



President's Column

Theo Van Aspern has had to step down as Archivist due to ill health. Theo's management of the archives, his meticulous attention to detail means that the archival organisation is in a much better shape than they would have been. The student programme which Theo instigated is well and truly established.

The Council have offered Theo an honorary membership of the Club, a decision to which I am sure you will all agree is appropriate.

I have been very touched by the generosity in both time and funds by so many members in so many different ways in our 150 year celebrations. The willingness to be monitors at our fantastic 150 summer archival exhibition. The attendance at our wonderful picnic at Duntreath, the hangers at our exhibitions and the arranging of the Club collection. Our Winter Exhibition has been very well received. The profile of the Club has been well and truly raised through the press, radio and TV and social media.

I acknowledge, with thanks, the gift of the two display cases by a member and also that of the Royal College of Physicians and Surgeons for the gift of the two exhibition cases. As a result we now are able to make use of our ante room on the first floor for the display of some of our archives.

This year our Club collection has been enhanced by gifts of works by Sandy Goudie "Masterclass; Art School Discussion with David Donaldson" and "The Doors of the Art Club", as well as W A Crosbie's "Mrs Singleton" a seated portrait.

In October we joined with our friends in the Art Fund for a very enjoyable trip to Puglia. We enjoyed a host of architectural and artistic wonders and some very good food and refreshment. There are plans for another trip next year.

Our events have been well attended in the main – What a wonderful contrast between the formality of the civic dinner and then, a fortnight later, the fun at our 150th birthday party.

This is my last epistle for the newsletter as I step down as President at the next business meeting. To all the staff a special thanks for their support throughout my term of office.

Here's to the next 150 years.

Efric McNeil



Splendid Setting for Celebration

Late in 1967 the banqueting hall of Glasgow's magnificent City Chambers resounded to the chatter of over 100 GAC members, who brought their wives, daughters and female friends to join in the dinner-dancing to mark the Club's 100th birthday.

This November their successors were again the guests of the city for the sesquicentenary

celebration, but this time the women were there in their own right as fully paid up members of the Club. They were welcomed by the Lord Provost Eva Bolander, who stressed the importance to the city of organisations supporting the arts – she herself had been drawn to Glasgow by her love of traditional music.

See pages 4-5 for more pictures of the occasion

Club's Choices

Edinburgh-based Alan Bond, who was awarded the GAC prize at the Scottish Society of Artists exhibition in 2016, brought his family support west for the opening of his Works on Paper exhibition in the Billiard Room. The prize of a year's honorary membership included a chance to exhibit work in the Club, and perhaps to widen his audience. Though response to the opening was disappointing it is to be hoped that individual members managed to look in at the display.

The Club prize at the latest RGI exhibition offers the same opportunity but is likely to draw more immediate interest. It went to Peter Thomson for his dark interior "Mitchell Library Store Room": Peter is already well known in the West where there are many collectors of his work.

On a more domestic level, the President awarded her prize at the winter exhibition to an artist member who is both popular and very well-regarded. Peter Graham's colourful "Iles de Lerins" earned him an immediately appealing prize – a £200 credit in the Club bar!



Alan Bond with his family in support

Casting a Fine Line

Bill Farquhar, an avid fly fisher and longstanding member of the Art Club, was recently invited to join the Scottish Police fly fishing section at their national championships on the Lake of Menteith. Bill, who took up competitive angling in his senior years, had qualified to represent Scotland in the national team at the age of 73 and did so on a couple of occasions.

He also ran fishing matches against the Art Club's sister club in Edinburgh and remains the Glasgow Art Club's fly fishing champion. He had a terrific day landing three magnificent rainbow trout all averaging around the 2lb mark. He was ghillied at the event by Callum Fraser (GAC member), who remarked "It was an excellent day. Bill can still cast a fine line and he left a number of police anglers in his shadow". Bill presented the winning trophy to the 2017 Scottish Police champion Stevie Bett, who landed 18 fish on the day.

From Smoky City to Sunlit Scenes

Artist member **NORMA FARQUHAR** has spent time over the years researching the life and influence of the Club's founder. This condensed account leaves out much background detail of paintings and people but concentrates on the man himself.

William Dennistoun, a tenement lad from the East End of Glasgow, became a respected professional artist through many years of training and dedication to his passion for drawing in spite of the ill health that dogged him all his life.

Born in 1838 in North Portland Street, he was the third child of Ebenezer and Elizabeth Dennistoun. His brother James and sister Elizabeth were strong, healthy children – William was from birth a delicate child. His mother Elizabeth had contracted tuberculosis with devastating results for the family. Four younger sisters all died in infancy, the second on the same day as her mother.

Glasgow, second city of the Empire, was suffering the problems of rapid industrial growth. The air was polluted by choking fumes from over a hundred iron works, chemical works and cotton mills. Workers poured in from the Highlands and Ireland, adding to overcrowding and squalid living conditions.

Tuberculosis was rife, typhus and cholera epidemics took toll of the population, and infant mortality was high. William was twelve years old when his mother died. Elizabeth, a year older than William, would have to take over many household duties. She was to care for William for the rest of his life.

William had the good fortune to have found an interest and ability in drawing. His brother James, who became a pattern designer apprentice at this time would be attending drawing classes at the Mechanics' Institute in nearby George Street, where William's friend, James Cowan, lived. William was a regular visitor to the Cowan household and the two boys spent hours sketching together.

They were later joined by James' cousin R G Cowan and friend W R Watson. The four met for 'art and discussion' and it was William who proposed that they form The George Street Literary and Artistic Association which lasted for five years with never more than the original four members.

There was much to discuss. The rise of industry brought about social revolution as population grew to meet the demands of manufacture. Mass production took the place of artisan craft. Debate was led by John Ruskin and William Morris, who demanded that good design be introduced throughout industry.

Dennistoun attended classes at The Glasgow Government School of Design, which was opened in 1845 in the old University in Ingram Street. His ability in drawing and watercolour painting led him to consider a career as an architect. In 1859, at the age of twenty-one, he became apprenticed to the prestigious firm of James Salmon.

In Glasgow a massive building project was underway. Sir Alexander Dennistoun (no known connection with William's family) owned the estate of Golhill which ran between Alexandra Parade and Duke Street. He planned to build a suburb consisting of superior villas and terraces, to be called 'Dennistoun'. The firm of James Salmon was commissioned in 1854 to draw up plans for this new suburb. At the time when build-



William Dennistoun

ing began in 1861 the census lists William as 'architectural draughtsman'.

Two years earlier, when William started his apprenticeship, he had acquired small premises in Old Kilpatrick, a picturesque village beside the Forth and Clyde canal. His little room at 17 Mount Pleasant Place was an ideal studio and a place to enjoy fresh air, away from the pollution of the city.

By 1861 the family had moved from 26 North Portland Street to 44 Duke Street. William now attended classes at the Mechanics' Institute in George Street, later known as the Glasgow Technical College, and

eventually the University of Strathclyde. These were taken by another highly respected tutor RA Anderson and three of William's framed drawings of architectural features were used in these classes. They remain in the archival collection of Strathclyde University.

By the end of his apprenticeship William's health was causing concern. He felt unable to take up the career of architect. The home at 44 Duke Street was given up after his father, Ebenezer, died in 1863, and William and his sister Elizabeth decided to move to Old Kilpatrick where clean air would improve his health and he would be able to develop as a professional artist.

William's friendship with James Cowan continued, and other friends came along to join them in painting the pleasant scenery around the canal. Over the next few years the company grew until the little room became so overcrowded that William, ever the leader, suggested that they form an Art Club with premises to hold meetings.

A meeting to discuss forming the club took place in 'Mrs. Black's coffeehouse up a stair on the left side of Candleriggs going north'. Nine founding members were present, Hugh Breckenridge, Peter S. Buchanan, William Dennistoun, James Leslie, Robert McEwan, Duncan McLaurin, Robert Munro, Robert Tennant and William Young, James Cowan and David Murray were unable to attend but for reasons so acceptable to the other members they were included in the eleven names of the original membership.

The first official meeting of Glasgow Art Club took place on 30th November 1867, in the Waverley Temperance Hotel, Buchanan Street. The minute of the founding meeting is as follows:

All the members present.
Mr. William Dennistoun was unanimously elected president and gave a short introductory address.
Mr. William Young was then appointed Secretary and Treasurer. The club Sketch Book was produced when the various drawings were criticised by the

members. A committee comprised of Messrs. Buchanan, Leslie, McEwan and Young was appointed to draw up a Constitution and Rules to be submitted to next meeting. After some conversation on topics connected with Art, the meeting separated.

In the early years no exhibitions took place: at the monthly meetings each member had to submit a sketch for criticism by fellow members, but this became unpopular and was dropped in 1874. Meanwhile, William Dennistoun and William Young exhibited their paintings in the Institute of Fine Art and in Annand's, and the Club organised two successive exhibitions in 1873 and 1874, which were very successful and established the reputation of the group. They also brought in money which was much needed.

Dennistoun's health again caused concern. He had made a will in 1872 naming Elizabeth as his executrix and sole heir. It was necessary that a change be made again to improve his health. At a meeting of members, the last of the session of 1874, it was proposed that a testimonial be raised for the founding member. One hundred pounds was contributed by the Art Club members. Shortly after, William and Elizabeth left Scotland for the warmer climes of Italy. In 1875 they arrived at their chosen destination – the Isle of Capri.

In the early nineteenth century Capri, the sun-drenched isle in the Bay of Naples, was visited mainly by those interested in the study of Roman archaeology.

Artists, writers, poets and musicians were drawn to Capri – it became a cultural centre. Capri was also known for its therapeutic climate.

This was the ideal place to live for William and his caring sister. Here was a world of light, warmth, colour – and ancient architecture. They lived in the Villa Frederica.

There was a ready market for Dennistoun's architectural watercolour and oil paintings. A qualified architect and an artist, he rendered faithful, detailed drawings of place. J M Turner's drawings of 'spirit of place' so admired by Ruskin did not yet please the art loving public in general.

In the early 1880's Dennistoun travelled throughout Europe. We may only follow his journey by the titles and dating of his paintings. It is known that he visited Paris though no work has been found to confirm this, but there are paintings from Genoa, Siena and Rome.

After some time spent in the idyllic situation of Capri, Venice beckoned.

William and Elizabeth took up residence in the artists' quarter of Dorsadoro at Villa Borghi. Ruskin lived nearby and John Singer Sargent was also there sharing a studio with Whistler in a 'broken down palazzo'.

There were ready buyers for oil paintings, watercolours and etchings of Venice. Dennistoun produced paintings of excellent quality which are sought after to this day. All the paintings that have been traced are originals – not copies made by any other process.

– continued on back page

OBITUARIES

MICHAEL MOULDER

29.9.31 – 25.4.17. Joined 1979

Michael, who died at the age of 86, was a long-standing member of the Club who made a significant contribution to its social development. He fostered the sharing of information on Club interests through the Newsletter which he edited for many years, and brought members together through the holidays he organised and led.



Conrad McKenna, the colleague on the GSA staff who proposed him for membership, recalls his determination to keep in touch despite failing health and mobility in recent days.

"Trained as a print maker, specialising in wood engraving, Michael also produced sensitively painted water colour landscapes for Club exhibitions, and brought great energy and commitment to his appointment as social convener in 2004.

"Michael's love of travel, good food and wine made him the natural organiser of many GAC trips to France and Italy, always keeping a diary which would later be published in the Newsletter, along with his characteristic small drawings of buildings seen on the trip.

"He was always smartly dressed, with a

penchant for expensive shoes, sharply creased trousers (from his time as an officer in the Royal Corps of Signals) and red bow ties. Sadly, following the death of his wife Doreen, Michael seemed to withdraw into himself, but he will always be remembered as a good friend and loyal member of the Club."

A memorial exhibition will take place at the Club from 27/3/18 – 16/4/18

ROBIN HUME

28.5.43 – 9.2.17. Joined 1982

With the sudden death of Robin Hume at the age of 73, Scotland has lost an inspiring teacher, meticulous artist and a convivial friend to many members and congenial circles.

He was born and raised in Clydebank, where his father had turned from acting to set up a firm to import timber and lay floors.

From Clydebank High School young Robin went to work with the family firm, but he paid for classes at Glasgow School of Art and completed the diploma course, with a determination to master the classic technique of portrait painting.

In his final year he won a scholarship to Hospitalfield Summer School, and went on to teach in Ferguslie Park, but found a more congenial appointment as warden of the stable block at Culzean Castle, where GSA students could spend some time getting to know the countryside. It was an enjoyable but exhausting job and Robin was encouraged by more established artists to start modelling and firing portrait heads of local estate workers.

In Glasgow he used a studio in the Art Club and exhibited his work in the RGI: he was awarded RGI status in 1998. When the GSA gave up the Culzean lease, Robin moved to Kirkoswald but continued to teach life drawing and painting directly from observation, and returned to painting landscapes and still-lives. He will be remembered as a convivial friend as well as a talented artist.

A memorial exhibition will take place at the Club from 19/5/18 – 19/6/18

STAN BELL

12.1.1928 – 22.11.17. Joined 1976

Stan Bell, who has died aged 89, influenced the development of a generation of artists through his work as lecturer in drawing and painting at Glasgow School of Art, after a varied career which took in politics and heavy industry.

When he left Woodside Senior Secondary School he went to work with the Forestry Commission before starting national service in the Royal Signals.

A convinced left-winger and outdoors enthusiast, he met his wife Cathie at a gathering of the Socialist Outdoor Club. He worked as an electrician on the new hydro schemes, and was active in the SNP as well as Scottish CND, but along the way he was developing his interests in the arts, publishing poetry and painting for pleasure.

In 1966 he enrolled in GSA to study drawing and painting. His aptitude and interest in sharing his skills led him into teaching and finally back to GSA.

Naturally modest, he caught the public eye through the murals that brightened the city and led to travels abroad. Always interested in people he played a major part in the setting up of the Glasgow League of Artists and the Clyde Group, and exhibited in the Scottish Young contemporaries in the 70s. He joined GAC in 1976 and had many friends there, but his main joy was in his family.

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

Sir Arnold Clark 27.11.27 – 10.4.17. Joined 1970

John Blanche 10.7.29 – 31.7.17. Joined 2014

Douglas Forbes 18.2.37 – 12.8.17. Joined 1970

Magaret McIver 11.11.34 – 10.11.17. Joined 2007

John Thomson 13.2.40 – 15.11.17. Joined 1967



Every Object Tells a Story

How do you sum up 150 years in one compact display? When Robert Ferguson agreed to curate the Club's sesquicentenary exhibition he decided to divide the time into key sections, and choose objects from the Club's collection to illustrate changing trends.

A YEAR TO REMEMBER



More pictures from the Civic reception above, and the party right and below.

The delicious dinner, smoothly served, included an anniversary message.

Robert looks on as Efric discusses the 1888 portfolio with Norman and Greta, Lord and Lady MacFarlane, the Club's most enthusiastic supporters.

At the centre of the Billiard Room was the case displaying items from the portfolio of small works by artist members presented to Queen Victoria in 1888. A condition of this loan from the royal collection was that it should never be left unattended, and a rota of members was organised by Richard Day.

Volunteer guards were rewarded with a soup-and-sandwich lunch – and a chance to meet visitors attracted by the chance to see the Club and its contents: there was particular interest in the contributions by Lavery and Guthrie to the Royal case, but visitors were also intrigued by the documents, paintings and sculptures arranged to tell the Club's story.

...AND ANOTHER TO COME!

No sooner does one sesquicentenary come to an end than another takes over. In 2018 the Club will be closely involved in the celebrations for Charles Rennie Mackintosh, who was born 150 years ago and died 60 years later. Major events will include an exhibition of the architect's work, the opening of the refurbished Willow Tea Room Building, and tours which will visit the Club building.

The civic reception was the culmination of a year of special events. The build up started with the exhibition in the Billiard Room, tracing the history of the Club through its own possessions, plus a very special collection borrowed back from royalty. The Winter Exhibition in the Gallery was equally notable: artist members submitted a range of work to face major pieces by guest artists, and offered generous terms to members.

The year ended with an informal party for all, with entertaining party pieces from members backed by music from the busy Chick McGeehan

who had a number of paintings in the show as well as offering another course of life drawing classes. A feature of the evening was the prize draw organised by James McNaught with President Efric handing out the prizes – Vice-President Joe Hargan's win was most appropriate for the season. It was a chance, too, for Wilma and Jonathan to come down from the office and relax. Along the way there were welcome drinks, a replenished buffet of intriguing canapés – and a birthday cake, the second one of the year – see picnic on page 6



DOWN AT THE HEEL — OF ITALY

A dozen Club members joined 11 supporters of Strathclyde Art Fund for an autumn trip to Puglia, the region of south Italy closest to Sicily. It was led by Robert Ferguson and based in three towns, Matera, Martina Franca and Lecce.

"The weather was perfect, the hotels were all excellent and the food was very good... not to mention the nice wine" Johnnie Cuthbert reported. "We saw lots of romanesque and baroque buildings, the enormous cathedrals colourful with magnificent paintings and huge organs, reflecting the vast amount of wealth amassed by the Catholic church.

"Walking through the streets and in the heart of the Itria Valley we saw the strange bee-hive shaped house known as trull, which make Alberobello a World Heritage site. In the countryside we saw the olive trees and almonds which like the wine was exported to the north.

"Our Italian guide was full of information but needed careful listening, while our own guide Robert was rather easier to follow."



Silver Lining in Blanefield

For the two dozen or so members and friends who turned up at Duntreath Castle Blanefield, for the Club's annual picnic in June, there was a pleasant surprise.

Connie Simmers, who organised the outing, explains: "Though we did not get the gorgeous day I had ordered, the weather was warm and pleasant enough, but the rain came on just as we were about to eat. However, the owners Sir Archie and Lady Julia Edmonstone were most accommodating: they welcomed the visitors indoors with a glass of Pimms and invited us to picnic in the kitchen. Everyone shared in the commemorative cake.

Lady Edmonstone gave us a talk about the Castle and how it had been developed as a comfortable home while keeping the beautiful library and dining room intact.

"The weather cleared fairly quickly and we had a chance to wander round the grounds. The lochan is the main feature with two Japanese bridges which look lovely from the terrace. Sadly we were too late in the year to see the rhododendrons in bloom.

"Our thanks to Sir Archie and Lady Edmonstone for their warm hospitality."



On The Vampire Trail



Bram Stoker is one of the best-known names in the Club's Special Visitors book, so when artist member Lynn Howarth was choosing an appropriate subject for the Winter Exhibition she contacted the Stoker Estate for permission to base a pastel painting on a photo of the Dracula author.

To her complete surprise and delight she was told her enquiry had triggered off a plan to organise a trip retracing Bram's footsteps in Scotland.

The author had visited the Club on numerous occasions, so his great-grand nephew Dacre Stoker, also an author, decided he would like to see it for himself. The visit was arranged for Friday 17 November, when archivist Angela Fussell showed him the entries in the guest book. Dacre was delighted to see his forebear's signature and the dates of his visits. The library was also used for an interview with BBC radio for a half-hour programme to be broadcast over the Christmas season.



Any archive enquiries to Angela Fussell, Club Archivist at – archives-library-af@glasgowartclub.co.uk or 0141 248 5210

Franz Ferdinand Pop-in to Spend a Penny

When chart-topping rock band Franz Ferdinand were searching for unusual settings for promotional photographs, their attention turned to the Club building. Front man Alex Kapranos was familiar with the layout: both his parents are members and he has attended functions as their guest. What about the gentlemen's toilets, installed at the start of the Edwardian era and now awarded 'A'-listed status?

Enquiries were made, arrangements agreed, and on a dull November day the boys came along with their photographer and crammed into the limited space for some off-beat shots. Comfort stop over, they lined up in the Bath Street doorway for a more public pose. Who knows how the picture will be used, but the Club will keep an eye out – at their convenience!



Music in the Gallery



Ilya Kondratiev performed at the inaugural Scottish concert for the Keyboard Charitable Trust back in November. Members and guests were treated to classics by Liszt, Schubert and Chopin.



Former president Raymond Williamson thanked Club favourites Fejes Quartet following their riveting performance of works by Beethoven and Shostakovich.

DIARY DATES

Talks

John Green

"Japanese Prints and their Influence": 25 January

Katherine McNeill

"Readings from the City": 15 February

Tony Currie

"The Life and Times of Radio in Scotland": 29 March

Anne Lyden

"Annan Photographs": 23 August

Ronald Singleton

"Dickens in Glasgow": 6 December
More talks to be confirmed – keep an eye on the website and your inbox

Events

Burns Supper

Friday 2 February

RCS Concert

Saturday 3 February

GAC Annual Business Meeting

Thursday 22 February

RCS concert

Saturday 17 March

Exhibitions

Members and Guests

PV: 19 January

Exhibition Runs: 20 Jan – 24 Feb

Small Works

PV: Friday 20 January

Exhibition Runs: 20 January – 2 February

Spring Exhibition

PV Friday 9 March

Exhibition Runs: 2 March – 7 April

Dugald Cameron: 100th Anniversary of the RAF

PV: Wednesday 28 March

Exhibition Runs: 29 March – 16 April

Michael Moulder Memorial Exhibition

PV: Wednesday March 28

Exhibition Runs: 29 March 29 – 16 April

Primary Works

PV: Saturday 21 April

Exhibition Runs: 21 April – 3 May

Robin Hume Memorial Exhibition

PV: Saturday 19 May

Exhibition Runs: 19 May – 9 June

Siobhan Healy

PV: Friday 8 June

Exhibition Runs: 8 June – 2 July

Summer Exhibition

PV: Friday 15 June

Exhibition Runs: 15 June – 30 July

William Dennistoun – Continued from page 3

Venice was the ultimate challenge for William Dennistoun. Drawings made in such detail require hours of patient work often in difficult situations to find the best view of a subject. To ability must be added dedication, concentration and physical energy in order to achieve the satisfaction of producing a work to be proud of. Dennistoun had all of these qualities, unfortunately with the disadvantage of failing health. After time spent working successfully in his ideal city of Venice, after an illness of two months, on twenty-fourth October 1884, William Dennistoun died.

A translation of the local Register of Daily Death reads as follows;

Deceased twenty fourth October, 1884, at twelve o'clock, at Dorsoduro in the parish of San Trovaso, William Dennistoun – born Glasgow, age 45 years, of married parents, Protestant, professional artist, well to do, a bachelor, cause of death pulmonary tuberculosis, length of illness two months.

Isola San Michele is the cemetery island of Venice, situated in the lagoon off the northern shore of the mainland. Dennistoun is buried in the Protestant section of the cemetery. Elizabeth ensured that he would lie there 'in perpetuity', as it was the general custom to exhume the burial at the end of nine years and to relocate the remains in a wall, rather like a system of terraced filing cabinets. To remain 'forever' was considered a sign of prosperity.

It is sad to see this untended grave today. The white marble headstone bearing the inscription, 'William Dennistoun born in Glasgow March 13 1838, died in Venice October 24 1884', is broken in several pieces and faces the wrong way round to the footpath. Donald Macaskill arranged for the cleaning of the stone and it was sketched by Richard Norman, artist member of GAC, on 24 October 2013.

Footnote:

Elizabeth then returned to Glasgow and lived in Langside, where she died in 1923 of 'blindness and bodily infirmity'. She was eighty-six years old.

New Members

Ms Julie Arbuckle	East Kilbride	Town Artist	Mr Charles Langan	Glasgow	Corporate Lay
Mrs Sheena Beckwith	Troon	Corporate Lay	Mr Michael Leonard	Glasgow	Town Lay
Councillor Eva Bolander	Glasgow	Honorary Lay	Miss Hannah Lyth	Glasgow	Young Artist
Mr Joe Broadley	Glasgow	Artist	Miss Alexandra MacNicol	Glasgow	Corporate Lay
Miss Jayne Brown	Rutherglen	Student	Ms Anita Manning	Glasgow	Town Lay
Mrs Marie Clapham	Glasgow	Retired Lay	Mrs Joanna McDonoghue	Aviemore	Corporate Lay
Mr James Cochrane	Ashted	Country Lay	Mr John McDonoghue	Aviemore	Corporate Lay
Mr Douglas Davies	Skirling	Artist	Mr Archie McGoldrick	Glasgow	Student
Ms Patricia Dillon	Glasgow	Corporate Lay	Mr Iain Morrison	Doune	Town Lay
Mrs Isobel Duncan	Campbeltown	Country Lay	Mrs Amy Reilly	Clarkston	Corporate Lay
Ms Nicola Ellis	Glasgow	Corporate Lay	Mr John Rowland	Cumbernauld	Town Lay
Mrs Rachel Forbes	Milngavie	Retired Lay	Mrs Wilma Scott	Bishopton	Honorary
Mr Calum Fraser	Thornhill	Associate Lay	Mrs Fiona Slavin	Chryston	Corporate Lay
Mr Janet Gilchrist	Biggar	Associate Lay	Mr Alexander Stitt	London	Country Lay
Mr James Hall	St Andrews	Corporate Lay	Mr David Sutton	Paisley	Retired Lay
Mrs Anne Louise Hargan	Paisley	Associate Lay	Mr Scott Walker	Glasgow	Town Artist
Ms Siobhan Healy	Glasgow	Town Artist	Professor Richard Williams	Edinburgh	Honorary
Ms Lesley Hinde	Paisley	Associate Lay	Mr Rob Woodward	Maybole	Town Lay
Mr James Irvine	Bothwell	Young Lay			



Supported by



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