



## President's Column

### Gallery Matters

Twenty one years ago, in 1993, our Gallery was one hundred years old. To mark the occasion the Club organised a wonderful art exhibition that spanned those one hundred years. I attended the black tie dinner on the opening night and I still have the limited edition catalogue, signed by the other diners at my table.

As an exhibition it was a cracker. Covering the years 1893 to 1993 it included paintings by Sir James Guthrie, George Henry, Leslie Hunter, William Crosbie, and Hugh Adam Crawford as well as contemporary artist members of that time like David Donaldson, John Cunningham and Alexander Goudie. For the sake of brevity my list omits many other wonderful artists.

Now twenty one years later we are looking forward to the opening of our newly refurbished gallery. The opening exhibition in November will again feature works by members past and present. To ensure a fabulous exhibition a call has gone out for members to contribute a work from their own collection to this inaugural show. Once again let us enjoy the works of Donaldson, Goudie, Robertson and Hood to name but a few who are no longer with us.

Before I close I would like to quote from the catalogue of the 1993 exhibition. In an interview with Roger Billcliffe, past President and celebrated Scottish artist John Cunningham reminisces about the club he loves.

He mentions many of the famous characters and personalities that he has had the pleasure to have known, he comments on how the club has evolved over the time he has been a member, but it is of the lay members that he concludes his interview.

I quote.....

"The lay membership is still a vital part of the Club, enlightened, supportive in every way, both in economic and moral terms. The liaison between the artist and lay membership is still as effective today as it was when we moved into this building a hundred years ago."

I say "hear-hear" to that.

*Robert Kelsey*

## Marking time in the Gallery



Members had a chance to review progress on the restoration project when Glasgow's civic leaders visited the Club in May. The door to the Gallery, closed for over a year, was opened to allow Lord Provost Sadie Docherty to place a time capsule of 2014 mementos under the raised floor, while Celia Sinclair, the trustee who has overseen the day-to-day work, was on hand to explain just what had been done to carry out structural repairs to roof and fabric and fit the building for a further century of service to the arts in the city.

Work can now start on the redecoration which will make the building one of Glasgow's major attractions, particularly when the fabled Mackintosh frieze is back in place above the

hanging area. The trustees are confident that all will be in order for the opening dinner scheduled for November 22 (spaces remaining are in single figures and are expected to go soon, so book now, otherwise, keep an eye out for any cancellations).

Pictured above are Glasgow's Lord Provost Sadie Docherty, with Lord and Lady Macfarlane, President Robert Kelsey, and chairman of the GAC Property Company, Paul Dowds, with the time capsule. Also present were Glasgow's second and third citizens, Lord Dean of Guild Raymond Williamson (immediate past president of GAC) and Hamish C Brodie, Deacon Convener. More pictures and details of the time capsule contents on pages 4-5.

## YOU'LL HAVE YOUR TOSHIE TEA AGAIN!



Just five weeks after the Black Friday when the Club was stunned by the news of the GSA fire, diners were delighted to hear that a rescue operation was under way for another important part of Glasgow's Mackintosh legacy. The Willow Tearooms, last survivor of Kate Cranston's chain of elegant eating places, had been threatened with closure: now a buyer has been found to assure its future – none other than our own Celia Sinclair. (see page 4)

Celia was one of the first to join when the Club opened its doors to women in 1983 but allowed her membership to lapse. When she was persuaded to rejoin round the turn of the century, she found the atmosphere much more congenial, and soon took a special interest in the plans for redevelopment. Now one of the Trustees of the GAC Property Company, she has taken an active part in planning improvements and making sure they are carried through efficiently: for over a year she has clocked in almost every morning before the doors are open and spent much of the day behind the scenes, keeping a

close eye on progress and standards.

Now she is combining her experience in property development with her love of the world-famous artist's work through the formation of the Celia Sinclair Charitable Trust. It aims to raise the £400,000 estimated to preserve the fabric of the distinctive building in Sauchiehall St, at one time part of Daly's, Glasgow's poshest department store. A further half million could be needed to conserve and restore the CRM features which have been lost or damaged over the years.

Joining her on the board are accountant Efric McNeil, former treasurer and now lay vice-president of the Club, art dealer and Mackintosh expert Roger Billcliffe, and former hotelier Mandy Ford who has valuable experience of the tourist industry.

Like any astute businesswoman, Celia is not yet prepared to discuss the detail of how the tearooms will be developed but we can rest assured that the CRM heritage will be closely guarded, and that the city, including the Club, will benefit from her guardianship of an important asset.

## Everything in the garden's lovely

Almost 30 members and their guests turned up at Greenbank House in Clarkston to share a civilised picnic in mid-June. Again this year the sun shone, the setting was stunning, food and wine delicious and more than adequate.

We chose to pitch our trestle tables and foldaway chairs in the secluded garden furthest from the house, but each corner of the National Trust for Scotland property offered delightful arrangements of flowers and greenery, and other visitors seemed happy to leave us in peace.



## THREE CHAIRS FOR IAIN

It's a year since the indefatigable Iain McGlashan organised the removal of furniture from the Gallery and set about ensuring that members will be sitting comfortably when the Club returns to full activity in the autumn.

First, the surviving Balmoral chairs, the brown leather ones whose backs were broken by constant mishandling, have been reinforced and re-studded by a local firm (The Chairman of Bearsden) ready for their return to the Gallery.

Then a set of 48 new Chippendale-style ladder-backs, including a proportion of armed carvers, has been bought for the dining room and these are now being upholstered in Bolton. Finally a discreet charcoal fabric has been chosen for the new silver-framed stacking chairs which are brought out for banquets and lectures.

Meanwhile the dining tables have been restrained and repolished with hard surfaces, and work is underway to restore the distinctive tables in the Gallery. Though the kidney-shaped ashtrays no longer have a place indoors, the hollows where they sat are being retained, along with the tracks of cigarette burns from a smokier past.

"Of course we would have liked to do more" Iain points out. "Since fewer than a fifth of members responded to last year's appeal, some restoration work had to be



Iain takes a well deserved seat.

left undone. But at least the basics are in place, and the Club's seating is unlikely to upset the Health and Safety watchdogs."

The spending will scarcely be offset by the recycling of some of the discarded items, but members who would like a special souvenir of the Club can still take away one of the elegant dining chairs designed for the Club when it opened over 100 years ago – for a donation of at least £25. Around a dozen have already been reserved by sticking a label under

the seat, but if you can find a free one in salvageable condition just let Dan know and attach your own label. The chair will come with a certificate or label proving its provenance.

## Sally speaks out



Distinguished writer and presenter Sally Magnusson had a confession to make when she opened the Club's summer exhibition – she is the non-artist in her talented family. While her parents and siblings enjoyed painting and potting, she stuck to the more abstract arts. Her main interest was in music and she particularly appreciated how it could enrich the lives of patients and dementia sufferers. She stayed in the billiard room long enough, however, to admire the work on show and talk to a number of the artists involved.

# Buried Treasure



Hazel Nagl RGI, RSW, PAI; Cranes on the Clyde



Norman Kirkham RGI; Portrait of John Thompson ( Architect )



Philip Spence; Boat Study



Ken Howard OBE, RA; Drawing of a soldier (circa 1979 signed 2013)



Sbona Barr; Towards Jura from Loch na Cille



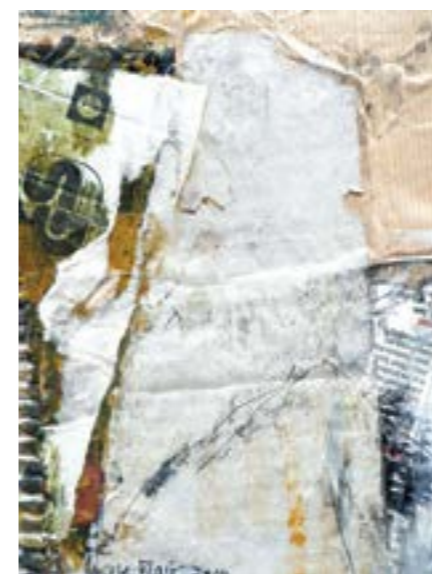
**The time capsule, more like a small attaché case than the traditional cylinder, contains articles reflecting the Club's activities and interests in 2014: The contents include:**

- Original works on A5 watercolour paper by artist members are shown here.
- An album of photographs of Club council, trustees, staff, and ongoing building works
- Brief history of the Club and of present project, including frieze proposals.
- Conservation plan
- Menus and bar price list
- Copies of The Herald with report of fire in Glasgow School of Art
- Exhibition catalogues and Art Mag for spring months.
- Leaflets for activities in the Club and city museums.

It is planned to open the capsule in 2043 when the Club will celebrate 150 years in the present building. Meanwhile, a full list of the contents has been lodged with the Club's archivist and is displayed in the entrance hallway.



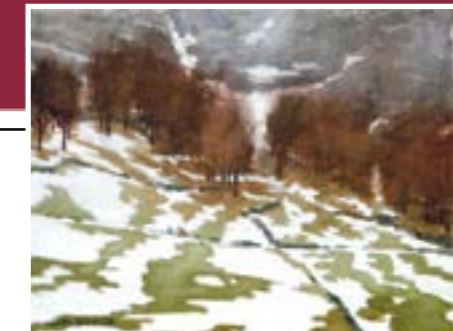
Joe Hargan DA, PAI, PPAI; Elle



Irene Blair; Landmass of our time



Michael Moulder; Revelin Fortress II 9/50 Dubrovnik



Jim Bankier; Thaw in the Hills



Robert Kelsey DA, MUniv, PAI, FRSA; Boats at Aldeburgh



Pam Carter; Surf and Rocks



Hamish Montgomery; White strand of the Monks, Iona



Jim S Davis DA, PAI, RSW, FRSA; Spring Morning



Irene Blair; Become a .....



Dougald Cameron; First Aircraft to fly to Prestwick Area 1913



Alma Wolfson; The "Kings"



Iain A McIntosh; Farmyard, Portencross

# Wall to Wall

**E**x-president Charles Anderson, whose concrete sculptures decorated many public buildings and cityscapes in the late 60s and 70s, has seen a number reduced to rubble as changes in civic services and tastes rendered the buildings obsolete for the 21st century. Increasing recognition of their artistic value has led to a demand to preserve some of the landmark items which have survived redevelopment and new techniques are being developed.

When the Provost's Pool in Stirling was scheduled for demolition, there were protests from a number of conservation bodies including the 20C society and Historic Scotland. The Royal Commission for Ancient and Historic Monuments had already shown its appreciation of the sculpture panel, measuring 11m x 3.7 metres, by having it digitally scanned to preserve the image for posterity. Bodies such as the New Glasgow Society pressed to preserve the sculpture itself.

As the sculpture was part of the condemned building it was thought impossible to separate it from the wall beneath. However



Charles receiving his Honorary Fellowship from Iain Connelly RIAS President

a local firm, Ogilvie Construction, found a way of dividing the panel and lifting off the five sections to transfer them to its own headquarters building in Stirling where they can now be seen.

Charles' contribution to public art has now been recognised by his peers in other disciplines. At the June dinner of the Royal



The big lift for Charles' sculpture

Incorporation of Architects in Scotland, he was delighted to accept an honorary fellowship of the leading professional body. Congratulations, Charles, Hon FRIAS.

## What's in the Jargon ?

**F**amiliarity with jargon often means that the origins of some terms and their meaning can be lost. This, perhaps, is the case with the acronym JPEG – the most popular form of photographic digital file.

So what does JPEG mean? The acronym stands for Joint Photographic Expert Group and dates to the emergent desktop publishing of the late 80s when attempts were being made to computerise photographs for commercial printing.

The aim of the Joint Photographic Expert Group, was to devise international standards for digital images at a time when scanned photographs seemed impossibly large for computers that were a fraction of the power of one of today's mobile phones.

Because of its ubiquitous use "JPEG" has become common currency to describe a digital photo, but JPEG really means COMPRESSION of images' digital data. That does not mean that using the JPEG label is wrong. It's just that there are others more suited for print reproduction.

Digital photographs are composed of pixels, and compression works by detecting similar and adjacent colour values of pixels and combining them to reduce the file size. For example, a photo of a landscape with a cloudless blue sky, large green fields with few trees and little detail, would be reduced many times



One sculptor and five D&P GSA alumni dining at the Art Club – taken by iPhone in JPEG and converted to TIFF for print reproduction. This could enlarge to go across two columns here, but would lose sharpness if enlarged further.



The same shot reduced to low quality JPEG, suitable for web site and other online reproduction, but obviously unsuitable for printing.

more than a townscape of the same size, with lots of traffic, street signs, people and a very cloudy sky. Lots of changes in contrast, pattern and texture means much less pixel data can be combined.

Mobile phones, iPads and most budget cameras don't give any choice and shoot JPEGs. Better cameras give options of low and high quality JPEGs as well as top quality TIFF and RAW file formats. For designers and print professionals the TIFF format is the option that gives the best quality reproduction and is the natural choice, allowing proper sizing and high resolution, suitable for printing.

For use in websites, blogs, Facebook and other social media, JPEGs need to be reduced in physical size, resolution and file size and in some cases changed to another format, specific to its end use.

Once compressed, images cannot be restored to a larger more detailed condition, so always keep a copy of the best original.

JPEG shots are compressed by the camera's internal software, but any amount of amendments can be made by transferring images to a computer and using software such as Photoshop, in which JPEG compression, and other criteria, can be altered. Photoshop can also amend and convert TIFF and RAW files into JPEG, and vice versa – taking care always to keep the largest and best original shot.

# George Devlin

RSW, RGI., RBA, ROI, ARWS, FRSA 8/9/37 to 26/5/14

**G**eorge died on Monday May 26... and a bright shining star of the art world was gone – but not forgotten. Our thoughts and sympathies are with his loving wife Marie and their daughter Nuala whom he adored: they were the core and anchor of his fantastic life.

George was an artist of deserved international acclaim and already recognised as such in many publications: among the very best he will take his place in history.

He loved the Glasgow Art Club and was always the first to volunteer in any project that promised to increase its artistic reputation. During his presidency he set up a European tour of the best of our artist members' work – a mammoth task – to France, Germany and the Netherlands.

He always strived to put the Club to the forefront of the art world and brought many famous artists and their work to the Club. George always aimed high.

Recently George headed a small team of Peter Graham and myself and we took on the eighteen month task of cataloguing and putting on disc the art collection of the



Club, putting our house in order. During that time I admired George's respect for other artists' work – he always had regard for sincerity and skill. It is a pity we never seemed to get round to acquiring a George Devlin for our collection, an accolade he would have appreciated and certainly deserved.

I was fortunate to have George as my friend and we went on many art trips up and down the West coast of Scotland. He was a powerhouse of energy, the consummate professional. He never set out to paint 'pictures' – his passion was to create art and he did and how he did.

He was a real character, there was never a dull moment in George's company. He lived his life to the absolute limit and he loved every minute of it.

A great man, and a great artist: we were lucky to have known him, and the Art Club is left with a vacuum never to be filled.

He was my friend and I will miss him.

Jim Davis

We regret to record the deaths of the following members and send condolences to their family and friends.  
**Gerald Belton**, Glasgow businessman: 12/5/31 to 8/11/13.  
**Robert Wildman**, London member: 28/1/43 to 26/6/14.

## New members since Autumn 2013

Mr Jonathan Barr,	Glasgow	Young Lay	Ms Kirsty Mitchell,	Glasgow	Corporate Lay
Mr Harry Bell,	Pathhead	Corporate Lay	Miss Lisa McGregor,	Glasgow	Associate Lay
Mrs Shelagh Campbell,	Kilmacolm	Town Artist	Mr Ian McIntosh,	Glasgow	Town Artist
Mr Iain Connell,	Glasgow	Young Artist	Mr Donald Mackinnon,	Glasgow	Town Lay
Mr Edmund Crick,	Glasgow	Corporate Lay	Mr Rory McPherson,	Glasgow	Town Lay
Mr Robert Ferguson,	Paisley	Town Lay	Mrs Barbara Mulhern,	Dumbarton	Associate Lay
Mr Bruce Finnie,	Glasgow	Town Lay	Dr John Vincent Oates,	Glasgow	Corporate Lay
Mr Duar Fleming,	Glasgow	Corporate Lay	Dr Colin Pegrum,	Glasgow	Associate Lay
Prof George Fleming,	Glasgow	Corporate Lay	Mr Robert Pryor,	Venezuela	Country Lay
Mr John Gilbert	Crowbridge	Country Lay	Mr William Robertson,	Sanquhar	Country Lay
Mr Philip Goodman,	Glasgow	Young Artist	Mr Sandy Rowan,	Glasgow	Corporate Lay
Mr David Hume,	Peebles	Country Lay	Mr Jamie Slater,	Glasgow	Young Lay
Mr John Hylands,	Falkirk	Corporate Lay	Mr Phil Spry,	Aberdeen	Country Lay
Mr Frank Irvine,	Glasgow	Town Lay	Mr David Strachan,	Aberdeen	Corporate Lay
Mr Ewan Kennedy,	Oban	Retired Lay	Mr Gokul Swamy,	London	Country Lay
Mr Robin Leishman,	Houston	Town Artist	Ms Sarah Walker,	Glasgow	Associate Lay
Mr William Liggat,	Glasgow	Retired Lay	Ms Alma Wolfson,	Glasgow	Town Artist
Ms Sheila Miller,	Saltcoats	Corporate Lay	Ms Joanne Zanetton,	London	Country Artist

# DIARY DATES

## Plans for the coming months

The Events Committee has been working hard to come up with an exciting schedule of events for the coming months. The build up for the Grand Gallery reopening will begin in earnest in the autumn and there are many events planned beyond November and into next year.

### September

**17** Combined Referendum Special Film and Supper Club with themed food and drink available.

### October

**31** Friday Fright Night, combining the Film Club with some Ghoulish Grub – film to be confirmed.

### November

**5** Inverarity wine tasting with Smiley Pete.

**22** Grand Gallery Opening Dinner. Still a few places available. Names in book please!

**29** Afternoon Tea Reception in the newly opened Gallery for all members and friends.

### December

**13** Christmas Party with Arthur Short Big Band – £25 including a two course buffet and drinks reception. Bring your dancing shoes!

**17** Christmas Film Club

### January 2015

Celtic Connections

### February

**6** Burns Supper

**7** Six Nations Rugby – France v Scotland

**11** Valentines Film and Supper Club

**20** Inter-Club Murder Mystery dinner (young member event)

### March

**14** Six Nations – England v Scotland

**21** Six Nations – Scotland v Ireland

### April

**8** Film Club

**17** Champagne and wine tasting

### Spring 2015

#### Mackintosh Festival “Two Weeks of Toshie”

To celebrate the Gallery opening including the magnificent Mackintosh frieze, the entire club will be given over to Mackintosh for two weeks. Proposed events include exhibitions of current members' work, a schools exhibition and an exhibition of photography of Mackintosh architecture from around Glasgow and further afield. There will be lunchtime talks, corporate evenings and a Mackintosh one-man-play performed in the Gallery.

Please note that all details are subject to confirmation. Please check the book and online for further details nearer the time.



## Burns Supper – a family affair

Thespian Maureen Beattie had the last word at the annual Burns Supper when she replied to the Toast to the Lassies given by her father, actor/entertainer Johnny Beattie. Reflected in the mirror are Ayrshire poet Rab Wilson, who proposed a thought-provoking toast to the Immortal Memory, and his wife Margaret who provided the sweet singing for the evening. Guests were again summoned to their seats by piper James Beaton.

The closure of the Gallery meant that numbers had to be restricted, but over 50 members were fitted in around tables in the dining room and bar area, giving the traditional celebration a new intimacy and informality which was generally welcomed.