

**DYLAN THOMAS**

# poems sequels



First Edition/impression – 2014

Published by Swansea Print Workshop  
19a Clarence Street, Swansea. SA1 3QR, Wales, UK  
[www.dylanthomasdialogues.wordpress.com](http://www.dylanthomasdialogues.wordpress.com)

© Swansea Print Workshop, 2014

ISBN 0-9544976-4-3

All rights reserved. No part of this publication may be reproduced, stored in a retrieval system or transmitted in any form or by any means electronic, electrostatic, magnetic tape, mechanical, photocopying, recording or otherwise without permission of the author.

Dylan Thomas by Paul Peter Piech  
The print was kindly loaned by Steve Jones.  
This original print is by Paul Peter Piech (1920-1996) who made a major contribution to printmaking in South Wales.

Argraffiad cyntaf – 2014

Cyhoeddwyd gan Weithdy Argraffu Abertawe  
19a, Stryd Clarence, Abertawe, SA1 3QR, Cymru, Y Deyrnas Unedig.  
[www.dylanthomasdialogues.wordpress.com](http://www.dylanthomasdialogues.wordpress.com)

© Gweithdy Argraffu Abertawe, 2014

ISBN 0-9544976-4-3

Cedwir pob hawl. Ni ellir atgynhyrchu, storio mewn system adfer neu drosglwyddo mewn unrhyw ffurf neu drwy unrhyw fodd electrostatig, electronig, tâp magnetig, mecanyddol, llungopio, recordio neu ddull arall unrhyw ran o'r argraffiad hwn heb ganiatâd yr awdur.

Dylan Thomas gan Paul Peter Piech  
Mae'r print ar fenthg trwy garedigrwydd Steve Jones.  
Mae'r print gwreiddiol hwn gan Paul Peter Piech – dyn a wnaeth gyfraniad mawr at argraffu yn Ne Cymru. (1920-1996)

# Dylan Thomas

## DYLAN THOMAS

### CONTENTS / CYNNWYS

- 2/3 Introduction / Rhagair
- 4/5 A Small World by Rachel Trezise
- 6/7 David Barron
- 8/9 Lynne Bebb
- 10/11 Lucy Donald
- 12/13 Alan Figg
- 14/15 Jackie Ford
- 16/17 Graeme Galvin
- 18/19 Rosy Ind
- 20/21 Jane Jones
- 22/23 Hannah Lawson
- 24/25 Lesley Lillywhite
- 26/27 Robert Macdonald
- 28/29 Ruth Parmiter
- 30/31 Carys Roberts
- 32/33 Kara Seaman
- 34/35 Bridget Stevens
- 36/37 Judith Stroud
- 38/39 Adele Vye
- 40/41 Pip Woolf
- 42/43 About SPW / Gwybodaeth am WAA
- 44 Acknowledgements / Diolchiadau



Jeff Towns, world authority on Dylan Thomas shares some of his favourite illustrations and editions of Dylan's work from his unique and extensive collection.  
[www.dylans.com](http://www.dylans.com)



Rachel Trezise at SPW reads from her novel *Fresh Apples* which won the inaugural Dylan Thomas Prize. This prestigious literary award celebrates raw creative talent worldwide: a fitting legacy of the poet.  
[www.racheltrezise.co.uk](http://www.racheltrezise.co.uk)



Like the 'happy accidents' in printmaking – those moments in the process when something unexpected but magical occurs - you can never quite predict how a project will evolve. It is the sum of all the people involved: the experts and tutors; the project team, and above all, the artists that give it substance, form and character.

The project set out to explore the theme 'belonging' inspired by selected texts by Dylan Thomas and two past winners of the contemporary literature prize, the Dylan Thomas Prize.

*The hunchback in the park* by Dylan Thomas  
*Return Journey* by Dylan Thomas  
*Seating Arrangements* by Maggie Shipstead  
*Fresh Apples* by Rachel Trezise

A sense of 'belonging' is a rich theme which runs through art and literature across the ages and cultures: feelings of identity, community, exile and alienation provoke strong reactions. The theme resonates with artists and writers who are both observers and yet a part of what they observe.

Not surprising then to find the contributing artists embracing this challenge, what is more remarkable is the depth and breadth of their individual journeys. The printmakers visit old haunts and make new discoveries of self and place; they remember childhood experiences, make fresh connections with familiar spaces; they consider the role of artist and writer in society and rediscover the value of family, community and country.

The collection of prints celebrates contemporary printmaking from eighteen established and emerging Wales-based artists. The prints stand for themselves but each artist has also offered written responses which are collected together in this publication.

As Maggie Shipstead said, 'As a reader or as a viewer of art, what I'm hoping for is a sense of recognition, that feeling of excitement when something you see or read makes sense to you on a level you wouldn't have expected or can necessarily describe.'

We are delighted to include an original piece from author Rachel Trezise and hope you enjoy the publication as both a good read and a visual treat.

SARAH JACKMAN



## INTRODUCTION / RHAGAIR

Fel y 'damweiniau hapus' sy'n digwydd wrth argraffu - yr eiliadau hynny yn y broses pan mae rhywbeth annisgwyl ond hudolus yn digwydd - allwch chi fyth rhagweld sut fydd prosiect yn datblygu. Cyfanswm yr holl bobl sy wedi cymryd rhan - yr arbenigwyr a'r tiwtoriaid; tîm y prosiect ac, yn bennaf oll, yr arlunwyr - sy'n rhoi sylwedd, ffurf a chymeriad iddo.

Nôd y prosiect oedd i archwilio thema "perthyn". Ysbrydolwyd hyn gan ddarnau o waith gan Dylan Thomas a gwaith dwy enillwraig flaenorol y wobr lenyddol gyfoes - Gwobr Dylan Thomas.

*The hunchback in the park* gan Dylan Thomas

*Return Journey* gan Dylan Thomas  
*Seating Arrangements* gan Maggie Shipstead

*Fresh Apples* gan Rachel Trezise

Mae'r teimlad o "berthyn" yn thema gyfoethog ac mae'n llinyn sy'n rhedeg trwy gelf, llenyddiaeth a diwylliannau'r oesoedd: mae teimladau o hunaniaeth, cymuned, alltudiaeth ac ymddiethriad yn pryfocio adweithiau cryf. Mae'r thema yn cael ei hatseinio gan arlunwyr a llenorion - er mai arsylwyr ydynt, maent hefyd yn rhan o'r hyn sy'n cael ei arsylwi ganddynt.

Felly, nid yw'n syndod i ddarganfod bod yr arlunwyr sydd wedi cymryd rhan yn y prosiect yn

cofleidio'r sialens hon; yr hyn sy'n fwy rhyfeddol yw hyd a lled eu teithiau unigol. Mae'r argraffwyr yn ymweld â hen gynefinoedd ac yn gwneud darganfyddiadau newydd am eu hunain a manau: maent yn cofio profiadau o'u plentyndod; maent yn gwneud cysylltiadau newydd gyda manau cyfarwydd; maent yn ystyried rôl yr arlunydd a'r llenor yn y gymdeithas ac maent yn ail ddarganfod gwerth teulu, cymuned a gwlad.

Mae'r casgliad o brintiau yn dathlu argraffu cyfoes gan 18 o arlunwyr sy'n seiliedig yng Nghymru - rhai sy'n sefydledig ac eraill sy'n dechrau dod i'r amlwg. Mae'r printiau yn sefyll dros eu hunain ond mae pob arlunydd wedi rhoi ymateb ysgrifenedig a chasglwyd rhain at ei gilydd yn y cyhoeddiad hwn.

Fel y dywedodd Maggie Shipstead "Fel darllenwr neu rywun sy'n syllu ar gelf, fy ngobaith yw y byddaf yn dod o hyd i ryw deimlad o gydnabyddiaeth, y teimlad o gyffro hwnnw pan fo rhywbeth a welir neu a ddarllenir yn gwneud synnwyr i chi ar lefel na ddisgwylir ac o bosib na ellir ei ddisgrifio ychwaith.

Rydym yn falch o gynnwys darn gwreiddiol gan yr awdures Rachel Trezise a gobeithio y byddwch chi'n mwynhau'r cyhoeddiad fel darn sy'n werth ei ddarllen ac syn wledd i'r llygad hefyd.

SARAH JACKMAN



## A SMALL WORLD BY RACHEL TREZISE

The young couple stood, tired and disorientated, toeing the ostentatious swirls of the plush carpet while the wedding coordinator, a large grey-haired woman with incredible circumflex-shaped eyebrows, drawn on with brown kohl, her upper body poured into a too-tight emerald taffeta bolero, dealt with a UPS delivery. The white-hot sun shone through the mock stained-glass window, rebounding off the polished wood counter while the icy draft from the air conditioner licked at the couple's bare forearms. The office was situated on the ground floor of the gargantuan hotel, deceptively quiet, deceptively cool.

'Yes?' the eyebrow-ed woman barked when she'd finished with the mailman.

'We're getting married tomorrow,' they told her. 'At one o'clock in the East Chapel.'

'Is that right?' the woman asked, almost shouting, an eastern European twitch in her mostly homologized accent. 'Names?' she demanded without looking at the couple.

The reticence was enough to make them cry, their emotions wound taut with excitement and jetlag. They spelled their names, replacing the zeds with zees, knowing now, after four weeks in the US that this was what the desk clerk's here expected. The tiers of the teeming South Walian terraces the couple had left in sleety mid-February, zoetic with arguments about bilingualism and a burning hatred for Margaret Thatcher, were smaller even in memory, rooms like chrysalises, clogged with tobacco smoke and love; shrunken notably after two weeks at an apartment in Manhattan's Alwyn Court building, crossing Seventh Avenue every morning for pancakes in Le Pain Quotidian, and again after a fortnight in Austin, Texas, marvelling at men who wore ten gallon hats on their walk to work. The aeroplane had touched down at McCarran airport at midnight, the Vegas lights gleaming like a googol of British Christmases. A limo had picked them up, the driver plying them with a bottle of cheap headache-inducing fizz.

They'd woken that morning in their suite, a plate glass window overlooking the scrubby inexhaustible desert, a barometer on the side of the adjacent hotel reading 90°F. The receipt for their wedding package had disappeared, left in a bedside drawer in New York or the Southwest.

'I've got you,' the woman said, tapping her pencil on the page in the opened diary. 'One o'clock. The deluxe package, right?'

'Does that include the internet broadcast?' the young man asked her. It was important that his family in the valleys could watch his wedding on their computer monitors five thousand miles away.

The woman shook her head. 'No, that's the Il Sogno Di Vita package. I've got you down for the deluxe, sir.'

'That can't be right. We paid for the internet broadcast.'

'Do you have your receipt, sir?' the clerk asked, her arms folded obstinately across her bolero.

The young woman pressed her forehead against the polished wood counter, letting it take a fraction of her weight, her body heavy with a sparkling wine hangover and the queasy feeling she got in her guts after taking a high speed elevator.

The young man inhaled through his nose and let the air out in a sigh. 'Are you sure we're not down for the internet thing?' he began and it was then that the young woman heard the whispering from across the room; a docile canorous tone, pitches rising and falling like notes across a staff.

She turned and saw a second young couple admiring the wedding photographs pinned on a corkboard behind the office door.

'Where are you from?' she asked them quickly steeling her weight from the counter.

The second young couple turned to look at her, startled.

'South Wales,' the man said, uncertain of her intentions.

'Where in South Wales?' she asked, moving already towards them.

'Maerdy,' the couple answered in unison.

'No way!' The young man at the counter forgot immediately about the internet broadcast, and pounced to meet his fiancée and the second Welsh couple in the middle of the whorled carpet.

'We're from Tonyrefail,' he bellowed. 'Tonyrefail!'

The quartet tucked into an impromptu group hug, eyes wide with wonder, bending their knees repeatedly; dancing all but.

'I'm from Europe too!' The clerk extended her rotund arms out over the counter wanting to get in on the act.

'We're getting married here tomorrow,' the first couple told the second. 'At one o'clock.'

'Us too,' the second couple told the first. 'Twelve-thirty.'

'It's a small world,' they said to one another, still shaking their heads in amazement. 'Isn't it a small world?'

Late the next morning the two young women shared the bridal dressing room adjoining the East Chapel, grinning at one another through the mirror while a male hairdresser from San Francisco backcombed and pinned their hair into up-dos; their tiara's, bought and ferried from Rhapsody Bridal in Pontypridd, almost identical. The young men waited in the chapel's recess, sharing two Tequila miniatures from the minibar.

'You can be my best man, kind of thing,' the first man grunted at the second, forgiving him grudgingly for being a policeman and for choosing to wear his ridiculous South Wales constabulary uniform to the ceremony.

*Rachel Trezise was born in the Rhondda Valley in 1978, and still lives and works there as a novelist, dramatist and short story writer. Her debut novel *In and Out of the Goldfish Bowl* won a place on the *Orange Futures List* in 2002. In 2006 her first short fiction collection *Fresh Apples* won the inaugural *Dylan Thomas Prize*.*

*Her latest short story collection is *Cosmic Latte*. Her first full length play, *Tonypandemonium* was staged by *National Theatre Wales* in late 2013.*

Ganwyd Rachel Trezise yng Nghwm Rhondda yn 1978 ac mae hi'n dal i fyw a gweithio yno fel nofelwraig, dramodwraig ac awdures straeon byrion. "*In and out of the Goldfish Bowl*" oedd ei nofel gyntaf ac enillodd hon le ar Restr "*The Orange Futures*" yn 2002. Yn 2006, enillodd "*Fresh Apples*" (ei chasgliad cyntaf o straeon ffuglen byrion) y Wobr Dylan Thomas gyntaf.

"*Cosmic Latte*" ydy enw ei chasgliad diweddaraf o straeon byrion. Perfformiwyd "*Tonypandemonium*" (ei drama hir gyntaf) gan Theatr Genedlaethol Cymru yn 2013.

*'I could see the swathed hill stepping up out of the town, which you never could see properly before, and the powdered fields of the roofs of Milton Terrace and Watkin Street and Fullers Row.'* Dylan Thomas, *Return Journey*

This print recalls February 1941 when bombing had devastated the centre of Swansea; snow covers the newly visible roofs of the town, the surrounding hills and terraced homes. The image revisits a charcoal drawing I made previously, looking upwards from the former Swansea College of Art building in Alexandra Road.

In the empty foreground is a silhouette shape of the Working Men's Club and Institute, part of a section which escaped the bombs almost unscathed, leaving a legacy of stone, brick and cast iron. Behind, particular places (row, street and terrace) identified by the Narrator in *Return Journey* are revealed in succession, climbing towards Poppit Hill. Dark toned houses contrast with the white, snowy ground and *'powdered fields of the roofs of Milton Terrace and Watkin Street and Fullers Row'* (Dylan Thomas), their diagonal rhythms echoed by smoke rising from blackened chimney stacks.

Fullers Row runs across in ascending steps. In preliminary drawings I recorded the houses and hidden walkways up this hill, now known as Northhill, with paths that could have been there long before any houses were built. The top has been half quarried away; Milton Terrace circles it, descending in a loop to join Watkin Street. A sheer drop down the face of the quarry lies just beyond their boundary walls. I developed ideas to explore the pathways, stone steps and walls which run between these passages, including a bird's eye view to show the face of the quarry.

The final print is taken from an aluminium plate; varying depths etched into the surface with copper sulphate and salt create differently toned lines. The slate colour is mixed cyan blue and black. Adding the aquatint process, where the plate is powdered with fine resin dust, allows for a further sequence of tonal areas and evokes the notion of *'powdered fields'*.

*Painter/printmaker, David Barron was born in London. He studied at St Martin's School of Art and Goldsmiths and has been based in Wales since setting up the Foundation Course at Swansea College of Art in the 1960s. David has forthcoming solo exhibition at the Royal Cambrian Academy in 2014.*



DAVID BARRON

Mae'r print hwn yn galw i'r cof Chwefror 1941 ar ôl i'r bomio gwneud llanast o ganol dre Abertawe; mae eira yn gorchuddio toau'r dref sy newydd dod i'r golwg ac mae eira yn gorchuddio'r tai teras a'r brynau amgylchynol. Mae'r ddelwedd yn ail ymweld â llun siarcol a wnaethum yn y gorffennol, wrth edrych i fyny o hen adeilad Goleg y Celfyddydau Abertawe yn Heol Alexandra.

Amlinelliad o Glwb Sefydliad y Gweithwyr sy yn y tu blaen gwag, mae'n rhan o ardal a oedd wedi dianc rhag y bomiau heb braidd dim niwedd o gwbl, gan adael cymynrhodd o gerrig, briciau ac haearn cast. Tu ôl iddo, ac yn dringo'n olynol tuag at Fryn Poppit, datgelir y lleoedd penodol (Rhes, Stryd a Theras) a enwyd gan adroddwr *"Return Journey."* Mae tai tywyll eu harlliwiau yn gwrthgyferbynnu â'r tir gwyn eiraog a *"powdered fields of the roofs of Milton Terrace and Watkin Street and Fullers Row"* (Dylan Thomas), adleisir eu rhythmau croeslinol gan fwg yn codi o staciau'r simneau du.

Mae Rhes Fullers yn ymestyn ar draws y bryn mewn rhes o risiau esgynnol. Yn y bras luniau, nodais i'r tai a'r llwybrau cerdded cudd sydd ar y bryn hwn (North hill fel y gelwir e heddiw) hefyd, nodais i'r llwybrau a allai fod wedi bodoli yno amser maith cyn i unrhyw

dai cael eu hadeiladu. Mae gwaith chwarel wedi mynd â hanner y top; mae Teras Milton yn ei amgylchynu gan ddisgyn mewn cylch i ymuno â Stryd Watkin. Mae disgynfa serth lawr talcen y chwarel sy'n gorwedd dim ond ychydig tu hwnt i'w waliau terfyn nhw. Datblygais syniadau a fyddai'n archwilio'r llwybrau, y grisiau cerrig a'r waliau sy'n rhedeg rhwng y rhodfeydd hyn gan gynnwys golwg oddi uchod i ddangos talcen y chwarel.

Mae'r print terfynol yn dod o blât alwminiwm a defnyddiwyd sylffad copor ac halen i ysgythru dyfnderoedd gwahanol i mewn i wyneb y print er mwyn creu llinellau o arlliwiau gwahanol. Mae lliw y llech wedi cael ei gymysgu gyda du a glas cyan.

Mae ychwanegu'r broses acwatint, lle mae'r plat yn cael ei bowdro gyda llwch resin, yn rhoi cyfle am ddilyniant arall o ddamau arlliwiedig ac mae'n consurio'r syniad o "gaeau powdraidd"

*Ganwyd David Barron yr argraffydd ac arlunydd yn Llundain. Astudiodd e yn ysgol y Celfyddydau St. Martins a Goldsmiths ac mae e wedi gweithio yng Nghymru ers y chwe degau pan sefydlodd e'r Cwrs Sylfaen yng ngholeg y Celfyddydau Abertawe. Yn 2014, bydd arddangosfa unigol ganddo yn Academi Frenhinol Cambrian.*





I am a sculptor who enjoys working with paper. I like the possibilities it offers for innovation and my approach is one of experimentation. I look to the landscape around me for inspiration, searching for the narrative of our relationship to the world around us.

The landscapes Rachel Trezise describes in her book *Fresh Apples* struck a familiar chord. I instantly recognized in her descriptions the same bleakness encountered around my home where the effects of a fading economy mark places and can blight and narrow the lives of those who live there. Hers is a rather bleak, twenty-first century view, albeit tempered with humour and ambiguity. The hopes and aspirations of her characters are laid bare to expose their faults and weaknesses against the background of a post-industrial landscape.

I read the stories over a period of about a week but I kept returning to her first story: the eponymous *Fresh Apples*. A picture began to emerge of a young girl nestled in the bracken that clothes the hillsides above many Welsh towns and villages. She is at once a temptress yet wholly innocent, reflecting the ambiguities of Rachel's story of adolescence in the South Wales valleys.

*Lynne Bebb was born in Birkenhead. She has lived in South Wales for over forty years. She holds a First degree in Social Anthropology. She studied sculpture and took an MA in Art History. Her work is inspired by drawing, often relating to memory. She has developed drawing into print since joining Swansea Print Workshop.*



LYNNE BEBB

Cerflunwraig sy'n mwynhau gweithio gyda phapur ydw i. Mae'n cynnig posibiliadau am newid pethau ac rwy'n hoffi hyn; dull arbrofol o weithio sy gennyf. Edrychaf i'r tirlun o'm cwmpas am fysbrydoliaeth, gan chwilio am hanes ein perthynas â'r byd o'n cwmpas.

Mae'r tirluniau a ddisgrifir gan Rachel Trezise yn ei llyfr "Fresh Apples" yn gyfarwydd i fi. Gwelais yn syth, yr un llymdra a thlodi yn ei disgrifiadau hi ag a welwyd yn fy mro i. Yno, mae economi sy'n gwanhau yn gadael ei farc ar leoedd a gall hyn culhau a difetha bywydau'r pobl sy'n byw yno. Er ei bod hi wedi'i dempro gydag hiwmor ac amwysedd, golwg eitha llwm o'r unfed ganrif ar hugain sy ganddi. Mae gobeithion a dyheuadau ei chymeriadau yn cael eu dinoethi er mwyn dwyn i'r golwg eu gwendidau a'u beiau a gosodir rhain yn erbyn cefndir o dirlun ôl ddiwydiannol.

Darllenais i'r storiâu dros gyfnod o dua wythnos ond es i nôl at ei stori gyntaf, y "Fresh Apples" eponymaidd, dro ar ôl tro. Dechreuodd ddarlun ffurfio o ferch ifanc yn swatio yn y rhedyn sy'n amwisgo'r llethrau uwchben llawer o drefi a phentrefi Cymru. Ar yr un llaw, temtwaig yw hi ond, ar y llaw arall, mae hi'n gwbl ddiwedd ac mae hyn yn adlewyrchu'r amwysedd a geir yn stori Rachel am adoleseus yng nghymoedd de Cymru.

*Ganwyd Lynne Bebb yn Birkenhead. Mae hi wedi byw yn Ne Cymru dros ddeugain o flynyddoedd. Mae gradd dosbarth cyntaf ganddi yn Anthropoleg Gymdeithasol. Astudiodd hi gerfluniaeth ac enillodd hi radd Meistr y Celfyddydau yn Hanes Celf. Arlunio sy'n ysbrydoli ei gwaith ac yn aml, bydd hyn o'r gof. Ers iddi ymaelodi â Gweithdy Argraffu Abertawe, mae hi wedi datblygu'r dechneg o arlunio i mewn i brint.*



Like Dylan Thomas and Maggie Shipstead I try to create layers of multi-dimensional meaning in my work.

My focus became Thomas's description of Cwmdonkin Park as "a world within a world" and I imagined the world revolving around the water fountain where Dylan "sailed his ship" using the reflection in the fountain basin of the moon to evoke an orrery. Meanwhile the paper boat, as it sails through the water, splashing out of the fountain echoes the turbulent life of Dylan Thomas on his journey through adulthood; his hopes, dreams and ambitions beyond the security of his family home in Cwmdonkin Drive and his childhood adventures in Cwmdonkin Park.

*Lucy Donald has an MA Distinction in Fine Art and has been printmaking for 20 years. She has been artist in residence in a number of schools and institutions in Swansea and England. In 1998 she was involved with Artranspennine and collaborated with James Turrell. She currently works in a studio at Elysium Gallery and is the founder of Portfolio Wales: [www.portfoliowales.com](http://www.portfoliowales.com)*



LUCY DONALD

Yn debyg i Dylan Thomas a Maggie Shipstead, ceisïaf greu haenau o ystyr aml ddimensiwn yn fy ngwaith.

Ffocws fy ngwaith oedd disgrifiad Thomas o Barc Cwmdonkin fel "a world within a world" a dychmygw'n y byd yn troi o gwmpas y ffownten dŵr lle arferai Dylan "sail his ship" gan ddefnyddio adlewyrchiad y lleuad ym masn y ffownten dŵr i gonsurio oreri. Yn y cyfamser, wrth iddo hwylio trwy'r dŵr sy'n sbasio allan o'r ffownten dŵr, mae'r cwch papur yn adleisio bywyd cythryblus Thomas ar ei daith trwy oedolaeth: ei obeithion; ei freuddwydion a'i uchelgeision sy tu hwnt i ddiogelwch ei gartref teuluol yn Rhodfa Cwmdonkin a tu hwnt i anturiaethau ei ieuenctid ym mharc Cwmdonkin.

*Mae gradd Meistr y Celfyddydau Cain â'r clôd uchaf gan Lucy Donald ac mae ugain o flynyddoedd o brofiad o argraffu ganddi. Buodd hi'n arlunwraig mewn preswyl mewn nifer o ysgolion a sefydliadau yn Abertawe a Lloegr. Yn 1998, roedd hi'n rhan o Artranspennine a chyd weithiodd hi â James Turrell. Nawr, mae hi'n gweithio mewn stiwdio yn oriel gelf yr Elysium ac hi yw sylfaenydd Portfolio Wales: [www.portfoliowales.com](http://www.portfoliowales.com)*



In addressing the theme for the Dylan Thomas Dialogues project, I gravitated towards Thomas' poem, *The hunchback in the park* as this subject has a particular significance for me. In 1940, when I was three years old, my parents moved from St. Thomas (near the docks and station yards) to Cwmdonkin Terrace, a row of twenty-four houses adjoining Cwmdonkin Park. We occupied the ground floor flat in the home of Daniel Jones, the composer friend of Dylan Thomas, who, I'm told, was a frequent caller at No. 16. I lived there for ten years and, like Dylan, spent hours in the park throughout my childhood, getting to know every nook and cranny: the bandstand, the water fountain, the shop, the rhododendron bush where we had our 'den'. And Mr Chips the park-keeper whose bark was worse than his bite.

Whilst the park has much changed over time, my image emanates from a myriad of childhood memories and underscores my sense of 'belonging' which I still feel when I go there with my grandchildren. When I moved home in 1950 I missed the park I knew... and still do.

*Following three years' service in the RAF, Alan Figg enrolled at Swansea College of Art in 1959, where he studied stained glass design and lithography. He taught for 35 years, retiring in 1998. He has exhibited across Wales since becoming a member of Swansea Print Workshop in 2002.*



ALAN FIGG

Wrth i fi daclor' thema ar gyfer Prosiect Deialogau Dylan Thomas, cefais fy nhynnu at gerdd Thomas "*The hunchback in the park.*" Mae'r testun hwn o arwyddocâd arbennig i fi. Yn 1940, a minnau'n blentyn tair blwydd oed, symudodd fy rhieni o St. Thomas (sy ger y dociau ac ierdydd yr orsaf) i Deras Cwmdonkin (rhes o 24 o dai sy'n gyfagos i Barc Cwmdonkin. Buon ni'n byw yn fflat llawr cyntaf tŷr cyfansoddwr Daniel Jones. Roedd e'n ffrind i Dylan Thomas ac yn ôl pob sôn, roedd Dylan yn ymweld â thŷ rhif 16 yn aml. Bues i'n byw yno am ddeng mlynedd, ac, fel Dylan, trwy gydol fy mhentyndod, treuliwn oriau yn y parc gan ymgyfarwyddo â phob twll a chornel: y bandstand, y ffownten dŵr, y siop, y llwyn rhododendron (lle roedd lloches gennym) a'r ceidwad parc - mr. chips (roedd ei gyfarth yn waeth na'i frathiad!)

Er bod y parc wedi newid yn fawr gyda threigl amser, mae fy nelwedd wedi tarddu o fyrddiwn o atgofion o blentyndod ac mae'n tanlinellu'r teimlad o "berthyn" a deimlaf hyd heddiw a phob tro yr af i yno gyda'm wyron. Pan symudais oddi cartref yn 1950 teimlais golled y parc - ac rwy'n teimlo'r colled o hyd.

*Ar ôl tair blynedd o wasanaeth gyda'r Llu Awyr, ymaelododd Alan Figg â Choleg Celf Abertawe yn 1959 ac astudiodd e Lithograffeg a Dylunio gwydr lliw yno. Dysgodd e am 35 o flynyddoedd cyn ymddeol yn 1998. Ers iddo ymaelodi â Gweithdy Argraffu Abertawe yn 2002, mae e wedi arddangos gwaith led led Cymru.*



Our visit to 5 Cwmdonkin Drive provided an animated and informative background to the situation that Dylan Thomas grew up in and provided many insights into the social context of his adolescent experience. It was particularly striking that there seemed to be much in his situation that would engender a sense of 'otherness' rather than 'belonging'. This also added to my understanding of the poem, *The hunchback in the park* as a metaphor for his preoccupation with an inner world of language and poetry and which also served to alienate him from his surroundings.

Inner city bombsites were an integral part of my childhood experience growing up in Hull where members of my family lost everything when their house was razed to the ground in one of the many bombing raids on the city. I was drawn to *Return Journey* because of this and because it provides a pivotal point/point of contact between remembered experiences and the shocking absence of the physical landmarks to those experiences.

Photographs found in the archives at Swansea Library revealed a catastrophic background of devastation to central Swansea after the two nights of bombing in 1941.

Although it is a sombre and moving piece on this level, there is still the sense that life goes on; there is still the engagement with the actors on the stage even though the scenery has changed dramatically. There is still the eye for comic detail and it was this that finally drives the narrative in the print.

The syntax/style of the print also unexpectedly revived memories of prints on my school walls by war artists such as Ravilious, Bawden and Piper.

*Jackie Ford taught on degree programmes at Swansea Institute of Higher Education in printmaking, photography and time-based media. She co-founded Swansea Print Workshop in 1998 and has been responsible for the development of programmes since then.*



JACKIE FORD

Roedd ein hymweliad â 5, Rhodfa Cwmdonkin wedi rhoi cefndir gwybodus a bywiog i ni am lecyndod Dylan Thomas a rhoddwyd llawer o gipolygon i mewn i gyd destun cymdeithasol ei fywyd adoesent. Roedd hi'n drawiadol iawn bod cymaint o bethau yn ei lencyndod a fyddai'n achosi teimlad o "arwahanrwydd" yn lle teimlad o "berthyn" iddo. Roedd hyn hefyd wedi gwella fy nealltwriaeth o'r gerdd. Roedd "*The hunchback in the park*" fel trosiad am ei obsesiwn gyda byd mewmol o iaith a barddoniaeth ac roedd hyn hefyd wedi achosi iddo fe gael ei ddieithrio o'i amgylchfyd.

Wrth i fi gael fy magu yn Hull, bu lleoedd bomiedig ar ganol dinasoedd yn rhan annatod o brofiad fy mhentyndod. Yno, roedd aelodau fy nheulu wedi colli popeth pan chwâlwyd eu tŷ yn wastad â'r llawr yn ystod un o'r cyrchoedd bomio ar y ddinas. Ymddiddorais yn "*Return Journey*" oherwydd hyn ac achos mae'n rhoi pwynt o gysylltiad rhwng atgofion o brofiadau a'r absenoldeb ysgytiol o dirmodau daearyddol y profiadau hynny.

Dangosodd ffotograffau o archifau llyfrgell Abertawe y cefndir o ddinistr catastroffig i ganol ddinas Abertawe ar ôl y ddwy noson o fomio yn 1941.

Ar y lefel hon, er ei fod e'n ddarn dywyll, ddigalon a chynhyrfus, ceir y teimlad o hyd bod bywyd yn parhau; er bod y golygfa wedi newid yn fawr, mae cysylltiad o hyd gyda'r actorion ar y llwyfan. Mae'r llygad am elfennau comig/digrif yno o hyd ac yn y pendraw hyn sy wedi llywio'r naratif yn y print.

Im syndod, mae arddull y print wedi dod ag atgofion o'r printiau ar waliau fy ysgol - gwaith gan arlunwyr y rhyfel fel Ravilious, Bawden a Piper.

*Mae Jackie Ford wedi dysgu cyrsiau gradd yn Argraffu, Ffotograffiaeth, a Rhaglenni cyfryngau amser yn Athrofa Addysg Uwch Abertawe. Roedd hi wedi cydsefydlu Gweithdy Argraffu Abertawe yn 1998 ac ers hynny, hi sy wedi bod yn gyfrifol am ddatblygu'r rhaglenni.*





As a member of the Swansea Print Workshop who doesn't live in the town where Dylan Thomas grew up, this project has opened up aspects of the poet's work that I might have otherwise missed. Through visiting Thomas' house and places important to him and his writing, attending seminars and getting advice has really enriched the experience of responding to his work.

Over a period of months I was able to get to know the city and visit the house where Thomas was born and spent his early years.

Recreated for the period of Thomas' childhood, the furnishings and decor of the house were atmospheric, and the expert advice available provided stories and facts about the Thomas family that gave me new insights.

Cwmdonkin Park's proximity to the house was intriguing as this was the setting of *The hunchback in the park*. The poem has distinct echoes of Thomas' childhood and memories of the park. The overall theme of belonging seemed to me to come together in Cwmdonkin Park. Here was an obvious sense of belonging, a place of familiarity and community. A playground.

The poem's backdrop is the park and the hunchback whose daily visits indicate a sense of belonging and yet, conversely, not belonging, being isolated in his difference. A target for the truant schoolboys: *'And Mister they called Hey mister'* (Dylan Thomas)

Here, in his isolated world he belongs and doesn't belong. This is the pathos behind the image I have presented.

*Graeme Galvin spent his early years in Zimbabwe. Arriving in the UK, he spent four years at Maidstone College of Art, training in graphic design with an emphasis on illustration. With a varied career in illustration, exhibition, film, television and theatre design he has accumulated a range of techniques which is now finding expression through the medium of printmaking.*



GRAEME GALVIN

Fel aelod o Weithdy Argraffu Abertawe sy ddim yn byw yn y dref lle magwyd Dylan Thomas, mae'r prosiect wedi datgelu agweddau o waith y bardd y gallwn i fod wedi eu colli oni bai am y prosiect hwn. Cyfoethogwyd y profiad o ymateb i'w waith yn fawr wrth ymweld â Chartref Dylan Thomas a'r lleoedd sy'n bwysig iddo fe a'i lenyddda. Hefyd, roedd mynychu seminarau a derbyn cyngor yn werthfawr.

Dros gyfnod o fisoedd, cefais gyfle i ddod yn gyfarwydd a'r ddinas ac i ymweld â'r tŷ lle ganwyd Thomas a lle treuliodd flynyddoedd ei lencyndod.

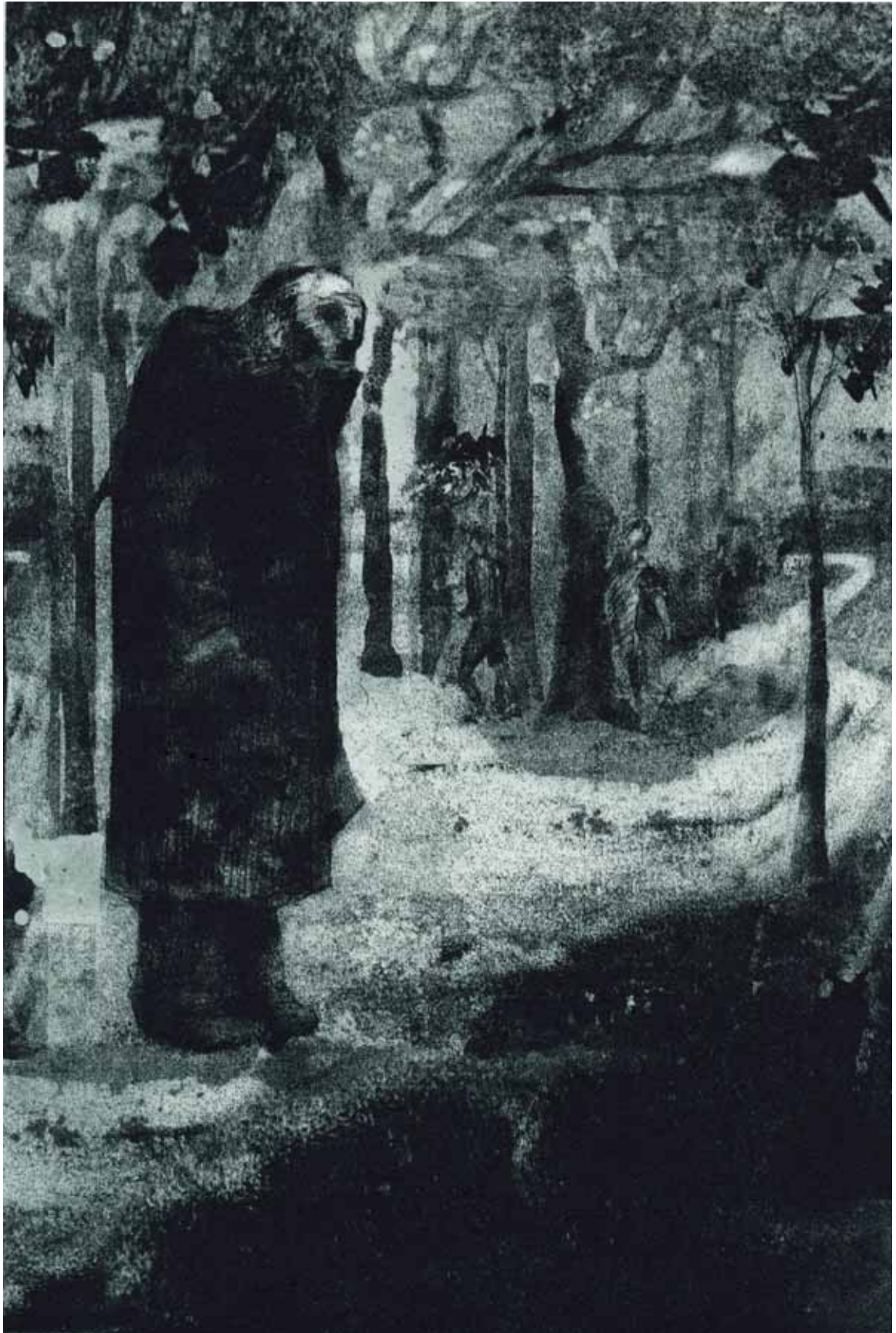
Wedi'i ail greu i gyd ffurfio â chyfnod plentynod Thomas, roedd y celfi a'r décor yn atmosfferig ac roedd y cyngor arbenigol a'r storiâu a ffeithiau a geid am y Tomosiaid wedi rhoi gipolygon a dealltwriaeth newydd i fi. Roedd agosatrwydd Parc Cwmdoncyn at y tŷ yn ddiddorol iawn oherwydd dyma leoliad *"The hunchback in the park"*.

Mae atgofion clir o'r parc ac mae adleisiau o lencyndod Thomas yn y gerdd. I fi, mae hi fel petai thema gyflawn "berthyn" yn dod ynghyd ym mharc Cwmdoncyn. Yma, roedd teimlad cryf o "berthyn": lle cyfarwydd yw hi sy'n rhan o'r gymuned. Lle chwarae yw hi.

Y parc yw'r cefndir i'r gerdd ac mae ymweliadau beunyddiol y dyn crwbi yn awgrymu teimlad o berthyn ac eto, mae teimlad cyferbynniol o beidio â pherthyn achos mae e'n cael ei ynysu/ neilltio gan ei fod e'n wahanol. Targed i'r triwantiad ysgol yw e. *"And Mister they called, Hey Mister"* (Dylan Thomas).

Yma, yn ei fyd ynysig, mae e'n perthyn, ac eto, nid yw e'n perthyn. Dyma'r pathos tu ôl i'm delwedd.

*Yn Zimbabwe treuliodd Graeme Galvin flynyddoedd ei lencyndod. Ar ôl symud i Brydain, treuliodd bedair blynedd yng ngholeg y Celfyddydau Maidstone yn astudio Dylunio Graffig gyda'r pwyslais ar ddarlunio. Yn ogystal â i yrfa amrywiol yn gwneud gwaith darlunio, gwaith ffilm a theledu, dylunio theatr ac ar dangosfeydd; mae e wedi casglu ystod o dechnegau sy'n cael eu mynegi nawr trwy gyfrwng argraffu.*



Dylan and Me. In 1959-60 I had escaped from teaching in Battersea to work at *Better Books* in Charing Cross Road near *Mooney's* at Cambridge Circus and the 'French Pub' in Old Compton Street. Here Ken Fyfe, the manager, drank, he told us, in the company of Brendan Behan and Dylan Thomas.

On Saturday afternoons he entertained, with Vouvray and cheesecake, friends and customers, who ranged from students and teachers at Saint Martin's, Chelsea and the Central School, to the new poets, writers, playwrights, typographers, designers and architects of that time.

The admirable Ken, with the permission of the owner, the also admirable Tony Godwin, who wanted us educated, let us take books home. We had to leave their jackets with him, not get biscuit crumbs in them and that was when I first read Dylan Thomas.

When I came to live in Swansea, I didn't know anyone but my father's uncle had lived in two rooms in Mount Pleasant and my grandfather had been the schoolmaster at Llangasty Tallyllyn. That was almost enough to give me a sense of belonging but when I heard that Dylan Thomas had lived here - 'if it's good enough for Dylan, it's good enough for me', I thought and Portia, Wordsworth and Milton added more reassurance.

Dylan, the snowman, looked up from the High Street and saw the snow-white roofs of Milton Terrace and Watkin Street. I went and checked; he could only have seen the roofs of Milton Terrace.

So I contrived an impossible view of the joggled white roofs of his picture and also gave the lovely sweep of the roads, and the Renaissance facades of Watkin Street their proper place in his vision.

*Rosy Ind was assistant to designers Robin & Lucienne Day, to architects Alison & Peter Smithson, tutor at The Open University and the Cambridge University architecture studios. Her monograph 'Emberton' was published by Scholar Press. She is currently preparing illustrations for her study of 'Athens' Village Houses.'*



ROSY IND

Dylan a fi. Yn 1959 - 60, roeddwn i wedi dianc rhag dysgu yn Battersea ac es i i weithio yn "Better Books" yn Heol Charing Cross (ger Mooneys yn Cambridge Circus a'r dafarn Ffrengig yn Stryd Old Compton.) Yma, yn ôl chwedl y Rheolwr Ken Fyfe, arferai yfed yng nghwmni Brendan Behan a Dylan Thomas.

Brynhawnau Sadwrn, byddai e'n diddanu ffrindiau a chwsmeriaid gyda Vouvray a theisen caws. Byddai rhain yn amrywio o fyfwrwr ac athrawon o St. Martin, Chelsea a Central School i feirdd, llenorion, dramodwyr, teipograffwyr, cynllunwyr a phensaernïr cyfnod.

Gyda chaniatad y perchennog campus -Ken - ac hefyd Tony Godwin (a oedd am i ni gael ein haddysgu) roedden ni'n gallu mynd â'r llyfrau adre. Roedd rhaid i ni adael cloriau'r llyfrau gyda fe ac roedd rhaid addo i beidio â chael briwsion bisged ynddynt a dyna'r tro cyntaf erioed i fi ddarllen gwaith Dylan Thomas.

Pan symudais i i Abertawe i fyw, doeddwn i ddim yn adnabod neb ond roedd ewythr fy nhad wedi byw mewn dwy ystafell yn Mount Pleasant ac fy nhadcu oedd yr ysgolfeistr yn Llangasty,

Tal y llyn. Roedd hynny'n ddigon i roi teimlad o berthyn i fi ond pan glyuais bod Dylan Thomas wedi byw yma meddyliais "Os yw'n ddigon da i Dylan, mae'n ddigon da i fi" ac roedd Portia, Wordsworth a Milton wedi ychwanegu mwy o sicrwydd fyth i fi.

Edrychodd Dylan - y dyn eira - i fyny o'r Stryd Fawr a gwelodd doau Teras Milton a Stryd Watkin yn llawn eira. Es i yno i wirio hyn ond dim ond toau Teras Milton gallai e fod wedi'i gweld.

O ganlyniad, ffurfiais i olwg amhosib o doau sigledig a gwynion ei lun a rhoddais i droad hyfryd yr heolydd a ffasadau Dadeni Stryd Watkin eu lle priodol i gydffurfio âi weledigaeth.

*Bu Rosy Ind yn gynorthwywraig i'r Cynllunwyr Robin a Lucienne Day ac i'r Penseiri Alison a Peter Smithson. Buodd hi'n diwtor i'r Brifysgol Agored ac i Stiwdio Pensaerniaeth Prifysgol Caergrawnt. Cyhoeddwyd ei monograff "Emberton" gan Wasg Scholar. Ar hyn o bryd, mae hi'n paratoi darluniau ar gyfer ei hastudiaeth "Athens' Village Houses"*



The theme of 'belonging' in my work acts as a visceral response to Dylan Thomas' *Return Journey*. I see in it Dylan's expression of his barely concealed love of Swansea – its physical seaside setting, its inhabitants, their language, foibles, and interrelationships. Undoubtedly, Dylan firmly identified himself with the city. I feel that, at that moment, despite his years of working in London, he was still a 'Swansea Jack' at heart.

Nowadays, the term Swansea Jack is commonly used to describe people born and bred in Swansea. I wanted to find out the origin of the expression. One of the earliest derivations of the term describes how in the early nineteenth century, Swansea sailors were so highly regarded for their mariner skills that they could join any crew merely by virtue of the fact that they came from the town. They were dubbed Swansea Jack 'Tars' because of the tar painted on their clothing to make it waterproof. I was so intrigued by this story that I decided to use tar to create a portrait of Dylan.

The medium dictated a continuous-line technique for the drawing which was made by dripping boiling tar on paper. I particularly liked the unpredictability of using the hot tar which changed its mark depending on the distance it was dripped and on its temperature. The original tar image was scaled down and transferred to a silk screen. In my print I tried to portray Dylan as I pictured him on that visit, devastated by the loss of his beloved home town. I hoped to create some sense of Dylan's anguish and 'hiraeth' for the certainties of his youth.

The deliberately incomplete white text to one side of my print, lists the names of some of the *'...remembered, invisible shops'* (Dylan Thomas) that were obliterated in the three-night blitz that afflicted Swansea in 1941. It was recorded that local Swansea people of that time were particularly shocked by the destruction of the Ben Evans' Store. To me, this has a strong resonance with our contemporary situation where the rapid disappearance of familiar shops is risking the erosion of a city's communal spirit.

*Jane Jones is a Swansea-based artist. Initially trained in Graphic Design in Newport College of Art, she recently completed an MA Contemporary Dialogues course in Fine Art at Swansea Metropolitan University, graduating in 2012.*



JANE JONES

Mae thema "perthyn" yn fy ngwaith yn gweithredu fel ymateb o waelod yr enaid I "*Return Journey*" gan Dylan Thomas. Gwelaf ynddo fynegiant Dylan o'i gariad amlwg, y cariad na allai mo'i guddio at Abertawe- a'i lleoliad daearyddol ar lan y môr, y trigolion a'u hiaith, eu gwendidau a'u cyd berthynas a'i gilydd. Roedd Dylan yn uniaethu'n fawr â'r ddinas heb os nac oni bai. Er gwaethaf ei flynyddoedd o weithio yn Llundain, teimlaf mai yn y bôn, Jac Abertawe / Swansea Jack oedd e o hyd.

Y dyddiau hyn, defnyddir y term "Jac Abertawe/ Swansea Jack" i ddisgrifio pobl sy wedi cael eu geni a'u magu yn Abertawe. Roeddwn i eisiau dysgu am darddiad y term. Mae un o darddiadau cynharaf y term (o ddechreuad y bedwaredd ganrif ar bymtheg) yn disgrifio mai cymaint oedd y parch am sgiliau morol morwyr o Abertawe eu bod nhw'n gallu ymaelodi ag unrhyw griw dim ond ar sail y ffaith eu bod nhw'n dod o'r dref honno. Enillon nhw'r teitl "Swansea Jack Tars" oherwydd y tar a beintwyd ar eu dillad i'w gwneud yn wrthddwr.

Cefais fy swyno cymaint gan y chwedl hon, penderfynais i ddefnyddio tar i greu portread o Dylan.

Roedd y cyfrwng yn gofyn am dechneg linell barhaus ar gyfer y llun a gwnaethpwyd hyn gan ddiferu tar berwedig ar y papur.

Roeddwn i'n hoffi'r ffaith bod y tar mor anrhagwladwy yn fawr gan fod y tar yn newid ei farc yn ôl pellter y diferu a thymheredd y tar. Cafodd y ddelwedd dar wreiddiol ei lleihau yn gymesur ac yna trosglwyddwyd hi i sgrin sidan. Yn fy mhrint, ceisiais i bortreadau Dylan fel yr oeddwn wedi ei ddychmygu ar yr ymweliad honno-sef wedi'i ddefetha gan golled ei dref enedigol annwyl. Roeddwn i'n gobeithio creu rhyw deimlad o boen meddwl Dylan wrth iddo hiraethu am sicrwydd ei lencyndod.

Mae'r print gwyn ar un ochr fy mhrint yn fwrriadol o anghyflawn ac mae'n rhestru enwau rhai o'r *"...remembered invisible shops"* (Dylan Thomas) a ddinistriwyd yn ystod y dair noson o gyrchoedd awyr ar Abertawe yn 1941. Cofnodwyd bod pobl lleol Abertawe wedi cael sioc ofnadwy pan gafodd siop adrannol Ben Evans ei dinistrio. Yn fy marn i, mae hyn yn debyg i'r sefyllfa gyfoes lle mae diflaniad cyflym siopau cyfarwydd mewn perygl o erydu ysbryd gymunedol y ddinas.

*Ar lunwraig sy'n gweithio yn Abertawe yw Jane Jones. Ar y dechrau, hyfforddwyd hi mewn Dylunio Graffig yng ngholeg y Celfyddydau, Casnewydd. Yn ddiweddar, mae hi wedi cwblhau cwrs gradd Meistr y Celfyddydau Cain Mewn Deialogau Cyfoes ym Mhrifysgol Fetropolitan Abertawe.*



The Three Lanes David. Evans Faddershaw Furnishers Kem. Evans's. Stares. Thras. Fittu. Skulling  
 Tom. Tuckers Fish. Lippin's Interfection. Linnard. Lintwin. L. Madana Evans. Linnards R.A  
 Potter Gillmore, Linnards Stead, R. Simonsa Prince of Wales Knots. Lash Chemists. Leslies Star  
 All the shops bombed and vanished WH Smith Kardama. Linnards Tailors Knopsa. Linnards  
 Peter Schmitt's (much the lemmers). Linnards Knots. Linnards Knopsa. Linnards Linnards Street

From the start of this project I was interested in the role of artists and writers as outsiders of sorts, being detached enough to make observations about their environments. I found this exploration of a lack of belonging evident in a number of the texts we looked at: the awkward interactions of the characters in Rachel Trezise's *Fresh Apples*, and Thomas' *The hunchback in the park* with its shadowy, excluded figure, a metaphor for the isolation Dylan feels carrying the weight of his writing and creativity. I was also taken by the deep sense of loss in *Return Journey* and Dylan's shock at the destruction of so many of the things that gave him some sort of belonging: the buildings of his city, his former school friends, even the loss of his mother tongue, Welsh, which is alluded to in a scene present in the recorded radio version but not the printed version.

The visual image that first struck me, however, was the beached whale in Maggie Shipstead's *Seating Arrangements*. The tragedy of this great animal stranded where it did not belong - a fish out of water, although, of course, it is a mammal - mirroring ocean-obsessed Livia's sense of displacement within her own family and social circles.. Later, when we were lucky enough to be able to ask Maggie about the imagery in her book, she highlighted a scene where Livia pictures a future in which the coastal houses have been reclaimed by the sea and are inhabited by sea life. This combination of these images and juxtaposition of worlds, creating many layers, was irresistible to me, especially with my interest in diving and love of underwater life and landscapes.

*Born in Swansea and brought up in Africa, Hannah Lawson's background is in literature. She has exhibited photography, installation and multi-media and shown prints internationally. She is a keen diver involved with various projects in underwater archaeology and marine life surveys.*



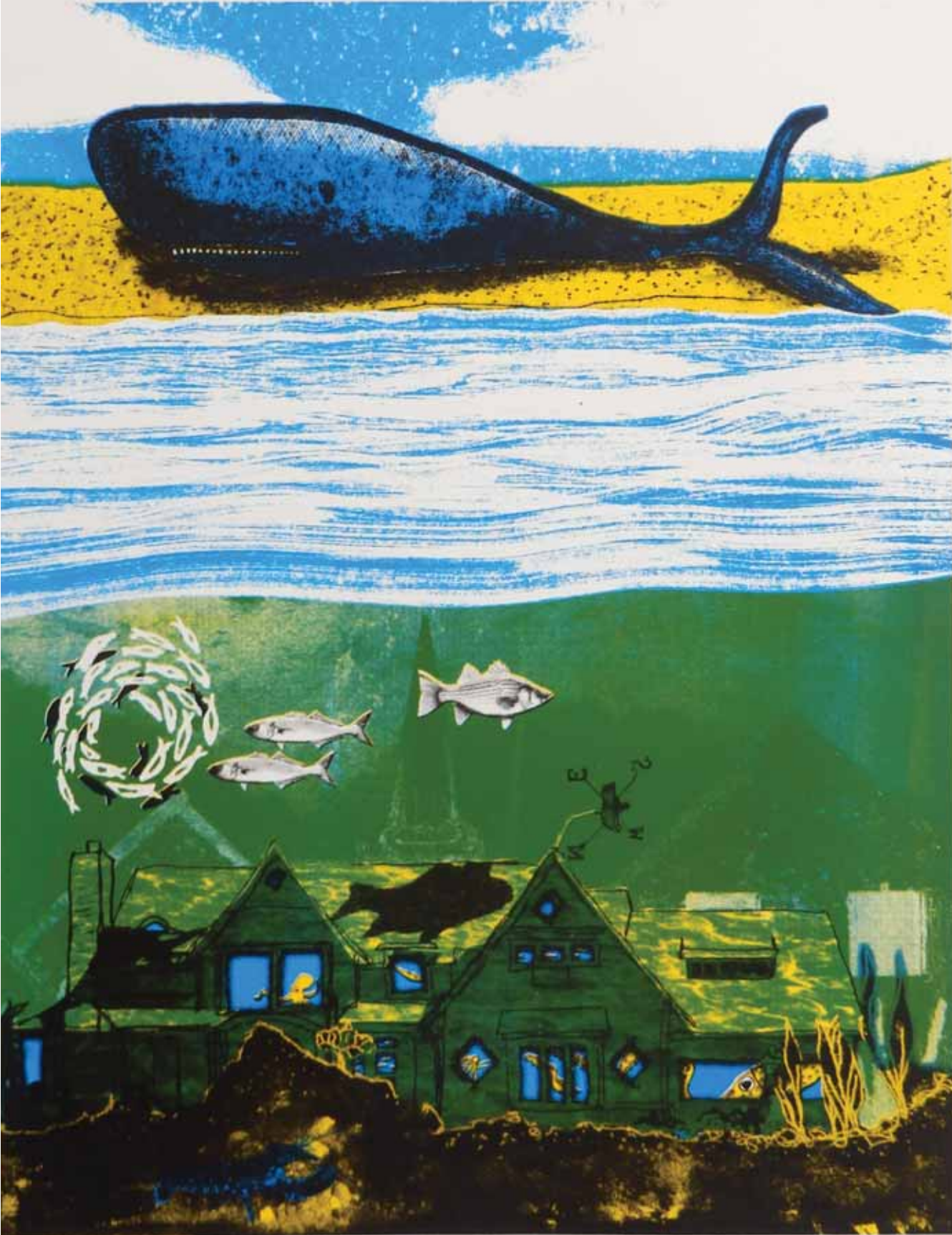
HANNAH LAWSON

O ddechrau'r prosiect hwn, ymddiddorais yn rôl arlunwyr a llenorion fel rhyw fath o ddiethriaid neu allanwyr sy'n ddigon gwrthrychol i allu gwneud sylwadau am eu hamgylchfydoedd. Dysgais bod yr archwiliad o ddiffyg perthyn yn bresennol mewn nifer o'r darnau o waith a ddarllenom ni: y cydadwaith lletchwith rhwng y cymeriadau yn "*Fresh Apples*" gan Rachel Trezise a "*The hunchback in the park*" gan Thomas lle mae'r ffurf dywyll, anghynwysedig yn drosiad am yr unigrwydd a'r arwahanrwydd a deimlai Dylan wrth iddo gario pwysau ei ddawn greadigol a llenyddol. Roeddwn i'n synnu hefyd ar y teimlad o gollod yn "*Return Journey*" a'r sioc a gafodd Dylan bod cymaint o'r pethau oedd arfer rhoi rhyw deimlad o berthyn iddo wedi cael eu dinistrio; adeiladau ei ddinas; ei hen ffrindiau ysgol ac hyd yn oed colled ei fam iaith - y Gymraeg (mae cyfeiriadaeth at hyn mewn golygfa a geir y fersiwn a recordiwyd i radio ond nad yw'n bresennol yn y fersiwn a gyhoeddwyd).

Sut bynnag, y ddelwedd weladwy gyntaf i'm taro oedd y mofil a ddaeth i'r lan yn "Seating Arrangements" gan Maggie Shipstead. Mae trasiedi'r anifail anferth hwn wedi'i adael heb gymorth mewn lle nad oedd e'n perthyn iddo (fel pysgodyn allan o ddŵr er ei fod yn famal wrth gwrs) yn adlewyrchu teimlad Livia o gael ei disodli o fewn ei theulu ei hunan ac o fewn cylchoedd cymdeithasol. Wedyn, pan fuom yn ddigon ffodus i gael y cyfle i holi Maggie am y ddelweddaeth yn ei llyfr, roedd hi wedi tynnu sylw at olygfa lle mae Livia yn dychmygu dyfodol lle mae tai'r arfordir wedi cael eu boddi gan y môr a dim ond creaduriaid y môr sy'n trigo yno. I fi, bu cyfosiad y bydoedd hyn a'r cyfuniad o'r delweddau hyn gyda'u haenau niferus yn gwbl hudolus - yn enwedig o ystyried fy niddordeb mewn plymio a'm hoffter o dirluniau dan ddŵr.

*Ganwyd hi yn Abertawe a magwyd hi yn yr Affrig. Mae cefndir llenyddol gan Hannah Lawson. Mae hi wedi arddangos ffotograffiau, gwaith aml gyfrwng, a gwaith gosod ac mae hi wedi arddangos argraffiadau yn rhyngwladol. Plymwraig frwd yw hi sy wedi cymryd rhan mewn amrywiaeth o brosiectau archeoleg dan ddŵr yn ogystal â gwneud arolygon ar fywyd y môr.*





There is infinite variety in the different ways of making prints and I find all the processes fascinating. I have been strongly influenced by the landscape of the Beacons and the traces of former industry and ancient culture found in Wales. Since the onset of the Dylan Thomas Dialogues project, I have derived enormous inspiration from the opportunity to delve deeper into his life, his poetry and prose. The visit to his childhood home in Cwmdonkin Drive was a revelation, in that we discovered so much about his relationships with his family in the place where he started to write. This experience became part of my etching, *Nancy's Room*. In the same way, going to Cwmdonkin Park helped me visualize him as one of the boys who tormented the hunchback. All these relate to a sense of 'belonging': this was where Dylan Thomas belonged as a child and remembered as an adult later in *Poem in October*, written on his birthday.

*Lesley obtained an Honours degree in Fine Art Printmaking at Cambridge and Cardiff Universities, after winning a bursary to investigate woodblock printing in Japan. She lives and works as a printmaker in Defynnog in the Brecon Beacons, and at the Swansea Print Workshop. [www.cefnbrynich.co.uk](http://www.cefnbrynich.co.uk)*



LESLEY LILLYWHITE

Mae amrywiaeth eang yn y gwahanol ddulliau o wneud argraffiadau ac, i fi, mae'r prosesau i gyd yn ddi-ddorol iawn. Rydw i wedi cael fy ysbrydoli'n fawr gan dirwedd y Bannau Brycheiniog a gan olion hen ddiwydiant a'r diwylliant hynafol a geir yng Nghymru. Ers dechreuad y prosiect deialogau Dylan Thomas cefais fysbrydoli'n fawr gan y cyfle i ymchwilio yn ddyfnach i mewn i'w fywyd, ei farddoniaeth a'i ryddiaeth. Roedd yr ymweliad â chartref ei blentynod yn Rhodfa Cwmdonkin yn agoriad llygad gan ein bod ni wedi dysgu cymaint am ei berthynas â'i deulu yn yr union mân â lle dechreuodd e lenydd. Daeth y profiad hwn yn rhan o'm hysgythriad "*Nancy's Room*". Yn yr un modd, roedd ymweld â pharc Cwmdonkin wedi fy helpu i'w weld fel un o'r bechgyn a oedd wedi pryfocio'r dyn crwbi. Mae rhain i gyd yn gysylltiedig â'r teimlad o "berthyn"; dyma le roedd Dylan Thomas yn perthyn pan fuodd e'n blentyn a dyma'r lle a gofiodd e wedyn yn "*Poem in October*" a ysgrifennwyd ar ei benblwydd yn oedolyn.

*Ar ôl ennill bwrsariaeth i ymchwilio argraffu bloc pren yn Siapan, graddiodd Lesley gydag anrhydedd yn y Celfyddydau Cain mewn Argraffu o Brifysgol Caergrawnt a Phrifysgol Caerdydd. Mae hi'n byw ac yn gweithio fel argraffwraig yn Defynnog yn y Bannau Brycheiniog ac yng Ngweithdy Argraffu Abertawe. [www.cefnbrynich.co.uk](http://www.cefnbrynich.co.uk)*



...and I saw in  
the turning so clearly  
a child's  
forgotten mornings....

The theme 'Belonging' posed problems for me. Although I have worked as an artist in rural Wales for almost 30 years, I have a fractured sense of belonging. Sometimes I feel embraced by my father's family background; strongly Scots and Irish. At other times I feel close to my South African mother whose parents trekked in ox wagons when they were young, up from South Africa's Eastern Cape to the Transvaal. Like them I feel 'colonial' for I spent much of my early life in New Zealand.

So how could I relate to Dylan Thomas and his strongly focused sense of belonging, to Swansea and to Wales? It was only when I read his prose and poetic work *Return Journey* that I felt an intense connection. He writes in this work of returning to Swansea after the Blitz and witnessing the destruction of his old haunts. Swansea, it is said, suffered forty bombing raids.

I was born in England and went to New Zealand as a boy of ten at the end of the Second World War. My father worked as a radar technician during the war, in a heavily militarised area of the Dorset coast. With my siblings I walked to school each day with my gasmask over my shoulder, and when there were air-raid warnings we would clamber under our desks until the All Clear sounded. We lost our home in a bombing raid in 1942. I was rescued from our blitzed house and spent the rest of the war as an evacuee in Somerset.

This part of my early life has always remained a vivid presence in my consciousness. *Return Journey* brought pictures to my mind of the poet surrounded by the sort of destruction which I witnessed as a boy of seven. And I have included in my etching the aircraft; threatening presences throughout my formative years.

*Robert Macdonald is a former chair of the Welsh Group, the senior association of professional artists in Wales, and exhibits widely. In 2013 he was one of eight printmakers from Wales whose work was exhibited in the European Parliament, Brussels.*



ROBERT MACDONALD

Roedd thema "perthyn" wedi achosi problemau i fi. Er fy mod i wedi gweithio fel arlunydd yng nghefn gwlad Cymru ers bron 30 o flynyddoedd, mae fy nheimlad o berthyn yn rhannol. Weithiau, teimlaf fy mod i'n cael fy nghofleidio gan gefndir fy nhad - sy'n gefndir Albanaid a Gwyddelig pur. Ar adegau eraill, teimlaf yn agos at fy mam o dde'r Affrig - yn ystod eu hieuentid, roedd ei rhieni hi wedi hirdeithio o Benrhyn dwyrain De'r Affrig i'r Transvaal mewn wageni a dynnwyd gan ych. Yn debyg iddynt hwy, teimlaf yn wladfaol gan fy mod i wedi treulio llawer o'm llencyndod yn Seland Newydd.

Felly, sut allwn i uniaethu â Dylan Thomas gyda'i ffocws cryf ar berthyn i Abertawe a Chymru? Dim ond pan ddarllenais ei waith rhyddieithol a barddonol "*Return Journey*" gallwn deimlo cysylltiad dwys. Yn y gwaith hwn, mae e'n ysgrifennu am ddychwelyd i Abertawe ar ôl y Blitz ac mae e'n gweld dinistr ei hen gynefinoedd. Dywedir bod Abertawe wedi gwrthsefyll pedwar deg o gyrchoedd awyr.

Cefais fy ngeni yn Lloegr. Ar ddiwedd yr Ail Ryfel Byd, a minnau'n fachgen deng mlwydd oed, symudais i i Seland Newydd i fyw. Yn ystod y rhyfel, Technegydd Radar oedd fy nhad a gweithiodd mewn ardal filwredig iawn ar arfordir Dorset. Pob dydd, cerddwn i'r ysgol gyda'm brodyr a chwiorydd gyda'm mwgwd nwy dros f'ysgwydd a phan seiniodd yr utgorn i rybuddio bod cyrch awyr, byddwn ni'n criplan o dan ein desgiau nes i'r "all clear" seinio.

Dinistriwyd ein tŷ mewn cyrch awyr yn 1942. Achubwyd fi o'r tŷ bomedig a threuliais weddill y rhyfel fel faciwi yng Ngwlad yr Haf. Erys y rhan hon o'm llencyndod yn glir yn fy meddwl.

Daeth "*Return Journey*" â delweddau i'm meddwl o'r bardd wedi'i amgylchynu gan y math o ddinistr a brofais i fy hun yn fachgen saith mlwydd oed. Yn f'ysgythriad, rwyf wedi cynnwys yr awyrennau a oedd yn fodolau bygythiol trwy gydol blynyddoedd ffurfiannol fy mywyd.

*Robert Macdonald yw cyn Cadeirydd y grŵp Cymreig - Cymdeithas Hŷn I Arlunwyr Proffesiynol yng Nghymru ac mae e'n arddangos ei waith yn eang. Yn 2013, fe oedd yn un o'r wyth argraffwr o Gymru a ddewiswyd i arddangos ei waith yn y Senedd Ewropeaidd, Brwsel.*



To read *Return Journey* is to encounter a litany of loss, change and transformation; the passing of Dylan Thomas' youth marked by the sudden and violent wholesale destruction of a familiar environment rather than the acceptable gradual changes of ageing. Yet the sense of possession and belonging is unshaken. The need to possess, to hold closely is clear and is represented in the print by the masculine hand which holds, in its palm, some of the street names mentioned in the text.

The shattered bricks and mortar with their chaotic textures form a background, emphasizing the degree of building destruction.

The childhood experience of a home flattened by Nazi bombings and later the excitement of playing, scavenging and scrumping in the rubble of a coastal town, all contributed to a sense of identification with the author and appreciation of his sense of bereavement through which his sense of belonging survives.

*Ruth Parmiter was born in Essex, raised in Kent. She studied Graphic Design at Canterbury College of Art. She worked in London as a designer, then teacher. Ruth was a lecturer in Swansea College of Art, later Swansea Metropolitan University. She is currently retired.*



RUTH PARMITER

Mae darllen "*Return Journey*" fel cwrdd â litani o golled, newid a thrawsnewidiad; mae diwedd ieuencid Dylan Thomas yn cael ei nodi gan ddinistr sydyn, ffyrnig a chyflawn ei amgylchfyd cyfarwydd yn hytrach na gan newidiadau graddol a disgwyladwy heneiddio. Eto, mae'r teimlad o feddiant a pherthyn yn ddiysig. Mae'r angen i feddiannu a chydio'n dynn yn eglur a chynrychiolir hyn yn y print gan y llaw wrywaidd sy'n cydio yng nghledr ei law rai o enwau'r strydoedd y soniwyd amdanant yn y testun.

Mae'r briciau a mortar a chwalwyd, â'u gweoedd didrefn, yn ffurfio cefndir sy'n pwysleisio maint y dinistr i'r adeiladau.

Roedd profiad plentyndod o gartref yn cael ei lefelu gan fomio'r Naziaid ac wedyn y cyffro o chwarae, sborioni a dwyn o rwbwl tref ar lan y môr i gyd wedi cyfrannu at deimlad o uniaethu â'r awdur a gwerthfawrogi ei deimlad o alar a, thrwy hyn, mae ei deimlad o berthyn yn dal i fodoli.

*Ganwyd Ruth Parmiter yn Essex a magwyd hi yng Nghaint. Astudiodd Ddylunio Graffig yng Ngholeg y Celfyddydau Canterbury. Gweithiodd hi fel Cynllunwraig yn Llundain ac wedyn fel athrawes. Bu Ruth yn ddariithwraig yng Ngholeg y Celfyddydau Abertawe ac wedyn ym Mhrifysgol Fetropolitan Abertawe. Mae hi wedi ymddeol nawr.*

TERRACE CE. 1D

MILTON STREET GROVE

WATKIN CWM DONKIN DRIVE

BEFORE

My journey began as soon as I read Rachel Trezise's book, *Fresh Apples* and felt the depth of Welshness emanating from the work. This reminded me of the feelings I have for Wales and my roots in the valleys and Swansea:

Chapel three times on a Sunday, with Saturdays exploring my grandfather's home village in the coalmining area of the Neath valley; climbing into the big bed at the end of a tiring day, warmed by the rough blanket, *Carthen* next to my skin.

At Dylan Thomas' home in Cwmdonkin Drive, I felt at home with the pre-war furniture, the framed photographs on the walls and the potty under the bed!

The green background symbolises the countryside of Wales, 'The Green, Green Grass of Home'! The furniture harks back to my family home in the valleys and the large, carved headboard reminds me of my *Dadcu* who made the bed. My grandson is depicted going into an unknown but hopeful future.

My print comes from the warmth of the Welsh hearth, the *Aelwyd*; the camaraderie of the Welsh wherever they meet (the text had, of course, to be *Calon Lân*) and our ongoing lineage going into future generations of my family. The main symbol being the ubiquitous *Carthen*, comforting and enveloping us as a nation.

*Carys Roberts is from Swansea and has a BA in Fine Arts and won the Louise Ryland Prize for drawing. She retired from being Head of Art at Bishop Gore School, Swansea in 2009. She has exhibited in South Wales, the Midlands, Pakistan and shows with Swansea Print Workshop and the Attic Gallery, Swansea.*



CARYS ROBERTS

Dechreuodd fy nhaith pan ddarllenais lyfr Rachel Trezise "*Fresh Apples*" a themlais ddyfnder y Cymreictod yn codi o'r gwaith. Roedd hyn yn fatgoffa o'r teimladau sy gennynf i at Gymru, Abertawe a'm gwreiddiau yn y cymoedd:

Capel teirgwaith bob Sul gyda Sadyrnau yn archwilio pob heol ym mhentref fy nhadcu yn ardal lofaol Cwm Nedd; wedyn ar ddiwedd diwrnod blinedig, yn dringo i mewn i'r gwely mawr a chael fy nghynhesu gan y blanced arw sy nesaf at fy nghroen - Y Carthen.

Teimlais yn gartrefol yng nghartref Dylan Thomas gyda'r celfi cyn y rhyfel, y lluniau mewn fframau ar y waliau a'r pot dan y gwely!

Mae'r cefndir gwyrdd yn symboleiddio Cymru wledig "The green, green grass of home!"

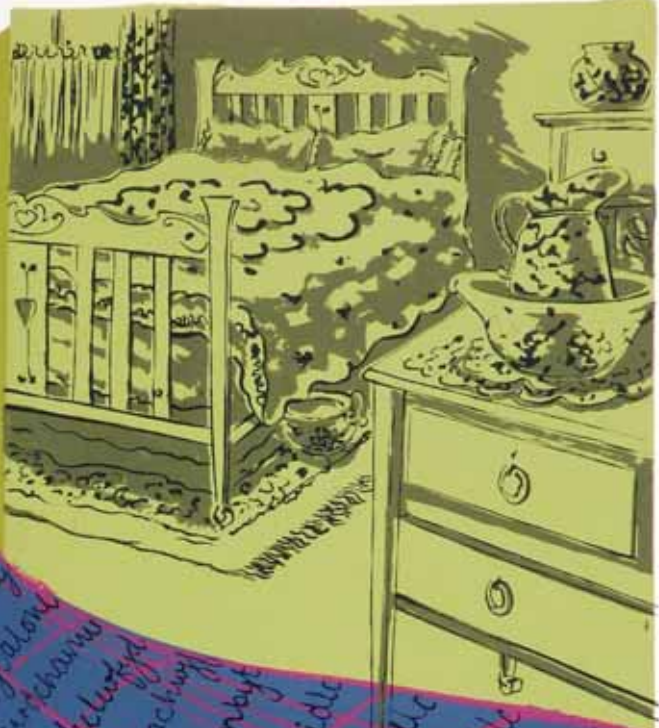
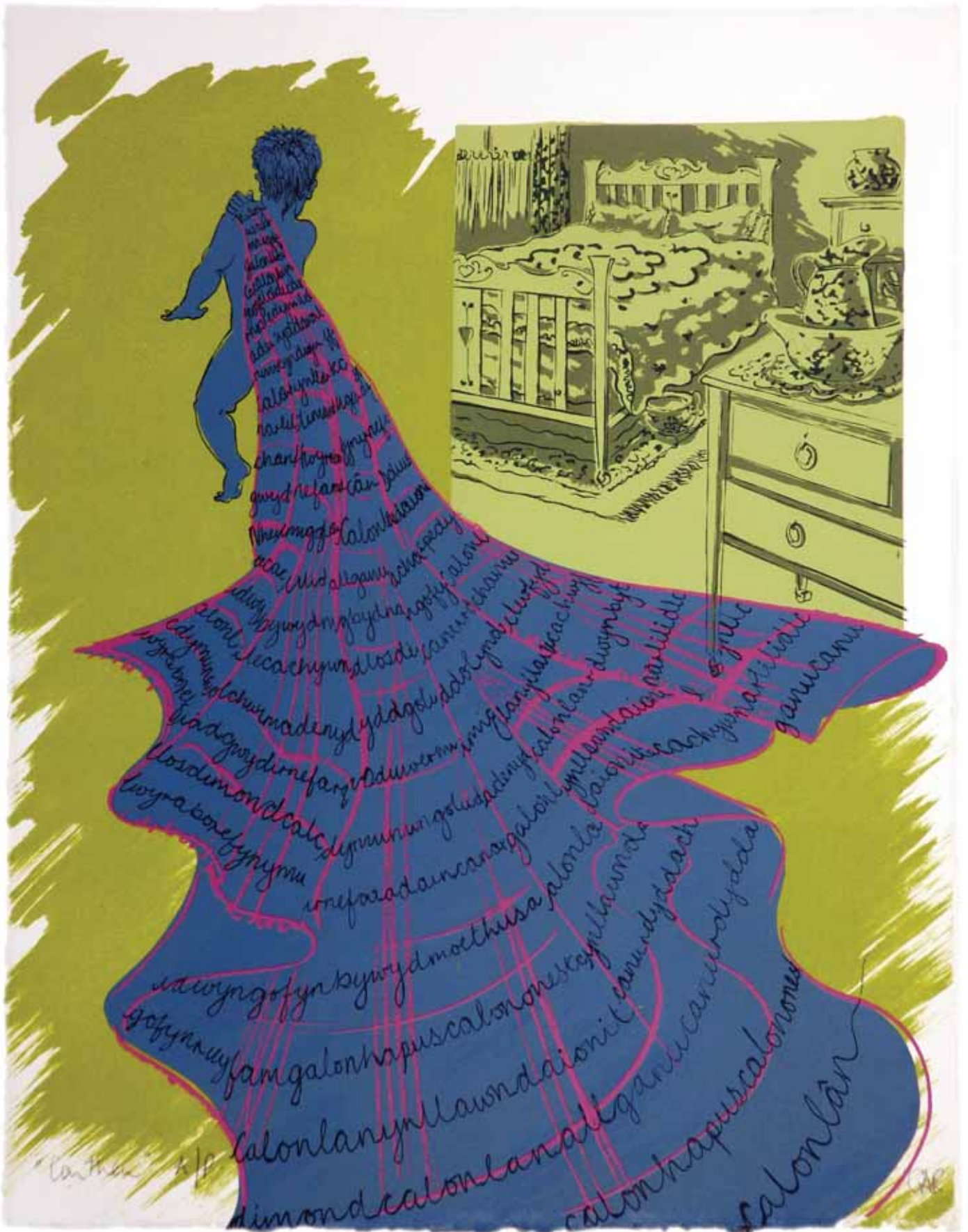
Mae'r celfi yn fatgoffa o'm cartref teuluol yn y cymoedd ac mae'r pen gwely cerfiedig mawr yn fatgoffa o'm tadcu a wnaeth y gwely. Mae fy wyr yn cael ei bortreadu yn symud i mewn i ddyfodol anhysbys ond llawn gobaiith.

Mae fy mhrint yn dod o gynhesrwydd yr aelwyd Gymreig, o gyfeillgarwch y Cymry lle bynnag y byddant yn cwrdd â'i gilydd (rhaid mai "*Calon Lân*" yw'r testun wrth gwrs!) ac o'n tras parhaus yn cario ymlaen i do iau fy nheulu. Y brif symbol yw'r Carthen holl bresennol sy'n ein cysuro a'n hamgylchynu fel cenedl.

*Mae Carys Roberts yn dod o Abertawe ac mae gradd BA ganddi yn y Celfyddydau Cain. Enillodd hi wobwr Louise Ryland am arlunio. Yn 2009, roedd hi wedi ymddeol o'i swydd fel Pennaeth yr Adran Gelf yn ysgol Esgob Gôr, Abertawe.*

*Mae hi wedi arddangos gwaith yn Ne Cymru, Canolbarth Lloegr, a Phacistan ac mae hi'n arddangos gwaith gyda Gweithdy Argraffu Abertawe ac Oriol Gelf yr Attig, Abertawe.*





Handwritten text in various languages, including Welsh and English, is written across the blue and pink fabric. The text is written in a cursive, flowing style. Some visible words include "calon", "gofyn", "dimond", "calonlan", "calon", "ganu", "calonnes", "calonlan", "ganu", "calonnes", "calonlan", "ganu", "calonnes", "calonlan".

Canthre 2/10

2/10

Belonging is a strange word for me to associate with Swansea; my family is from here and I have lived here for ten years but I don't actually belong here; I am simply here for the time being. Cwmdonkin Park has, simply, always been there. As a child I was taken there for outings and more recently I have taken my own young cousins there to play. I'm sure the park has changed much since Dylan's time, and sometimes for the worse: how sad that there are no park-keepers anymore!

While reading *The hunchback in the park*, I was drawn not only to the known poem but also an earlier version which included different details, some of which I refer to in my etching. I also drew upon my own memories and observations of Cwmdonkin Park. The main subject of my print is a huge fox, which dominates the park, towering above it and its visitors - , a new park-keeper. There is no fox in Thomas' poem, but a fellow artist told me how he remembers a fox being kept in a pen in the park when he was a boy. This stuck with me; I thought how sad this was, but also comparable to Dylan's hunchback in his 'dog kennel'. These days the foxes are lucky! They can run freely. Foxes traditionally belong in the countryside but increasingly now live in the city; therefore their city countryside is the park! Nowadays, instead of a keeper, instead of a hunchback, it's the fox keeping a watchful eye and observing daily happenings. Also the fox is a little like myself, an artist, observing but also recording the changing park life. If you look closely at my etching, you may be able to spot a hunchback or two wandering past the willow trees. But what else can you see?

*Kara Seaman grew up in Scotland, gaining a degree in Graphic Fine Art from the University of East London in 2002. She has lived in Swansea since 2004, where she teaches printmaking and exhibits her original prints in their various forms. <http://karasartisticaladventures.wordpress.com>*



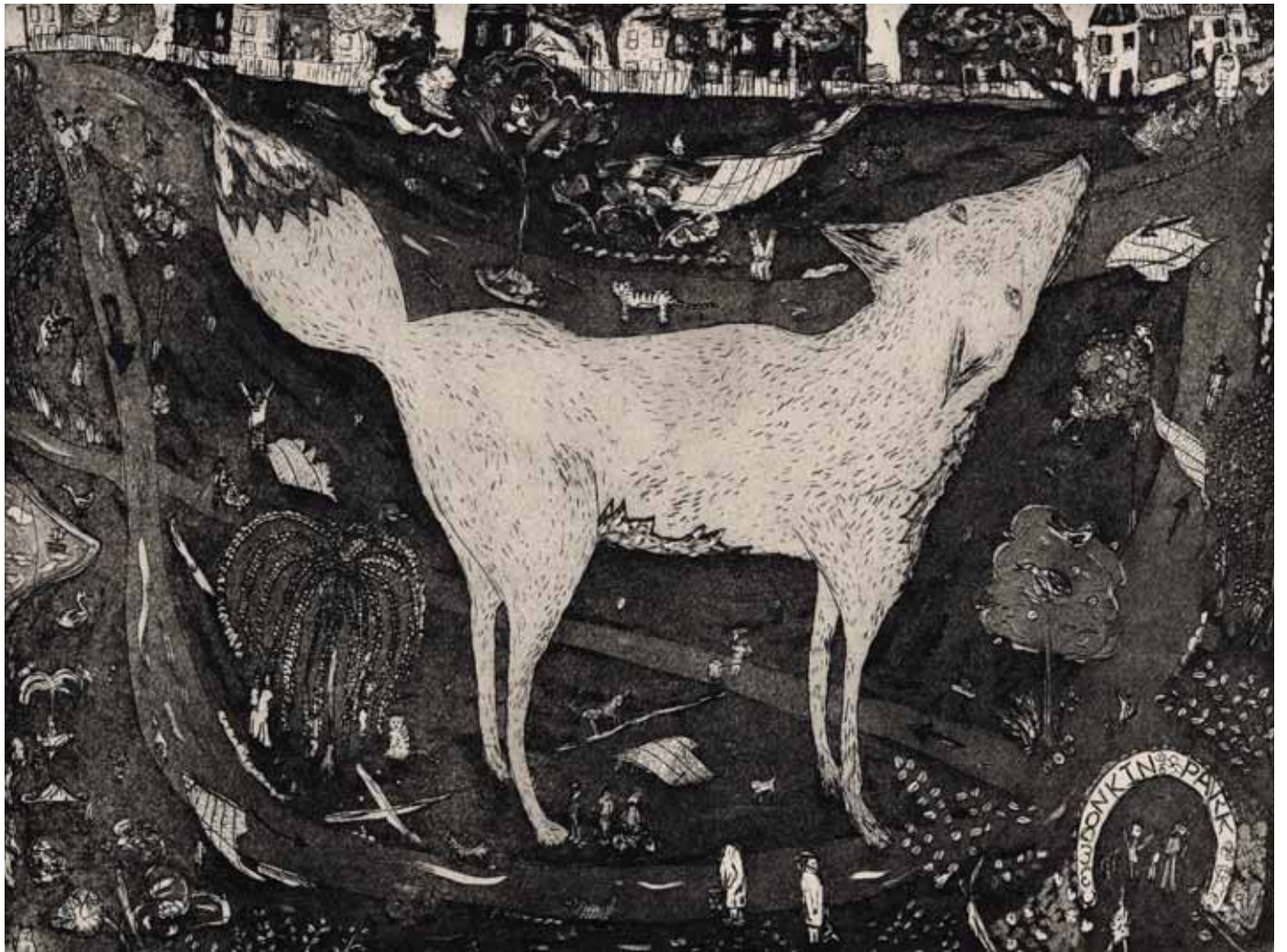
KARA SEAMAN

Mae cysylltu'r gair "perthyn" ag Abertawe yn rhyfedd i fi. Mae fy nheulu yn tarddu o'r lle ac rwyf wedi byw yma ers deng mlynedd; ond nid wy'n berthyn yma; dim ond yma am gyfnod byr ydw i. Mae parc Cwmdoncyn wastad wedi bod yno. Yn blentyn, aethpwyd â fi am dro yno. Ac yn fwy diweddar, rwyf wedi mynd â'm nghefnderoedd ifanc i chwarae yno. Rwy'n siwr bod y parc wedi newid yn fawr ers adeg Dylan ac weithiau am y gwaetha; mor drist yw hi nad oes ceidwad parc bellach!

Wrth ddarllen "*The hunchback in the park*" nid yn unig y gerdd enwog oedd wedi denu fy sylw ond hefyd ymddiddorais yn y fersiwn gynharach a oedd yn cynnwys manylion gwahanol - cyfeiraf at rai ohonynt yn f'ysgythriad. Hefyd, tynnais ar atgofion a sylwadau fy hunan o Barc Cwmdoncyn. Prif destun fy mhrint yw llwynog mawr iawn - ceidwad parc newydd - sy'n domineiddio'r parc, ac syn codi'n uwch na'r parc a'i ymwelwyr. Nid oes llwynog yng ngerdd Thomas, ond, dywedodd cyd arlunydd wrthyf ei fod e'n cofio llwynog yn cael ei gadw mewn lloc yn y parc pan roedd e'n faghen ifanc. Arhosodd hyn yn

fy nghof, meddyliais i bod hyn yn drist ofnadwy ond hefyd meddyliais ei bod hi'n debyg i sefyllfa dyn crwbi Dylan yn ei gwt ci. Y dyddiau hyn, mae llwynogod yn ffodus! Gallant redeg yn rhydd. Yn draddodiadol, mae llwynogod yn perthyn i'r cefngwlad ond, gan amlaf, yn y ddinas byddant yn byw y dyddiau hyn; o ganlyniad, y parc yw eu cefngwlad dinesig nhw! Nawr, y llwynog, nid y ceidwad parc na'r dyn crwbi, sy'n cadw llygad barcud ar ddigwyddiadau beunyddiol y parc. Hefyd, mae'r llwynog yn eitha tebyg i fi, arlunydd sy'n sylwi ar bethau ac yn cofnodi sut mae bywyd y parc yn newid. Pe baech chi i edrych yn graff ar f'ysgythriad efallai y gwelwch ddyn crwbi neu ddau yn crwydro heibio i'r coed Helyg. Ond, beth arall allwch chi ei weld?

*Magwyd Kara Seaman yn yr Alban. Yn 2002, enillodd hi radd Celfyddydau Cain mewn Graffigwaith o Brifysgol Ddwyrain Llundain. Mae hi wedi byw yn Abertawe ers 2004. Mae hi'n dysgu argraffu yno ac mae hi'n arddangos ei phrintiau gwreiddiol yn eu ffurfiau gwahanol. <http://karasartisticaladventures.wordpress.com>*



I grew up in an artistic family near Brecon. My mum was an established landscape artist so I grew up painting and drawing. I came to printmaking after working for years in building restoration and teaching specialist decorating. My work tends to be figurative images in landscape and I often draw on myth and archetypes.

I don't do a lot of preparatory drawings as I find redrawing can take the life out of most things. Mostly I work out of my head; and I love the moment when you first separate the print from the plate because - until that moment - you don't know exactly what will be revealed.

**What captured my imagination in Dylan Thomas' poem, *The hunchback in the park* was the way in which the hunchback creates a perfect woman against the backdrop of the park. In the first draft of the poem she actually comes alive and calls out to him. In my image I stand back from the hunchback and see him and his creation as elements in the landscape of which he is a part. I wanted to give the feel of life going on around him.**

*Bridget Stevens is Brecon-based. She has a BA in English & Modern languages. She previously worked as a specialist decorator and in building restoration working on the restoration of Windsor Castle. She has experience in book illustration and is a painter as well as a printmaker.*



**BRIDGET STEVENS**

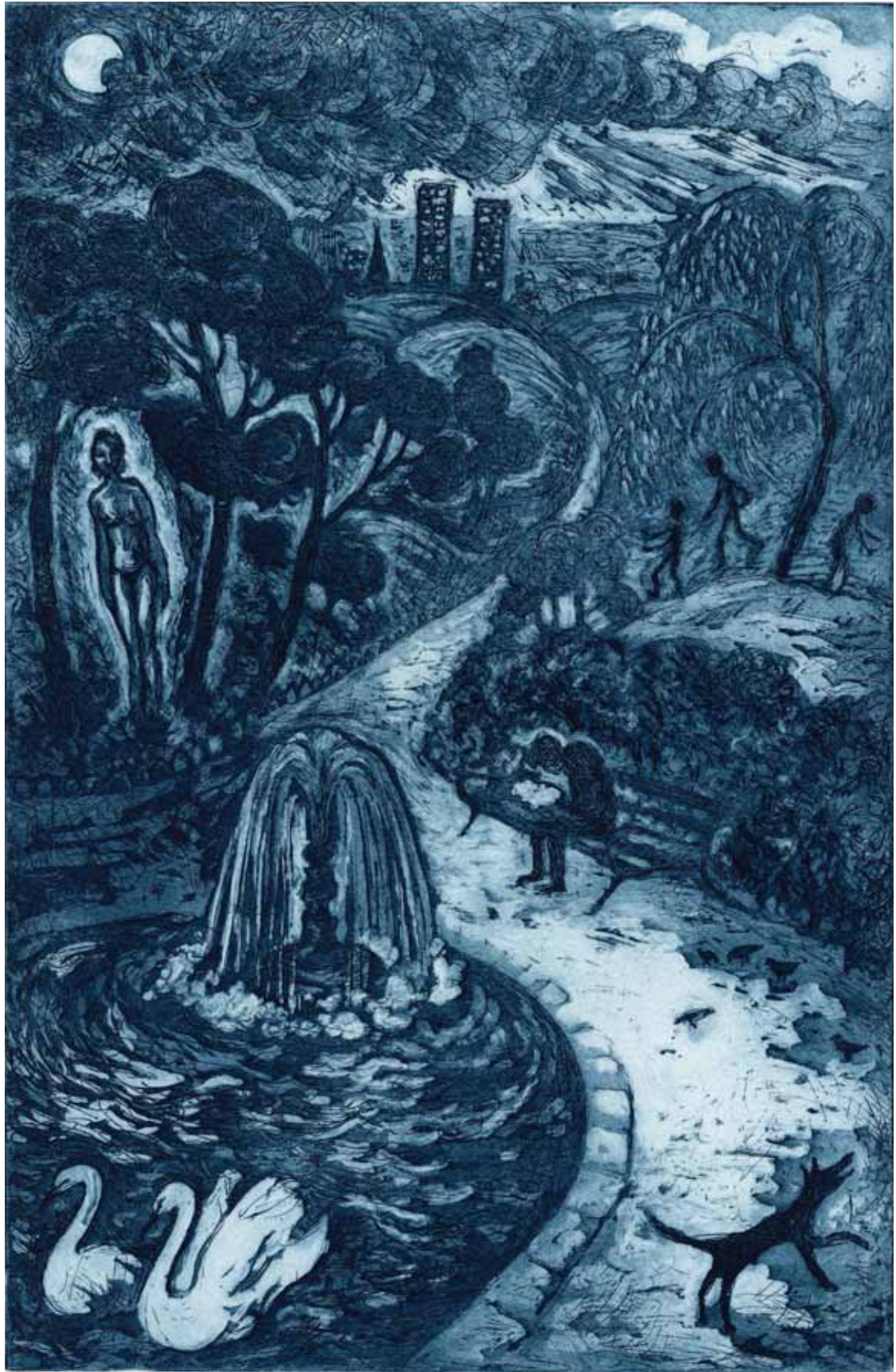
Cefais fy magu ger Aberhonddu  
gan deulu artistig. Tirlunwraig  
oedd hen wedi ennill ei phlwyf  
oedd fy mam, felly, bu arlunio a  
phaentio yn rhan o'm magwraeth.  
Dechreuais i wneud gwaith  
argraffu ar ôl treulio blynyddoedd  
yn dysgu arddurno arbennigol  
ac yn atgyweirio hen adeiladau.  
Delweddau trosiadol yn y tirlun  
sy'n nodweddu fy ngwaith  
a byddaf yn tynnu'n aml ar  
chwedlau ac archdeipiau.

Fyddda i ddim yn gwneud llawer  
o fras luniau mewn rhagbaratoad  
achos o brofiad, gwn bod ail  
arlunio yn gallu dinistrio enaid  
llawer o bethau yn y llun.  
Gan amlaf, byddaf yn dibynnu ar  
weithio o gof ac rwy'n dwlu ar y  
foment pan mae'r print newydd  
yn cael ei dynnu o'r plat achos  
tan y foment honno ni wyddwch  
beth yn union bydd yn cael ei  
ddatguddio.

Yr hyn a dynnodd fy sylw a'm  
dychymyg yng ngerdd Dylan  
Thomas "*The hunchback in the  
park*" oedd y ffordd mae'r dyn  
crwbi yn creu menyw berffaith  
gyda'r parc yn gefndir iddi.

Yn nrafft cyntaf y gerdd mae  
hi'n dod yn fyw hyd yn oed ac  
mae hi'n galw allan arno fe.  
Yn fy nelwedd rwy'n sefyll nôl  
o'r dyn crwbi a rwy'n ei weld e  
a'i greadigaeth fel elfennau yn  
y tirlun mae e'n rhan ohono.  
Roeddwn i eisiau rhoi'r teimlad  
o fywyd yn mynd yn ei flaen o'i  
gwmpas e.

*Mae Bridget Stevens yn gweithio o  
Aberhonddu. Mae gradd BA ganddi  
yn Saesneg ac Ieithoedd Modern.  
Yn y gorfennol, Addurnwraig  
arbenigol oedd hi ac arferai hi  
atgyweirio hen adeiladau - gan  
gynnwys atgyweirio Castell Windsor.  
Mae profiad o ddarlunio llyfrau  
ganddi hi ac argraffwraig yn ogystal  
ag arlunwraig yw hi.*



When I first came to Swansea many years ago, I felt like an outsider. Nowadays when I return, I am coming home. I can't pin down exactly when this change happened but I feel I belong here, if anywhere.

Because of this I was drawn to Dylan's recognition, his insider's knowledge, of people and places in *Return Journey*. I planned to base my print on parts of this piece and to expand upon the theme of 'belonging' and being accepted as a natural part of a place.

I explored ideas of recreating Dylan's figure so that it seemed absorbed by Swansea's landscape.

My plans changed a bit when I re-read some of his earlier poetry with its frequent references to nature and cosmic forces. My own work often draws on the energies and forms of the natural world, so Dylan's use of nature and the landscape in both implied and specific ways, became an increasing preoccupation. I also remembered that in Welsh, the name Dylan means 'son of the wave,' 'born near the sea'. In Welsh mythology Dylan was a god or hero associated with the sea, and so the idea of my image crystallised.

I realised that when an artist has a sense of belonging somewhere, they also have ownership of it, and the place in turn belongs to them, to do with as they will, to play with and to use. In my print I have tried to show this idea literally, with Dylan as a magician or creator using the elements of the natural world as his raw material.

He is growing from Swansea itself; a part of it, but also using it, perhaps doing conjuring tricks, perhaps conducting the forces of nature.

*Judith Stroud was born in England and spent her early years in Africa. Following a Fine Art degree in Bristol, she moved to Wales and made a career in teaching art. She is now focussing on her own artistic interests, and in particular, printmaking.*  
<http://www.judithstroud.co.uk>



JUDITH STROUD

Pan ddes i i Abertawe  
blynnyddoedd maith yn ôl, arferwn  
deimlo fel dieithryn/allanwr.  
Ond, nawr, pan rwy'n dychwelyd  
i Abertawe, rwy'n dod adre.  
Alla i ddim cofio pryd yn union  
digwyddodd y newidiad hwn ond  
teimlaf fy mod i'n perthyn yma yn  
fwy nag i unman arall.

Oherwydd hyn, cefais fy swyno  
gan adnabyddiaeth Dylan a gan ei  
wybodaeth fel mewnwr o bobla  
lleoedd yn "*Return Journey*".  
Fy mwriad oedd i seilio fy mhrint  
ar rannau o'r gwaith hwn ac i  
ymhelaethu ar thema "berthyn" a  
chael eich derbyn fel rhan naturiol  
o le.

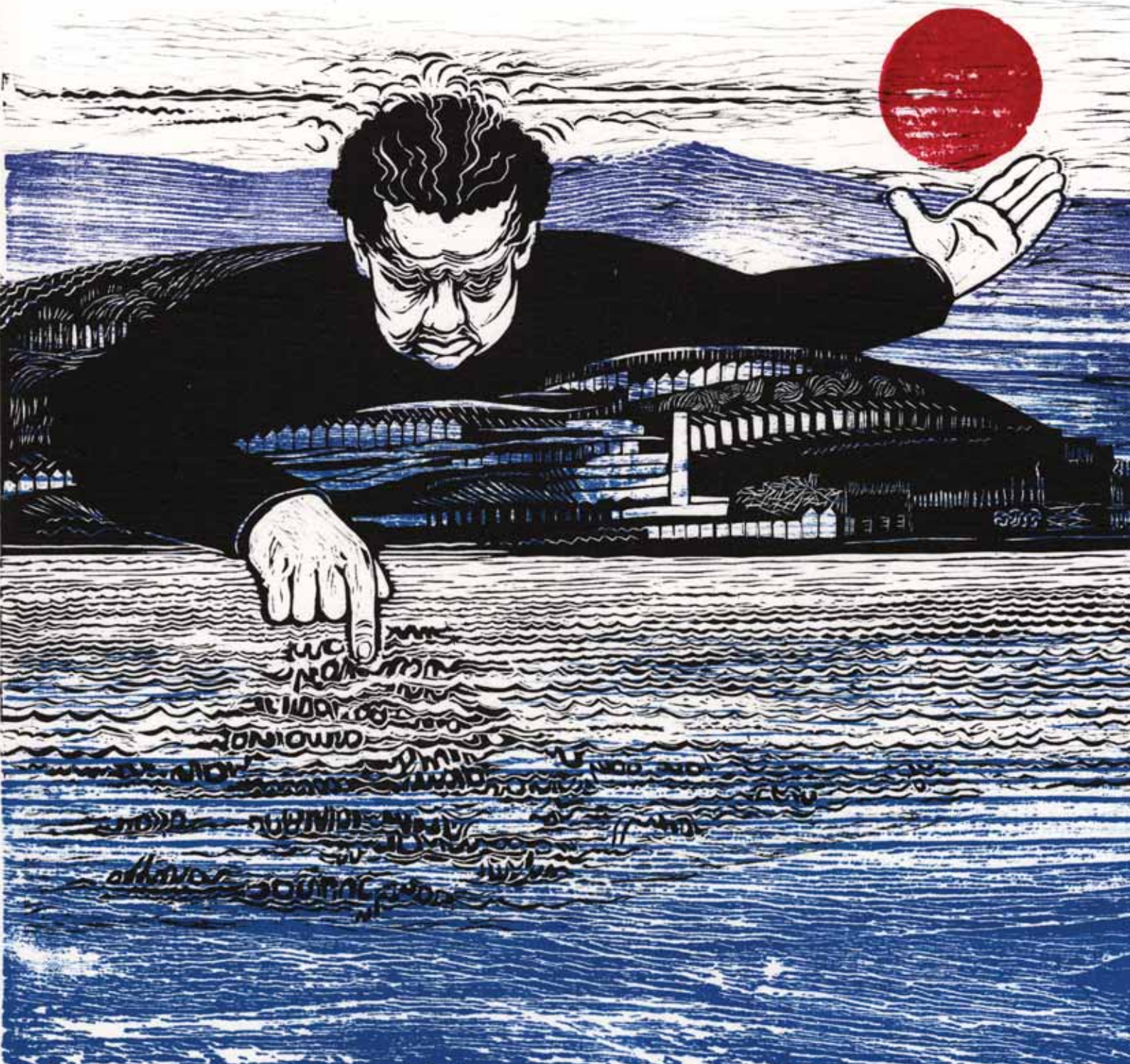
Chwaraeais gyda'r syniad o ail  
greu ffigyr Dylan fel pe bai'n cael ei  
ymgollo yn nhirlun Abertawe.

Newidiodd fy nghynlluniau  
rhyw ychydig pan ddarllenais  
peth o'i farddoniaeth gynnar lle  
bu cyfeiriadau niferus at natur a  
grymoedd cosmig. Mae gwaith fy  
hunan yn tynnu'n aml ar ffurfiau  
ac ynni' byd natur; felly, roedd  
defnydd awgrymog a phenodol  
Dylan o natur a thirlun wedi fy  
meddiannu'n fwy a mwy.  
Daeth i'm cof hefyd mai 'mab  
y don' yw ystyr yr enw Dylan  
yn y Gymraeg. Yn y chwedlau  
Cymreig, Duw neu arwr a oedd  
yn gysylltiedig â'r môr oedd Dylan  
ac felly crisialwyd y syniad yn fy  
nelwedd.

Sylweddolais bod arlunwyr yn  
meddiannu lle pan fo teimlad o  
berthyn i'r lle ganddynt ac, yn ei  
dro, bydd y lle yn perthyn iddynt  
hwy ac wedyn, gallant wneud fel  
y mynnant â'r lle, gallant chwarae  
â fe a'i ddefnyddio. Yn fy mhrint,  
rwyf wedi ceisio dangos y syniad  
hwn yn llythrennol, gyda Dylan  
fel dewin neu greawdwr yn  
defnyddio elfennau byd natur fel  
ei ddefnydd crai.

Mae e'n tyfu allan o Abertawe ei  
hunan, mae e'n rhan ohoni hi ond  
hefyd mae e'n ei defnyddio hi -  
efalliai i wneud triciau consurio  
neu efallai i sianelu grymoedd  
byd natur.

*Ganwyd Judith Stroud yn Lloegr a  
threuliodd ei llecyndod yn yr Affrig.  
Ar ôl ennill gradd yn y Celfyddydau  
Cain ym Mryste, symudodd hi i  
Gymru a chychwynnodd hi ar yrfa  
yn dysgu Celf. Ar hyn o bryd, mae  
hi'n canolbwyntio ar ddatblygu ei  
diddordebau artistig ei hunan - yn  
enwedig mewn argraffu.*  
<http://www.judithstroud.co.uk>



I couldn't get away from this image of the hunchback. It started to appear everywhere. On daily outings to the park I noticed the number of women who were hunched over, some physically, some metaphorically; each carrying the weight of their own story, as if all in unison, yet seemingly unaware of each other. I found myself situated as a voyeur, observing from a safe platform, and feeling satisfied at my own analysis, but somehow I was torn. I felt that I belonged to these women. I wondered if they saw it too. And as I looked up, I found that I too had been leaning over to remove the stone from my son's shoe.

That was the start of my journey towards the print I have chosen to edition for the project

In my work I often follow a process of addressing and attempting to resolve a problem, whilst inversely hoping to ask questions rather than answer them. My work can take the form of intuitive explorations driven by an internal logic, which can meander through mediums and formats to reflect the transformation process that fascinates me. I am concerned with shifts in consciousness and dualities and by that which is unseen; by energy, potential and transformation.

Although I used Dylan's text as a starting point to investigate my own observed version of the hunchback, developed from ideas in his poem, *The hunchback in the park*, I also draw parallels with my own realisation and that of some of the characters in Rachel Trezise's short stories.

Through this process I have found further lines of inquiry that I hope to continue exploring, including the disappearance of the park's elm trees, which Dylan himself compared to a straight-backed woman.

*Raised in Port Talbot, Adele Vye studied Fine Art at Oxford Brookes University. She won the John Brookes Memorial Prize for Fine Art in 2005 and Welsh Artist of The Year in the Time Based category in 2009.*



ADELE VYE

Doeddwn i ddim yn gallu dianc rhag y ddelwedd hon o'r dyn crwbi. Dechreuodd hi ymddangos ymhobman. Ar droeon dyddiol i'r parc, sylwais ar y nifer o fenywod a oedd yn grwca. -rhai yn gorfforol, rhai yn drosiadol ond roedd pob un yn cario pwysau ei stori ei hunan fel petaent i gyd yn un; ac eto roedd hi'n ymddangos nad oeddent yn ymwybodol o'i gilydd. Fe'm cefais fy hun yn rôl y voyeur, yn gwyllo o lwyfan ddiogel, ac yn bodloni ar fy nadansoddiad, ond rhywsut, cefais fy nhynnu'n ddwyffordd, teimlais fy mod i'n perthyn i'r menywod hyn. Synnwn os oeddent hwy wedi sylwi ar hyn hefyd. Ac wrth i fi edrych lan, sylweddolais fy mod i wedi bod yn plygu lawr i symud carreg fach o esgid fy mab.

Dyna ddechreuad fy siwrne tuag at greu'r print a ddewisais ei olygu ar gyfer y prosiect.

Yn aml iawn, byddaf yn dilyn proses o wynebu a cheisio datrys problem yn fy ngwaith, gan obeithio'n groes, i gael cyfle i ofyn cwestiynau yn hytrach na'u hateb. Mae fy ngwaith yn gallu bod ar ffurf archwiliadau greddfod wedi'i gyrru gan resymeg fewnol a gall rhain ymdroelli trwy gyfryngau a fformatiau gwahanol gan adlweyrchu'r broses o drawsnewidiad sy'n fy ymddiddori cymaint.

Ymddiddoraf mewn symudiadau yn yr ymwybod, deuoliaeth a phethau anweladwy; ynni, potensial a thrawsnewidiad.

Datblygodd fy fersiwn o'r dyn crwbi o syniadau yn y gerdd "The hunchback in the park". Defnyddiais gerdd Dylan "*The hunchback in the park*" fel man cychwyn am nodi fersiynau newydd o'r dyn crwbi. Hefyd, nodais i'r tebygrwydd rhwng fy sylweddriad i a sylweddriad rhai o'r cymeriadau yn straeon byrion Rachel Trezise.

Trwy'r broses hon, rwyf wedi dod o hyd i ragor o bethau y gallwn eu hymchwilio ac hoffwn ddal i archwilio rhain gan gynnwys diflaniad y llwyfenni o'r parc. Roedd Dylan ei hunan wedi cymharu rhain â menywod cefnysyth.

*Cafodd Adele Vye ei magu ym Mhorth Talbot, De Cymru ac astudiodd Vye y Celfyddydau Cain ym Mhrifysgol Brookes Rhydychen. Enillodd hi Wobr Goffa John Brookes am y Celfyddydau Cain yn 2005 ac enillodd hi'r teitl Arlunwraig Gymreig y Flwyddyn yn y categori cyfryngau amser yn 2009.*





What I share with Dylan Thomas is a sense of connectedness, being a part of everything, feeling too that everything is connected to me; belonging. So, trusting this knowledge, I began by allowing an image to appear on a blank page - a tree and a space.

If I was going to work with this image I needed to understand trees and space. Drawing outside I looked at trees and the space between them and me. I drew outdoors more this year than at any time I can remember, connecting and belonging through looking and drawing and understanding space.

Thomas' quotation from *Poetic Manifesto* on Swansea Print Workshop's studio wall must have crept into my consciousness: 'You can tear a poem apart... the vowels, the consonants, the rhymes and rhythms... The best craftsmanship always leaves holes and gaps in the works ...so that something that is not in the poem can creep, crawl, flash or thunder in.'

I used the words of *The hunchback in the park* as drawing marks, taking the poem apart as Thomas might have done, and allowing it to form its own image through my sensuous delight in handwriting. In writing and re-writing the poem I came to an understanding that allowed me to reassemble a potent image with the poem itself as material marks.

As I chose to make my print on thirty pieces of paper, which I initially joined to create one large canvas for a drawing, each printed page will literally belong to the other twenty-nine, allowing the possibility that something not in the individual print can perhaps 'creep, crawl, flash or thunder in.'

*Pip Woolf moved to live and work in Wales in 1993. Her artwork combines a background in environmental conservation and visual art. Woolf has a participatory landscape practice that responds to environment with and alongside its communities and entails use of drawing, painting, film, print and installation.*



## PIP WOOLF

Yr hyn sy'n gyffredin i Dylan Thomas a fi yw'r teimlad o gysylltiad, y teimlad o fod yn rhan o bopeth a theimlad hefyd bod popeth yn cysylltu â fi; teimlad o berthyn. Felly, yn ymddiried yn y wybodaeth hon, dechreuais i gan adael i ddelwedd ymddangos ar dudalen gwag - coeden a gwagle.

Pe bawn i'n mynd i weithio gyda'r ddelwedd hon, byddai'n rhaid i fi ddeall coed a gwagle. Wrth i fi arlunio yn yr awyr agored, edrychais ar y coed ac hefyd ar y gwagle rhyngddynt hwy a fi. Eleni, gwnes i fwy o arlunio yn yr awyr agored nag erioed o'r blaen. a thrwy edrych ac arlunio a dod i ddeall gwagle gallwn gysylltu a pherthyn. Rhaid bod y dyfyniad sy ar wal stiwdio Gweithdy Argraffu Abertawe - sef dyfyniad Thomas o 'Poetic Manifesto' wedi cripiant i mewn i'm hymnwylod:

*"You can tear a poem apart... the vowels, the consonants, the rhymes and rhythms... The best craftsmanship always leaves holes and gaps in the works... so that something that is not in the poem can creep, crawl, flash or thunder in".*

Defnyddiais i eiriau "The hunchback in the park" fel argraffnodau gan dynnu'r gerdd yn ddarnau mân yn union fel y byddai Thomas wedi'i wneud efallai, a gan adael iddi ffurfio delwedd ei hunan trwy fy mhleser synhwyrus mewn llawysgrifen.

Trwy ysgrifennu ac ail ysgrifennu'r gerdd, roeddwn i'n gallu dod o hyd i ddealltwriaeth a oedd yn gadael i fi ail greu delwedd rymus gyda'r gerdd ei hunan fel y marciau materol.

Gan fy mod i wedi dewis gwneud fy mhrint ar 30 o dudalennau o bapur ac unwyd rhain er mwyn creu un cynfas mawr am ddarlun; bydd pob tudalen argraffiedig yn perthyn yn llythrennol i'r 29 tudalen arall, ac efallai bydd hyn yn galluogi i rywbeth sy ddim yn y print unigol "creep, crawl, flash or thunder in".

*Symudodd Pip Woolf i Gymru i fyw ac i weithio yn 1993. Mae ei waith yn cyfuno celf weladwy gyda chefnidir o warchod yr amgylchfyd. Mae gan Woolf ddull o wneud tirluniau sy'n gyfrannol ac sy'n ymateb i'r amgylchfyd gyda'i chymunedau ac ochr yn ochr a'i chymunedau ac mae'n cynnwys arlunio, paentio, ffilm, argraffu a'r dechneg o osod (Installation).*



Swansea Print Workshop is a fine art printmaking studio run by a group of artists. Set up in 1998 as a not-for-profit organisation, it is a hub for fine art printmaking in South Wales.

With public and private funding, Swansea Print Workshop is unique in Wales for its support of projects and outreach work which promotes community participation in the arts, as well as providing resources and facilities to professional artists and the public alike.

Our main beneficiaries are professional and leisure artists, young people, educational professionals as well as anyone interested in the creative industries.

All those who use our facilities or attend courses benefit from a wide range of access to facilities and opportunities to share and develop their creativity:

- Arts-based projects and outreach work in education and community organisations.
- An open access centre for a membership of 130 individuals (open access means individuals are able to use a facility with specialist equipment unobtainable in normal circumstances).
- Training provision for printmakers from beginners to Inset training and team building.
- A supportive environment for volunteers to gain training and work experience within the creative industries.
- A variety of activities including a programme of workshops, exhibitions, artists' talks and printmaking demonstrations.

SPW has an open access policy with a membership structure to support activity at any level, including facilitating and encouraging disabled access.



## SWANSEA PRINT WORKSHOP GWEITHDY ARGRAFFU ABERTAW

Stiwdio argraffu celfyddyd gain a reolir gan grŵp o artistiaid yw Gweithdy Argraffu Abertawe. Sefydlwyd ef ym 1998 fel sefydliad nad er elw ac mae'n gartref i argraffu celfyddyd gain yn Ne Cymru.

Gyda chymhorth ariannu preifat a chyhoeddus, mae gweithdy Argraffu Abertawe yn cefnogi prosiectau a gwaith allgymorth sy'n annog i bobl yn y gymuned gymryd rhan yn y celfyddydau. Yn ogystal a hyn, mae'n darparu adnoddau a chyfleusterau i'r cyhoedd ac artistiaid proffesiynol.

Artistiaid hamdden, pobl ifanc a gweithwyr addysgol proffesiynol yw ein prif fuddiolwyr, yn ogystal ag unrhywun sydd a diddordeb mewn gwaith creadigol.

Mae pawb sy'n defnyddio ein cyfleusterau neu'n mynychu cyrsiau yn elwa o'r amrywiaeth eang o gyfleusterau a'r cyfleoedd i rannu a datblygu eu sgiliau creadigol:

- Prosiectau a gwaith allgymorth sy'n seiliedig ar gelf ym myd addysg ac yn sefydliadau'r gymuned.
- Canolfan mynediad agored ar gyfer 130 o aelodau (golyga mynediad agored fod unigolion yn gallu defnyddio cyfleusterau a chyfarpar arbenigol na ellir eu cael fel arall).

- Darperir hyfforddiant i argraffwyr, o ddechreuwr i hyfforddiant mewn swydd a sgiliau meithrin tîm.

- Mae amgylchedd cefnogol i wirfoddoeddwr dderbyn hyfforddiant a chael profiad o weithio gyda'r diwydiannau creadigol.

- Amrywiaeth o weithgareddau, gan gynnwys rhaglen o weithdai, arddangosfeydd, cyflwyniadau llafar gan artistiaid ac arddangosiadau ar argraffu.

Mae GAA yn gweithredu polisi o fynediad agored gyda strwythur o aelodaeth a all gefnogi gweithgaredd ar unrhyw lefel, gan gynnwys hwyluso ac annog mynediad i bobl ag anabledd.



A weekend working with printmaker, Andrew Baldwin, energizes the artists. His dedicated research into safe alternatives to traditional etching materials has resulted in an innovative, reliable technique.  
[www.printmakingstudio.co.uk](http://www.printmakingstudio.co.uk)



Drawing at 5 Cwmdonkin Drive, Swansea. Artists are warmly welcomed and free to roam and draw at Thomas' birthplace. The charmingly renovated Edwardian house is the perfect place to get closer to Dylan Thomas.  
[www.5cwmdonkindrive.com](http://www.5cwmdonkindrive.com)



We would like to thank you everyone who has given their time, knowledge and enthusiasm to the project. In particular we would like to thank those who contributed to a lively and inspiring programme of events.

#### PROJECT EVENTS

- 20 June: Tour of 5 Cwmdonkin Drive with Annie Haden (Thomas' Birthplace)
- 20 June: Tour and Lunch at Cwmdonkin Park
- 1 August: Drawing with model at 5 Cwmdonkin Drive
- 12 August: Visit to Swansea Archives, Swansea Library with Kim Collis
- 20 August: Tour of Dylan Thomas Centre with Jo Furber
- 18 September: Talk by Jeff Towns
- 20 September: Reading and Talk with author Rachel Trezise
- 18 October: Artist Talk by printmaker Andrew Baldwin
- 19 & 20 October: BIG Etching Workshops with Andrew Baldwin
- 10 November: Screen Printing Clinic with master printmaker Sarah Hopkins
- 25 November: Writing Effective Artists Statements with Emma Geliot
- 25 & 26 January: Bookmaking Workshop with Carole King, Nant Designs

A special thank you to Annie Haden who was an inspirational start to the project with her passionate and informative tour of Thomas' birthplace.

Thank you to Maggie Shipstead whose thoughtful and fascinating responses to our author Q & A provided powerful interpretations to our theme.

A very special thanks to Rachel Trezise for her enthusiasm and contribution.

We would also like to thank the Dylan Thomas Prize for supporting the project in concept and in actuality.

This project was made possible by funding support through the Arts Council of Wales and by a small project team supported by dedicated volunteers.

Project Team: Jackie Ford, Director; Sarah Jackman, Project Coordinator and Marketing Officer; Hannah Lawson, Admin and Events Assistant; Adele Vye, Studio Technician

Volunteers: Fundraising Team led by Carys Roberts; Rhian Wolfe, Marketing Assistant; James Milligan: Marketing and Studio Assistant

Editor: Sarah Jackman

Translation: Gillian Holgate

Design: [www.ridlerwebster.co.uk](http://www.ridlerwebster.co.uk)

Printing: Harcourt Litho, Swansea

#### BIG Etching and how it fits with SPW's ethos

Since our inception, Swansea Print Workshop has pursued the holy grail of etchers – to find safer alternatives which incorporate ease of use with the same level of creative opportunities as the traditional materials. Andrew Baldwin has developed a vegetable-based ground after extensive research and a lot of experience which does just that and more.

In 2002 Baldwin, a practicing printmaker, ([www.printmakingstudio.co.uk](http://www.printmakingstudio.co.uk)) developed and produced an innovative etching ground as part of a drive to reduce some of the more hazardous processes in printmaking; this he demonstrated to huge acclaim at the International Printmaking Impact Conference in Bristol and more recently at Impact Dundee.

SPW have now adopted BIG as our etching approach with a dedicated area and materials and training in the technique available.



Annie Haden

## ACKNOWLEDGEMENTS / DIOLCHIADAU

Hoffem ddiolch i bawb sydd wedi rhoi o'u hamser, gwybodaeth a brwdfrydedd i'r prosiect. Yn benodol, hoffem ddiolch i'r rhai sydd wedi cyfrannu at raglen o ddigwyddiadau bywiog ac ysbrydoliedig.

#### DIGWYDDIADAU'R PROSIECT

**Mehefin 20:** Taith tywysiedig gydag Annie Haden o fan geni Thomas -5, Rhodfa Cwmdonkin

**Mehefin 20:** Taith a chinio ym mharc Cwmdonkin

**Awst 1:** Arlunio model yn 5, Rhodfa Cwmdonkin.

**Awst 12:** Ymweld â llyfrgell Abertawe i weld archifau Abertawe (yng nghwmni Kim Collins).

**Awst 20:** Taith tywysiedig o Ganolfan Dylan Thomas gyda Jo Furber.

**Medi 18:** Cyflwyniad llafar gan Jeff Towns.

**Medi 20:** Cyflwyniad llafar a darlenniad gan yr awdures Rachel Trezise.

**Hydref 18:** Cyflwyniad llafar gan yr argraffydd Andrew Baldwin.

**Hydref 19 a 20:** Gweithdai "BIG Etching" gydag Andrew Baldwin.

**Tachwedd 10:** Clinig ar argraffu sgrin gyda'r Brif argraffwraig Sarah Hopkins.

**Tachwedd 25:** Hyfforddiant i artistiaid ysgrifennu datganiadau effeithiol gydag Emma Geliot.

**Ionawr 25 a 26:** Gweithdy ar wneud a rhwymo llyfrau gyda Carole King, (Cwmni Dylunio Nant).

Diolch o'r galon i Annie Haden. Rhoddwyd dechreuad ysbrydoliedig i'r prosiect ganddi hi gyda'i thaith tywysiedig gwybodus ac angerddol o fan geni Dylan Thomas.

Diolch i Maggie Shipstead achos sbardunwyd dehongliadau grymus o'n thema gan ei hatebion meddylgar a diddorol i'n sesiwn o holi'r awdures.

Diolch arbennig iawn i Rachel Trezise am ei chyfraniad a'i brwdfrydedd.

Hoffem ddiolch i Wobr Dylan Thomas am gefnogi'r prosiect yn gydsyniol ac yn ymarferol.

Cyflawnwyd y prosiect hwn gan ddim prosiect bach a gefnogwyd gan wirfoddolwyr ymroddedig (a gyda chefnogaeth ariannu gan Gyngor Celfyddydau Cymru).

Tim prosiect: Jackie Ford, Cyfarwyddwraig; Sarah Jackman Cydlynwraig y prosiect a swyddog marchnata, Hannah Lawson Cynorthwy wraig Weinyddol; Adele Vye, Technegwraig y stiwdio.

Gwirfoddolwyr: Tim codi arian wedi'i arwain gan Carys Roberts, Rhian Wolfe, Cynorthwywyr marchnata; James Milligan: Cynorthwywr Marchnata a Chynorthwywr Stiwdio.

Golygydd: Sarah Jackman [www.sarahjackman.com](http://www.sarahjackman.com)

Cyfieithiad gan: Gillian Holgate

BIG Etching a sut mae'n cyd fynd ag ethos Gweithdy Argraffu Abertawe

Ers ei ddechreuad, mae Gweithdy Argraffu Abertawe wedi canlyn trywydd Greal Sanctaidd yr ysgrythwyr - hy, dod o hyd i ddulliau newydd sy'n ymgorffori un lefel o gyfleoedd creadigol a'r defnyddiau traddodiadol ond sydd hefyd yn fwy diogel ac yn fwy hawdd eu defnyddio. Mae llawer o brofiad gan Andrew Baldwin yn y maes hwn ac ar ôl gwneud llawer o ymchwil mae e wedi datblygu "ground" sy'n seiliedig ar lysiau.

Yn 2002, dyluniodd a chynhyrchodd Baldwin ([www.printmakingstudio.co.uk](http://www.printmakingstudio.co.uk)) "ground" ysgythr arloesol fel rhan o ymgyrch i leihau rhai o'r prosesau mwy peryglus mewn argraffu; arddangosodd e hyn gan ennill clod gan bawb yn y Gynhadledd Draweffaith Rhyngwladol i Argraffu ym Mryste ac yn fwy diweddar yn y Gynhadledd Draweffaith Dundee.

Mae Gweithdy Argraffu Abertawe wedi dewis dilyn dull ysgythr *BIG* fel ein dull ni o ysgythr ac mae ardal benodedig defnyddiau ac hyfforddiant yn y dechnege ar gael yn y Gweithdy.



# deiaioqau

**DYLAN THOMAS**

