A FELT SLIPPER.

AN EXHIBITION OF THE WORK OF HUGH BLAKER
FROM THE UNIVERSITY COLLEGE OF WALES, ABERYSTWYTH
COLLECTION OF GRAPHIC ART, GREGYNOG LOAN
ORGANISED BY ROBERT MEYRICK OF THE VISUAL ART DEPARTMENT
UCW ABERYSTWYTH
Hugh Blaker is best remembered as 'architect' of the Davies Sisters' Collection of French nineteenth-century painting and sculpture now at the National Museum of Wales in Cardiff. His role as art advisor was in fact only a small part of a varied and active career; he was at times a painter, writer, critic, philosopher, actor, museum curator, art dealer and collector. This exhibition organised by the Visual Art Department of The University College of Wales, Aberystwyth brings together from Gregynog’s own collection a large number of oil paintings, watercolours and drawings most of which have never been exhibited before. There is an enormous diversity of styles represented in the pictures on show which were all executed between 1890 and 1920: from the early academic life studies he made as student to the more experimental ‘modernist’ works in which he attempts to learn from the French paintings he acquired on behalf of Gwendoline and Margaret Davies – Carrière, Daumier and Cézanne. Of particular interest are the later ‘saurist’ pictures reflecting his enthusiasm for avant-garde British painting, especially Vorticism. (‘Saurism’ is used here to describe the harsh, angular pictorial device he adopted to simplify and reduce the forms to straight lines.) There is little doubt that Blaker possessed a considerable natural ability for drawing that because of his many other activities was never really allowed to develop and mature. This exhibition, the first of its kind ever to be mounted of Hugh Blaker’s work, provides a fascinating insight into the creative output of a truly ‘modern’ individual who, through his role in the formation of the Davies Collection, played a significant part in the development of the history of art in Wales.

In June 1989 a portfolio of work by Hugh Blaker was discovered at Gregynog and subsequently transferred to The University College of Wales, Aberystwyth where it has been catalogued, mounted and photographed and now forms part of the College’s extensive teaching and research Collection of Graphic Art. The Blaker Collection is part of the Gregynog Loan of prints and drawings which is now housed in the Catherine Lewis Gallery and Print Room. Periodic exhibitions from the Collection are staged at Aberystwyth and Gregynog and are also available for tour.

There is no existing documentation to indicate how the Blaker portfolio came to be at Gregynog, Jane Blaker, the Davies sister’s governess and lifelong companion, inherited her brother’s work as sole benefactor of his estate. On her death in 1947 the portfolio stayed with Miss Margaret Davies, who was herself a keen amateur painter, and it remained in her studio in a first-floor room at Gregynog until the Hall passed to the University of Wales when the portfolio was stored away and has only recently come to light.

Hugh Blaker was a product of his period, excited by the challenges presented at the turn of a new century, a period that witnessed many significant changes, social, political and economic, as Britain’s position as a world power slowly diminished. Whilst many still believed in the values established during the last sixty years of Queen Victoria’s reign, Blaker was against all that the establishment and officialdom stood for. Traditional values in British art represented by the Royal Academy were also challenged as artists attempted to come to terms with modernism and the avant-garde developments that were coming from the continent. There were repeated attempts to introduce modern French painting to Britain. The dealer Durand-Ruel opened a gallery in New Bond Street in December 1870 to promote the work of the Impressionists and during the next five years held many exhibitions of French art that proved unsuccessful and the gallery was eventually forced to close. In 1882 and 1883 he put on further exhibitions of Impressionist paintings in London by Renoir, Pissarro, Manet, Monet, Degas, etc. The response was similarly lukewarm and no major Impressionist exhibitions were staged in Britain until
Durand-Ruel's large exhibition of 315 Impressionist paintings at the Grafton Gallery in January 1905. It received a colder reception than ever.

Blaker was, characteristically, inspired by the new developments especially following Roger Fry's exhibition 'Manet and the Post Impressionists' at the Grafton Gallery, and in its defence scorned the cynicism of the press which had ridiculed the French artists as 'mere incompetent clowns' (The Times). In his diary Blaker insisted that this only proved 'that cultured London is composed of clowns, who will, by the way, be thoroughly ashamed in 20 years' time and pay large sums to possess these things. How insular we are still'.

Blaker
ARTIST

Hugh Oswald Blaker was born in Worthing, Sussex on 13th December 1873, one of five children. He went to Cranleigh School and, during the 1890s, received a privileged art education at the Académie Julian in Paris and Antwerp School of Art where it is claimed he won the gold medal for life painting and took the King's Prize. Around 1900 he returned to England and completed his training at an unknown provincial art school that was examined by the South Kensington School System. The early life drawings in this exhibition have the official labels of the examination board attached. They are executed in charcoal on a laid Michallet paper, drawn in a manner commonly taught at art schools of the period where volume was suggested by the use of light and shade and the skilful manipulation of tone, with an economical use line. In the two later studies, Leaning male nude with head raised (WD554) and Seated male nude with loin cloth (WD555) which date sometime after his move to Bath in 1905, line is used rhythmically and more freely.

There is little evidence to suggest that when Blaker left art school he tried to make a living as an artist other than the group of black and white illustrations in this exhibition. From the handwritten inscriptions that accompany the drawings, and the fact that they are executed in Indian ink on Bristol Board, the most suitable medium and support for the contemporary reproductive processes, it is clear that they were intended for publication. Stylistically they vary enormously from the wiry, freehand pen and ink sketches, Horse and Carriage (WD507), in the manner of the Punch drawings of George du Maurier and Charles Keene in the nineteenth century, to the more conscious, carefully constructed arrangements of flat areas of black and white, as in The tail of our dog Jack (WD509) reminiscent of Charles Robinson and the Edwardian Gift Book illustrators.

In July 1905 Blaker was appointed Curator of the Holburne of Menstrie Art Museum in Bath where a studio was available for him to continue painting in the museum. Although few of the works in this exhibition have either titles or dates it is possible to deduce that, with the exception of the art school life drawings and the black and white illustrations, most of the works contained in the Gregynog portfolio were made during his time at Bath. He experimented continually with different materials and means of representation and quickly became involved with a lively group of artists which included John Whitcombe and Alfred Thornton. Blaker was able to keep in touch with wider progressive developments in painting through Thornton's associations with the Fitzroy Street Group and the New English Art Club.

The move to Bath provided Blaker not only with a studio and a reliable income to support himself, but also access to an etching press. The few etchings he made are dated 1912 and 1913, two of which are represented in the Blaker portfolio. The Cavalier (PR1640) is a drypoint deeply scored into the plate to produce rich velvety tones, which together with excess surface tone left on the plate create the illusion of strong light and shade for dramatic effect. This visual device Augustus John had only recently exploited in his prints. Blaker was in fact a friend and advocate of the painter Augustus John and owned several of his etchings. Patrick (PR1641) is a much more conventional line etching, lightly bitten in the manner of the popular nineteenth-century portrait etchings of Alphonse Legros.

Blaker was especially active as a painter from the time he first went to Bath until 1920, exhibiting regularly at the Bath and West Country Society of Artists, the New English Art Club, the Royal Society of British Artists (twenty works between 1913 and 1916), the International Society annually until 1915 (twenty-four works), the Allied Artists Association (four works between 1917 and 1920) and with his friend the artist John Whitcombe who was Curator of the Victoria Art Gallery in Bath.

Blaker's use of a variety of different materials and techniques in the Gregynog Portfolio show the diversity of his experiments in search of a style, driven by the desire to be 'modern', and not necessarily original or innovative. The search for a 'style' took him off in many directions in which he looked at the work of painters whom he admired and borrowed from their 'vocabulary' adopting their means of expression and often their subject matter too. Le Lion Comique (OP126) is indebted to Frans Hals' paintings and the ethereal Woman Reading (OP124) of 1913 is painted in the manner of the French Symbolist painter Eugene Carrière (in that year Gwendoline Davies first started to collect the paintings of Carrière). The links between the paintings Blaker acquired on the Davies sisters' behalf and his own stylistic experiments are also evident in the oil paintings Picnic (OP128) and Two Men at an Easel (OP125) which are heavily influenced by Daumier whose works the sisters collected between 1912 and 1922. Blaker visited Paris in 1909 and returned, as he recalled in his diary, 'obsessed with Carrière and Daumier who I had not hitherto known well enough'.
In his search for a way of working that suited his temperament Blaker's 'squarist' pictures are probably the most resolved of his experiments with modernism where there is evidence of a sustained effort to interpret the philosophy of the Vorticists. In *The Little Child* (WD618) and *The Woodsmen* (DP133) he adopts the angular formal simplification of this avant-garde group of British painters, Wyndham Lewis, David Bomberg and William Roberts. However, Blaker never takes the contemporary idiom as far as the Vorticists by abstracting or rearranging the objects on the picture plane in a non-representational way. He goes no further than to impose their 'angularity' on to an otherwise traditional subject matter without interrupting the arrangement of the objects on the two-dimensional plane.

Hugh Blaker was endowed with all the advantages necessary to succeed as a painter - natural ability as a draughtsman and an art school training in Britain and on the Continent - and he had distinguished and wealthy friends in the art world. Temperamentally he was self-confident, determined and a rebel with enormous faith in his convictions, but he was not blessed with single-mindedness which is probably why his painting did not develop or mature beyond the experimental. His personality, despite creating a fascinating biography, perhaps took him off in too many different directions at the expense of his commitment to becoming a painter. Unfortunately, there is very little documented evidence about his painting and so few works exist that are known to be finished. This exhibition is by far the largest body of Blaker's work extant from a total of one hundred and ninety-five pieces that have been located at Gregynog, the National Library of Wales, the National Museum of Wales, Worthing Museum and the British Museum.
exhibition and, closer to home, the continued insularity of the art circles in Bath. Blaker admired the work of his friend the artist Alfred Thornton, who painted under the influence of the Post Impressionists, and of Thornton's forthcoming exhibition he recorded in his diary that he looked forward 'to the shrieks of disgust from the Bath artists when seen in the gallery'. In a further attempt to improve the status of the Society Blaker persuaded Philip Wilson Steer to become its President.

A further rift between Blaker and his Trustees must surely have been created when in 1910 he published Points for Posterity which he introduces as 'a little volume for sociologists'. Passionate and revolutionary it attacks at random so many established conventions and beliefs, religious, political and social, in which he takes on a wide variety of issues that include the monarchy, women's suffrage and capitalism. The alternatives he proposed range from the practical to the wildly romantic and there is pervading intolerance towards those who failed to accept change. Blaker was particularly disapproving of Trustee-controlled provincial corporation galleries, probably with the experiences in his own institution in mind, claiming 'there is hardly a member of a provincial art gallery committee who knew enough about painting to judge whether an old master was genuine or not . . . or who had a sufficient knowledge of art to prevent his fellow members buying the stupid, popular stuff which every year finds its way into permanent collections'. In his diary he went further to declare 'I am Art in Bath!'

Hugh Blaker first represented the Davies sisters at the sale rooms in 1908. His sister Jane (1869-1947) became their governess in 1895 and Hugh Blaker must surely have been introduced to the sisters long before he began to collect pictures on their behalf. (In fact their brother David Davies had been guarantor on Blaker's appointment to the Holburne Museum in 1905.) The sisters Gwendolyn (1882-1951) and Margaret (1887-1963) had reputedly inherited over one million pounds each from wealth amassed by their grandfather the entrepreneurial Victorian industrialist David Davies 'Top Sawyer' (1818-1890) of Llandinam. The sisters seriously began to collect pictures whilst still at the family home of Plas Dinam. Neither can be said to be great connoisseurs, their taste at the time was fairly conventional. Margaret was more interested in the visual arts; for a short time she had attended the Slade School of Art as an external student. John Ingamells in his book on the Davies Collection believes that 'it was
undoubtedly Hugh Blaker who prompted them to devote part of their fortune to collecting and . . . the quality of their collection is due, above all, to Blaker and their other advisors. Evidence suggests that Blaker could be very persuasive and, particularly in the early days following their conversion to French painting, he must have been a tremendous influence on their choice of French nineteenth-century painting and sculpture. Blaker had originally guided them towards the Impressionists and they came to admire and look out for Monet especially. His diaries suggest that the sisters were not as timid and undemonstrative as is commonly thought. They had a clear idea about the direction in which their collections were forming and did not mindlessly accept Blaker's advice.

He was by no means the only driving force or promoter of French art. They called upon other friends and advisors and as their collection grew the sisters became more confident to deal themselves directly with the salerooms and galleries in London and Paris. Neither did Blaker always get his own way, at least not immediately. He had to be patient. By the time they came to accept and purchase the Impressionists he was already one step ahead encouraging them to buy Cézanne. 'Ten - maybe fifteen years ago', he wrote in his diary, 'I was begging Miss Davies to buy Cézanne. At last she bought three quite recently.' Gwendoline was alone responsible for the purchase of Renoir's La Parisienne and the three oil paintings by Cézanne in 1918, unquestionably among the most important works in the Davies Collection, at the time one of the most outstanding private collections of Impressionist and Post Impressionist painting in Britain. In 1922, after a number of offers had been declined (with ensuing heated debate between the Tate, Blaker and the press), Gwendoline Davies' Cézannes were accepted on loan to the Tate Gallery. In so doing they became the first works by this artist to hang in a public gallery in Britain.

The sisters gave their inherited wealth back to the nation in many different ways; their Collection of French Art assembled between 1908 and 1924 seems always to have been destined to be given to Wales. From the outset they were never possessive over their Collection and on their behalf Blaker arranged loan exhibitions in Cardiff, Bath and London. Whilst Hugh Blaker advised on matters artistic Dr Thomas Jones, their friend and mentor, for ten years Deputy Secretary to the Cabinet, also played an important role in the Davies sister's artistic ventures and their increasing number of philanthropic projects that were diverting their time and resources from the Collection.

When the sisters purchased Gregynog in 1920 it was their intention to create an arts and crafts centre for mid Wales to include pottery, textiles, printmaking, book production and furniture making. Blaker felt strongly that an artist, rather than a craftsman, and in particular Robert Ashwin Maynard (1888-1966) should be appointed to oversee the activities and become first Controller of the Gregynog Press. (The idea of such a craft centre had evidently been considered as early as 1914 when Blaker took Gwendoline and Margaret Davies to an exhibition of the London Group to see two small oil paintings by Maynard to interest them in his work. Maynard also recalls discussing with Blaker the idea of him leading such a craft centre long before Blaker had even proposed Maynard to the sisters.) Thomas Jones, who remained a seminal force throughout, at first objected to Maynard's appointment by insisting that the post be given to a Welshman. Blaker was also consulted in 1930 when he recommended that another artist, Blair Hughes Stanton, succeed Maynard as Controller. He is 'distinctly modern', Blaker wrote to
Gwen Davies, '... his modernism is all to the good ... a new man would stamp his own personality on the work'. Under Maynard’s direction only the production of fine books at the Gregynog Press had been realised and proved the most successful of all the crafts that had originally been proposed. By the time the Press issued its first prospectus in 1925 the idea of Gregynog becoming a residential craft centre had been abandoned for it was by this time the home of the Davies sisters and their important collections of art.

DECALER & COLLECTOR

Blaker's involvement in the formation of the Davies Collection, his activities as a writer and painter and his commitment to the Bath and West Country Society of Art increasingly distracted his attention from his responsibilities as Curator of the Holburne Museum. He soon lost interest in the Museum, as the limitations of the post and the restrictions imposed upon him by the Trustees took away all the initial excitement. In July 1913 at the age of 39 he retired from the Museum to his stepfather's address in Isleworth, Essex having come into some money from a successful investment in West Indian Rubber. Hugh Blaker had made many useful contacts at the London galleries and salerooms when acting on behalf of the Davies sisters and by 1913 was seriously attracted to the idea of acting upon his own initiative to become a dealer and collector himself. He now had five years first-hand experience of the prospective nature of the art market and also confidence in his judgement confirmed by the position of responsibility and power entrusted upon him by the Davies sisters. He did not however have the financial resources to indulge his passion for modern French painting. Cézanne was prohibitively expensive for his own collection, for even though maligned in Britain his work was much in demand elsewhere. Blaker always looked ahead of the other dealers and bought works by unknown or underrated artists whilst the prices remained low. In this way he acquired the paintings of Maurice de Vlaminck and Amadeo Modigliani. Blaker claimed, and the evidence suggests this to be true, that he was the first person in Britain to buy Modigliani - 'the only man in London to care a tuppenny [sic] damn about 'em ...', he wrote in his diary. (One of Blaker's Modigliani oil paintings Le Petit Paysan was loaned by him to the Tate Gallery in 1928 where it has since remained, formally presented by Jane Blaker in memory of her brother in 1941.)

On the whole Blaker bought modern works through his admiration for the painters rather than as speculative investments which he confined to dealing in 'Old Masters'. In his own words it was 'an artist's collection ... formed without any regard for accepted reputations or market values'. The collection is individual and eclectic, its variety evidence in itself of the catholicity of his tastes. The core of the modern British collection is represented by artists associated with the New English Art Club, the Camden Town Group, the Fitzroy Street Group and includes oil paintings by James McNeill Whistler, Walter Sickert, William Orpen, Augustus John, Harold Gilman, Spencer Gore, Charles Ginner, William Roberts, Percy Wyndham Lewis, Edward Burra and Mark Gertler. He also saw himself as a patron encouraging and supporting young artists - Robert Ashwin Maynard, Ronald Ossary Dunlop and the young Edward Burra, '... an amazing kid, who 'arrives' before most youngsters have started. Self taught, entirely detached from nature, a kind of Aubrey Beardsley in colour' (diary). There were also earlier British artists included in his collection - John Constable, John Sell Cotman, John Everett Millais, Edward Burne-Jones, George Clausen and surprisingly an artist who represented the 'establishment', Frederick, Lord Leighton.

In the distinct area of dealing in 'Old Masters' Blaker entered the risky domain of connoisseurship, a lucrative
market he thought given his 'instinctive sense' for the masters. He was by that time a familiar and respected individual whose reputation went before him in the salerooms as both the Davies sister's advisor and the acclaimed Curator who had exposed the phony 'Old Masters' at the Holburne Museum. In many cases there were significant financial gains, he bought wisely and astutely - but only the successes have been documented, there must surely have been failures too. Blaker did not die a rich man and there is evidence that he lost deposits on works when he could not meet the balance. As a dealer paintings by Holbein, Rubens, Hals, Gainsborough, Turner and Wilson were at some time in his possession. In 1913 he bought in Bath what he believed to be another version of the Mona Lisa by Leonardo. Arguably his most important discovery was a dirty and heavily varnished painting of St John in the Wilderness at Christies in 1921, attributed to the school of Zurbaran, that he recognised as an early Velasquez. Unnoticed by the other dealers present the bidding went in his favour and he bought the painting for sixty guineas. It was subsequently authenticated by the Velasquez scholar A. L. Mayer, who travelled to Britain at Blaker's expense, and sold to a private collection in the United States for fourteen thousand pounds. It is now on loan to the Art Institute of Chicago, Illinois.

In 1928 Blaker staged a loan exhibition of one hundred and eighty-eight paintings and drawings from his collection of 'Contemporary British Art' at the Whitechapel Art Gallery. It later made a tour of provincial art galleries in the Midlands and North of England. A touring exhibition from his modern French collection followed in 1932. Meanwhile Blaker devoted more time to writing. In 1933 he published his second book of poetry, Poems, the first, Ballad of Disdain was published in 1919, and his only play Woman Triumphant: A Comedy followed in the year before his death. Blaker died on 7th October 1936 and his estate, including the art collection, passed to his sister Jane who was still living at Gregynog. In October of that year she staged, with the assistance of Hugh's friend the artist Murray Urquhart, a posthumous exhibition of selected works from the Blaker collection at the Leicester Galleries in London in which they were offered for sale. In March 1948, the year after the death of Jane Blaker, the Leicester Galleries organised a second exhibition co-ordinated by Murray Urquhart who records in his memoir of Hugh Blaker that he was her sole executor 'with the responsibility of dispersing Blaker's collection of some six hundred pictures'.

Robert Meyrick
Further reading:

For a more comprehensive account of Blaker's activities as an artist, collector and dealer, read John Slatter, Hugh Oswald Blaker 1873-1936, Unpublished MA dissertation, The University of Wales, Aberystwyth 1990 (I am indebted to John Slatter who catalogued the Blaker portfolio when it was transferred to Aberystwyth and carried out much original research from primary sources in the process of compiling this dissertation). Murray Urquhart, 'The Blaker Diary: Some Extracts with a Memoir by Murray Urquhart', Apollo No.78 October 1963, pp.293-8 (Attempts to locate the Blaker Diaries have failed. After Blaker's death they passed with his letters to Murray Urquhart but Urquhart's executors could find no record of them.)

Hugh Blaker, Points for Posterity, Frank Palmer, London 1910

and on Blaker's contribution to the Davies Collection John Ingamells, The Davies Collection of French Art, National Museum of Wales, Cardiff 1967

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### CATALOGUE

of works by Hugh Blaker

The University College of Wales, Aberystwyth

Collection of Graphic Art, Gregynog Loan

The titles are descriptive except for those in bold type that were ascribed by Blaker. Measurements are in millimetres, height precedes width.

<table>
<thead>
<tr>
<th>Watercolours and Drawings</th>
</tr>
</thead>
<tbody>
<tr>
<td>WD492 Seated female nude</td>
</tr>
<tr>
<td>WD493 Standing male nude, with stick</td>
</tr>
<tr>
<td>WD494 Seated female nude, hands on knees</td>
</tr>
<tr>
<td>WD495 Standing male nude</td>
</tr>
<tr>
<td>WD496 Standing male nude, pointing</td>
</tr>
<tr>
<td>WD497 Standing male nude &amp; head of black male</td>
</tr>
<tr>
<td>WD498 Standing female nude</td>
</tr>
<tr>
<td>WD499 Standing male nude</td>
</tr>
<tr>
<td>WD500 Standing male nude with skull</td>
</tr>
<tr>
<td>WD501 The only occasion on which Timkins, the tourist, didn't feel tired!</td>
</tr>
<tr>
<td>WD502 4 a.m. &quot;Ho, ho, ho, (hic) the colonel - chum&quot;</td>
</tr>
<tr>
<td>WD503 &quot;Carry you across for 'alf a penny, Lady.&quot;</td>
</tr>
<tr>
<td>WD504 Two characters on the golf course</td>
</tr>
<tr>
<td>WD505 A Felt Slipper</td>
</tr>
<tr>
<td>WD506 Driving an Argument Home</td>
</tr>
<tr>
<td>WD507 Horse and carriage</td>
</tr>
<tr>
<td>WD508 Mistaken identity</td>
</tr>
<tr>
<td>WD509 The Tail Of Our Dog Jack</td>
</tr>
<tr>
<td>WD510 Four women and chimney sweep</td>
</tr>
<tr>
<td>WD511 All letters in the editor to be placed in the box</td>
</tr>
<tr>
<td>WD512 Time is money</td>
</tr>
<tr>
<td>WD513 Head of a baby</td>
</tr>
<tr>
<td>WD514 Head of a boy</td>
</tr>
<tr>
<td>WD515 Study of head with moustache</td>
</tr>
<tr>
<td>WD516 Figure rolling up sleeve</td>
</tr>
<tr>
<td>WD517 Study of male head</td>
</tr>
<tr>
<td>WD518 Man in a hat, leg raised on a chair</td>
</tr>
<tr>
<td>WD519 Study of female head</td>
</tr>
<tr>
<td>WD520 Seated woman</td>
</tr>
<tr>
<td>WD521 Seated boy</td>
</tr>
<tr>
<td>WD522 Boy's head</td>
</tr>
<tr>
<td>WD523 Woman's head</td>
</tr>
<tr>
<td>WD524 Seated man with legs crossed</td>
</tr>
<tr>
<td>WD525 Man's head</td>
</tr>
<tr>
<td>WD526 Two figures in front of a painting</td>
</tr>
<tr>
<td>WD527 The Motor Bandit</td>
</tr>
<tr>
<td>WD528 Two men with hats</td>
</tr>
<tr>
<td>WD529 Boy with hands in pockets</td>
</tr>
<tr>
<td>WD530 Boy with a rope</td>
</tr>
</tbody>
</table>

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### Additional Works

- **WD94** (reverse, pencil) H. Blaker, 24 Millbank St., Westminster
- **WD96** (cart, pencil) H. Blaker, 24 Millbank St., S.W.
- **WD98** (reverse, pencil) H. Blaker, 24 Millbank St., Westminster
- **WD101** (cart, pencil) H. Blaker, 24 Millbank St.
- **WD102** (revers, pencil) H. Blaker, Braeside
- **WD103** (reverse, pencil) H. Blaker, Millbank St.

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**Note:**

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- **WD101** (cart, pencil) H. Blaker, 24 Millbank St.
- **WD102** (revers, pencil) H. Blaker, Braeside
- **WD103** (reverse, pencil) H. Blaker, Millbank St.
WDS31  Landscape with bridge and cottage
WDS32  Stormy landscape
WDS33  Edith's Cottage
WDS34  Landscape
WDS35  Landscape
WDS36  Landscape with fence
WDS37  Landscape
WDS38  Landscape
WDS39  Landscape
WDS40  Landscape
WDS41  Landscape
WDS42  Landscape
WDS43  Landscape
WDS44  Landscape
WDS45  Landscape with wheelbarrow
WDS46  Reclining male nude
WDS47  Standing male nude, arms behind back
WDS48  Seated male nude with hands on stool
WDS49  Male nude holding staff behind back
WDS50  Standing male nude with skull
WDS51  Seated male nude with staff
WDS52  Seated male nude holding urn
WDS53  Seated female nude
WDS54  Leaning male nude with head raised
WDS55  Seated male nude with loin cloth
WDS56  Three figures on horseback
WDS57  Three men
WDS58  Three figures in a landscape
WDS59  Head of a woman with blue hat

Pen and ink wash 175 x 250
Ink and wash 261 x 408
Oil pasted on paper
Ink and wash on paper 260 x 410
Watercolour on paper 177 x 254
Watercolour on paper 202 x 260
Watercolour on paper 117 x 252
Ink on paper 230 x 209
Watercolour on paper 227 x 177
Ink & watercolour on paper 205 x 257
Ink & watercolour on paper 252 x 205
Watercolour on paper 179 x 253
Watercolour on paper 178 x 253
Watercolour on paper 179 x 253
Oil pastel on paper 240 x 315
Charcoal on paper 283 x 378
Charcoal on paper 282 x 282
Charcoal on paper 282 x 382
Charcoal on paper 380 x 280
Charcoal on paper 377 x 282
Charcoal on paper 312 x 223
Pencil on paper 356 x 253
Charcoal on paper 510 x 341
Charcoal on paper 484 x 308
Oil pastel on paper 200 x 429
Ink on paper 312 x 225
Ink & watercolour on paper 178 x 254
Watercolour on paper 353 x 254

ins (mr, ink) Blaker
ins (none)
ins (brc, pastel) Blaker
ins (brc, charcoal) Blaker
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ins (brc, charcoal) Blaker
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WD650 Sketch of two boxers
WD651 Woman's head in a circle
WD652 Study of a woman with spectacles
WD653 Study of a head
WD654 Woman with head to one side
WD655 Seated female nude leaning on one arm
WD656 Study of a man in a hat
WD657 Head of man with eyes closed
WD658 Head of a man
WD659 Head of a young man
WD660 Horse and rider
WD661 Head of a man
WD662 Nude figure with a rod
WD663 Two studies of men's heads
WD664 Study of man's head
WD665 Head and shoulders of man
WD666 Four men, one with leg raised
WD667 Study of head of a woman
WD668 Landscape with two trees
WD669 Three figures in a landscape
WD670 Head of a man smoking
WD671 Boxer
WD672 Two boxers
WD673 Two boxers on the ropes
WD674 Two standing clothed figures
WD675 Head of a woman
WD676 Head of a man with a moustache
WD677 Nude woman with folded arms
WD678 Three figures walking
WD679 Portrait of kneeling nude
WD680 Seated female nude, head turned
WD681 Six nudes in a landscape
WD682 Two figures, one gesturing
WD683 Three figures in conversation
WD684 Artist at his easel
WD685 Two men at a lake
WD686 Artist at an easel with two observers
WD687 Two horses with riders, two men on foot
WD688 Head of a woman
WD689 Head of a man
WD690 Gathering of people
WD691 Crowd
WD692 Couple
WD693 Couple
WD694 Study of head and hands
WD695 Group of three on a bench
WD696 Four men at an easel
WD697 Two men (in red and green)
WD698 Four nudes in a landscape
WD699 Couple
WD700 Woman with black background
WD701 Mother and child
WD702 Punt on a lake
WD703 Nude with trailing hair
WD704 Black man with head-dress
WD705 Landscape with trees
WD706 Cards
WD707 Bridge and Trees
WD708 The Little Child
WD709 Man's head

Prints

PR1640 A Cavalier 1912
Drypoint 173 x 124
Etching 250 x 170

Oil Paintings

OP124 Woman Reading
Oil on canvas 506 x 355
OP125 Two men at an easel
Oil on board 380 x 506
OP126 Le Lion Comique
Oil on board 500 x 390
OP127 Man with a red neck tie
Oil on canvas 506 x 354
OP128 Picnic on the grass
Oil on panel 196 x 290
OP129 Group of Sailors
Oil on canvas 250 x 355
OP130 Conversation
Oil on canvas 196 x 235
OP131 Afternoon tea in the garden
Oil on canvas 243 x 610
OP132 Nude Study
Oil on canvas 350 x 400
OP133 The Woodsmen
Oil on canvas 605 x 765

Artists:

Ins.(t/c, paint) Blaker
Ins.(t/c, paint, Blaker 1912)
Ins.(t/c, paint) Blaker 1913
Ins.(t/c, paint) Blaker
Ins.(t/c, paint) Blaker
CATHERINE LEWIS PRINT ROOM
UCW, Penglais, Aberystwyth

GREGYNOG
Tregynon, Newtown, Powys

Designed by Robert Meyrick
Printed by Andrew Baldwin

VISUAL ART DEPARTMENT PRESS 1991
Catherine Lewis Print Room
The University College of Wales, Aberystwyth
Ystafell Printiau Catherine Lewis
Coleg Prifysgol Cymru, Aberystwyth