



President's Column

During 2016 the Club has seen many and varied events and exhibitions. Doors Open Day in September was once again a great success. We opened for two days and as always the Club received many welcome comments. The Tuesday tours have perhaps had fewer numbers than in the previous year but our enthusiastic team is well organised and will provide extra tours for groups visiting the city. We are reforming the social events committee and hope that members will give the group ideas for events.

We are also considering having more events open to the public. The recent McTaggart lecture attracted a good many non-members to 185. Likewise the architecture exhibition in the summer saw the Club hosting groups and members of the public who had not visited before.

The Club has a unique art collection. Its character has a very special quality about it as it has been gathered over many years by donations and gifts and reflects the styles of the relevant period. We have been fortunate to receive, by way of donation from two sources, two paintings by the late George Devlin and also very recently two works by our Artist Vice President, Joe Hargan. The storage of the collection is being re-organised and we are in the process of creating a database to ensure that we have a comprehensive record and history of the collection.

I was recently in Dublin and visited the National Gallery where the exhibition *Creating History, Stories of Ireland in Art* was on show. Included were several paintings by Sir John Lavery. He was elected to the Club in November 1881 and was made an honorary member in 1932. It brought home to me that our membership, past and present, includes the giants of the arts. Long may that continue. We may yet get a Turner prize winner among our ranks.

As most of you will know Glasgow Art Club was founded in 1867 with William Dennistoun its first President. Our plans for our 150 Celebrations are coming to fruition. There is still time to make suggestions. Nothing is finalised.

We want to make 2017 a year of celebration, to acknowledge our heritage but to look to the future to ensure that while the Glasgow Art Club retains its unique character we make it fit for purpose for the next hundred and fifty years.

Best wishes

New for You

Recent Acquisitions for the Club

Paintings for the Walls and a book for the library: shown right are two of the four new donations, while below the President admires a gift to the club from one of her predecessors. It is a beautifully illustrated volume celebrating the links between Scotland and the Ukraine in arts and poetry which was bought by Robert Kelsey, a friend of the Ukrainian author and fellow artist George Babiuchick. Robert arranged for it to be signed and dedicated for presentation, and assistant archivist, Angela Fussell accepted it on behalf of the club.



Joe Hargan's 'Marie, the Daydreamer'



Congratulations to GAC Artist Member Paul Kennedy Art on winning the President's Prize at the GAC Winter Exhibition for his painting "Bolt" which was inspired by a night at the dogs (Glasgow's Shawfield Stadium to be precise).



Paul Kennedy's 'Bolt'



George Devlin's 'Winter in the Mearns'

Keeping up the Royal Connection



Ernest Hood introducing works by GAC artists to the royal couple.

There was an immediate response to the plea for information in our last newsletter. It came from Mrs Catherine Hood, widow of the Club's 1977 president Ernest Hood, who presented a portfolio of artworks to the Royal Collection to mark the celebration of Her Majesty's twenty five years on the UK throne.

Although our archives make only passing reference to the gift, Mrs Hood remembered the occasion clearly and even produced documentary evidence in the shape of a photograph showing Mr Hood introducing works by GAC artists to the royal couple. Behind him stands the late Councillor Robert Logan demonstrating the city's support for the occasion, which was held in Kelvingrove Art Gallery and Museums.

"On learning that the Queen was to visit Glasgow in 1977, the year of her silver jubilee, my husband suggested that GAC artist members who were so desirous would present Her Majesty with one of their works. The only stipulation was the outside size so that they could all fit into the same box.

"There was a large gathering in Kelvingrove Art Gallery one morning in May (I cannot remember which) attended by the city's dignitaries after which the Club's gift was presented to Her Majesty by my husband. It could not have been expected as the Queen

seemed surprised for a moment. The Duke of Edinburgh engaged Norman Kirkham G.A.C.'s vice president in conversation (and subsequently bought one of his paintings. I am not surprised that the Queen signalled out Archie McGlashan's work as he was a delightful painter and man."

Catherine Hood

That presentation, and the earlier one linked to the great exhibition in 1888 will be reflected in the major show this summer to celebrate the Club's sesquicentenary. The Club council has requested the loan of a number of artworks now in the royal collection at the Palace of Holyroodhouse. They include works by Lavery, Guthrie and one by club founder, William Kennedy, as well as items from the 1977 Silver Jubilee portfolio.

OBITUARIES

We are sorry to record the deaths of the following club members. Our sympathy goes to all their families and friends.

William Liggat 15/2/48 – 16/10/16
Tom McKay 23/8/32 – 20/10/16
Bill Wright 1/9/31 – 8/11/16

Golf Tournament

On a warm and windy afternoon the Glasgow Art Club Golf Team won all four matches against rivals, The Scottish Arts Club, who were noble in defeat. They were captained by Charlie Scott who organised the golf at Liberton Golf Club. The annual match was reinstated in 2015 with Buchanan Castle hosting the match.

Any member, male or female who would like to play in the 2017 match should contact Artist Member Michael Clark.



John Kingsley drives at the 1st Hole

Clubbing Abroad

One of the many benefits of being a member of the Glasgow Art Club is the opportunity to visit the network of reciprocal clubs which exists all over the world. At the time of writing we had ten reciprocal clubs in the British Isles and a further eight in Canada, India, the Netherlands and the USA. All of them welcome visitors from the Glasgow Art Club, and in many cases overnight accommodation is available.

Members are reminded that when visiting any of our reciprocal clubs it is always necessary to request a letter of introduction from the Secretary of the Glasgow Art Club, which should be presented on arrival.

Some require a copy of the letter to be sent when making an accommodation reservation.

If you are making travel arrangements at short notice, it is usually possible for your letter of introduction to be sent by e-mail.

Of course, when using any of our reciprocal clubs our members are expected to abide by any dress regulations and other requirements of the club being visited. Please check in advance if you are in any doubt.

A list of the reciprocal clubs, with their telephone numbers, appears on the reverse of your GAC membership card. If you would like a list giving fuller details of each club, please contact us and we should be pleased to send you one.

Jonathan Lord, Secretary GAC.

MUCH-A DO Around Town

It's 26 years since Glasgow relinquished the title of Cultural Capital of Europe, and a lot has happened since, not all to the advantage of the arts in the city. Galleries have opened and closed, and the disastrous fire in the Mackintosh building of the School of Art threw all plans into the melting-pot.

Over the winter, however, things have been looking up. At Kelvingrove, thousands of visitors have been discovering the name behind some of their favourite art nouveau images in the comprehensive touring exhibition of Alphonse Mucha's work. The Royal Glasgow Institute of Fine Arts (RGI to its friends) made an impressive recovery from a year in the wilderness and displayed some 366 paintings, prints and sculptures in a new floor of the Mitchell Library. And work finally started on the ambitious scheme to restore CRM's world heritage Willow Tearooms as part of a comprehensive visitor and research centre due to open next year in time for the celebrations to mark the centenary of the great architect's death.



Celia Sinclair, Club trustee as well as chair of the Willow Tearooms Trust, takes tea with Councillor Frank McAveety, leader of Glasgow City Council, a major funder of the project, in front of the Sauchiehall Street site.

RGI Award



Sandi Anderson with her painting Squall (acrylic and Icelandic soil) which won the GAC prize at the RGI show. This entitles her to a year's free membership of the Club and a chance to exhibit her work. Sandi has also won the £1,000 House for an Art Lover prize in the annual exhibition of the Royal Scottish Society of Painters in Watercolour (RSW) held in the RSA building in Edinburgh.

Club Legacy Inspires Three Men from the East

Three eminent architects from Japan visited the Club this autumn to assess its contribution to the regeneration of Glasgow. They are researching the influence of the arts in urban regeneration, and the restoration of the Mackintosh frieze in the Gallery is seen as a prime example of how government and lottery grants can be used to enrich a city's artistic heritage.

Visiting were – Yasumitsu Matsunaga, Harvard Graduate and Principal Architect of The Modern Architecture Institute-Tokyo; Hiroshi Urushibara, Senior Architect Ph.D. in Architecture at the University of York; and Professor Tokuda Mitsuhiro of The Kyushu Institute of Technology, Japan and winner of The Architectural Institute of Japan (AIJ) Award in Education for outstanding practice in regional revitalisation.



Tokuda Mitsuhiro (left), Hiroshi Urushibara, Yasumitsu Matsunaga and Peter Graham.

They were shown round both the Club and Glasgow School of Art by artist member Peter Graham starting with a guided tour of the new Reid building on Renfrew Street where they were impressed by a magnificent collection of Mackintosh furniture saved from the fire.

At the GAC, they met Joe Hargan who gave an enlightened description of the renovation of

the Rennie Mackintosh Gallery.

Glasgow has led the way with cultural innovation and revitalization. In particular with the Art School where, following the fire in 2014, students were swiftly rehoused in the Tontine building at the Trongate – a seamless operation where the flow of students and critically academic results were not adversely affected. In fact worldwide publicity has enhanced the status of the Art School, the Art Club and the city.

Now back in Tokyo, Yasumitsu writes – “We were greatly impressed by the incomparable legacy of arts you showed us. Coming back to Japan, we are currently working on the publication of a book on the new trend of regional development, to include episodes collected at Glasgow and Dublin”

Hiroshi, co-author of the forthcoming publication commented, “This visit and the success of Glasgow assured me the importance of art and regeneration.”

I look forward to valued correspondence with the group to follow their research.

Peter Graham is an Artist Member of the Glasgow Art Club and a Past Vice President of The Royal Institute of Oil Painters, (ROI) London.

Andalusia Here We



On the late afternoon of Monday 3rd October 2016 a party of twenty members from our Club and The Strathclyde Art Fund (or both) left Glasgow Airport for Malaga en route to Seville under the leadership of Robert Fergusson. We arrived at the splendid Hotel Vincci La Rabida after a comfortable coach ride of about one hundred and twenty five miles from Malaga airport. The hotel, in a quiet unprepossessing street, a short distance from the bullring was not much to look at from the outside but had a spectacular galleried interior: there could not have been a better base for our visit as it was extremely comfortable with a generous breakfast room and an open air rooftop restaurant, open when the weather was clement.

Throughout our visit the weather could certainly be described as 'clement' (for the author bloody hot) being in the low thirties (high eighties to low nineties in old money).

After breakfast on Tuesday we were met at the hotel by a local guide who took us on a short walking tour to the Cathedral via Plaza Nueva, the Ayuntamiento (the Town Hall) and the Plaza de San Francisco which gave us an excellent feel for Seville's streetscape.



Scenes of the party at large in Cordoba

The Cathedral, which is the world's largest, was built (and this is a recurring theme in Moorish Spain) on the site of an earlier mosque, the bell tower (La Giralda) having originally been a minaret. We were privileged to be allowed to visit the Royal Chapel, which is not normally open to visitors, before visiting the main part of the Cathedral which houses the tomb of Christopher Columbus – though there seems to be some doubt as to whether it is his body inside, it having been buried in four earlier locations two in Spain and two in Central/South America before finishing up in Seville Cathedral. It would not be an exaggeration to describe the

interior of the Cathedral as extravagantly ornate – gold leaf was not in short supply! (But this may be a Presbyterian Scot speaking).

We then had lunch, an inadequate word to describe the quality and quantity of food laid before us throughout our Andalusian adventure. We came to appreciate the reason for the custom of the siesta – but being Brits did not (were not allowed to !) experience it – so onward to the Real Alcazar to experience the superb results created by craftsmen from Granada and Toledo in the late fourteenth century within the palaces originally built by the previous Moorish rulers.

On Wednesday an early departure by coach to Cordoba. On arrival we were allowed a coffee break followed by a walk taking in the narrow cobbled streets of the Jewish quarter with its ancient fourteenth century synagogue. After lunch our guide gave us a comprehensive tour of the overwhelming Mezquita, a sixteenth century cathedral built within a largely eighth to tenth century mosque with a roof supported by nearly nine hundred granite, jasper and marble pillars and arches. Then a hike to the Palacio de Viana a beautiful seventeenth century mansion housing fine furniture, paintings and tapestries. A stroll in the gardens was a pleasant prelude to the return coach journey to our hotel.

Come



On Thursday my wife and I opted out of a visit to the Museo de Bellas Artes in order to spend the day with Janet Murray a friend who is a resident of Aracena a small town about an hour away from Seville. Janet, her late husband Ian and their infant daughter relocated to Andalusia from Glasgow twenty five years ago when Ian obtained a post of trombonist with the symphony orchestra in Seville. He was prevailed upon to revive the fortunes of the Aracena town band and with the support of the Mayor he then started a music school for the youngsters from Aracena and its surrounding area. Ian died tragically of a massive heart attack at the early age of thirty five on the coach from Seville airport to Aracena returning from a successful visit by the Aracena town band to Scotland twenty years ago. The thriving Ian Murray Music School in Aracena is a wonderful living memorial to this inspirational musician from Scotland.

Our day was brought to a fitting conclusion with a dinner in the hotel rooftop restaurant with the superb backcloth of a floodlit Seville Cathedral.

On Friday we left Seville after breakfast for our visit to Granada and the Alhambra. After lunch in Granada and a visit to the Cathedral we ascended by coach to the Alhambra a dazzling masterpiece of Moorish architecture combining space, light, water and intricate decoration to magical effect – a fitting end to our Andalusian adventure.

And then to our hotel in Antequera, a contemporary parador (I assure you not an oxymoron) for our final celebratory dinner and bed before our return to Glasgow the following morning.

My wife and I were Art Club foreign tour virgins and we enthusiastically commend them to other members.

Raymond Williamson

Opening Up The Archives



Visitors to the Club on the two Doors Open days in September were particularly intrigued by the display of archive materials in the Library. “There seemed to be a genuine interest in the history of the Club” reported Olivia McHugh, one of the student volunteers recruited as guides for the weekend. “Many appreciated being in such close contact with primary sources over a century old. Some asked about details of family members who might have been involved in the Club:



It was specially encouraging to get questions about the archive items on display, including signatures in the membership book. “I personally very much enjoyed the experience, it was rewarding to be able to tell people about my research project and even sometimes to share my findings”

Two history of art students from Glasgow University have spent the autumn in the Club library, researching the early membership of the Club, to create a comprehensive database. Working with assistant archivist Angela Fussell, they have been looking at such sources as the first Member Registration books, minute books and visitors’ books from the start in 1867.

“Amanda and Maria are doing a wonderful job” Angela says “They really enjoy working with the original material about the founding members of the Club.

“The work can be challenging, especially with the variety of elaborate handwriting in the records! This is just the first stage but what the girls are

doing will make it much easier to find out about the early membership of the Club – and, crucially, lead to less manual handling of our unique records.”

SSA Award



Congratulations to Alan Bond winner of the GAC Prize at the Scottish Society of Artists exhibition in Edinburgh.

It allows him to exhibit at all four seasonal shows at the Club, and one of his larger flower paintings from the ‘Fleurs du Mal series’ has already been seen in the Members and Guests show.

Pests Large and Small

Robert Kelsey tells of the travails of an artist in the great outdoors

During the forty odd years I have been working on landscapes around the country I have encountered pests of many kinds, most of which have been mentioned in previous issues of this newsletter and come in sizes large and small.

Large pests include the two legged variety but our four-legged friends get in on the act fairly frequently.

While young fresh faced students in our second year at Glasgow School of Art, some lecturer, who fancied some quality time at The Glasgow Art Club, had the bright idea of sending us all down to Queen Street Station complete with large drawing boards and pencils in our sweaty hands. This, we were informed, would “get us used to working in the field.” The trouble is, Queen Street is a lot busier than your average field and comes with smelly wisecracking drunks attached. We all survived however and I am sure it did help to prepare us for the real world.

Small pests can come in the form of young children who position themselves right in front of you as they suck on an ice lolly, but are usually insects, and the West of Scotland variety have a taste for artists. Of these the midge is King and rules supreme. I defy anyone to concentrate on a complicated sketch while being feasted on by a million hungry Argyll midges. However in my early teaching days I was in charge of a group of senior girls on an Art Course at Ardentinnny Outdoor Centre. It had been a very warm Summer and the woods were full of large flying insects like Giant Wood Wasps and Pine Weevils. These would suddenly appear on the warm breeze and attach themselves to the poor lassies’ jumpers causing the girls to faint with fright.

I can still hear the screams ringing through the woods to this day.

I mentioned our four legged friends and the biggest pest in this category is the horse. Don’t be fooled by that innocent, “You wouldn’t happen to have an apple on you?”, look, as they are pure evil. This is what happens. They stand around in fields like statues until you think, “I must get a quick sketch of this fabulous animal.” You get out your sketch pad, you select the best viewpoint, you raise your pencil, and the damned creature turns its backside to you. I’m sure I heard one laughing once when this happened.

Mostly the hazards of painting outdoors are caused by the weather. I have lost count of the number of seascapes that contain half a pound of genuine sand thanks to the brisk coastal winds.

Picture this scene. Loaded with easel, bags of paints and brushes, turpentine, oil, palette, and of course canvases, the eager artist has finally reached the perfect spot on the secluded highland beach. The hour long walk was worth



the view. Twenty minutes later the easel is positioned, the paint lovingly spread on the palette and the canvas sketched in. The large hog hair brush is loaded with paint and poised over the

virgin white surface just as the skies open, and a howling West of Scotland squall throws the whole shooting match into soggy chaos. Ah the joys of the great outdoors.

TALE OF TWO CITIES



The veteran wild boy of Edinburgh art, Richard Demarco, kept the Club entertained for almost an hour when he came to open the Club’s autumn exhibition. While declaring his enthusiasm for the city of the West, he still managed to put in a plug for the development at Summerhall which will house a proportion of the material which he has amassed over 70 years of the Edinburgh International Festival.

Paintings of the Month



January, "Rose and Woodbine" Chris Allan

Each month we are featuring the work of one of our Artist Members, giving them the chance to showcase their work on the Club's website. January's work, with a Burns association, is by Chris Allan, designer of the reconstructed Mackintosh Frieze in the Gallery.



November; Ronnie Smith



December; Adam Kennedy

Chris Allan – January

"I first heard of Burns in Berkshire some 60 years ago, while singing together with William Appleby. His weekly broadcasts on the Home Service encouraged primary school children all over the land to lift their voices in popular song.

So along with 'Early One Morning' and 'Waltzing Matilda' came 'Ye Banks and Braes'.

I doubt Burns' name resonated, and I cared nothing then for love or loss, – but the little visions of nature conjured up in my mind by those brief lines have stayed with me always. So here you can see the rose and woodbine twining, while ilka bird (a yellowhammer) sings fondly of his wantoning love. In my work I think this painting is unique in being both an illustration to literature and – my main purpose – a factual representation from nature – as best I can."

Painter of Scottish Shores



The Gallery was well filled with members and guests for the one-off lecture by Per Kvaerne, the author of the handsome book on William McTaggart "Singing Songs of the Scottish Heart". The Victorian painter, who hailed from Kintyre, was inspired by the wild seas and rocky shores of his native land and spent much of his time in Argyll and East Coast, but had no need to travel to find keen collectors and critical acclaim. He is fondly remembered for his inclusion of children (many his own) in the seaside landscapes.

The speaker, Norwegian by birth, grew up in the West of Scotland and shared his enthusiasm, and favourite images, with an appreciative audience in the Club.

PIPING HOT

There's still time to book places at the Club's Burns Supper on Friday, 10 February. Guests gather at 6.45 for the 7.30 meal, three generous courses and an entertaining evening of lively addresses and traditional music.

The Immortal Memory will be toasted by Alan Riach, professor of Scottish Literature at Glasgow University, the Toast to the Lassies proposed by environmental artist David Harding and replied to by TV auctioneer Natasha Raskin. Alistair Ogilvie, who featured in the BBC's Young Traditional Musician of the year competition, makes a welcome return to the programme of songs



and instrumental music. Club president Efric McNeil will welcome guests and thank those taking part. The cost is £50 per head and bookings, by phone or in the book, can be accepted up to Monday 6 February.

DIARY DATES

Provisional Social Calendar

Burns Supper

Friday 10 February 2017

Gourmet Whisky Dinner

Thursday 2 March 2017

RGS Concert and Lunch (tbc)

Saturday 11 March 2017

Fair House of Joy

Thursday 16 March

Opera Screening Evening and Supper

Thursday 6 April

What Walter Scott Did For Hollywood

Thursday 20 April

Summer Outing: Bowling Harbour

Sunday 11 June

150th Anniversary Dinner

Thursday 30 November

Masquerade Ball for 150th Celebrations

Saturday 9 December

Christmas Buffet Lunch

Friday 22 December

FORTHCOMING EXHIBITIONS

Members' and Guests

Preview: Friday 20 January

Open: 21 January – 18 February

Schools Exhibition

Preview: Saturday 21 January

Open: 23 January – 4 February

Members' Spring Exhibition

Preview: Thursday 23 February

Open: 24 February – 8 April

Primary Exhibition

Preview: Saturday 22 April

Open: 22 April – 29 April

Members' Summer Exhibition

Preview: Friday 16 June

Open: 17 June – 5 August

Members' Autumn Exhibition

Preview: Friday 8 September

Open: 9 September – 14 October

150th Anniversary Exhibition

Preview: TBC

Open: 1 November – 22 December

Please note that some dates may be subject to change. All exhibitions are free of charge. Exhibitions are open to the public 12 noon-5pm Monday – Saturday, or by appointment. Non-members please ring the doorbell to gain access.



Drawing Course For Beginners

Chick McGeehan, pictured above demonstrating his painting skills at the Doors Open Weekend, is planning a series of six week drawing classes focussing on the fundamentals of drawing technique with an emphasis on understanding the visual elements. Classes will run either on Wednesdays, 6.30-9.30pm or Thursdays, 1-4 pm. Both options are on offer at this point in order to ascertain the most popular dates and times; however in the event of a substantial uptake for both options we will run both courses. Ten places are available per course, on a first come first served basis, with priority being given to members, but places may be available for non-members. A firm commitment to the whole six weeks from the outset would be appreciated. Class fees are £25 per session or a discounted £125 advanced payment. The classes will run from Wednesday 15 February until Wednesday 22 March and/or Thursday 16 February until Thursday 23 March.

Participants will be given advice regarding art materials to bring along as no materials will be provided.

Please book as soon as possible by contacting Chick directly at chickmcgeehan@gmail.com

New Members

Mr Robin Aitken,	Kirkcudbright	Lay Retired	Mr Daniel Moodey,	Wickford	Lay Country
Mr George Allan,	Glasgow	Young Lay	Mrs Ann Muir,	Campbeltown	Lay Country
Ms Sandi Anderson,	Glasgow	Artist Honorary	Miss Helen Mullineux,	Glasgow	Lay Town
Ms Kathleen Archer,	Glasgow	Lay Town	Mrs Cheryl Osborne,	Motherwell	Lay Town
Mr Callum Blair,	Clydebank	Student	Mr Carlo Pia,	Glasgow	Young Lay
Mr Alan Bond,	Edinburgh	Artist Honorary	Professor David Purdie,	Edinburgh	Honorary
Mr Alistair Dearie,	Glasgow	Artist Town	Mr William Rouse,	Hook	Young Lay
Professor Richard Demarco,	Edinburgh	Honorary	Mr Ronald Singleton,	Glasgow	Lay Associate
Mr Andrew Dunbar,	Perth	Lay Country	Lord Smith of Kelvin,	Peebles	Lay Country
Dr Andrew Flapan,	Edinburgh	Honorary	Mr David Wark,	Glasgow	Lay Corporate
Mrs Celia Livingstone,	Killlearn	Lay Retired	Mr Scott Watson,	Prestwick	Lay Corporate
Miss Margaret Marshall,	Warrington	Lay Country	Mr Brian Woods,	Glasgow	Lay Corporate
Mr Archie McGoldrick,	Glasgow	Student			



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