



Arts for All presents

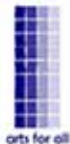
# NORTHERN SOUL

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The Life and Work of the Celebrated  
North Belfast Artist John Luke

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by **Seth Linder**



# JOHN LUKE & NORTH BELFAST

*“If Luke saw his identity in anything it was in his working class roots. John Luke is remarkable in that he is the only artist I have researched in Northern Ireland who is from that kind of background.”*

## INTRODUCTION

Dr Joseph McBrinn, Lecturer in History of Design and Applied Art, University of Ulster, and author of *Northern Rhythm, the Art of John Luke (1906 – 1975)*.

One of the most important artists ever to emerge from Belfast, John Luke's character and approach to his art seem to have been heavily influenced by his tough, hard-working but happy family upbringing in North Belfast. That life is reflected in his self-discipline, tough regime and dedication to technique. His approach was based on sheer hard work, long hours and a painstaking attention to technique that extended to mixing his own paints.

Perhaps the most obvious example of the influence of his background in his work is the remarkable 15ft by 31ft mural he painted in Belfast City Hall, his most enduring legacy. It depicts a figure resembling Sir Arthur Chichester surrounded by symbols of the industries that became synonymous with Belfast, two of which John experienced himself. As a young man he worked for both the Workman, Clark and Co shipbuilding firm and the York Street Mill, then the world's biggest linen mill.

It is that North Belfast background, which helped shape both the man and his art, that will be the focus of this brochure.

FRONT COVER IMAGE:  
*Northern Rhythm* (1946)  
John Luke 1906-1975  
© The Estate of John Luke  
Private Collection

## BACKGROUND

According to John Luke's nephew, Neville McKee, who knew him well, a family tradition suggests that the Lukes came to Ireland some five generations before John, from the Isle of Bute in Scotland. Certainly, their ancestry was Scottish. Neville believes this Ulster Scots lineage was evident in both John's parents, who would have been Ulster Scots speakers. His father, James, was born in Ahoghill in County Antrim in 1874, while his mother, Sarah (née Clements), born in 1877, came from Ballykeel, a townland near Ballymena. The wider area was a heartland of Ulster Scots culture and even today its dialects are quite distinct, even from village to village.

Both James (listed as a linen dyer in the 1901 census) and Sarah came from linen backgrounds. James' father had been a handloom weaver in Ahoghill and Sarah's mother, Jane Clements, was also a weaver. They would not have been unusual in their professions, for the Antrim countryside had been well known for its linen weavers for centuries. Indeed there was a long tradition both of craftsmanship and artistic endeavour in the wider area that would be inherited by James and Sarah's fourth son, John (known as Jack by the family).

In 1896, Sarah and James were married at the Gracehill Moravian Church, between Ballymena and Ahoghill in County Antrim, which still stands today. Five years later, the 1901 census records them as living at 173 Ahoghill Village. By this time three of their eight children had been born, Joseph, Matthew and William.

# GROWING UP IN NORTH BELFAST

It is almost certain that, like many thousands of others at the time, the Lukes came to Belfast to seek work in the then thriving linen mills of the city. The first record of their life in Belfast is in the Belfast Streetfinder of 1905, which lists James Luke, labourer, at 60 Spamount Street (a part of the street that no longer exists). The family were still there the following year, when John was born. By 1907 they had moved to 24 Maralin Street, around the corner, where James was listed as a fireman in a factory.

There is now a gap in the records for the Lukes until 1911, when the census of that year lists James Luke, fireman in a weaving factory, living at 140 Broadway Lower, off Donegall Road. Life could not have been easy. With him and Sarah and their now six sons was Sarah's widowed mother, Jane Clements, who was suffering from dementia. The Lukes had also known tragedy by this stage, losing at least two children in infancy. In 1913, the family moved to 24 Lewis Street in North Belfast, where John would grow up, and where he was enrolled as a pupil at the nearby Hillman Street National School. By today's standards it was a hard existence with little material comfort, but it was one that shaped the future artist.

Number 24 Lewis Street was a typical two-up, two-down Belfast working class house from the city's great housing boom that began in the last decades of the 19th century (the population of Belfast quadrupled between 1870 and 1900). Neville McKee believes it was at the end of the terrace. "I was told that the brothers took over the attic space and turned it into a bedroom for them all," he says. That still left James, Sarah, Sarah's mother Jane and Neville's mother, Sarah (Sadie), to fit into the two bedrooms.

In one sense the hardworking and aspirational Luke family were typical of the skilled working class Belfast families of the time. All the brothers, Neville says, pursued further education of some kind, usually evening classes, and were driven to achieve, although with John alone, this drive was not connected with status or money.

Though close and united by a common bond to improve themselves, there was a clear distinction between John, whose dedication was totally unmaterialistic and focused on his art, and his brothers, who saw improvement in terms of career and wages. John's painstaking and laborious painting technique, which was never to make him a substantial living, was a constant puzzle to his brothers. But John's artistic career was still many years ahead. First, there was the small matter of his education at Hillman Street National School. Though, like others of his class, he left school at 14 to begin employment, his learning should not be underestimated, as Robert Heslip, Heritage Officer at Belfast City Council and a former Curator of the Ulster Museum, emphasises.

"By the time he left school his core skills would have been better than GCSE level today in several areas, including mathematics, geometry and grammatical knowledge. He would have been expected to parse a sentence at age 12 and would also have been taught drawing, a valued skill in those days."

Neville, too, recalls his mother and uncles, including Jack, as being generally correct in their use of grammar. It would not have been a comfortable education, however. Schools in Belfast had not kept pace with the population explosion, as Sybil Gribbon

notes in her book *Edwardian Belfast, A Social Profile*. In 1914, she notes, 55 Belfast schools were considered constantly overcrowded, with different classes jostling each other in the single large schoolroom, often overflowing into the corridors and cloakrooms.

But what would life have been like for John Luke and his family, and indeed the thousands of other working class families in North Belfast of that time? Belfast-based social and maritime historian, Dr John Lynch, whose books include *A Tale of Three Cities: Comparative Studies in Working Class life* (in Dublin, Bristol and Belfast), believes that, in terms of housing at least, Belfast was a relatively good city to grow up in at this time. "Belfast actually had some of the best working class housing in the UK or Ireland during this period," he says. "As a late industrial city, compared to London or Manchester, for instance, it did not suffer the worst housing conditions. Fortunately, Belfast Corporation (the forerunner of Belfast Council), introduced strict housing-related by-laws before the massive expansion in housing stock that began in the last decades of the 19th century. Houses had to have damp courses and have a rear entry and streets couldn't be narrower than the highest building on either side. Back-to-back housing, still being built in Manchester in 1930, was outlawed here in 1911."

As Neville's mother Sarah testified, the Luke children enjoyed a healthy diet. According to Dr Lynch, this would not have been unusual. "Skilled working class families were quite well fed," he says. "The calorific value was roughly the same as today. Families would have filled up on bread, perhaps four and a half pounds, or three loaves, a day. They'd get through about five and a half pounds of meat and a pound and a half of bacon a week, with plenty of dishes that made the meat go a long way, such as soups and stews. What would shock us today is the huge amount of sugar consumed, which they needed for energy. People would think nothing of putting three or four teaspoons of sugar in a cup of tea. It helped give energy

for a physically demanding lifestyle, in which keeping warm, in the days before central heating, was very important."

While health visitors of the time deplored the fact that Belfast's working class communities had abandoned the country tradition of porridge, home made wheaten bread and potatoes, it is more than likely that, with their Scots heritage, the Lukes ate plenty of the former at least. Indeed, Neville recalls his mother serving him porridge for breakfast in the late 1940s and 1950s.

The lack of heating, Dr Lynch says, would also account for the restrictive nature of their early to bed, early to rise lifestyle. "Lighting and heating the house in winter was expensive, so people went to bed early instead, as early as 9pm in winter. As they would start work at 8am at the latest, they would, in many cases, leave the houses as early as 7am. If they were five minutes late they would be docked an hour's wages. It was a serious business."

Though some of the family worshipped at the nearby Methodist church in Duncairn Gardens, where the young John attended Sunday School, Neville McKee believes that the family were essentially Church of Ireland. "I was told that they only went to the Methodist church because it was near and, in my mother's case, because there was a gymnastic club there she attended." Despite attending Sunday School as a child, John himself was not a follower of any religion, though he took a strong interest in Buddhism in later years.

Though Sarah, like many wives of the time, did not work, the household income was greatly supplemented by the siblings. Long before John left school, his elder brothers were earning wages that would help keep the rest of the family. During World War One, however, there were three absentees. James Luke and his two elder sons, Joseph and Matthew, all fought in the war. James entered the Royal Army Service Corps in 1915, being discharged after the war on medical grounds.

# WORKING LIFE

John Luke entered working life at the age of 14, as a heater-boy with Workman, Clark and Co. His role was to heat a rivet over the fire with a pair of long tongs until it was red hot before tossing it up to the catch boy, who caught it in a wooden bowl. He then used his own tongs to place it into the hole of two overlapping steel plates for the riveting to take place. It is not known whether John worked at the company's North Belfast yard, near today's ferry port, or the recently acquired yard at Queen's Island, alongside Harland & Wolff (in the area where the Paint Hall is today).

Had it been the North Belfast yard, it is likely that John, a great walker (and cyclist) all his life, would have travelled on foot. If it were Queen's Island he would probably have used Belfast's extensive tram network, electrified in 1906, which would have dropped him off right outside the shipyards with several thousand others.

Sadly no records survive of Workman, Clark & Co, but John had joined a significant shipbuilders. Though ironically nicknamed 'the wee yard' by comparison with Harland & Wolff, it was, for a period, the second biggest in the world, after its more famous neighbour. In 1901, 1909, 1910 and 1913 they actually produced more tonnage than Harland & Wolff. During WW1 they were employing

12,000 men. In 1920, when John joined, they received orders for 37 ships and employed 10,000 men.

Neville McKee believes most of the Luke boys started their working lives in the shipyard. Belfast shipyard workers were among the best paid in the UK and competition for work there was intense, a family link always helped.

According to Dr Lynch, it is more than likely that John would have been serving an apprenticeship, which would have involved John's father putting down five pounds behaviour money as a guarantee of his good conduct. He would also have to provide a full set of tools. By the end of such an apprenticeship John would have been earning around 18 shillings (90p) per week for his 55 hour week, working from 7am to 5pm weekdays and on Saturday until 1pm. John, however, would not stay that long. Around 1922, while carrying out his role as a heater-boy on board a ship, he fell and badly fractured his leg. To make matters worse, the company compensation scheme did not cover apprentices. It was the end of John's shipbuilding career, he wouldn't return. This may have been due to the daunting experience of his fall, but could also have been caused by the problems the company was beginning to face at this time, with a severe downturn in orders.



## THE SCHOOL OF ART

Despite a lengthy recuperation, it was not all gloom for John. A prodigious drawer since school days, his sketches had impressed a fellow worker at the shipyard, who suggested he try the art evening classes at the School of Art on the top floor of Belfast's Municipal Technical Institute. With the apparent encouragement of his father, John now enrolled. It should be noted that not long before this he completed his first ever mural, of King Billy, painted on a gable wall in Lewis Street. Though he was not a political person, it is his choice of medium that is significant, for he would long be fascinated by murals.

Built between 1900 and 1907, the Municipal Technical College in College Square East took shape around the same time as the nearby Belfast City Hall. It was, in a sense, the other jewel in the crown of Belfast Corporation and reflected the self-improving ethos of the city as well as its growing need for skilled workers at a time of remarkable economic development. It was dedicated to training

engineers, designers, artists and apprentices of the principal skilled trades on which so much of Belfast's prosperity depended.

For John Luke and his family, the working class ethos of self-improvement was vital. "In those days, before television, 300 people might turn up to a public lecture. The thirst for knowledge was widespread among the working class at this time," Dr Lynch says. According to Neville McKee, John was a voracious pursuer of knowledge all his life, spending hours in the public libraries of Belfast. His favourite of these was the Belfast Central Library, opened in Royal Avenue in 1888, though he probably also used the Carnegie Libraries on Donegall Road and Oldpark Road.

IMAGE ABOVE:  
The Three Dancers (1945)  
John Luke 1906-1975  
© The Estate of John Luke  
Collection Ulster Museum

## THE YORK STREET MILL

John Luke attended evening classes in art at the School of Art for the session, 1923 to 1924. In the day he had a new job, at another icon of North Belfast's industrial landscape, the York Street Mill. Run by the York Street Flax Spinning Company, it was the biggest linen mill in the world. Unlike shipbuilding, Belfast's linen industry saw little increase in unemployment during the slump of the 1920s.

While shipbuilding was very much a male preserve, women greatly outnumbered men in Belfast's world-leading linen industry, helping boost the city's unusually high percentage (over 40%) of females in the labour force. However, on the cutting floor, where John was employed as a fibre cutter, men were in the majority and conditions were better. Wages too were better for men. Girls earned an average of seven shillings and six pence a week (37.5p), women sixteen shillings (80p). Boys earned an average of eight shillings (40p), men twenty three shillings (£1.15p).

It is not hard to imagine the meticulous John, large scissors in hand, precisely cutting the linen. It is again possible that he had taken on an apprenticeship which, after 1920, would have lasted five years. Like the shipyard it would have been a long day. Most mills began operations at 6am and closed at 6pm, for most of which time John would have been at work. He would have enjoyed an hour and a half in total for his meal breaks. Saturdays, ending at noon, would have included a 30-minute break for breakfast.

By the time John started at York Street, within walking distance of Lewis Street, conditions, though still tough, had improved considerably from the 19th century linen mills. The weekly hours had been reduced to 48 and changes in lighting, ventilation and general health requirements, while they had not created working conditions we would recognise today, had improved the situation substantially.

Nevertheless, conditions remained hazardous to health. In the wet spinning rooms, mostly staffed by women, and some children, the

atmosphere was hot and humid and the floors wet, sometimes leading to lung diseases. Constant ingestion of fibres led to chest conditions that could ultimately be fatal.

Children worked from the age of twelve, sometimes earlier if baptism certificates could be forged, usually spending three weekdays and Saturday mornings in the mill and two weekdays at school.

It is hard to imagine John enjoying his working life at the mill, but his success in his evening classes soon compensated. His ability was quickly recognised, winning his first prize for 'object and memory drawing' during his first year. In a momentous decision for his future career, he was awarded a free studentship on the recommendation of two of his teachers at the School of Art.

As a result, in 1925, by which time his job at the mill had come to an end, he became a full time student, able to devote himself totally to his chosen field and revealing a considerable ability. He won prizes for pictorial design, drawing after casts, drawing from life, painting, modelling, technical design and lettering, working perspective and geometric design. He also passed a 'Special Exam in Blackboard Drawing' and was awarded an art teacher's certificate.

In 1926, at the age of 20, John became an assistant art master at the School of Art, where he would return to teach much later in life. Robert Heslip believes that the prevailing ethos in Belfast of that time, where art had a commercial application, would have been evident at the School of Art too. "William Conor, a generation earlier but also from a similar background to John, started at David Allen's in Belfast. Today they are the biggest poster site in the United Kingdom. Then they were lithographic printers, specialising in theatrical posters. The precision of Luke's line comes from that illustrative tradition. Design was important. Even if not professionally involved, his training would have included people who didn't necessarily want people to become artists."



## THE SLADE SCHOOL OF FINE ART, LONDON

The crucial breakthrough in John's development as an artist came in his final year at the School of Art, when he won the prestigious Dunville Art Scholarship (donated annually by the famous Belfast whiskey manufacturing dynasty). The £100 per annum over a three-year period allowed him to pursue his desire to attend one of Europe's finest and most influential art schools, the Slade School of Fine Art in London.

He enrolled at the Slade on October 4th 1927 for a Fine Art Diploma, taking classes in figure drawing and comprehension, modelling antique heads, fine art anatomy, art history, life drawing, perspective, life painting and drapery.

Under the influence of Henry Tonks, one of the most renowned teachers in the art world, John made form the centre of his approach to art and absorbed an enduring respect for the techniques of the old masters. According to Kenneth McConkey, in *A Free Spirit Irish Art 1860 - 1960*, "the intellectual rigour of Slade's draughtsmanship remained with him for the rest of his life."

IMAGE ABOVE:  
Judith and Holofernes (1929)  
John Luke 1906-1975  
© The Estate of John Luke  
Collection Ulster Museum

## LIFE AS AN ARTIST

After completing his Diploma in 1930, John stayed briefly in London, before returning home to the small family home in Lewis Street in 1931. Though he would also teach, John's career was now the financially precarious one of an artist. Uninterested in money, always a frugal liver, he settled in comfortably to a life of long hours, painstaking concentration and little material reward.

It is not the purpose of this booklet to explore John Luke's artistic career in detail - those wishing to do so should look to Dr Joseph McBrinn's book, *Northern Rhythm, the Art of John Luke (1906 - 1975)*.

Though he would be criticised in his later years for his emphasis on technique over content, John Luke would produce a remarkable body of work during his life. As Kim Mawhinney, Head of Art at National Museums Northern Ireland, who worked with Dr McBrinn on the museum's exhibition on John Luke, observes:

"I think his legacy will lie partly in his craftsmanship and range of work. He was such a skilled artist in what he could draw, it didn't matter which technique he chose." John's work ranged from sketches to paintings in oil and tempura (an ancient technique in which the paint is composed of egg yolk and ground colour pigments) and sculpture to public murals, of which the most famous is in Belfast City Hall.

With oil paintings such as the *Ballysillan Road (1933)*, *On the Lagan (1933)*, *the Lustre Jug (1934)*, *Mac Art's Fort (1934)*, *Connswater Bridge (1934)* and a tempera painting, *The Bridge (1936)*, his technique matured and recognition grew. His last painting before the war, *Shaw's Bridge (1939)* is considered one of his finest.

IMAGE RIGHT:  
by kind permission of Belfast City Hall

Following *Pax*, in 1944, came one of his most important and enduring paintings, *Three Dancers (1945)*, one of a series of dancer paintings, which John described as being about musical rhythm. With *Dancer and the Bubble (1947)* and *Northern Rhythm (1946)* the series represent to many the peak of John's career.

Neville McKee believes that *Northern Rhythm*, which his father bought from John and later gave to him for his 21st birthday, was the ultimate expression of his painting technique, a view that many art critics, and John himself, shared. "No painting has so much or so deeply expressed my own particular type or state of mind and spirit as Northern Rhythm," he later wrote.

### BELFAST CITY HALL MURAL

Though he would later paint an acclaimed mural at Provincial Masonic Hall in Rosemary Street, John Luke's greatest legacy, in the eyes of the people of his home city anyway, is the mural he painted in Belfast City Hall to commemorate the Festival of Britain in 1951. Featuring Sir Arthur Chichester reading from King James 1's Royal Charter of 1613, he depicted many of the industries that together had made the city and port a world leader in shipbuilding and the manufacture of tobacco, rope, and linen and so much else by the Edwardian era of his birth. According to Dr McBrinn, "technically it is one of the finest public murals of the period, a great accomplishment."



# JOHN LUKE – THE MAN

In no small part due to the Ulster Museum's 2012/13 retrospective of his work and the accompanying book by Dr McBrinn, John Luke's status as a major Irish artist is now acknowledged. But what of John the man? Over the years, his reputation as a shy, retiring, even aloof man has been widely accepted. There is an inference that his obsessiveness in his pursuit of technique cost him a greater place in the pantheon of Irish artists and perhaps that he became disillusioned with the art world. But this is not necessarily the picture of John that is held by those who knew, and admired, him.

"I think he was pleased with all of his work and the different strands of it, sculpting, painting, the murals..." Neville McKee says. "It is true that he wouldn't have necessarily found it easy to get to know new people but he was very comfortable with family and friends." The self-discipline, absorbed from his working class North Belfast childhood, meant long hours at work, and his lifestyle, perhaps by necessity as well as choice, was Spartan. "He lived very frugally," Neville says. "He was obsessed with vegetarianism, though I am not sure whether this was down just to health reasons or ethics as well."

Neville, and his wife Pat, recall with affection John's humorous side. "Uncle Jack had a very infectious laugh. As a child I overheard it often when he was in conversation with my parents, especially my dad, and also one day in particular when John Hewitt visited. They both remember John's enjoyment of comedy and science programmes on the television when he visited them. "Contrary to public perception," Pat says, "he had a good sense of humour, you can see it in his writings and paintings too, and when he was relaxed with people it came through."

Neville McKee recalls overhearing discussions between John and his father and believes his uncle would have been sympathetic to his

friend (poet and art curator) John Hewitt's concept of regionalism in that he would have felt both an Ulster and Irish identity. It was not, Neville believes, an issue of great importance to him. "He was not bigoted in the slightest way, and would never slight someone because of their religion or background."

Apart from his time at the Slade School of Art in London and a period spent in the County Armagh countryside during the Second World War, John lived in his native North Belfast all his life. After the Second World War he moved to Westland Bungalows, off the Cavehill Road, before finally settling in a flat at 240 Duncairn Gardens.

Following an unsuccessful prostate operation, John Luke died at the Mater Infirmorum on Crumlin Road on February 4th 1975, at the age of 69. There were some who felt his undoubted talent had not been fully realised despite a long and varied career. But today both the market (his paintings now sell for over £400,000) and, more importantly, the art world and wider public, are beginning to see his true worth. Over the last few years there has been a greater awareness of his value as an artist and of his legacy, especially following the Ulster Museum exhibition and the accompanying book by Dr Joseph McBrinn. The extraordinary success of that exhibition revealed to Kim Mawhinney that John Luke continues to inspire the people of his native city long after his death.

"I think many people were excited that an artist from a working class North Belfast community went to the Slade in London, when it was the centre of art in the world and was taught by a teacher of the calibre and renown of Henry Tonks. People who didn't know his work think it is fantastic, while it has reinforced the admiration of those who did."

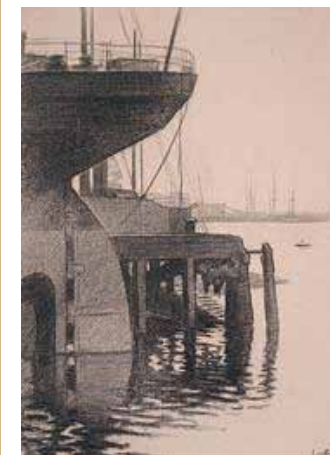


IMAGE ABOVE:  
The Harbour  
John Luke 1906-1975  
© The Estate of John Luke  
Collection Ulster Museum

IMAGE LEFT:  
'My Sister' (Portrait of Sadie McKee) (1945)  
John Luke 1906-1975  
© The Estate of John Luke  
Private Collection

## LEGACY

North Belfast community arts organisation Arts for All is committed to preserving and promoting John Luke's legacy, along with key figures highlighted in this leaflet including Neville McKee, Joseph McBrinn and Kim Mawhinney.

Arts for All was formed in 2000. It is based on the York Road - very near to where John Luke grew up - and exists to promote positive change and sustainable, cohesive communities across North Belfast. Arts for All promotes the arts, encouraging community groups to use the arts. For a small organisation with a staff team of only two, Arts for All has high impact, working with up to 650 participants, 70 community groups and 20 schools per annum. Arts for All has four aims:

- To encourage and stimulate the artistic creativity of people from North Belfast

- To encourage appreciation of and participation in community arts
- To provide advice, training and information on the arts
- To promote and conduct research benefiting the arts

Arts for All has been running the only community gallery in North Belfast for over ten years - an important resource in the area. It organises ten exhibitions every year, supporting up to 70 artists with space to curate, exhibit and promote work. Artists have progressed from exhibiting in the Arts for All Gallery to exhibiting in city centre galleries. The gallery also supports community groups by providing important gallery space for community groups to recognise, launch and exhibit participants' work.

# ARTS FOR ALL JOHN LUKE PROJECT 2012-2013

With funding from the Ulster Scots Agency and the Arts Council of Northern Ireland, Arts for All will celebrate the life, work and important legacy of John Luke by rebranding its gallery the *John Luke Gallery*. This will send a strong message that people from areas such as Tiger's Bay can and do become creative members of society and make an important contribution to the creative life of the city.

Between November 2012 and June 2013, Arts for All delivered a series of workshops across North Belfast, teaching participants about John Luke's work and offering them the opportunity to develop paintings in his style. Work from these classes will be displayed in the opening exhibition. Participants also visited the exhibition on John's work at the Ulster Museum between November 2012 and April 2013. Groups involved include:

- St. Gemma's High School – GCSE and A-level students
- Currie Primary School – P6 class
- Currie Primary School –parents' group
- Midland Senior's Art Club
- FAST group (Families and Schools Together)

In addition, with funding from the Ulster Scots Agency, Arts for All commissioned research about John Luke's early life and work. This was carried out by Seth Linder who has a background in creative writing, historical research and journalism. This extensive research (available at [www.artsforall.com](http://www.artsforall.com)) has been distilled into this promotional booklet. This booklet complements the Ulster Museum's beautiful publication *Northern Rhythm, the art of John Luke*. It will also complement a much earlier publication, *John Luke 1906-1975*, a monograph by John Hewitt, a close friend of John Luke.

John Luke's nephew Neville McKee has been supportive of the Arts for All John Luke project and will officially open the *John Luke Gallery* in September 2013.

The Arts for All John Luke project will mean that two galleries in Belfast which are based in areas of disadvantage, celebrate the life of local residents – Arts for All's John Luke Gallery and An Chultúrlann's Dánlann Gerard Dillon/Gerard Dillon Gallery. This sends an important message that arts play an important role within disadvantaged communities.

Arts for All would like to thank the following for support with the John Luke project:

- The Ulster Scots Agency
- The Arts Council of Northern Ireland
- Neville McKee
- Joseph McBrinn
- Kim Mawhinney
- Seth Linder

Arts for All hopes the *John Luke Gallery* will make a positive contribution to highlighting John Luke's legacy for the people of Belfast.