



## President's Column

Since starting my Presidency earlier this year, your Council and I have been working hard to make your experience of the Club more fruitful and pleasurable.

We now have a dedicated Members' room where some of you partake of a drink and enjoy the soporific peace of a ticking clock. We have established a comprehensive questionnaire and many of you have responded with interesting proposals.

As a result, you can look forward to exciting developments offering you a series of new events, talks and exhibitions.

Many thanks to all who have contributed to our fundraising appeal raising approx. £25,000 plus gift aid. This gives us a start to consider developing other aspects of the Club for a research/archives rooms that can be used for a retreat for our laptop users.

For those of you that give of their time and energy being involved in the various committees and hanging the exhibitions, thanks again. If anyone feels that they would like to be more involved in developing the Club by bringing their professional skills, we would be delighted to hear from you.

It has been an eventful year so far with our extended Mediterranean summer, a plus, but on a sad note the demise of Mackintosh's masterpiece, the Glasgow School of Art.

As a result, your new Chair of the Trustees, Alan Horn, your council and President are looking at measures to bridge relationships with both organisations.

So, look forward to seeing new faces interacting and enjoying our exciting programme.

Sincerely

Joe Hargan  
President



*President Joe Hargan under the Mackintosh lights in Windyhill, flanked by Paisley Art Institute president David Sutton and Club member Michael McLoughlin.*

## MAC BACK ON TRACK

Plans to celebrate the Mackintosh sesquicentenary ran into trouble almost from the start. While the Kelvingrove exhibition was voted a great success, it was programmed to close just as other events focussed attention on Sauchiehall Street, backbone of the CRM trail.

A nightclub fire closed the Eastern end, where empty shops reflected changes in shopping habits, long-needed roadworks disrupted traffic and pedestrians, and finally the disastrous blaze at Glasgow School of Art closed the city centre, causing real suffering to residents as well as inconvenience to visitors.

The re-opening of Mackintosh's original Willow Tearooms marked the turning-point in the street named after a meadow of willow trees. Its success, and the smart new pavements being laid in side streets, give a glimpse of how the pedestrianised area will look, providing services new to Glasgow's traditional shoppers and attracting incomers intent on viewing the great architect's work in the only place where it is concentrated.

Club members were delighted to be among the first to enjoy afternoon tea at Mackintosh at the Willow – several days before it opened to the public in July, and a good two months before the royal open-

ing (see page 2) They were greeted by Celia Sinclair, chair of the Willow Tearooms Trust, whose interest in the architect was fostered by her involvement in work on 185 Bath Street. On their private visit to the tearoom, members had a chance to look round all levels of the building before sitting down to a cake stand crammed with goodies, and unlimited tea or coffee.

Then, on the last day of September, some 40 members and their friends had the very special privilege of visiting Windyhill, the Kilmalcolm villa designed simply as a family home, but with all the practical innovations and stunning features which marked CRM as a genius. Now listed as of the highest international importance, it is in the care of David Cairns who has devoted years to restoring original designs and retrieving lost items – at one stage he had to invoke the full force of the law to win back eight lampshades for the dining room which were valued in seven figures! His tour round the building was packed with entertaining accounts of his clashes with rival bodies and collectors: at the reluctant end of the visit president Joe Hagan presented him with an honorary membership of the Club, so there may be chances to catch up on more stories in the coming year. More pictures of Windyhill on page 2.

# A Big Thanks



Efric McNeil, the first woman president of Glasgow Art Club, was presented with a thankyou bouquet on demitting the chair at the last AGM.

# Pair-up and Save

The Council wishes to push membership fees back to a former level. It has been agreed that the best way to do this is through the establishment of a 'Pairing System' to encourage current members to recruit new members.

A Pairing System is an arrangement whereby a reduction is applied to the subscriptions payable by both the proposing member and the new member. This discount will apply for 24 months from the date of acceptance of the candidate's application by the Council of the Club. This discount will be 25% for the proposing member and 50% for the new member.

We are currently trialling the Pairing System for a period of two years. If the system is a success, then Council will review with the aim to maintain lower fees permanently.

For full terms and conditions please visit <https://glasgowartclub.co.uk/news/membership-drive-pairing-system/>

# Obituaries

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

Bruce Finnie	Died March 2018
	Joined 2013
Pat J. Lally	Died 8.6.18
	Joined 1995
George Taggart	Died June 2018
	Joined 1991
W. Burns Shearar	Died 27.6.18
	Joined 2009
Marysia Donaldson	Died 21.8.18
	Joined 1996



# Celia still on the Spot

Celia Sinclair, the driving force behind the painstaking recreation of Mackintosh's most complete commercial design, was on hand to brief the Duke and Duchess of Rothesay (more familiarly Charles and Camilla) on the project. Also in the line for presentation were some of the young people trained through the Prince's apprenticeship scheme at Dumfries House who have found fulfilling work at the Willow. There are now 40 in full-time work and the place is buzzing with activity, but there is still plenty to keep Celia on the spot.

Most of the snagging on the building has been dealt with, though they are still waiting for some special brickwork, but there are photoshoots to be arranged for features in design publications worldwide, and international fashion leaders to be welcomed for a project with GSA students. The educational activities are now under way, with parties of school pupils coming in regularly to learn about the Glasgow Style and develop their own artwork, and there are increasing bookings for private functions. The building has also broken ground with the launch of RBS's new £20 note, which features Kate Cranston as the leader in a movement to encourage women to create their own networks in the city. She is shown against the exterior of the tearoom,



and the launch was the first ever to be held outside Edinburgh.

Meanwhile Celia is particularly pleased by the recognition of Scottish architects who have awarded her an honorary RIAS.

# Windyhill Visit



David Cairns addresses visitors under the highly valued lampsbades in the dining room



Guests cover outdoor shoes in the hallway to protect carpets

# Come on in



Doors Open Day in the Gallery

Almost 500 members of the public visited the Club on Doors Open Day – quite a satisfactory total, considering that it was open only one day, and that not the one listed in the programme for the annual event.

They watched live artists working on three levels of the building, explored all the open rooms and chatted to members who volunteered keep an eye on things.

A good number enjoyed the tea and coffee available on the hall table, and contributed to the honesty box provided. And after saying how much they appreciated the chance to enter the building, many were pleasantly surprised to be told that they could come back any time – to see an exhibition.

That has been the case for many years, but new opportunities to see the historic premises have been growing in the past year. Thanks to the internet and its fuss-free booking system, GAC has been able to draw in new visitors for specific events with an appeal to interested individuals.



Dr Robyne Calvert: *What the Four Wore: Mackintosh, Macdonald and the fashion for Artistic Dress.*



Anne Lyden: *It's A Family Affair: The Annans*

cases visitors were asked to pay a couple of pounds more than the members. Usually a drink, wine or soft, was included, though any after-talk meal was reserved for members and their guests.



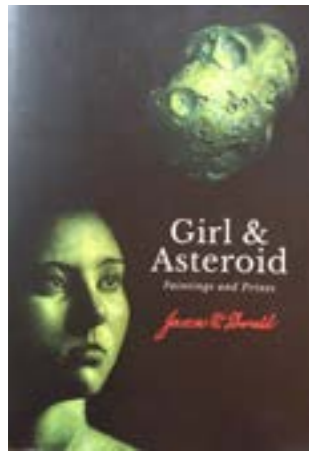
Roger Billcliffe: *Charles Rennie Mackintosh and the Art of the Four*

Having crossed the threshold a number have asked about membership, and possible purchases – rumour has it that at least one has left behind a red dot – or a blank space on the wall.

Last year it was decided to expand the odd evening talk and bring them together into a formal programme of early evening lectures. These were published on the net, and bookings were invited through Eventbrite. Some were free, or had a minimum charge, in other



Prof Pamela Robertson's talk on *David Michie and his circle* was followed by a Q&A with *Michie daughters Lindsey (left) and Alison.*



# Walk on the Wild Side

Artist member James McDonald is respected for his masterly portraits of people and everyday objects in oil and intaglio, but recently he turned his attention to water-colours and took advantage of their portability to explore a remote region known for its sinister history. His detailed account of visits to Peenemünde makes fascinating reading. Here we have room only for extracts and some of his beautiful images, but you can read his account in full online at <https://glasgowartclub.co.uk/news/peenemunde> – or in the publication 'Girl & Asteroid' on show among the magazines in Members' Room, copies are also available to purchase at the bar.

*"I first travelled to Peenemünde in June of last year and soon developed a near-fixation with the place, making a further two journeys over the next couple of months.*

*"Situated at the Northern tip of Usedom, an island straddling the German/Polish border, Peenemünde is known mainly for its association with Germany's development of rocket technology in the thirties and forties. Initially, though, I was intrigued by photographs I had come across of the now abandoned Sauer-stoffwerk, the liquid oxygen factory in the centre of Peenemünde village. I had a notion of making some grand watercolour view of its concrete-vaulted, crumbling and ivy-strewn interior; perhaps in the manner of Van Steenuick or Johann Morgenstern. As it turned out, this haunting island had much, much more to offer."*



**THE LIQUID OXYGEN FACTORY;** Echoing with birdsong, low sunlight dappling raw concrete and shattered plaster walls in bright, flickering shadows, it is reminiscent of some vast Brutalist cathedral.

**RUINS OF THE MISSILE STORAGE BUNKERS AT CAMMERER-SEE**

*Like ruined mausolea in the sunlight, all broken concrete columns and arches, they now provide an almost Italianate, classical prospect; sheep grazing peacefully nearby add an oddity pastoral quality to the scene.*



**PRÜFSTAND VII**  
*The heavily wooded and overgrown amphitheatre that is now Prüfstand VII is a genuinely strange and poignant place. What was once a place of bustling, pyrotechnic activity lies silent and abandoned to nature. Although it is forbidden to visit, a small cairn nestles among pine cones at the original launch site and, in the hour before dawn, is eerily silent. A much larger version in oils of the work above was on display in the dining room as 'Picture of the month'.*



**EARLY MORNING DIP BY THE V1 LAUNCH RAMPS**  
*There are thirty pairs of sea eagles on the island and what seems to be thousands of large black geese. They perch high in the trees and their nesting area shows up as a large defoliated chunk of white forest on the satellite imagery.*



*Gathering for the ascent to the fairytale castle*

# Golden Days in Disney Land



**Crowded entry at Neuschwanstein**

This year's annual trip took some 20 members and friends of Glasgow Art Club and Strathclyde Art Fund to Bavaria, Germany's largest state and arguably the most romantic. Our leader was again Robert Ferguson whose knowledge of European dynasties, architectural styles and arts movements was enhanced by the personal insight of having spent boyhood holidays in the area.

Most of us knew something of the ill-starred Ludwig II, but we were not prepared for the sheer effrontery of his extravagance as we paraded through staterooms and private suites of limitless luxury.

When the coach from Munich airport arrived at our hotel in popular ski resort Garmesh-Partenkirchen, our first surprise was the weather:



**Props for the Passion Play in Oberammergau**

a balmy 20 plus degrees.

We'd been warned about the 170 step climb up the spiral stair in Neuschwanstein, the epitome of fairy-tale castles. But there were other steep slopes to test knees and wind as we processed round the older Hohenchwangau, identified the opera stories around the walls, and marvelled at the priceless gifts in silver and precious stones to celebrate the medieval order of the Swan – more than 140 images in the main chamber. Across the valley the new castle looked rather less glamorous under scaffolding, the visitor routes roped off to keep the streams of tourists 15 minutes apart, but the decoration in the public reception rooms left us gasping – elaborate carvings with more gold leaf and embroidered hangings which kept teams of

seamstresses occupied for years.

The slopes were gentler the next day at Lindenhof, the smallest of the palaces, which recreates the Petit Trianon in Paris, in homage to Ludwig's great hero, Louis XIV: the Bavarian Monarch saw himself as a second sun king and aimed to outdo his predecessor by adding a couple to feet to a frontage or extra mirrors in the longest gallery of all. More gasps all round for the soaring Die Wies church, its stark white walls encrusted with gilded carvings, and again in the far-from-monastic monastery at Ettal, where we looked in vain for the brewery to sample their own Benedictine liqueur.

Another day, another palace, this time in Austrian Innsbruck where the imperial palace was typically Baroque in style to form a fitting setting for portraits of Hapsburg ancestors. In the imperial church a memorial to Maximilian I, surrounded a massive cenotaph with more than life-size statues of claimed ancestors, including



**Waiting for the ferry to Herrenschemee**



**Gilded carvings as sumptuous in churches as castles**

King Arthur of England. A quick look round the centre of the old town, lunch in a local hostelry, then its back to the coach to search for Schloss Ambras by the river, where we snatched a look at the remarkable Chamber of Art and Curiosities collected by Archduke Ferdinand II, plus some notable family portraits.

Only one full day to go and we are off to Murnea, a market town with a famous view painted by various artists of the Blue Rider school: we tour the modest Russian House where Kandinsky left his French mistress Gabrielle Munter to grow old after WWII: the town has a domed church of white and gold splendour out of all proportion to its size. On to Oberammergau, where a bearded guide shows us round the theatre created for the legendary passion play, performed every ten years on and off since the 1600s when the villagers prayed to halt the spread of plague. To take part you must have lived 20 years in the town – and no hair can be cut in the year before a performance. After a late lunch it's back to base for late



**All eyes were on the guide in the Murnau Garden, with artists' favourite view in the background**

shopping, packing and an informal dinner with minimal speeches.

That could be it, but next morning we set off with cases stowed in the coach on a scenic drive to the Bavarian equivalent of Balloch – the pier where boats on the biggest inland waterway, transport visitors to its islands. On Herrenschemee stands Ludwig's final castle, designed as a replica of Versailles. Here his extravagance knew no bounds: many years were spent recreating staterooms and private chambers, each featuring more gold and exquisite artwork than the last – but the money ran out and Ludwig spent only ten days in his dream palace, leaving much of the building unfinished.

For us, too, this was the end – apart from an easy ride back to the airport in plenty of time to catch the plane home – after six days of jaw-dropping sights. Comfortable hotel, enormous servings of traditional food washed down by wine or beer, excellent company, even odd gaps to explore shops no longer seen in the UK – what more could one ask? Except, perhaps, a chance to go back at greater leisure – and maybe see what next year's trip will offer.

# FOUR OF THE BEST

The 'Designs for Living' exhibition in the Gallery was something new – and much enjoyed by members and visitors. It outlined the careers of three well-established artist members who had at times been involved in the production of particular objects, and who had also made a contribution to the life of the Club: the fourth had followed a different path and was a late-comer to the Club – but her product was arguably the most aesthetically satisfying.

By far the longest-serving member was Conrad McKenna, whose studies at Glasgow School of Art were interrupted by World War II which he spent in the RAF. On his return to civvy street he completed his course in commercial art went on to teach two-dimensional design and print in the school, moving from teaching to administration post. He joined the Art Club in 1953 and has been a member ever since, being awarded an honorary membership five years ago after the a record 60 years. His display featured striking drawings and prints produced for a range of purposes over the years.

Next was Charles Anderson, who also studied at GSA but carved out a distinctive career as an architectural sculptor and mural designer, adding texture and form to the concrete surfaces of 'Brutalist' buildings in the 60s'. Most survive only in photographs but efforts have been made to save some recognised to have special importance in the history of 20th century architecture.

Then there was Dugald Cameron, a near contemporary at GSA who went on to specialise in industrial design. He worked with scientists and engineers to perfect the ultra sound scanner and was appointed professor of product design,



*L to R Dugald, Conrad, Charles and Helen pose at the opening of the show.*

and finally director of the GSA before retiring in 2003. His personal passion is aviation and his paintings of aircraft appear in museums of flight and are reproduced by Squadron Prints.

Unlike the three men, Helen M Turner went straight to work with the design team for the leading carpet manufacturer James Templeton, studying part-time at Glasgow School of Art. She became a specialist in designing high quality

carpeting for prestigious buildings throughout the world. Now retired, she delights in painting the rich patterns which her work inspired. She is a member of the Club and has contributed to recent exhibitions.

The Design for Living exhibition was a way of thanking these established artists for their contribution to the arts community in Glasgow: it was also a delight to visit.

# Michael and Robin Remembered



Two artists who have left us were remembered in one-man memorial shows earlier in the year.

They were Michael Moulder, who played a specially important part in Club activities, and Robin Hume, whose untimely death affected many artists who had benefitted from residences in Culzean – the stunning retrospective exhibition, arranged by them, attracted good audiences and a number of sales.

Dr James Macaulay, pictured right, paid moving tribute to long-time friend Robin Hume at the opening of his exhibition of sculpture and paintings.

Left, John Moulder at his father's exhibition opening in the Billiard Room.



# The Way Ahead

While GAC is justly proud of the veteran artists and enthusiasts who have supported established activities, it is equally dependent on new members who can adjust its ethos to fit more easily to modern life.

## Your Views

### Membership Survey

It is pleasing to report that the recent questionnaire circulated to members was well received and 101 members responded. Some of you with some vigour! That amounts to a good return, which by any standard is an excellent response. Thank you!

The results are now being studied by council and where possible will be implemented in due course. We have had many suggestions and offers of help. In particular, our catering arrangements are now under review. We all know that the pattern at lunchtime is changing and the footfall for a three course meal is diminishing rapidly. At the same time there would appear to be a demand for lighter meals over a longer period of the day. Another question sought help from members. This is always most welcome. It is a great way to become more involved in the Club and Council look forward to tapping into this willing resource which we have within the Club. It is, of course, time consuming both to prepare and analyse such a project, but we are on the case!

Richard Day & John Huntley



*Richard Day & John Huntley enjoy the music at the trial Jam Session held in October*

## Become a Volunteer

When John Huntley joined the Club his first question was "How can I help?" For the past two years he has played an increasing part in the voluntary activities which keep the Club alive; now he has been asked by the Council to head a strengthened events team and the effects are already being seen in a lively winter programme.

He brings to the task a remarkable adaptability! Born in Greece and named after a great thinker, Aristotle John Kapranos was just nine when he arrived in the UK to learn English. He went to school in England and on to study law, developing a special interest in the Law of Competition which he taught at Strathclyde University for many years before moving to a chair in London and, after a brief sojourn, returning to a chair at Glasgow Caledonian University to head a new Law Department and establish a Bachelor of Laws degree.

Adopted by his aunt and uncle, he acquired the surname "Huntley," but remains proud of his Greek roots. (He shares with two highly respected citizens, Sir Kenneth Calman and painter Philip Raskin, an acquired fame as fathers of popular celebrities – his son Alex Kapranos is front man for the Glasgow band Franz Ferdinand.)

John's hand can be seen in the early booking of speakers for the annual Burns Supper, in experiments such as the Jam evening and lecture series, and in some merchandising.

"If I can get events that appeal to members and attract newcomers and friends, I'll be happy. I believe the Club has an exciting future and a vital part to play in the cultural life of this great city. Much will depend on enthusiastic support for Club events from our existing members.

"Let's make a start with support for the Christmas party on 14th December. In addition to the usual trimmings and the company of friends, we hope there will be music, dancing – and more!"

# Keep on Clubbing

One member who has thought about the Club's future is James McNaught, who currently sits on Council. He's grown up knowing the premises through family gatherings, and decided to join six years ago when he started work with auctioneers Lyon & Turnbull, just across Bath Street from 185.

"I found it quite daunting at first, but once I got to know people I thought it was a good idea to become more involved in Club life." James admits. After chairing the Social Committee for a couple of years he was elected to the Council and found himself on the committee to raise funds for the 150th celebrations, "I've enjoyed organising social events such as the Burns suppers and summer outings, and find the Club a pleasant place to entertain friends and clients. But there is room for improvement to attract and keep younger members – changes to the under 35 membership scheme, and a programme of events targeting those finishing work at 5-6 pm and looking for refreshments and food. People who work from home could also do with office space in the city centre where they could meet



friends and relax in a pleasant atmosphere. Let's get them out of Starbucks and into the GAC!"

As an auctioneer, now head of Lyon and Turnbull's Glasgow office, James is especially interested in the Club's collection, and has been able to share that interest with members through valuation events and viewings. He has many favourites among the collection but picks out David Gauld's 'Cheltenham' in particular.

For the full interview with James please visit <https://glasgowartclub.co.uk/gac-lives-james-mcnaught>



# EXHIBITION & DIARY DATES

## Exhibitions

**Peter Thomson RGI RSW & David Forster RSW**

Exhibition Runs: 20.10.18 – 08.12.18

**Winter Exhibition**

Exhibition Runs: 17.11.18 – 18.12.18

**The Scottish Portrait Awards Exhibition**

Exhibition Runs: 21.01.19 – 09.02.19

Preview: 18 January 2019

## Thursday Talks

**Ronald Singleton & Friends: Dickens in Glasgow**

Thursday 06 December, 6pm for 6.30pm  
Our popular series of Thursday Talks will take place throughout 2019 on the first Thursday of every month (excluding January)

## Christmas Closure Dates

Closes 3 p.m. Friday 21 December

Re-opens 11 a.m. Thursday 03 January

## Events

### Christmas Party

Friday 14 December, 4pm onwards

A traditional Christmas meal will be served between 5pm and 7pm. With musical entertainment, party pieces, raffles and lots of laid back Christmas cheer!

### Burns Supper

Friday 01 February 2019

The confirmed line up includes:

Immortal Memory: Len Murray

Toast to the Lassies: James Nicol

Reply from the Lassies: Linda Ormiston

### Glasgow Art Club Jam

Returns Saturday 26 January 2019

### Jamboree Musicale

Wednesday 03 April 2019

Recent new member Ralph McDonald (Baritone) with Mary Ann Tear (Speaker) and James Letham (Piano) return to GAC combining their talents with the Colla Voce Quartet.

*Please note that dates may be subject to change.*

*For a full and up to date list of forthcoming events and exhibitions please visit [glasgowartclub.co.uk/whats-on/forthcoming/](http://glasgowartclub.co.uk/whats-on/forthcoming/)*

# AWARD WINNERS



**Joe Broadley**, who won the Glasgow Art Club Award at the Paisley Art Institute annual exhibition in 2017, mounted a one-man show in the Billiard Room at the start of the Autumn.

When 'Travelling Light' finished in October the room was given over to two other artists who won GAC prizes of a year's honorary membership and a chance to exhibit their work in the Club.

## IN THE FINAL

We are delighted to announce that the Glasgow Art Club are finalists in the prestigious Scottish Wedding Awards 2019. Following the enormous response from the Scottish public with thousands of nominations received from all corners of Scotland, the full list with finalists has now been revealed.

The black-tie ceremony will take place on Monday, February 25th at The Crowne Plaza Hotel in Glasgow where top wedding specialists and establishments that are eligible to be recognised for their impeccable work will gather together to celebrate their achievements.



## New Members

Sylvia Allen	Town Artist	Glasgow
Kenneth Archbold	Young Lay	Glasgow
Dr Crispin Best	Retired Lay	Bearsden
Eslyn Barr	Retired Lay	Paisley
Marion Bowman	Country Lay	Bath
Alessandro de Bona	Young Lay	London
Robyne Calvert	Honorary	Glasgow
Margaret Carruthers	Retired Lay	Bearsden
Yupin Chung	Honorary	Glasgow
Julie Connor	Associate Lay	Glasgow
Claire Crines	Town Artist	Glasgow
Leslie Currie	Associate Lay	Bath
Tony Currie	Lay	Glasgow
Doreen Davis	Town Artist	Beith
Cecile Docherty	Retired Lay	Glasgow
Nicola Ellis	Lay	Glasgow
Sharon Ferris	Student	Glasgow
Donna Fleureau	Artist	Glasgow
Andrew Forbes	Young Artist	Glasgow
David Forster	Town Artist	Edinburgh
Christopher Fuller	Corporate Lay	Carlisle

Ralph Green	Retired Lay	Glasgow
Thomas Greenough	Town Lay	Duns
Brett Griffin	Corporate Lay	Dumfries
Vivien Hamilton	Honorary Lay	Glasgow
James Irvine	Young Lay	Glasgow
Catherine King	Town Artist	Falkirk
Liz Knox	Town Artist	Neilston
Charles Langan	Lay	Glasgow
Michael Leonard	Lay	Glasgow
Gavin Macqueen	Artist	Glasgow
Belinda Manak	Corporate Lay	Glasgow
Jolanda Matzken Belzen	Town Artist	Glasgow
Ralph McDonald	Town Artist	Glasgow
Frank McNab	Town Artist	Glasgow
Carol Moore	Lay	Balloch
Petko Nekeзов	Young Lay	Glasgow
Arun Pasi	Lay	Glasgow
Ashoke Pasi	Lay	Glasgow
Daniel Perry	Country Lay	Hertford
Aileen Ralston	Lay	Stirling
Gregory Rankine	Town Artist	Glasgow
Catriona Reynolds	Lay	Bearsden
Alan Riach	Lay	Ayr
Peter Scott	Town Lay	Glasgow
Yvonne Taylor	Town Artist	Motherwell

The current exhibition is shared between **Peter Thomson**, who won the Club prize at the annual exhibition of the Royal Glasgow Institute last November, and **David Forster**, who was chosen as winner at the Open SSA and RSW show in Edinburgh earlier this year.

The show opening, pictured above, was on a Saturday evening when a number of artists gathered to support their friends.

**Carol Moore** was the recipient of the 2018 GAC Prize at the Paisley Art Institute.

At the opening of the Winter Exhibition two other awards were announced: the new Carlton Brown Aspiring Artist Award went to **Hannah Lyth** for her pencil drawing 'Hook Line and Sinkers' and the President's prize to **James S. Davis** for his oil painting 'Riverbed, Morar'.



Supported by



The Glasgow Art Club, 185 Bath Street, Glasgow, G2 4HU Tel: 0141 248 5210 Web: [www.glasgowartclub.co.uk](http://www.glasgowartclub.co.uk) Email: [info@glasgowartclub.co.uk](mailto:info@glasgowartclub.co.uk)

The Glasgow Art Club is a Charity registered in Scotland, NoSC 039231

Printed by Core Image Ltd., East Kilbride