work being made now.

http://www.theaoi.com/portfolios/index.php/portfolios/artists

When you look at these illustrations notice all of the different types of writing there are in the images. This is very important in illustration and is called typography.

Look …

Show students an example of Peter Blake's collage work.

a.) Look at *"titbits and topsyturvies"* if you want to focus on work from the *Llareggub* exhibition.

b.) Look at the album cover for *Sgt. Pepper's Lonely Hearts Club Band* by the Beatles in 1967 if you want students to learn more about Pop Art.

Investigate a.)…



This is an illustration from *Under Milk Wood* where First Voice (one of the narrators) invites us to look inside the dreams of the inhabitants of Llareggub.

This type of art is called collage. Collage is an image made up of lots of other images. Peter Blake cuts up books and magazines and sticks them together to make new pictures.

Read the section where First Voice lists the crazy things that can populate dreams.

"Now behind the eyes and secrets of the dreamers in the streets rocked to sleep by the sea, see the titbits and topsyturvies, bobs and buttontops, bags and bones, ash and rind and dandruff and nailparings, saliva and snowflakes and moulted feathers of dreams, the wrecks and sprats and shells and fishbones, whalejuice and moonshine and small salt fry dished up by the hidden sea …"

Peter Blake has spent a very long time finding just the right pictures to cut up and make his collage with. Everything listed in the poetry is in his picture.

List all of the things that can be found in dreams in this text, how many has he named?

Do you know what all of those items are?

What do you think a 'bob' is?
(Bobs are weights to put on string to make a straight line).

What do you think a sprat is?
(Sprats are small European fish similar to herring).

Can you find all of the things in the picture?

Or Investigate b.)…

Look at the *Sgt. Pepper's Lonely Hearts Club Band* album cover released in 1967 by the Beatles. In the 1960s Blake was one of the most famous people in the British Pop Art Movement. 'Pop' referred to an interest in 'popular' culture

and used imagery from things like adverts, the news and magazines. Pop artists often used collage and Blake's album cover for The Beatles' *Sergeant Pepper's Lonely Hearts Club Band* album in 1967 is one of the most famous examples of this. Dylan Thomas makes an appearance amongst the magical crowd of icons and heroes on the album cover. Funnily enough this was at the suggestion of John Lennon rather than Blake.

Can you find Dylan in the crowd?

For more information on Pop Art look at the links on the 'Further Resources' Section.



Sgt. Pepper's Lonely Hearts Club Band album cover, the Beatles, 1967.

Listen …

Popular music was very important to Pop artists in the 1960's. Listen to 'With a Little Help from my Friends' from the album *Sgt. Pepper's Lonely Hearts Club Band*, by the Beatles. There are versions on YouTube with the words if you

want the class to sing along. This is the kind of music Peter Blake was listening to when he became a well-known Pop artist.

Illustrate…

Use a section of *Under Milk Wood* for the students to respond to and illustrate, such as the dreams. They could use old magazines to collage their illustrations. These magazines are part of their popular culture. These could then be taken to the exhibition to compare with Peter Blake's.

Here are some characters being introduced through their dreams:

Evans the Death	dreams of his childhood fifty years ago and *"his mother is making welsh-cakes in the snow"* he *"steals a fistful of snowflakes and currants and climbs back to bed to eat them cold and sweet under the warm, white clothes while his mother dances in the snow kitchen crying out for her lost currants".*
Mrs Butcher Beynon	dreams that the *"inspectors of cruelty fly down … to persecute Mr Beynon for selling owlmeat, dogs' eyes, manchop.* *Mr Beynon, in butcher's bloodied apron, spring-heels down Coronation Street, a finger, not his own in his mouth."*

In the gallery – looking at the exhibition

There is a free gallery guide in the exhibition that explains what each image refers to in the play.

Be aware that at 2pm each day a recording of *Under Milk Wood,* produced by Sir George Martin in 1988, will be playing in the gallery. It runs for approximately 112 minutes.

Starting a conversation amongst learners…

If you are short of time or want to be more spontaneous in your exploration with your students then the *Discuss…* and *Share…* sections in *Activity 3* offer a good starting point for collectively discussing any work of art in the gallery. Asking students their first impressions is also a good way to initiate conversation.

Introduction

Introduce the artist and the play. This gallery holds 170 of Peter Blake's illustrations for Dylan Thomas's *Under Milk Wood*. Peter Blake is a famous British artist who has spent twenty eight years obsessively illustrating *Under Milk Wood* by Dylan Thomas in his spare time.

Look together at the very first image in Illustrations: *Llareggub Map*, Collage on paper, to show where Blake believes this play could be set in Wales.

Activity 3: Find Your Favourite!

Curriculum Links: *Art and Design, English, Curriculum Cymreig.*

Key words: illustration, scale, material, narrative, collage

This activity can be limited to one of the **Dreams, Illustrations** or **Portraits** sections in the exhibition or can be used for the **exhibition as a whole**.

Explore …

Get into small student groups and spend five minutes **exploring** the exhibition together. Try to agree on one picture you would like to talk about as a group to the rest of the class.

Discuss (in small groups)…

As the students look and **discuss** what they think is happening in the picture, encourage them to think about and ask each other:
What can you see?
What is your first reaction to this work?
What is the first word you thought of when you saw this work?
Does it remind you of anything you have seen before?
What does it make you think about?
What colours, shapes, lines and textures can you see?
What effect does the scale have on the artwork?
What story do you think Blake is telling?
What materials has Blake used for this art work?
How does the material affect the image? (e.g. watercolours are dreamy and more vague than hard pencil drawings whereas collage has a surreal quality).

Share …

Each group takes it in turns to **share** their thoughts with the class.
If they are struggling to find the words offer sentence stems like:
"I can see …" (look at all the detail)

“I feel …”	(share emotional reactions)
“I think…”	(express ideas and opinions)
“I wonder…”	(invite students to pose questions, “who…”, “what…”, “where…”, “why…” questions to encourage curiosity).

Extra activities

Find …

If you were looking at images of dreams then students can look for the portraits of the dreamer and vice versa. Be aware that there are more portraits than dreams in the exhibition.

Draw …

Peter Blake likes to collage things together. In his Illustrations he sticks different pictures together on to one piece of paper and in his portraits he often copies the nose from one photograph and the eyes from another!

Draw a window in an A4 piece of paper about the same size as in Blake’s illustrations.

Find three different people or objects you would like to draw from three different illustrations by Blake.

Draw them all in the window of your paper as your own ‘drawing collage’.

What new story do you think this could be telling? Write this story underneath your illustration like Blake.

Activity 4: Human or Animal?

Curriculum Links: *Art and Design, English, Curriculum Cymreig.*

Key words: illustration, watercolour, surreal, animal theme

This activity is designed for the **Dreams** section of the exhibition.

Introduce …

There are 26 watercolour illustrations in this section and they all show us inside the dreams of the characters in *Under Milk Wood*. The dreams are very surreal and sometimes scary. A lot of the dreams have animals or humans who have become part-animal!

Share …

Have you ever had a dream about an animal? Or where you were an animal? What's the strangest dream you've ever had?

Count …

Either in small groups or alone count how many pictures in the dreams section you can find which have animals in, or humans who are part-animal. You will need to look very carefully.

Compare …

Vote to see how many people think there are amongst the 26. The correct answer is seven. These are 1, 5, 8, 10, 12, 20 and 24.

1.) Fish. Captain Cat dreams of falling *"down salt deep into the Davy dark where the fish come biting out and nibble him to his wishbone*".

5.) Pig.	Mr Waldo dreams of *"This little Piggy went to market".*
8.) Horses.	Organ Morgan dreams of music in the town and *"the women's welfare hoofing, bloomered, in the moon".*
10.) Sheep	Mr Utah Watkins dreams his wife and sheep merge, the sheep knits, the wife bleats.
12.) Fish	Cherry Owen drinks a fish out of his tankard in his dream.
20.) Pig	Mrs Butcher Beynon dreams that the *"inspectors of cruelty fly down … to persecute Mr Beynon for selling owlmeat, dogs' eyes, manchop.* *Mr Beynon, in butcher's bloodied apron, spring-heels down Coronation Street, a finger, not his own in his mouth."*
24.) Dormouse	Mrs Organ Morgan exhausted from listening to her obsessive husband play organ all day *"conjures silence*" in her dream.

Explore …

Explore these pictures as a class. Look at each one together. Use the *Discuss…* and *Share …* sections from *Activity 3* as a starting point.

Vote …

Which is your favourite dream painting? Why?

Create…

Play the drawing game **Consequences** to create your own creatures inspired by the humans and animals in the *Under Milk Wood* dreams! Learners fold an A4 piece of paper into three. The first player draws a head inspired by the exhibition on the top piece of the paper. They then pass it unseen (by means of folding) to the next person who draws the body then onto the final person who draws the legs. The first two players will need to draw a little indicator on the next section to show where the next player should continue. The composite person or creature is then revealed by unfolding the paper.

Activity 5: Welshcakes in the Snow

(Alternative to Activity 4)

Curriculum Links: *Art and Design, English, Curriculum Cymreig.*

Key words: illustration, watercolour, surreal, food theme

This activity is designed for the **Dreams** section of the exhibition. It is very similar to Activity 4 but instead focuses on the theme of food within the play.

Introduce …

There are 26 illustrations in this section and they all show us inside the dreams of the characters in *Under Milk Wood*. The dreams are very surreal and sometimes scary. A lot of the dreams have pictures of food in them.

Share …

Have you ever had a dream about food? Or where you were eating something strange? What's the strangest dream you've ever had?

Count …

Either in small groups or alone count how many pictures you can find with some kind of food in them, an animal that could be food or someone preparing food. You will need to look very closely!

Compare …

Do a vote to see how many learners think there are. The correct answer is eight.

These are:

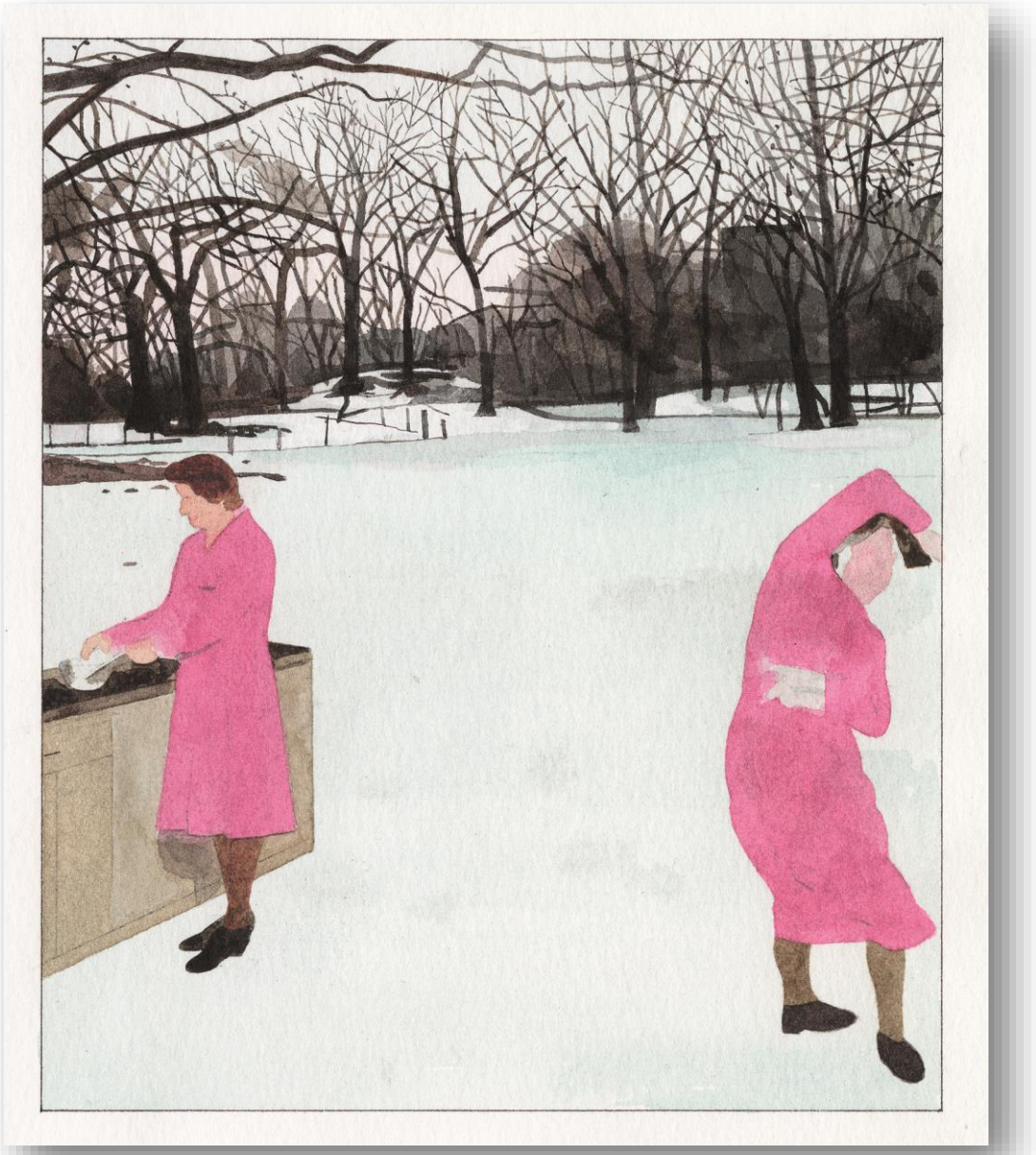
1.) Fish.	Captain Cat dreams of falling *"down salt deep into the Davy dark where the fish come biting out and nibble him to his wishbone*".
4.) Welshcakes.	Evans the Death dreams of his childhood fifty years ago and *"his mother is making welsh-cakes in the snow"* he *"steals a fistful of snowflakes and currants and climbs back to bed to eat them cold and sweet under the warm, white clothes while his mother dances in the snow kitchen crying out for her lost currants".*
5.) Pig.	Mr Waldo dreams of *"This little Piggy went to market".*
7.) A slaughterhouse.	Gossamer Beynon dreams she *"daintily ferrets under a fluttering hummock of chicken's feathers in a slaughterhouse that has chintz curtains and a three-piece suite, and finds, with no surprise, a small rough ready man with a bushy tail winking in a paper carrier".*
10.) Sheep	Some learners may choose this one as Mr Utah Watkins dreams his wife is half-sheep, half-human.
12.) Fish	Cherry Owen drinks a fish out of his tankard in his dream.
20.) Pig and meat	Mrs Butcher Beynon dreams that the *"inspectors of cruelty fly down … to persecute Mr Beynon for selling owlmeat, dogs' eyes, manchop.* *Mr Beynon, in butcher's bloodied apron, spring-heels down Coronation Street, a finger, not his own in his mouth."*
25.) Mary Ann Sailors	dreams of the Garden of Eden with meat hanging up in it.

Explore …

Explore these pictures as a class. Look at each one together. Use the *Discuss…* and *Share …* sections from *Activity 3* as a starting point.

Vote …

Which is your favourite dream painting? Why?



Welshcakes in the snow

Activity 6: Can you find me?

Curriculum Links: *Art and Design, English, Curriculum Cymreig.*

Key words: portrait, illustration, collage, hard graphite pencil, toned paper, character

This activity is designed largely for the **Portraits** section of the exhibition but the **other sections** are also incorporated.

Introduce…

Introduce the premise of the exhibition. Look at the map of Llareggub that shows us where Blake thinks the fictional town would be. Explain that Dylan Thomas has peopled this fictional fishing town with weird and wonderful characters that Peter Blake has illustrated.

Guess…

Thomas has created names for his colourful characters, they often relate to their jobs. Guess the professions of:

Organ Morgan (obsessive organist),
Evans the death (undertaker)
Jack Black (cobbler)
Willy Nilly (postman)
Dai Bread (baker)

Find…

Blake has drawn every character in *Under Milk Wood* using hard graphite pencils and white pencils for highlights on toned paper. See if you can find the characters above in the Portraits section of the exhibition.
Do any of the faces look familiar to you? Peter Blake believes you can't invent a face so he copies different features from different photographs. He looks for features that reflect the personality of the character. Occasionally he will use a famous person as inspiration. Can you see Billie Piper (Matti), Elizabeth Taylor (Rosie Probert) and the racing car driver Tommy Sopwith who went blind in later life (Captain Cat)? Blake has even drawn his own white beard on a character; can you find it (Captain Cat)?

Invent…

Under Milk Wood is called a 'Play for Voices', it is written to be read aloud.
In pairs choose a portrait each.
What sort of personality do you think each of these people would have? (Happy, sad, grumpy etc.)
Write down a sentence or two you think that these people would say to each other? (Think about their jobs, what their hobbies might be etc.)
What voice do you think they might have?
(High, low, gruff etc.)
Practise your conversation with your partner.

Perform…

Perform your dialogues in front of the appropriate portraits.

Listen/ Read Aloud …

Explain that all characters are introduced to us through their dreams. Read aloud some of the dreams then ask learners to try and guess which character (which portrait) it belongs to:

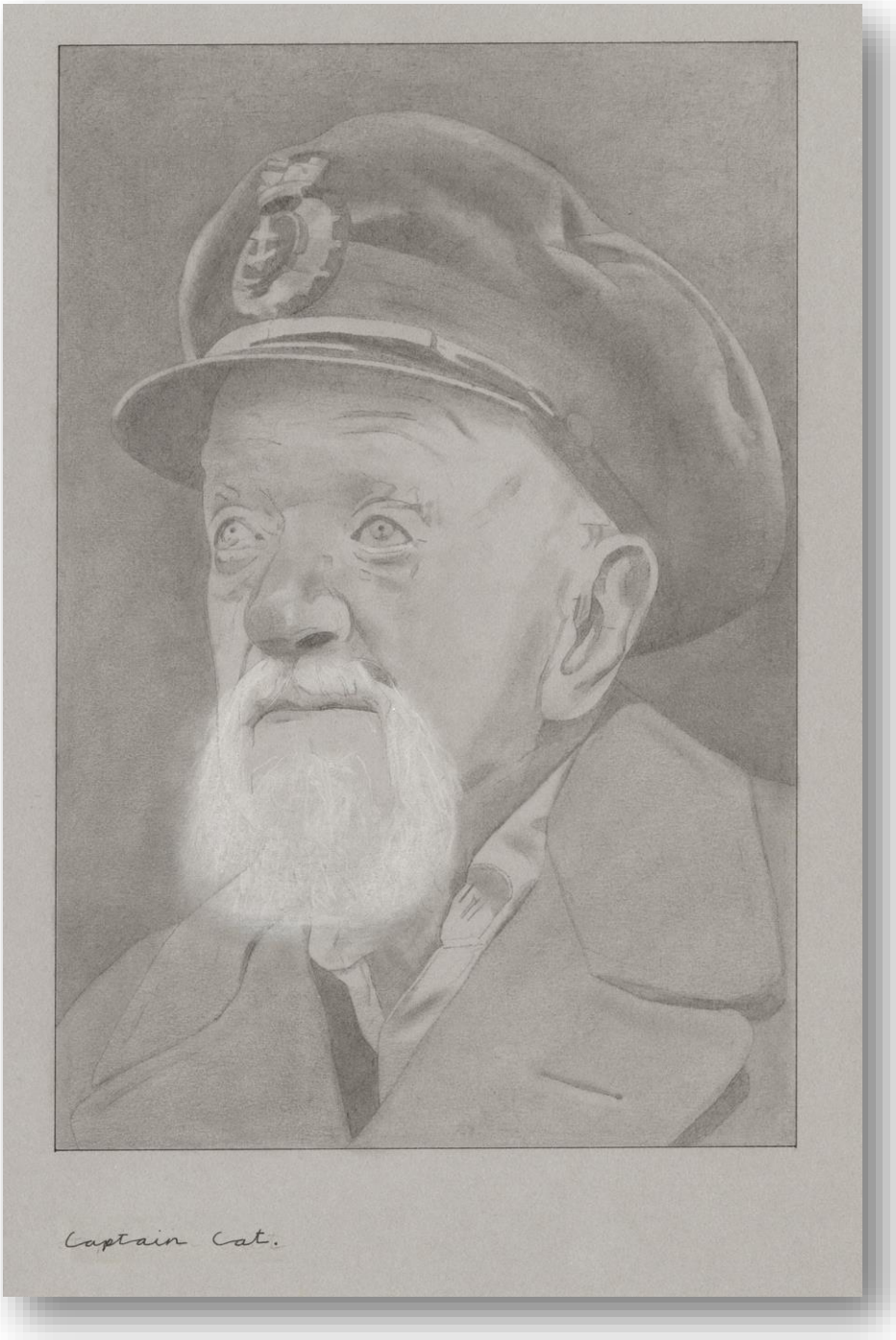
Someone dreams of falling *"down salt deep into the Davy dark where the fish come biting out and nibble him to his wishbone*". (Captain Cat).

Someone dreams she *“daintily ferrets under a fluttering hummock of chicken’s feathers in a slaughterhouse that has chintz curtains and a three-piece suite, and finds, with no surprise, a small rough ready man with a bushy tail winking in a paper carrier”.* (Gossamer Beynon).

Someone dreams that the *“inspectors of cruelty fly down … to persecute Mr Beynon for selling owlmeat, dogs’ eyes, manchop.*
*Mr Beynon, in butcher’s bloodied apron, spring-heels down Coronation Street, a finger, not his own in his mouth.” (*Mrs Butcher Beynon).

Search…

See if you can find the illustrations of the dreams you have just heard described in the Dreams section of the exhibition. (1,7 and 20).



Captain Cat

Follow-up Activities/ Project ideas

Activity 7: Illustration Station

Curriculum Links: *Art and Design, English, Curriculum Cymreig*

Key words: illustration, collage, collaborative art making, typography, pop art

To further discuss ideas around Illustration refer to *Activity 2,* the *Discuss…* and *Research…* sections. Discuss their experience of collage in the Peter Blake exhibition.

Write…

Tape one large piece of paper to each table in the room. Decide with the students what text should be on each piece of paper. This could be text from *Under Milk Wood* or another literary work. It could be writing the students have created in response to *Under Milk Wood* or the *Llareggub* exhibition. It could even be a description of some dreams they have had.

Learners make decisions about the typography and how to make it reflect the meaning (eg. if a dreamy, surreal writing the typeface could reflect this). They could do additional research into typeface online.

Prepare…

Learners could bring in unwanted magazines, flyers, junk mail etc. These are images from their own 'popular culture'. Pile discarded magazines, books, scissors and glue stick on each of the tables.

Collage…

Split learners in as many groups as there are tables. Learners have 5 minutes on each table to make a collaborative collage with their team in response to the

text. After 5 minutes blow a whistle/make a sound and all participants move to the next ‘station’. Alternatively you could play music from the main British Pop era (1960’s) and when one song finishes learners have to move to the next table. They then stay on that table until the next song finishes.

The collages are finished when everyone has been to all of the stations.



Women gossiping around the well in Llareggub, Peter Blake.

Activity 8: Day in a life, life in one day

Curriculum Links: *Art and Design, English, Curriculum Cymreig.*

Key words: illustration, collage, typography, watercolour, graphite, highlights, surreal, pop art.

To further discuss ideas around Illustration refer to *Activity 2,* the *Discuss…* and *Research…* sections.

Explain they are going to illustrate their life in a day like Dylan Thomas did for the characters within *Under Milk Wood.* They are going to use illustration methods used by Peter Blake.

(To make this a shorter activity it is possible to just choose one method of production: collage, watercolour or pencil drawing).

List…

List all of the things that you do in a typical day/or on a special day. Decide on illustrating three/six of them. Start with your dreams like Dylan Thomas does. Think about what method of production will be the best for each illustration: watercolour, collage or pencil. Blake uses watercolours for dreams because they are fluid like dreams.

Watercolour…

Make one/two watercolours illustrating parts of your day on A5 paper.

Collage…

Make one/two collages illustrating parts of your day on A5 paper.

Pencil drawing…

Make one/two pencil drawings illustrating parts of your day on A5 paper. Use hard graphite pencils and white pencils for highlights on toned paper like Peter Blake.

Assemble…

Place all three/six illustrations on white A4 paper. Write/type your text underneath. Think about which typeface to use. Display your work.

Other artists to investigate…

Look at other artists who use collage, Pablo Picasso, Georges Braque (Modern Art) or Richard Hamilton whose 1956 collage '*Just what is it that makes today's homes so different, so appealing?'* is often discussed as the beginning of Pop Art.

When looking at dreams you could look at Surrealism and the works of Salvador Dali or the dream like qualities of Marc Chagall's paintings.

Activity 9: Class Portrait

Curriculum Links: *Art and Design.*

Key words: illustration, collage, collaborative art making, portrait, pop art

Discuss…

Pop Art and Peter Blake's collages, particularly the Beatles album cover and the collages in *Llareggub.*

Photograph…

Photograph each student. They could use fancy dress to be *Under Milk Wood* characters or create new characters.

Collage…

Collage everyone together on to one large piece of paper like the *Sgt. Pepper's Lonely Hearts Club Band* album cover. You could add other modern day 'popular' characters from magazines etc.

Activity 10: Inventing faces

Curriculum Links: *Art and Design, ICT.*

Key words: illustration, collage, collaborative art making, portrait

Discuss…

Discuss the portraits seen at the *Llareggub* exhibition. Peter Blake calls these "drawn collages" as they are drawn from multiple photographic sources. Discuss how we read personalities into faces.

Act…

Can they make a face of someone being:

Sly?
Mischievious?
Happy?
Shy?
Sad?
Provide mirrors so they can see what facial features do when they perform a certain emotion.

Photograph…

Photograph the head and shoulders of each student. Students pose as a character (from *Under Milk Wood* or imaginary). Take photos of everyone from approximately the same distance so the images are a similar size. Use any fancy dress you have around, scarves, hats etc.

Print out images.

Collage…

Cut the faces into three parts. Play around with the pieces to create imaginary faces. (This could also all be done inside an editing programme - cropping an image rather than cutting a real life printout if you want to develop ICT skills).

Extra Drawing Activity…

Use the collages to draw these newly created characters. Write down three sentences about them.

Project idea: Imaginary town

Curriculum Links: *Art and Design, English, Curriculum Cymraig, Geography, ICT and potentially other areas.*

Key words: illustration, collage, collaborative art making, typography, fictional, slang/ colloquial, topographical.

This is a broad project idea that can be developed in many ways to link with many subjects.

Discuss…

Discuss *Under Milk Wood* by Dylan Thomas. Thomas invented an imaginary town and then peopled it with funny, strange and tragic characters. Peter Blake tried to make that written world visible. The students are also going to create a fictional town in Wales and make it visual.

Where...?

Look at a map of Wales, where do they want their town to be?
Discuss the different sort of climates and environments in the different parts of Wales.
Mark a spot on the map.

What…?

What is the name of their town?
What sort of things do people do there?
If it is mountainous are their shepherds?
Is there a factory there? If so what does it make?

Can they think of colloquial words for men, women and ‘How are you?’ where they live (eg. bloke, hen, ‘wotcha?’)?
Can they make up new colloquial words for their fictional town?

Who…?

Once you have worked out the sorts of people who live there you can populate the town. Dylan Thomas plays with language when naming his characters: Organ Morgan loves playing his organ, Nogood Boyo is always up to mischief and Lord Cut-Glass obsessively watches his clocks. Look at the character list of *Under Milk Wood* for inspiration and create some of your own characters for your town with creative naming.

Learners create a character each and think about:
How old they are?
What do they look like?
What job they do?
What is the strangest thing about them?
What is their favourite thing to do?
Who is in their family and what do they think about their family?

Ways to develop the town project…

- Make a 3D model of the town.
- Draw a map of the town.
- Do a family tree of characters in the town.
- Write a play involving members of the town and act it out.
- Write stories about people in the town (possibly using the written version of the Consequences game to create scenarios).
- Write postcards from people visiting the town telling their loved ones about the characters they have met.
- Write newspaper articles and make collaged adverts to go in a local town paper.
- Create passports for the characters in the town.
- Learners bring in found materials that could be from the town (natural materials, postcards etc.) like Peter Blake's Illustration section. Create a display area for these 'topographical' items.
- Draw portraits of the town folk.
- Paint the dreams of the characters in the town.
- Make collages that tell us about incidents involving the town people.
- Write the history of the town.
- Make up a song for the town.

GLOSSARY

Breakers are old books with good quality prints that are bought specifically to break apart for the individual prints. Most buyers would frame these prints or re-sell them but Peter Blake cuts them up for his collages.

Collage is from the French *coller*, to glue. It is a technique of art production, where the artwork is made from an assemblage of different forms, thus creating a new whole. It can include newspaper clippings, ribbons, photographs and found objects amongst other things. The origins of collage can be traced back hundreds of years, but this technique made a dramatic reappearance in the early 20th century with collages by Georges Braque and Pablo Picasso. Pop Art was another movement that favoured the use of collage, often with found objects from popular culture.

Found objects within art are things that already exist in the world that are brought in to create part of an art work. For example, Peter Blake bought a portfolio of watercolours by an anonymous amateur artist some years ago and these have made their way into the exhibition as illustrations of Llareggub characters. Sometimes he alters these paintings, sometimes he leaves them as they are.

Illustrations are pictures that complement a text such as a drawing, collage, photograph or diagram

Pop Art was an art form that started in the late 1950's. 'Pop' referred to an interest in 'popular' culture as it was a movement that challenged traditional ideas of fine art by using imagery from things like adverts, the news and magazines. Pop artists often used collage and Blake's album cover for The Beatles' *Sergeant Pepper's Lonely Hearts Club Band* album in 1967 is one of the most famous examples of this.

Surreal images are ones that are illogical, fantastical or strange in some way. Surrealism as a cultural movement began in the 1920s and aimed to marry the dream world and reality. It was an exploration of the unconscious and often put contradictory things together. This is why people often describe the unexpected juxtapositions in the dreams section of *Under Milk Wood as* surreal. For

example, Gossamer Beynon dreams she *"daintily ferrets under a fluttering hummock of chicken's feathers in a slaughterhouse that has chintz curtains and a three-piece suite, and finds, with no surprise, a small rough ready man with a bushy tail winking in a paper carrier".*

Topographical is what Peter Blake calls the *Illustrations* section of his exhibition. For him this term relates to mapping a sense of place with imagery. The term *topography* originated in ancient Greece and continued in ancient Rome, as the detailed description of a place. The Illustrations in the *Llareggub* exhibition give us a detailed sense of the place that is *Under Milk Wood* through maps, letters, photographs, and found images that could be from the fictional town.

Typography is the art and technique of arranging type in order to make language visible. Broadly it refers to the kind of letters and spacing graphic designers use in art and advertising. Which typeface is used and how it is arranged is often a vital part of illustration. We are very used to some typefaces like Arial, Calibri and Helvetica. Blake has developed his own typography: his handwriting is very distinctive and so an illustration by him is easy to pick out from the crowd.

Want to know more?

Interesting Fact

In the summer of 1986 Peter Blake and his friend organised a trip to Laugharne, one of the birthplaces of the play, to take photos. The trip was postponed at least three times until, on a completely arbitrary day, they drove down to the seaside village. By complete coincidence, when they got there it happened to be thirty years to the day since Caitlin Thomas (Dylan's wife) had left Laugharne and this day also marked her first return to do a book signing! Blake spoke with her and toured the village taking photographs.

Further resources

Books

There are several versions available of *Under Milk Wood: A Play for Voices* by Dylan Thomas in National Museum Cardiff's gift shop, bookshops and online.

For this exhibition there is also a specially commissioned limited edition version of the book illustrated with images from the *Llareggub* exhibition. It is published by Enitharmon Editions and Queen Anne Press, 2013. This is available to buy at National Museum Wales Cardiff's gift shop.

Audio

CDs of *Under Milk Wood* are for sale in National Museum Cardiff's gift shop. There are several versions which include voices by Dylan Thomas and Richard Burton. Peter Blake has listened to the version produced by Sir George Martin in 1988 the most. He believes it is the most lyrical rendition incorporating, as it does, musical performances by artists like Tom Jones and Bonnie Tyler.

It is possible to download the Richard Burton version here
http://www.last.fm/music/Richard+Burton/Under+Milk+Wood

On the tablets in the exhibition you can hear audio from several readings, and the George Martin edition is played daily at 2pm.

Websites

The Association of Illustrators.
http://www.theaoi.com/portfolios/index.php/portfolios/artists

BBC News Wales, article and video about *Llareggub: Peter Blake illustrates Dylan Thomas's Under Milk Wood*
http://www.bbc.co.uk/news/uk-wales-25027728

Link to details of related events at the National Museum of Wales Cardiff including a screening of the film and lunchtime talks:
http://www.museumwales.ac.uk/en/peterblake/

Official Dylan Thomas 100 website:
http://dylanthomas100.org/

Peter Blake on the Tate website:
http://www.tate.org.uk/art/artists/peter-blake-763

Wales Online, Interview with Peter Blake by Karen Price:
http://www.walesonline.co.uk/whats-on/find-things-to-do/sir-peter-blake-reveals-how-6331116

Films

Under Milk Wood DVD, 1971, Directed by Andrew Sinclair.Read by Richard Burton, starring Peter O'Toole and Elizabeth Taylor. Certificate 15.