

Interviewee: John Halliday (JH)	Interviewers: Hilary Alcock (HA); Flora McDowall (FM)
Date of Interview: 22 November 2017	Ref: DG50-1-1-1-T

TITLE	DG50.1.1.1
INTERVIEWEE	John Halliday.
REGION	Kirkcudbright.
SUBJECTS/KEYWORDS	Kirkcudbright; Family Life; Glasgow School of Art; Art; Artists.
COUNTY	Dumfries and Galloway.
TOWN	Kirkcudbright.
DATE OF INTERVIEW	22nd November 2017.
INTERVIEWERS	Hilary Alcock and Flora McDowall.
YEAR RANGE	2000 - 2020
SUMMARY	In this interview John Halliday talks to Hilary Alcock and Flora McDowall about his life as a successful artist. He starts with describing how he was brought up mainly by his granny and great aunt and describes his early life in the house with them. He had a recognised talent for art at school despite having a bad art teacher. He talks about his time at Glasgow School of Art and how lack of funds meant he was often hungry and became ill. John often mentions luck when he talks about each turn his career path would take; he was helped along many of these new paths by the friends he has made throughout his life. He has had many murals commissioned and he talks about one in particular, along with other works. The interview takes us up to around about his fiftieth birthday, when he had just returned to Kirkcudbright from Penicuik near Edinburgh.

[They discuss sound levels and adjust the microphone position and have a private conversation until 02:14]

02:14

HA: So this is Hilary and Flora recording John Halliday at his home
[REDACTED]Kirkcudbright at eleven AM on Wednesday November the Twenty-

second Twenty seventeen, John we'd like to start off by asking you a little bit about the beginnings of your life where you were born where you were brought up?

JH: Well I was born two doors away from here, because my parents were waiting to get one of the newly built houses in Victoria Park and my parents my mother came to Kirkcudbright as nanny to the artist Miles Johnston's family so I was brought up they were interested in me because they knew my mother and things so I always saw a lot of the artists.

HA: Yes of course.

JH: And but there was no room next door for me to be born because my father and mother they already had a two year old daughter you married young in those days but my grandmother they lived with her but no room for me to be born there so my neighbours the neighbours said that I could be born at number fifteen and my mother told me that she was it was the Fourteenth of July seven o'clock in the evening lovely July evening and this is the bit I'm slightly ashamed of because she was smoking a Woodbine at the time -

HA: As they did! *[Laughs]*

JH: Gosh yes [I think she lived on] Woodbine and these headache powders so I was born there and about - I was certainly old enough to know when recognise when we moved so I must have been here for at least a year so there were one... five of us next door.

HA: Gosh!

JH: But it was magical for a child because there were all those grannies around and all the grand children came to see their grandmothers.

HA: So you were shared around?

JH: We were shared around and the thing was that any child who came in here was - behaved you never heard any child losing its rag or anything because one

05:04

look from the grandmother and then my great aunt who'd been ladies maid to - at a castle down in Northumberland she came to look after my grandmother and so I was brought up by the two of them and my great aunt was very correct and we went for a walk every afternoon and we planned to go for a trip on the Queen Mary [we never got there] but we talked about it and she was always in the gloves and the hat and the stick.

HA: Very proper.

JH: And the cooking was wonderful.

HA: Yes I'm sure.

JH: And then I hardly ever went home and I did school there and my best friends are from that first day.

HA: So did you go to school with the children round here that you were playing with all went to the Johnston School?

JH: Yes [?] but I still maintain I was conned by my mother because she said you're going to school on Monday she didn't tell me I had to go back [?] often! 'Cause I thought I just had a one day visit! And so it was all you know lots of things like that and Victoria Park absolutely fine and a lot of my friends lived up there.

HA: And then when you'd been to the Johnston School you went to the Academy?

JH: Went to the Academy yes and on the artists side I do remember writing it and a little we called them compositions but little essays.

HA: Yes.

JH: And my one was when I grow up I will be an artist I will wear a smock because I'd seen E.A. Taylor and all the others in their smocks [and things] and that was all I ever wanted to do.

FM: How old were you John?

JH: I was seven.

HA: Gosh.

JH: And [then I] to the Academy I will say this that the head art teacher was a total disaster.

HA: Really?

07:32

JH: She was one of the worst teachers ever.

HA: Why do you say that?

JH: Because she taught us nothing she did the same things you looked in a little booklet about architecture which interested me we did Celtic patterns the girls did a bit of embroidery and she and I loathed one another clearly.

HA: Really?

JH: Yes and in the final year I took no nonsense from her, even though I was going to art school she still made me share the art prize with the science teacher's son out of sheer spite.

HA: Oh that's horrid.

JH: Yeah and the thing is that I was told this by the wonderful assistant Jean Menzies do you remember Jean? When she came my life changed because she really wanted to teach me.

HA: And was it her that inspired you to want to go to art school?

JH: No I always wanted to go but I never knew I was going to get there, [there's been] no money and then a lovely exhibition in fact a wonderful exhibition came of Arts Council paintings and there were French impressionists [?].

HA: And did that come to Kirkcudbright?

JH: Came to Kirkcudbright and it was curated by the artist Cecil Walton and she started to wonder about this little boy who came in three times a day because I came in the break and I came in at lunchtime and I came in after the school closed at five she made a few enquiries and from then onwards she really cherished me.

HA: How wonderful.

JH: Everything that happened she involved me in it I met the most incredibly famous people and you know they treated me just like another artist.

HA: Well you were quite unusual being so young and so committed.

JH: When all this was happening I was fourteen.

HA: Good heavens, and you must have been really influenced by what you were seeing?

10:05

JH: Oh totally because the people I was meeting were the cream! Because the Sassoons', a most extraordinary family and he'd been to the Slade [?] and people like that came and stayed and I met them he didn't come actually to Kirkcudbright [REDACTED] she produced a wonderful actress called Zoe Hicks who years later became a great friend of mine and [they] came and stayed with me and she told me that she'd come when she was a little girl because the Sassoons' said that they would adopt her but then her mother met a very well off landowner who was a composer and Zoe had a childhood of living with her grandmother [step ?] to all the

shops in the big town nearby and the fishmonger would bring out the fish and she'd look at it and she'd say we'll have that and Zoe had this extraordinary life.

HA: So where did Zoe live? Where did she actually grow up?

JH: Zoe was brought up in Suffolk and then she went to the [training] stage school RADA and things and married interesting people and then I say I got to know her when I was doing murals in Glasgow and I had I was very lucky for a pound a week I got an art deco beautifully you know thing which had been [?] with a bathroom attached and I had it for a pound a week.

HA: Oh how wonderful!

JH: And the people who came to the parties there were quite extraordinary because they were all at Citizens' and I was friendly with all of them and it was the easiest most lovely life and then -

HA: Tell us how you actually came went from Kirkcudbright to Glasgow then I mean was that your choice to go to Glasgow School of Art rather than Edinburgh or one of the others?

JH: No the head art teacher said to me you're going to go to Glasgow and I knew because she thought I wasn't posh enough for Edinburgh.

HA: Oh really? This was the woman you didn't like?

JH: This was the woman I loathed and -

HA: But she knew you were good enough to go to art school?

JH: Oh she because everyone was telling her but no way was she going to help at all it didn't matter 'cause nobody bothered with her anyway I mean she was a loser and I didn't bother with her.

HA: Did any of the other artists in the town encourage you?

JH: Oh yes Cecile Walton.

13:33

HA: She really did.

JH: Yes she did that portrait of me up there in the corner.

HA: Oh gosh you were a very good looking young man! My goodness! A bit of a matinee idol!

JH: And then it was a big struggle because my [father] all my friends my gang at Johnston School we all went to the Academy one of the boys was dux there and they all we all had to leave school at fifteen and find ourselves jobs so I wrote to the [Galloway] News and it was family owned then and they gave me a job and I would have gone on and I was thoroughly enjoying I also liked writing and one of the other boys he apprenticed himself to the local architect and realised that he had to get far more qualifications so he did all the extramural things he could and because he was being paid and he got a grant he went to Edinburgh College of Art and got the gold medal and then went to MIT and was there and came back and became famous really for being one of the great experts on designing operating theatres.

HA: How interesting what was his name?

JH: Thom Henney.

HA: And did he come back to Kirkcudbright?

JH: He always came back 'cause he suddenly appeared wherever I lived 'cause I always came back 'cause the thing about Kirkcudbright's you couldn't get away from it you had to keep coming back and I bought houses all over the place [?] and then after a while you realised you had to get away because it's (I'd say this) the people are oppressive.

FM: You have to get away and come back it's exactly as you say you come back it's an elastic!

JH: Yes! You're caught by whatever it is and but I knew I had to get away so everyone in the town from Cecile the headmaster all the staff at school the minister everybody all came to my father and said he's got to go back to school.

HA: They persuaded him.

JH: Yup and he said well okay if he goes back to school and he starts school that's us our boy now fed and watered him and I said that's fine, great! We got on very well when we met but you know you couldn't not see someone for twenty years and still feel close to them when you see them.

HA: Yes but that was a big decision for him to make wasn't it?

16:46

JH: No because he was very much a country man and the thing was he'd trained his dogs the same way he'd tried to train me and my brother so as soon as we were able to herd sheep he would that was us and you were you had to get a job and so I came back to school and I'd lost nearly two months of my final year and this stupid woman instead of saying that I should have extra maths classes because I was not good at it they gave me more art periods and the thing was that I used to wander around the

town trying to find something to draw or paint when I should have been learning how to do algebra and that's one of the stupid things but then came the thing of how was I going to get to art school and there was no money and it was rather left to my friends and the teachers and things because I wasn't entitled to a government grant really because I didn't have enough of these Highers so -

HA: Right you didn't have the entry qualifications.

JH: Yeah, one missing I had all the rest and they said but you can sit this little exam at Easter and they sent me the papers and things like that and I couldn't sort of do it and they totally ignored it I should never have been given any money to go to art school to pay the fees and things but they just overlooked it.

HA: Did you have to show them a portfolio?

JH: Oh yes my portfolio was seen by the inspectors.

HA: That must have been pretty good then.

JH: I was accepted you know right away and that was why it was so ridiculous this woman making me share the art prize with this chap who did little pen and ink, even he thought it was crazy and everyone else just the teachers just said that after I left I got what they really thought and I was very pleased to hear that she retired very shortly afterwards and ended up chewing on rusks in a nursing home in Edinburgh.

FM: You don't bear a grudge the John that's what I like about you!

[Laughter]

JH: [We became] settled in due course! And then they found I got seventy pounds plus another thirty pounds that they found from somewhere else so I went off to art school and had digs in a theatrical boarding house and my luck all along the line was incredible it was only a hundred yards from the art school which meant that even when I was a first year student I wasn't supposed to go and do life drawing in the evening but I just went in they paid no attention.

HA: Wonderful.

20:38

JH: So I had all these I was already doing life drawing two years before we were allowed to do it.

HA: Good heavens! If we go back to your portfolio what sort of work did you have in your portfolio were they sort of sketches or had you actually started painting?

JH: Drawings portraits a lot of illustration to historical things 'cause I wanted to work design for the theatre and so I was very interested in -

HA: What made you interested in the theatre did it ever come to Kirkcudbright?

JH: I loved oh yes we got the Citizens Theatre we got little ballet companies and the famous children's theatre what was their name? Wonderful stuff, beautifully designed costumes and for children and so we saw a lot of things like that.

HA: And were the other artists who lived in the town were they involved in those activities?

JH: Oh they took part in everything all the pantomimes were dressed by Jessie M. King and she had a wonderful collection of costumes anyway and she was always very helpful and I was at a performance of this pantomime which was down by Dundrennan a village up there and she'd lent helped with the costumes and make up and at the interval she was sitting in the front row and I was perched up on the windowsill and the minister's wife came through the curtains and said made a little speech and handed Jessie M. King we all called her Mrs. Taylor she was never you know she was always treated very very correctly and handed her a parcel and she sat alone and Mrs. Taylor sat down and felt it and you heard a shriek and then she stood up and the woman was just disappearing behind the curtain and she said I can't possibly accept this present it was two dead rabbits and the rabbits were her friends and she said this.

HA: Oh yes!

FM: How awful!

JH: Awful moment for the minister's wife and jumping ahead I was very friendly with Dorothy Rae who was her niece and lived in the Greengate Close and Mike her son was a great friend of mine and we knew that Mrs. Taylor didn't she ate meat but she didn't eat rabbits and Dorothy who was very hard up had been given the rabbit and I knew because of my father's teaching how to skin and gut one so I just finished doing it and we heard a voice in the close and she came in and she almost shook hands with me and of course I still had rabbit [?] and Dorothy nearly died because she would realise that after Mrs. Taylor went she would wonder what was on her hand and then realise it was [the] rabbit.

HA: Oh dear.

24:37

JH: Anyway so I got off to art school and I was in this wonderful boarding house and I was doing all these extra things and there was no school for designing for the theatre and later after I'd left art school and I was doing murals I was very friendly

with one of the lads who was at the Alhambra Theatre and his uncle was Binky Beaumont the big impresario and I said to this lad I think I'll apply for a job in a scene painting thing to learn he said don't he said because you'll be painting other peoples designs for the rest of your life he said don't so I listened he said wait till you're -

HA: Till you've got a name and they ask you to do the design yes.

JH: Yeah and then they come to me so but they [?] I did have great fun because I designed for the Drawing Room Society who I knew [?] so I was able to do stage design and -

HA: With the big murals?

JH: No no just for these operas that they were doing you know if they were doing Don Giovanni I would do the sets and then when I came to Auchencairn a great number of years ago I offered to paint the scenery for Crossmichael Dramatic and every time the adjudicator always was very very comforting about the whole thing and it kept winning all its way up and for the first time ever they one the pewter thing for the best stage design.

HA: Brilliant! Oh gosh! So when you'd gone through your training in Glasgow where did you go from there?

JH: I always worked every summer except for the first two the one before I went I hooked turnips and cut thistles up at [Park] Farm.

HA: So you came back for the summer?

JH: No no before I went to art school.

HA: Oh before you went?

JH: And then the following summer I worked at the dairy over there pushing crates of milk around and in the third year I decided this is ridiculous I can travel anywhere I want so I got a job in Newquay in a lovely hotel owned by Scots people and we were right on the beach and we had surfed and we'd sort of had parties and they were making a film down there and funnily enough the star in it was a Canadian actor called David Knight and later when I was working [in] London David became one of my friends we met the most extraordinary people just by -

HA: By coincidence.

JH: By sitting just looking into space then I came back because I thought I was going to be doing my army service but I got an ear infection and it really was quite bad 'cause I'd to keep going to - so they said no we can't put you near the cannon.

HA: So you weren't conscripted?

JH: I was really annoyed because I thought for two years I'll get fed and I'll get clothed! And I won in my final year - I'll get rid of the art school stuff now I wasn't feeling too well I hadn't really eaten very well and I went in to the art school one day in the second half of my last year and passed out funnily enough in the refectory and the very nice director again who became a friend later he came over and took me across to the sanatorium and made me a cup of tea and that and they were very concerned and so he came to me about two weeks later and said every Monday come in to the office and sign a thing and we will give you three pounds a week. Careful that line give you three pounds a week and I thought this was from the charity money that they had plenty of so I then worked for my diploma show when it was hanging and it had well over a hundred pieces in it the head of the art department came to me and said because we lent you that money we are keeping your complete show and -

HA: Oh what a shock!

JH: Well I was naive and I thought well they did give me this money and if they'd told me how much it was I could have paid it off without any trouble 'cause I'd just won RSA award which is open to any[one] under the age of thirty.

HA: A scholarship an art scholarship?

JH: Fifty pounds so I had that fifty pounds coming but it didn't come till just after I left I could have said you can have that and then the RSA gave me another twenty-five pounds for an outstanding diploma show.

HA: Goodness that's brilliant.

JH: If I'd said to anyone I'd been lent this money I need if they'd told me how much it was it would have been another forty-something pounds and for that they got the complete show now, thanks to my great friend Clare Henry the critic who is taking a great deal to do with the fact that the archive though they claimed it wasn't damaged in the big fire recently had actually been soaked and so she and her husband Philip who's one of the high high up art dealers in New York -

HA: Yes in America yes.

JH: And Philip came down and stayed for the weekend when I was in hospital and came and saw me every day and they also Philip said I always have a photograph taken with every artist I meet I said look at me! I was skin and bone because I'd

had stomach bowel cancer but I'd also had that eating bug so there was no meat on me, I could look down and I could actually do an anatomy lesson from [my waist].

HA: *[Laughs]*

JH: But he said no no I really do want to 'cause your face is so [?] and he said Chagall didn't mind and Matisse didn't mind!

HA: Wow!

JH: Oh going back to Kirkcudbright days staying with the Sassoon's was just delightful the little she was Russian but she lived in Paris and she went round in a lovely boiler suit and she was one of the designers [or] projected scenery, but she'd done the great nativity in Switzerland and all [those] things and her name was Nina Brodsky and she and I took a great liking to her but the loveliest thing was I'd seen her only in her overalls this elegant little creature with a little black dress beautiful pearls perfect diamond earrings beautifully dressed yeah and her sister was married to Chanel!

HA: Really! Oh what a wonderful connection!

JH: And she sent me postcards and things and there's some - but it was all like that and -

HA: You've led a charmed life!

JH: Without leaving Kirkcudbright!

[Laughter]

FM: Well excursions John can I take you back to your Glasgow art school show what happened to that work.

JH: Now, can I leave it until we've [?] - ?

FM: Of course.

JH: I didn't get in to the army so I took a temporary job teaching art at Morton Academy in Thornhill which was a lovely time 'cause again I got involved in sort of everything and made very good friends and then I had an exhibition yeah Cecile said it was important that I had an exhibition so a year and a half or more just under two years after I left art school I contacted the head of the painting and said could I borrow some of the paintings for the thing and he said certainly and he did say if by any chance someone wants to buy one you can sell it, luckily I sold the biggest one for fifty pounds which was a lot of money then to Douglas Lorimer who was the managing director of -

HA: Oh the locomotive [people] yes.

JH: Yes well Douglas came in to my show he had a farm near New Galloway and he loved this painting and he bought it and then I went out and I [just bought a moped] and I went out and I had lunch with him and he said I will give you money for a year so that you can get the edges knocked off you.

HA: Oh so he would become your patron?

JH: Yes.

HA: Oh wonderful!

JH: And how it the form it took was that well he commissioned a portrait of himself which his nephew now has and kept me supplied with very good clothes and made sure that I went to dinner in good places and just paid for the lot apart from as well as the five pounds a week I was getting from him, and taught me how to mix with people because he said that's very important because you've got to be able to not stand there sort of you know looking like an idiot! *[Laughs]*

FM: Gosh what a hero to come out and do that for you!

JH: Yes and the thing was that he was enormously kind and then he - so when the year ended I had by then had the great luck to decide that I really had to work and earn some money [?] was starting a brand new display a workshop in Glasgow and they were looking for artists so I went along and I ended up getting all the fun stuff to do and then without any knowledge I'd never been in a window in my life I said to the manager of the thing who went round all the [stores] got the orders for [what to make] I said I'd like to be a whatdyoucallit the - ?

FM: Window-dresser?

JH: The window, he said there's a job going in J and R Allen's in Edinburgh do you want it? So I became the chief window-dresser with four assistants who knew more about the windows than I did, that's why they were allowed to come in late! And then the central chap in edinburgh who was a brilliant chap he saw what I was doing and he said I'm going to send one of my men over and he's going to do all the business side of this and you are going to do all the artwork so I did the [?] festival windows and then I got back together with Glasgow friends and one of them was [Frank Notman] have you met him?

FM: I don't think so no.

JH: An architect who was also an interior decorator and he also liked my work so he took over and the thing was that I then started doing murals all over the place.

39:38

HA: Really?

JH: Yeah London private ones and banks and airports and [?] -

HA: And you haven't got one in Kirkcudbright?

JH: No but I did one of as a [?] as a friendly gesture for Christine [Aston-Hill].

FM: For Christine - ?

JH: [Aston-Hill's] Christine was a director of a lovely children's home for children who had you know [?]?

FM: Yes.

JH: And it was a beautiful big Georgian house with lovely gardens and [?] belonged to my first wife's grandmother!

[*Laughter*]

JH: And so she said could at that time I had a huge old school most beautifully designed on the Pentlands because I'd decided I'd been living in Kirkcudbright and this lovely art deco studio in Glasgow [?] and I thought no I want to go to Edinburgh, so again pure luck the chap who restored all the paintings for the National Gallery was a friend of well all of us and particularly my ex-mother-in-law who sort of took over because my in-laws had been killed in an earthquake at Agadir so she was my in-law but she became my mother-in-law and I painted that for her birthday study it, it's the gorgon! [*Laughs*]

HA: The gorgon's head.

JH: That's a medieval -

FM: Gosh you were chancing your arm! How old were you at this time John?

JH: When I was in Edinburgh I had my big fortieth birthday there and I had this studio through [a restorer] the studio that the sculptor Pilkington Jackson owned and he had modelled the Bruce statue of Bannockburn full size.

HA: Gosh!

JH: On a plinth in that studio it was [the] absolute amazing it was built in Eighteen seventies at portrait studio I've got photographs I've got caseloads of photographs of everything all the murals all the [?].

FM: We'd love to see some of that!

42:12

HA: Yes we would.

JH: And it's all there and a lovely [?] publishers, are very good friends and they both went through everything and put it all into order and then they [wrote what to do] the book. Now I'm in Edinburgh I'm doing murals oh the mural I did for Scottish and Newcastle at the foot of the Royal Mile is now the government but the murals have gone to another place owned by the brewery so they're still on show in their offices but you could see it from the street [in the old days] well before no or just after that this friend Christine [Aston-Hill] said the daughter of one of the people whose her daughter was in there and the thing's that when she died she'd left fifty pounds in her will to the place and so I did a Noah's Ark and the fun I had with it! Because all animals [went in] two by two by two I had great fun doing it it's only five foot by three so not [because we had to sit on a wall].

HA: And is that still there?

JH: No, the extraordinary story was that three years ago I had an email from the daughter-in-law of the woman whose daughter had left the little money saying she'd taken they [? need to go] near the place and she took a Canadian cousin to see it and it had gone.

HA: Oh!

JH: So she got hold of the halfwit who was now running the place and he said oh it's in that cupboard over there he wanted the space to hang the children's drawings. When I got it back, they hadn't taken it off when they started putting the [drawings] they had actually stapled drawing into it luckily it doesn't show because they come out very neatly.

FM: Do you still have it John?

JH: Hang on!

[Laughter]

JH: I haven't finished yet! So she contacted me and said told me how horrified that she was and she'd said to this man help my cousin to put it in my car and we'll take it home and unfortunately Christina died so I couldn't get hold of her and I thought if I write to this man and tell him he's a total - he won't pay any attention so [?] and

they said that they wanted it to go to a similar place and Edinburgh half-heartedly said oh they might put primary school and if it hadn't been painted for a special purpose they'd have loved to have kept it themselves and anyway they then said telephoned me and said look we've had a family meeting and the best person to decide about its future is you so it was sent down and it sat there for long enough if you'd come a few months ago you'd have seen it there and any child that came counted to make sure and oh the opening of the unveiling of the scene I was talking to a little boy who was standing beside me

46:22

and he was looking and it he said there's only one sheepdog. So I thought [gosh I'd to] quickly I said no it's ok the other dog is inside having pups!

[Laughter]

FM: Good thinking!

JH: So anyway I then spoke to Doctor Buchan because again Mhairi Mac - who was a catholic school teacher a lovely woman -

FM: Yeah I don't know her.

JH: She was headmistress of the catholic school and she I said you know speak to the academy [?] primary school and they said oh they said to her the primary would love to have it but they never got in touch with me so I said well, fill in the words yourself! I saw Doctor Buchan and she said I think a lovely place would be Acorn House this side of Dumfries which is exactly the same place as thing so she gave me the lovely matron or whatever her name and I rang her and Andy, the joiner -

FM: Campbell.

JH: Andy Campbell is busy putting a simple frame round it and a local chap Willie McKee Willie's offered to take it up and hang it.

FM: That's brilliant.

HA: That's super.

JH: And I'll tell the people that we've found the perfect home for it.

FM: That's such a great end to the story.

HA: It's a great story isn't it yes it's absolutely super.

JH: So it ended very very happily and so where are we?

HA: Well you're in Edinburgh just outside Edinburgh now.

JH: Yes I then after eight or nine years there so I'm approaching fifty, Audrey Pilkington Jackson who was my landlady and great friend she gave me anything I wanted that had belonged to the sculptor and she'd no she'd step-children but they were naturally they were getting [?] things that she owned and she said she wanted me to have them so I got a Tintoretto drawing all squared up ready to be turned into the Queen of Sheba visiting Solomon and then she very sweetly said would I mind if she sold it to help me buy the schoolhouse at Dunsyre on the Pentlands.

49:26

HA: Gosh!

JH: So I moved there and did a huge amount of work from there [?] near Glasgow the portrait that I recreated of the Earl of Arran when Mary Queen of Scots they were deciding who she was going to marry and he being her cousin could decide and so I did it as a chess game 'cause I've got a thing about chess I can't play it but and so I'd laid it out like a chess game and all the players who'd lost are beside the Earl all the portrait of him I worked from a posthumous portrait of him when he was fifty-two dressed very simply and then I went back through the references to the Stuarts and found out their colour and whether they were tall I only know that and all the cut velvet and all the buttons and order are all accurate, then so I did that sort of thing there so that takes us and then she remarried and so I moved to a cottage [at] Penicuik and did a lot of work there and then Kirkcudbright called but I moved on to

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52:07