

# SCOTTISH PAINTERS



# SCOTTISH PAINTERS

A Selection of Works  
by Contemporary Painters  
and  
their immediate predecessors

Introduction  
by  
Stanley Cursiter, C.B.E., R.S.A., F.R.S.E.

Organised by  
THE BRITISH COUNCIL  
in association with  
THE TOLEDO MUSEUM OF ART, TOLEDO  
OHIO  
and the  
NATIONAL GALLERY OF CANADA, OTTAWA

# SCOTTISH ART

---

Art came to Scotland late. It was after 1600 before the first native painters emerged. Before that pictures and painters had found their way to Scotland mainly from the Low Countries. By the middle of the seventeenth century the influence of Rome was making itself felt. Allan Ramsay (1713-84), although trained in Rome, maintained his position as Painter to George III with portraits which were clearly French in character, thereby demonstrating the peculiar sympathy with French Art which Scottish painting has frequently shown. Dutch Art was finding its way into Scotland, to be reflected in landscape painting as well as in figure subjects based on rural life, and this influence was to have its highest expression fifty years later in the work of Sir David Wilkie (1785-1841). The last quarter of the eighteenth century saw the emergence of Henry Raeburn (1756-1823), a self-taught painter who adopted the most direct methods of expression, making a complete break with the earlier technique of preliminary drawings and underpaintings. Raeburn was thus, in his day, completely modern. He set a high standard in portraiture which was continued by his followers and still has its echoes.

During the first half of the nineteenth century the historical subject—which has been claimed as ‘Art’s noblest part’—and the panoramic landscape gradually gave way to pictures of a more intimate type based on closer observance of nature, and so prepared the way for one of the major turning points in Scottish Art.

In 1852 Robert Scott Lauder (1803-69) was appointed Master of the Trustees’ Academy in Edinburgh. Lauder had spent several years in Rome but before leaving Scotland he had been closely in touch with the artists of an earlier generation, and so was intimately aware of the Scottish tradition. He was a man of wide culture but his most



outstanding quality was his ability to develop and encourage the individual gifts of his pupils. If one single feature of his teaching may be selected as having perhaps the most far-reaching results, it was his insistence upon the careful analysis of tonal relations and the sense of ambient air. This led to a greater unity of effect than had hitherto been observed. We are concerned here with the work of one of his pupils only—William McTaggart.

McTaggart (1835-1910), the son of a crofter or small farmer in Kintyre, was born on the Western seaboard and had the sound of the wind in his ears and the surge of the Atlantic in his childhood memories. Utterly remote from any art influence he showed rare gifts at an early age and when he was sixteen his parents were persuaded to allow him to go to Edinburgh, where he came under the influence of Scott Lauder. His early work was precise and detailed but already informed by a sense of light and air. With ripening experience his methods broadened, and by the 1870's his colour had become subdivided, and traditional painting techniques had surrendered to a new freedom of expression born of the rush and dash of painting constantly direct from nature. With an eye of exceptional sensitivity to tone and colour values McTaggart's development as an Impressionist was contemporary with but wholly independent of Impressionism in France. He remains the greatest interpreter of the movement of light and air over the sea and land.

Sir J. Lawton Wingate (1846-1924) had gifts similar to those of McTaggart but he worked on a smaller scale and with a different sentiment. He was more concerned with the pensive moods of nature, at sunset or in the wistful light of afterglow. Painting direct from nature, his small canvases show an exceptional awareness of atmospheric conditions. In these he captures the veiled sunlight—so prevalent in Scotland when the wind has a touch of East in it—while the trees and the soil from which they grow are unmistakably the Scottish Lowlands.

What exactly should we expect of Scottish Art? Scottish landscape has a rich and varied local colour at all seasons of the year, and



that landscape is seen under the modification of constantly changing atmospheric conditions. These circumstances have produced in the Scot a peculiar sensitivity to the 'quality' of colour—not the flashing reds, blues and yellows of brighter lands but these colours modified or qualified by a unifying atmosphere. Also, there is shape. In Scotland the primeval rocks lie near the surface and the earth's backbone is everywhere evident. That underlying sense of structure finds another form of expression in the shipyards of the Clyde. And pattern? In the tweeds and tartans and, further back, in the Celtic ornament of carvings and illuminations, the Scot has shown his sense of design. So, as might be expected, while the light, colour and air of Impressionism had a very definite appeal, there are other qualities which the Scot would intuitively seek.

Another group of painters arose in the 1880's, demanding pictures of greater decorative value. The main influences were the *Plein-air* movement, Velasquez, Whistler, and the Japanese Print. Under the leadership of W. Y. Macgregor (1855-1923) a group of artists, who became known as the Glasgow School, produced pictures which reflected in varying degrees these influences as qualifying a fundamentally and basic Scottish attitude which insisted that paint should be rich and full in 'body', the surface varied in texture, the technique direct and masculine, the colour resonant and applied with a brush regarded as a painting tool. These artists achieved works of a more fully integrated national character than any group of painters before or since. The artists represented in this exhibition are Macgregor, Guthrie, Walton, Roche, Hornel and a younger man, D. Y. Cameron.

Macgregor never enjoyed robust health. With an almost Calvinistic faith in the virtue of aesthetic truth, he regarded the materials of his craft as devils to be subdued. For him the world was full of angularities, cubes, prisms and cylindrical tree trunks—'—in colour—Damn it!' But he believed he could do it—if he had a bigger brush! I have seen Oskar Kokoschka stand before Macgregor's *Vegetable Stall* and say, 'To think that that picture was painted before I was born—and I never knew!'



They changed with the years. The leadership devolved upon Guthrie (1859-1930), who became President of the Royal Scottish Academy and a portrait painter of rare insight and sympathy. Walton (1860-1922), also a portrait painter, found his happiest expression in landscape. Roche (1861-1921) could paint the bloom on a cheek, the soft beauty of lips, the moisture on the surface of an eye, but in mid-career he suffered a shock which paralysed his right side. He taught himself to paint with his left hand and—lacking some of the bravura which the right hand held—painted even better pictures with his left. Hornel's (1864-1933) pictures of children and flowers emphasised the elements of pattern, texture and colour. Sir D. Y. Cameron (1865-1945), more famous as an etcher, found a new inspiration in the Highlands. In an austere and almost geological approach to a range of mountains, or in the romantic resonance of autumn's colour in a glen, or the pale intricate drawing of spring in a cultivated strath, he rediscovered Scotland.

A great change came with the 1914-18 war. The first rumblings of the Post-Impressionist storm were heard about 1910. Charles Mackie (1862-1920) had known some of the leaders of the movement in Paris but his own painting practice had concentrated mainly on problems of colour and double lighting or the contrast of two sources of illumination—one warm—one cold. J. D. Fergusson (1874- ) was working in Paris and fully alive to contemporary thought. Robert Brough (1872-1905) belonged to the same generation but his tragic death in a railway accident cut short a career of infinite promise. S. J. Peploe (1871-1935), whose earlier work, like that of Brough, had been based on tonal qualities in a fluid, enamel-like medium, visited Paris in 1910 where he came into touch with the new movement. He decided to abandon his earlier methods, which he probably felt he had carried as far as they would go, and to concentrate on colour. Peploe was a man of intellectual integrity and high artistic sensibility, a combination which allowed him to develop a very personal and satisfying art. Debarred from military service, he devoted the war years to working out his theories and

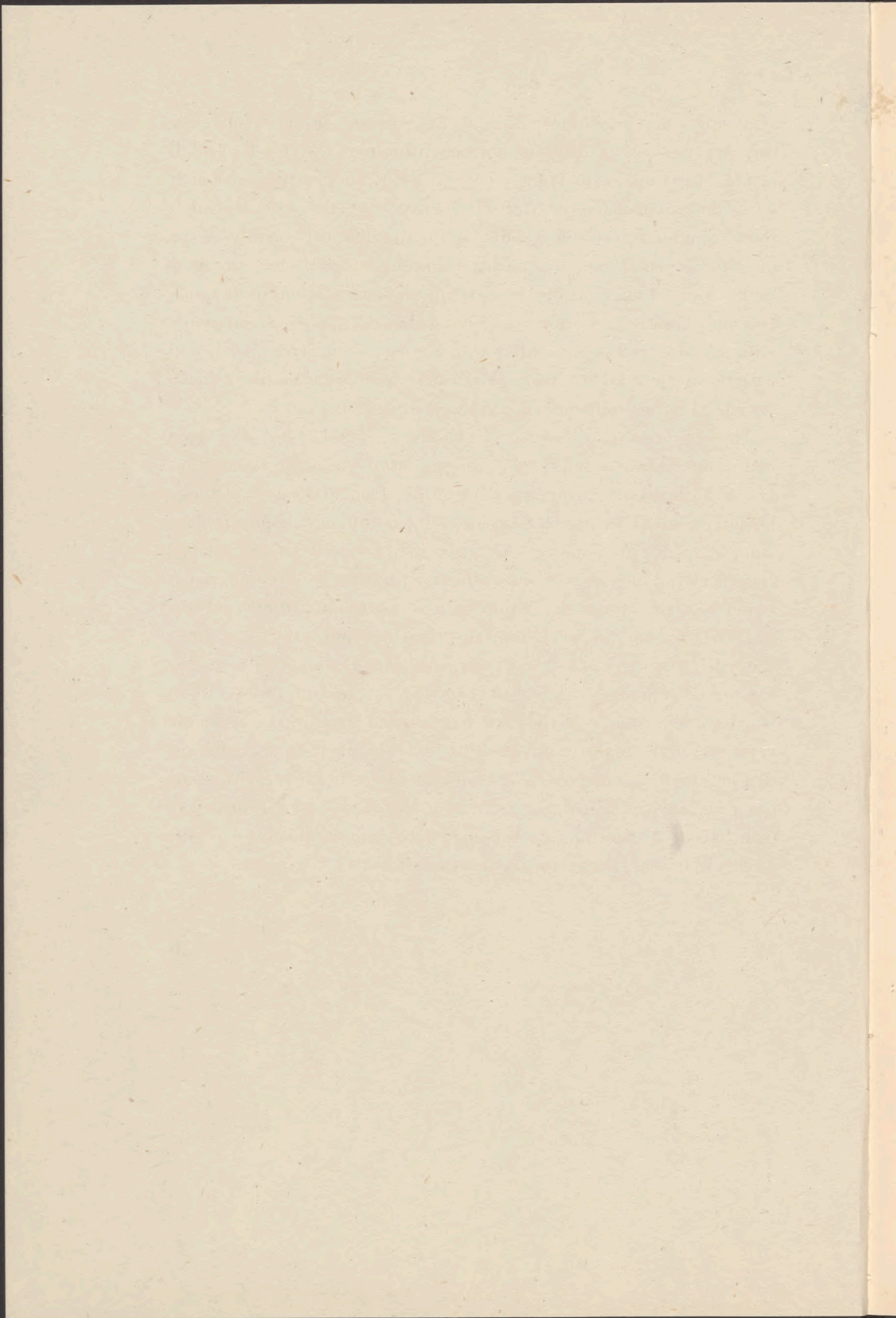


acquiring a new technique suited to his purpose. Immediately after the war two other painters became prominent, F. C. B. Cadell (1885-1937) and Leslie Hunter (1879-1931). These artists, although very different in character, were constantly grouped together through their common interest in colour. Peploe, intellectually highly aware of what he was doing, was perhaps almost too definitely controlled by his head; Cadell, robustly vivacious, was best when most spontaneous; Hunter, emotional and less balanced, dashed at his work with the most infectious enthusiasm. Known as the Scottish Colourists, these three artists, through the new freedom they had gained, exercised a great influence on the younger painters.

The Art Schools of Edinburgh, Glasgow, Dundee and Aberdeen had wakened to a new life and groups of students began to emerge. D. M. Sutherland, Adam Bruce Thomson, Donald Moodie in Edinburgh; Sivell, Cowie, McGlashan and Lamont in Glasgow; Mac-lauchlan Milne in Dundee. As frequently happens these younger artists arrived in groups or waves thrown together by circumstances, stimulating each other, but while a single year might produce a group of about the same age and completing their training at the same time, these painters were not by any means cut all to the same pattern. No teacher or artist in Scotland has produced a group of followers. The sturdy independence of the Scot has asserted itself in the most diverse and individualistic ways so that it is difficult to find a common denominator for the painters in contemporary Scottish Art. We can, however, suggest that the old standards still apply and that in workman-like craftsmanship, a sense of pattern, and an aliveness to fine quality in colour, the national characteristics are still evident.

STANLEY CURSITER







# CATALOGUE

---

## MARY ARMOUR

- 1 *Fruit on Table*  
Oil on Canvas. Size  $20 \times 25\frac{1}{2}$  ins  
Lent by the Artist

- 2 *Ben Ledi*  
Oil on Canvas. Size  $25 \times 30$  ins  
Lent by Glasgow Art Gallery

## DONALD BAIN

- 3 *Kyleakin, Skye*  
Oil on Canvas. Size  $25\frac{1}{2} \times 30$  ins  
From a private collection

- 4 *Provençal Landscape*  
Oil on Canvas. Size  $20 \times 24$  ins  
Lent by the Artist

## PENELOPE BEATON

- 5 *Auchencairn*  
Oil on Panel. Size  $18 \times 24$  ins  
Lent by the Artist

- 6 *Autumn Flowers*  
Oil on Panel. Size  $25\frac{1}{2} \times 20$  ins  
Lent by the Artist

## R. HENDERSON BLYTH

- 7 *The Washing at the Window*  
Oil on Panel. Size  $35 \times 28$  ins  
Lent by the Artist



- 8 *Tenement Family*  
Oil on Canvas. Size 42 × 24 ins  
Lent by the Artist

ROBERT BROUGH

- 9 *Portrait of W. Dallas Ross, Esq*  
Oil on Canvas. Size 29 × 23 ins  
Lent by the National Galleries of Scotland

F. C. B. CADELL

- 10 *Iona Landscape*  
Oil on Canvas. Size 25 × 30 ins  
Lent by W. Quarry Wood, Esq  
(Illustrated)

- 11 *Girl in Blue*  
Oil on Canvas. Size 24 × 30 ins  
Lent by Glasgow Art Gallery

SIR D. Y. CAMERON

- 12 *Stirling Castle*  
Oil on Canvas. Size 28 × 42 ins  
Lent by A. Maitland, Esq., K.C.

JAMES COWIE

- 13 *The Classroom*  
Oil on Canvas. Size 30 × 25 ins  
Lent by Taffy Davidson, Esq  
(Illustrated)

- 14 *Two Schoolgirls*  
Oil on Canvas. Size 45 × 45 ins  
Lent by Aberdeen Art Gallery



WILLIAM CROSBIE

- 15 *Orchestra*  
Oil on Canvas. Size 25 × 30 ins  
Lent by Mrs. T. J. Honeyman  
(Illustrated)

- 16 *In Search of God*  
Oil on Canvas. Size 26 × 37 ins  
Lent by the Artist

WILLIAM CROZIER

- 17 *Edinburgh*  
Oil on Canvas. Size  $27\frac{1}{4} \times 35\frac{3}{8}$  ins  
Lent by the National Galleries of Scotland  
(Illustrated)

STANLEY CURSITER

- 18 *Rockbound Coast*  
Oil on Canvas. Size 50 × 40 ins  
Lent by Paisley Art Gallery

J. D. FERGUSON

- 19 *Submarines*  
Oil on Canvas. Size 30 × 40 ins  
Lent by the Artist  
(Illustrated)

- 20 *Cairngorms*  
Oil on Canvas. Size 22 × 24 ins  
Lent by R. C. Roy, Esq

W. G. GILLIES

- 21 *Still-life, Flowers and Figure*  
Oil on Canvas. Size 38 × 18 ins  
Lent by Glasgow Art Gallery  
(Illustrated in colour)



- 22 *Still-life and Yellow Table*  
Oil on Canvas. Size 26 × 44 ins  
Lent by the Artist

SIR JAMES GUTHRIE

- 23 *Mrs. Warrack*  
Oil on Canvas. Size 36 × 30 ins  
Lent by Guy Warrack, Esq

E. A. HORNEL

- 24 *Gathering Snowdrops*  
Oil on Canvas. Size 24 × 24 ins  
Lent by Glasgow Art Gallery

LESLIE HUNTER

- 25 *Houseboats, Loch Lomond*  
Oil on Canvas. Size 18 × 22 ins  
Lent by Glasgow Art Gallery  
(Illustrated in colour on cover)

- 26 *Flowers in a Vase*  
Oil on Canvas. Size 40 × 30 ins  
(unfinished—Hunter's last work)  
Lent by Dr. T. J. Honeyman

CAROLINE KININMONTH

- 27 *Landscape*  
Oil on Canvas. Size 24 × 22 ins  
Lent by H. Harvey Wood, Esq

- 28 *Flowers*  
Oil on Canvas. Size 30 × 25 ins  
Lent by Mrs. William Sutherland

J. C. LAMONT

- 29 *The Painter and his Daughter*  
Oil on Panel. Size 25 × 18 ins  
Lent by the Royal Scottish Academy



- 30 *Anne with a Kitten*  
Oil on Panel. Size 25 × 19 ins  
Lent by the Royal Scottish Academy

A. A. MCGLASHAN

- 31 *Mother and Child*  
Oil on Canvas. Size 59 × 36 ins  
Lent by Glasgow Art Gallery  
(Illustrated in colour)

- 32 *Head of a Baby*  
Oil on Canvas. Size 15 × 15 ins  
Lent by Dr. T. J. Honeyman

W. Y. MACGREGOR

- 33 *The Vegetable Stall*  
Oil on Canvas. Size 43 × 60 ins  
Lent by the National Galleries of Scotland  
(Illustrated)

- 34 *Oban Bay*  
Oil on Canvas. Size  $25\frac{1}{2} \times 30\frac{1}{2}$  ins  
Lent by Glasgow Art Gallery  
(Illustrated in colour)

CHARLES MACKIE

- 35 *The Belvedere, Venice*  
Oil on Canvas. Size  $27\frac{1}{4} \times 34\frac{3}{4}$  ins  
Lent by the National Galleries of Scotland

WILLIAM MCTAGGART, SENR.

- 36 *Ground Swell, Carradale*  
Oil on Canvas. Size 31 × 39 ins  
Lent by Aberdeen Art Gallery  
(Illustrated)



WILLIAM MACTAGGART

- 37 *Loch-an-Eilan*  
Oil on Canvas. Size 22 × 28 ins  
Lent by J. McPherson, Esq  
(Illustrated in colour)

- 38 *Still-life—Flowers and Brocade*  
Oil on Canvas. Size 28 × 36 ins  
Lent by the Artist

JOHN MAXWELL

- 39 *Still-life with Stuffed Birds*  
Oil on Canvas. Size 36 × 24 ins  
Lent by the Artist  
(Illustrated)

- 40 *Flowers in a Square*  
Oil on Canvas. Size 22 × 27 ins  
Lent by Professor John Orr

MACLAUCHLAN MILNE

- 41 *Sannox Bay*  
Oil on Canvas. Size 24 × 20 ins  
From a private collection  
(Illustrated)

- 42 *North Glen Sannox*  
Oil on Canvas. Size 28 × 36 ins  
Lent by Glasgow Art Gallery

J. MCINTOSH PATRICK

- 43 *Autumn, Kinnordy*  
Oil on Canvas. Size 30 × 40 ins  
Lent by Dundee Art Gallery

- 44 *Winter in Angus*  
Oil on Canvas. Size 30 × 40 ins  
Lent by the Tate Gallery

S. J. PEPLOE

- 45 *The Coffee Pot*  
Oil on Canvas. Size 25 × 33 ins  
Lent by Mrs. George Proudfoot

- 46 *Green Sea, Iona*  
Oil on Canvas. Size 20 × 24 ins  
Lent by A. J. McNeill Reid, Esq  
(Illustrated)

ANNE REDPATH

- 47 *Birch Trees on the River Atholl*  
Oil on Canvas. Size 28 × 36 ins  
Lent by the Artist

- 48 *The Pink Table*  
Oil on Panel. Size 25 × 30 ins  
Lent by the Artist

ALEXANDER ROCHE

- 49 *Nell*  
Oil on Canvas. Size 20 × 17½ ins  
Lent by the National Galleries of Scotland

ROBERT SIVELL

- 50 *Spring in the Woods*  
Oil on Canvas. Size 40 × 30 ins  
Lent by the Royal Scottish Academy

- 51 *Woman in Shawl*  
Oil on Panel. Size 24 × 18 ins  
Lent by Glasgow Art Gallery  
(Illustrated)



D. M. SUTHERLAND

- 52 *A Winter Landscape, West Cults*  
Oil on Panel. Size 28 × 36 ins  
Lent by the Scottish Modern Arts Association

- 53 *Sky clearing after Rain, Loch Carron*  
Oil on Panel. Size 15 × 22 ins  
Lent by the Artist  
(Illustrated)

A. BRUCE THOMSON

- 54 *Nithsdale Landscape*  
Oil on Canvas. Size 28 × 36 ins  
Lent by the Artist

R. H. WESTWATER

- 55 *Flowerpiece*  
Oil on Canvas. Size 36 × 28 ins  
Lent by the Artist

E. A. WALTON

- 56 *The Clock Tower, Gatehouse-of-Fleet*  
Oil on Canvas. Size 26 × 41 ins  
Lent by Mrs. W. O. Hutchison

SIR J. LAWTON WINGATE

- 57 *Sundown, Arran*  
Oil on Canvas. Size 17 × 19 ins  
Lent by the National Galleries of Scotland





W. G. GILLIES

*Still-life, Flowers and Figure*





A. A. MCGLASHAN

*Mother and Child*

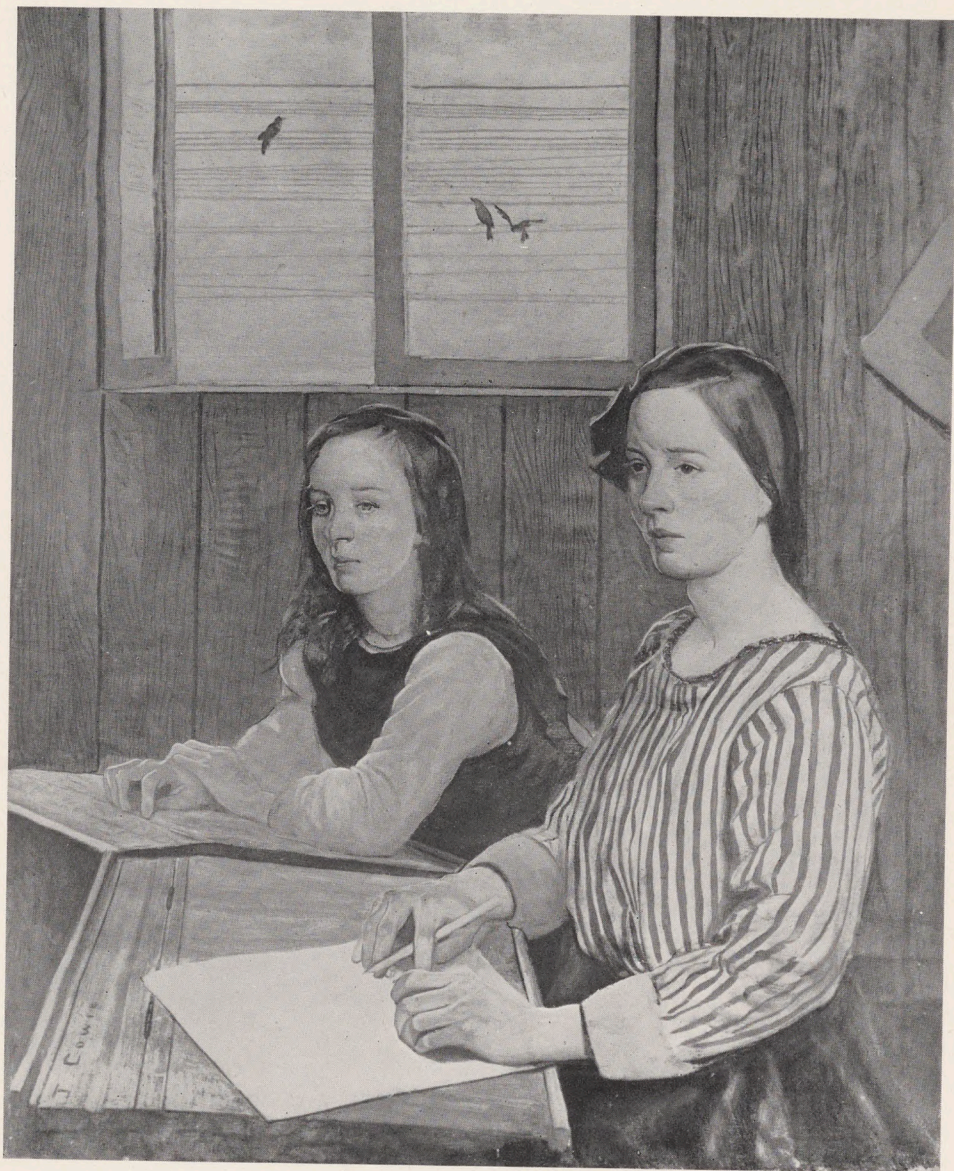




F. C. B. CADELL

*Iona Landscape*





JAMES COWIE  
*The Classroom*





WILLIAM CROSBIE  
*Orchestra*





WILLIAM CROZIER  
*Edinburgh*

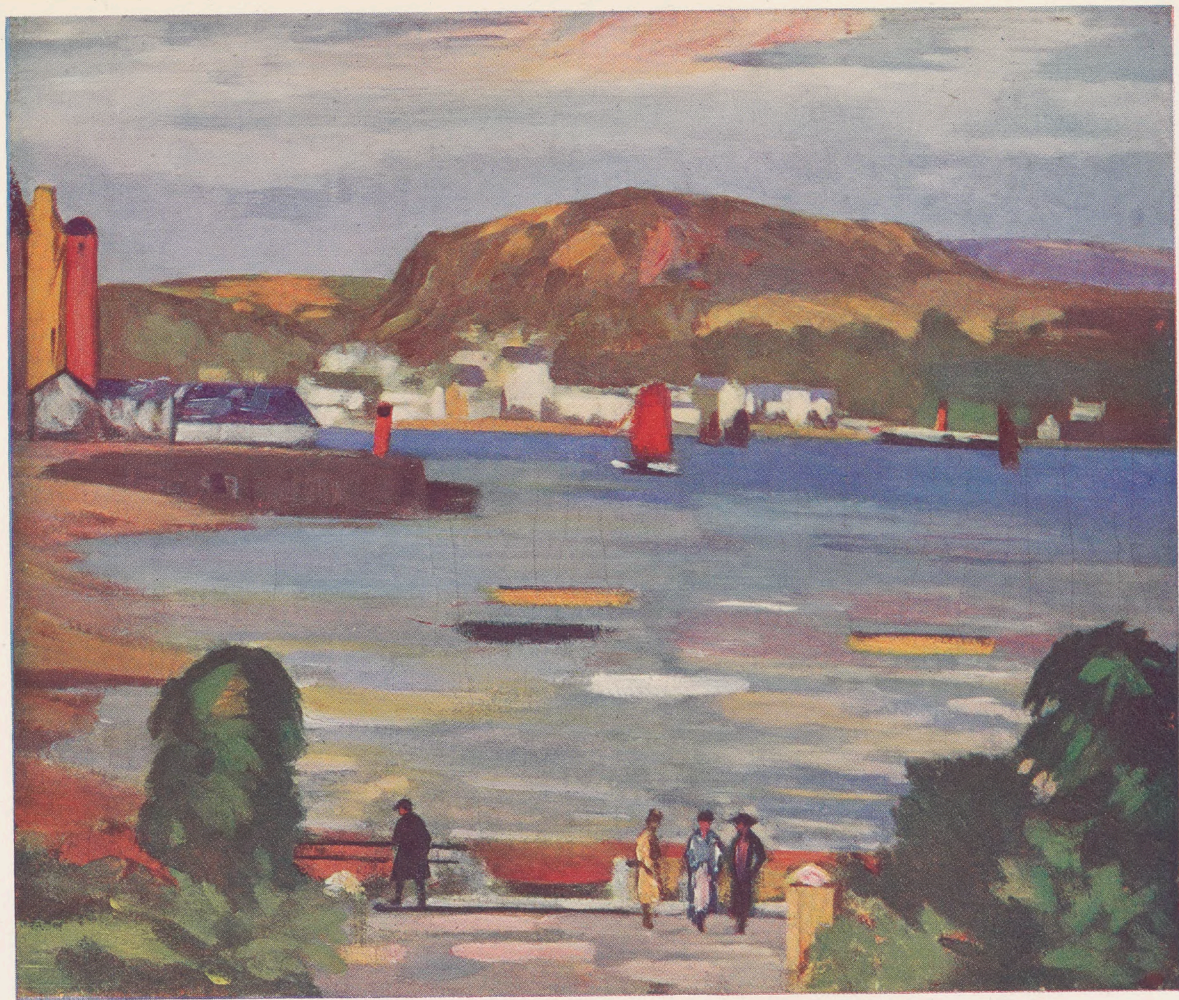




WILLIAM MACTAGGART

*Loch-an-Eilan*





W. Y. MACGREGOR

*Oban Bay*





MACLAUCHLAN MILNE

*Sannox Bay*





S. J. PEPLOE  
*Green Sea, Iona*





ROBERT SIVELL

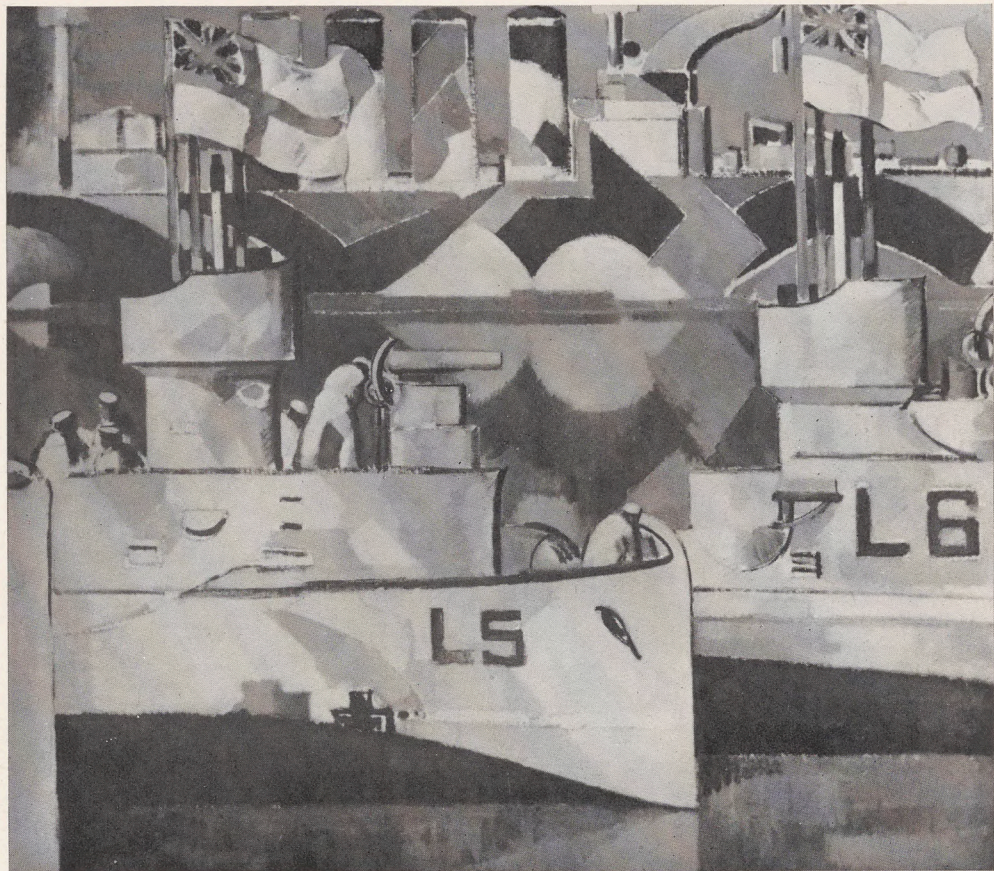
*Woman in Shawl*





D. M. SUTHERLAND  
*Sky Clearing after Rain, Loch Carron*





J. D. FERGUSON  
*Submarines*





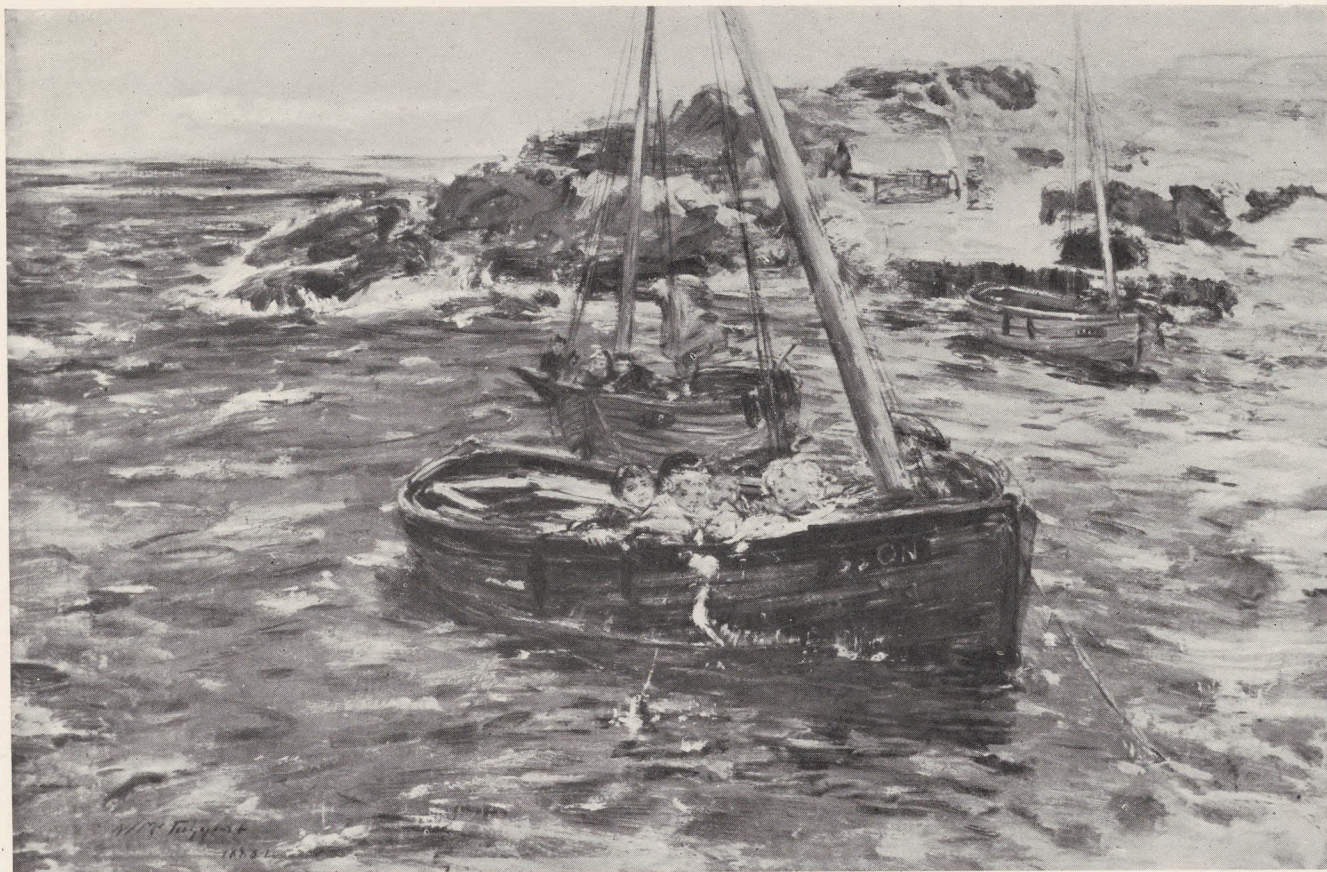
JOHN MAXWELL  
*Still-life with Stuffed Birds*





W. Y. MACGREGOR  
*The Vegetable Stall*





WILLIAM MCTAGGART, SENR.  
*Ground Swell, Carradale*



# THE ARTISTS

---

ARMOUR, MARY, A.R.S.A., *The Moorgate, Milngavie (near Glasgow)*

Born Blantyre, Lanarkshire, 1902. Educated at Hamilton Academy and Glasgow School of Art. Taught art for two years in Glasgow. Married William Armour, painter, in 1927.

Won Guthrie Award (annual award to painter of best work by young Scottish artist in annual exhibition of Royal Scottish Academy) in 1939. Associate of Royal Scottish Academy, 1941.

Regular exhibitor in exhibitions of Royal Scottish Academy, Society of Scottish Artists, Royal Glasgow Institute of Fine Arts, etc.

BAIN, DONALD

Born Kilmacolm, Renfrewshire, 1904. Apprenticed to a trade but 'discovered' by W. Y. Macgregor in 1919 and was encouraged by him to become a painter. Worked in steelyards and shipyards during World War II but broke down in health in 1943.

Has exhibited with New Scottish Group; with French painters in Abbeville (1946); in Exposition des Artistes Britanniques sur la Côte d'Azur; Musée Massena, Nice. Designed book covers for Celtic Ballet. Volume of reproductions published, 1949.

BEATON, PENELOPE, 108 George Street, Edinburgh

Born Edinburgh. Educated Edinburgh School of Art.

Member of Society of Scottish Artists.

Regular exhibitor in exhibitions of Royal Scottish Academy; Society of Scottish Artists; Royal Glasgow Institute; and travelling exhibitions of Arts Council of Great Britain.

BLYTH, ROBERT HENDERSON, 35 Broughton Street, Edinburgh

Born 1919. Educated at Glasgow School of Art; Hospitalfield Art College, Arbroath. Won Guthrie Award, 1945. Member of Society of Scottish Artists, 1947; A.R.S.A., 1949.

Regular exhibitor at Royal Scottish Academy; Society of Scottish Artists; Royal Glasgow Institute of Fine Arts; Royal Academy; Leicester Gallery, London.

Represented in Perth Art Gallery; Aberdeen Art Gallery, etc.



BROUGH, ROBERT, A.R.S.A.

Born Invergordon 1872. Educated Aberdeen. Worked as engraver and attended Art School. Studied Scottish Academy Life Class 1891 and in Paris under Constant. Returned to Aberdeen 1894.

Elected A.R.S.A. 1904.

Died from injuries received in railway accident 1905.

CADELL, FRANCIS CAMPBELL B., R.S.A.

Born Edinburgh 1883.

A.R.S.A. 1931; R.S.A. 1936; R.S.W. 1935.

Member of Royal Society of Portrait Painters.

Died 1937.

CAMERON, SIR DAVID YOUNG, R.A., R.S.A., LL.D.

Born 1865, Glasgow.

A.R.A. 1911; R.A. 1920; R.S.A. 1918. Knighted 1924.

King's Painter and Limner in Scotland 1933. LL.D. of the Universities of Glasgow, Manchester, Cambridge and St. Andrews.

Represented in many public collections.

Died 1945.

COWIE, JAMES, R.S.A., 53 Cumberland Street, Edinburgh

Born 1886. Educated Glasgow School of Art.

Elected A.R.S.A. 1936; R.S.A. 1943.

Represented in permanent collections in Aberdeen, Liverpool (Walker Art Gallery); Thorburn Ross Collection, Glasgow Art Gallery.

CROSBIE, WILLIAM, 12 Ruskin Lane, Glasgow, W.2

Born 1915. Educated Glasgow School of Art. Studied in France under Léger, Friesz, etc. Member of Royal Glasgow Institute of Fine Arts; Society of Scottish Artists; Glasgow Art Club; Central Institute of Design.

Regular contributor to exhibitions in Glasgow, Edinburgh and London.

Represented in permanent collections of Glasgow, Sydney, Newport and Monmouth.

CROZIER, WILLIAM, A.R.S.A.

Born Edinburgh 1897. Educated George Heriot's School, Edinburgh; Edinburgh College of Art; and Royal Scottish Academy Life Class. Visited France and Italy.

A.R.S.A. 1930.

Died 1930.



CURSITER, STANLEY, C.B.E., R.S.A., R.S.W., F.R.S.E., *Stenigar, Stromness, Orkney*

Born 1887 at Kirkwall in the Orkneys. Educated Kirkwall Grammar School and Edinburgh College of Art.

A.R.S.A. 1927; R.S.A. 1937.

King's Painter and Limner in Scotland.

Member of Royal Scottish Society of Painters in Watercolour; Past President of Society of Scottish Artists.

Exhibitor in Exhibitions in Edinburgh, Glasgow, London, Liverpool, Manchester, etc.

Represented in permanent collections in Liverpool, Oldham, Cork, Paisley and the Scottish Modern Arts Association.

FERGUSON, J. D.

Born 1874. No formal art instruction. Travelled in Morocco, France, etc.

Member of R.B.A. 1903.

One-man exhibitions in London, Glasgow, Ayr, Carlisle, Paisley, Belfast.

Represented in Tate, Luxembourg, Leeds, Belfast and Edinburgh.

GILLIES, WILLIAM GEORGE, R.S.A., *Temple, by Gorebridge, Midlothian*

Born 1898. Educated Edinburgh College of Art. Travelled and studied in France and Italy.

Member of 1922 Group; Society of Eight (1932); Society of Scottish Artists; A.R.S.A. 1940; R.S.A. 1947.

Regular exhibitor in exhibitions of Royal Scottish Academy and Society of Scottish Artists. Works in Glasgow Art Gallery and many private collections.

GUTHRIE, SIR JAMES, P.R.S.A., LL.D.

Born Greenock 1859. Educated Glasgow High School, Glasgow University, and studied art in London and Paris with W. Y. Macgregor, Walton, Lavery, Roche, Hornel, etc. Founded Glasgow School.

A.R.S.A. 1888; R.S.A. 1892; P.R.S.A. 1902.

Knighted 1902. Died 1930.

HORNEL, EDWARD ATKINSON

Born Baccus March, Victoria, Australia, 1864.

Studied under Verlat in Antwerp. Early member of Glasgow School. Visited Japan 1893; Ceylon and Australia 1907.

Declined Associateship of Royal Scottish Academy in 1901.

Member of International Society of Painters, Gravers and Sculptors.

Died in Kirkcudbright 1933.



HUNTER, GEORGE LESLIE

Born Rothesay 1879. Family emigrated to America 1892. No formal art education. Engaged in magazine and book illustration in San Francisco. Returned to Glasgow 1906. Frequent visits to France. One-man show Reid's Gallery, Glasgow, 1916. Exhibited Paris (with Peploe, Cadell and Fergusson) 1924. One-man show London 1928; New York 1929.

Died Glasgow 1931.

KININMONTH, CAROLINE (MRS. WILLIAM KININMONTH),  
*46a Dick Place, Edinburgh, 9*

Born Edinburgh 1907. Educated Edinburgh Ladies' College and Edinburgh College of Art. Travelled in Spain, France, Germany, Austria and Czechoslovakia.

Regular exhibitor in exhibitions of Royal Scottish Academy, Society of Scottish Artists, and Royal Glasgow Institute of Fine Arts. Has exhibited in Suffolk Galleries, London, and in Arts Council exhibitions in the United Kingdom. Mural decoration in Princess Margaret Rose Hospital.

Wife of William Kininmonth, A.R.S.A., Architect.

LAMONT, JOHN CHARLES, A.R.S.A.

Born 1894. Only son of Dr. Lamont of Chryston, Lanarkshire. Educated Glasgow School of Art under Fra Newbery. Won travelling scholarship. Served in World War I in Tank Corps. Sustained war wounds which resulted in permanently impaired health. Settled in Kirkcudbright. Associated with McGlashan, Sivell and Cowie.

A.R.S.A. 1941. Died 1948.

MCGLASHAN, ARCHIBALD A., R.S.A.

Born 1888. Educated Paisley, Glasgow School of Art under Fra Newbery and Maurice Greiffenhagen. Travelled and studied in Spain and Italy.

A.R.S.A. 1935; R.S.A. 1939.

Exhibited Royal Scottish Academy; Royal Academy; Royal Glasgow Institute of Fine Arts, Paisley Art Institute; Walker Art Gallery.

Member of the Society of Eight.

Represented in collections of Glasgow, Dundee, Aberdeen, Newcastle-on-Tyne, Belfast and Scottish Modern Arts Association.

MACGREGOR, WILLIAM Y., R.S.A.

Born 1855. Studied under James Docharty, landscape painter; later at Slade School, London, under Legros. Returned to Glasgow in early eighties. Became associated with Glasgow School as one of its leading members.

A.R.S.A. 1898; R.S.A. 1921.

Died 1923.



MACKIE, CHARLES H., R.S.A.

Born 1862. Educated Edinburgh University and R.S.A. Life Class.

A.R.S.A. 1902; R.S.A. 1917.

Died Edinburgh 1920.

MCTAGGART, WILLIAM, R.S.A., V.P.R.S.W.

Born 1835 at Aros, in Kintyre. Studied for seven years in Trustees' Academy, Edinburgh, under Scott Lauder. Brief visit to Paris as student and two short continental tours at later date were his only foreign travel.

A.R.S.A. 1859; R.S.A. 1870.

Vice-President of Scottish Water-colour Society from its formation in 1878.

Died 1910.

MACTAGGART, WILLIAM, R.S.A., 4 Drummond Place, Edinburgh

Born 1903. Educated Edinburgh College of Art and abroad.

Member of Society of Scottish Artists 1922, President 1933-5; Member of Society of Eight. A.R.S.A. 1937; R.S.A. 1948.

Regular exhibitor at Royal Scottish Academy; Society of Scottish Artists; Royal Glasgow Institute of Fine Arts, etc. One-man exhibitions in Scotland and France.

Represented in permanent collections in Edinburgh, Glasgow, Aberdeen, Bradford and also in Australia.

MAXWELL, JOHN, R.S.A., Millbrook, Dalbeattie, Kirkcudbrightshire

Born 1905. Educated Edinburgh College of Art. Worked under Léger and Ozenfant. A.R.S.A. 1945; R.S.A. 1949.

Member of Society of Scottish Artists.

Regular exhibitor at Royal Scottish Academy.

MILNE, JOHN MACLAUCHLAN, R.S.A., High Corrie, Isle of Arran

Born 1885. Studied Edinburgh and Paris under Lhote, Simon, etc.

A.R.S.A. 1933; R.S.A. 1937.

Represented in permanent collections in Edinburgh, Glasgow, Dundee, Manchester and Paris.

PATRICK J. MCINTOSH, A.R.S.A., A.R.E., c/o Fine Arts Society Ltd.,  
148 New Bond Street, London, W.1

Born 1907. Educated Glasgow School of Art. Won Guthrie Award 1935.

Chantrey Bequest purchase 1935. A.R.E. 1934; A.R.S.A. 1949.

Regular exhibitor at Royal Academy, Royal Scottish Academy, Royal Glasgow Institute of Fine Arts, and British Council exhibitions overseas.

Represented in Tate Gallery, National Gallery of South Africa, National Gallery of South Australia, Scottish Contemporary Art Society, British Museum, Pittsburg Art Gallery, and the Galleries of Manchester, Liverpool, Hull, Dundee, Aberdeen, etc.



PEPLOE, SAMUEL JOHN, R.S.A.

Born Edinburgh 1871. Studied at Académie Julien under Bouguereau and at R.S.A. Life Class in Edinburgh.

Exhibited first picture 1897. Three years in Paris beginning 1910, followed by complete change in outlook and technique.

A.R.S.A. 1918; R.S.A. 1927.

Died 1935.

REDPATH, ANNE, 16 *Mayfield Gardens, Edinburgh*

Born Galashiels, 1895. Educated Edinburgh College of Art.

Torrance Award, Glasgow Institute 1945; Bronze Medal, Royal British Artists 1948.

Member of Society of Scottish Artists, Royal British Artists 1945; Royal Institute of Oil Painters 1948; A.R.S.A. 1947. President, Scottish Women Artists 1944-7.

Regular exhibitor at Royal Academy, London; Royal Scottish Academy; Royal Society of British Artists, London; Royal Institute of Oil Painters; Royal Glasgow Institute; Society of Scottish Artists; Royal Scottish Water-colour Society.

Represented by works in R.S.A. Diploma collection, Edinburgh, and Glasgow Art Galleries.

ROCHE, ALEXANDER I., R.S.A.

Born Glasgow 1861. Studied in Paris 1880-3 at Julien's and the Beaux-Arts. Returned to Glasgow 1883.

A.R.S.A. 1894. Settled in Edinburgh 1896. R.S.A. 1900.

Died 1921.

SIVELL, ROBERT, R.S.A., 51 *Whitehall Road, Aberdeen*

Born Paisley 1888. Apprentice-engineer and evening-student at art classes. Founder-member and first secretary Paisley Art Club. Lived in Canada and the United States of America, June 1912-July 1914. During World War I worked on minesweepers, and later as engineer in merchant navy.

First President of Glasgow Society of Painters and Sculptors. Settled in Kirkcudbright in 1923. Won Guthrie Award 1930. Elected A.R.S.A. 1936; R.S.A. 1943.

Exhibited in World's Fair and Golden Gate Exhibitions. Principal teacher of drawing and painting, Aberdeen School of Art, since 1937. Mural decorations in Aberdeen University Students' Union. War Artist in World War II. Represented in collections of Aberdeen, Belfast, Glasgow, Greenock, Royal Scottish Academy, Imperial War Museum, London.



SUTHERLAND, DAVID MACBETH, R.S.A., '*Woodhouselee*', *Cults, Aberdeenshire*

Born 1883. Educated Edinburgh School of Art, and Royal Scottish Academy Life Class. Carnegie Travelling Scholarship 1911. Guthrie Award. A.R.S.A. 1922; R.S.A. 1936.

Member of Society of Scottish Artists.

Regular exhibitor Royal Scottish Academy; Society of Scottish Artists; and Royal Glasgow Institute of Fine Arts.

Represented in Aberdeen Art Galleries; Scottish Modern Arts Association; Bradford Art Gallery, etc.

THOMSON, ADAM BRUCE, 149 *Warrender Park Road, Edinburgh, 9*

Born 1885. Educated Edinburgh College of Art. Travelled and studied in Paris and Spain 1910. A.R.S.A. 1937; R.S.A. 1946; R.S.W. 1946.

Member of Society of Scottish Artists.

Regular exhibitor at Royal Scottish Academy; Society of Scottish Artists; and Royal Glasgow Institute of Fine Arts.

Represented in Scottish Modern Arts Association; Glasgow Art Galleries; Bradford Art Galleries, etc.

WESTWATER, ROBERT HERRIOT, A.R.S.A., 5 *Gloucester Place, Edinburgh*

Born 1905. Educated at Edinburgh College of Art; Slade School; Académie Moderne, Paris. Worked under D. M. Sutherland, Henry Tonks and Fernand Léger.

Elected A.R.S.A. 1948.

Member of Society of Scottish Artists.

Regular exhibitor at Royal Scottish Academy, Society of Scottish Artists, Royal Society of Portrait Painters.

WALTON, EDWARD ARTHUR, R.S.A.

Born Renfrewshire 1860. Little formal artistic education. Attended Life Class in W. Y. Macgregor's studio and painted with Guthrie and Crawhall.

A.R.S.A. 1889. Moved to London 1894. Close association with Whistler. Settled in Edinburgh 1904. R.S.A. 1905. President, Royal Scottish Water-colour Society 1915.

Died Edinburgh 1922.



WINGATE, SIR JAMES LAWTON, P.R.S.A.

Born Kelvinhaugh 1846. Had begun painting by age of 20, and a year later visited Italy. Entered Edinburgh School of Art 1872; Student at R.S.A. Life Class 1874.

A.R.S.A. 1879; R.S.A. 1889; P.R.S.A. 1919, in succession to Sir James Guthrie.

Died 1924.



# THE BRITISH COUNCIL

---

## *President*

The Rt. Hon. Lord Riverdale, G.B.E.

## *Vice-President*

Sir Reginald Leeper, G.B.E., K.C.M.G.

## EXECUTIVE COMMITTEE

### *Chairman*

General Sir Ronald Adam, Bt., G.C.B., D.S.O., O.B.E.

### *Vice-Chairman*

Sir Philip Morris, C.B.E.

Hon. Arthur Howard, C.V.O., M.P.

Mrs. B. Ayrton Gould, M.P.

### *Hon. Treasurer*

Sir John Power, Bt.

### *Members*

Fred Abbotts

Sir Alan Barlow, Bt., G.C.B., K.B.E.

Dr. Arthur Bliss

Aidan Crawley, M.P.

Sir Montague Eddy, C.B.E.

Sir Alfred Egerton, F.R.S.

J. W. Golsby, C.B.E.



EXECUTIVE COMMITTEE (*continued*)

Sir Charles Jeffries, K.C.M.G., O.B.E.

A. H. Joyce, C.I.E., O.B.E.

Lady Megan Lloyd George, M.P.

Sir Eric Maclagan, K.C.V.O., C.B.E.

Sir David Milne, K.C.B.

Ronald Morrison

Dr. A. W. Pickard-Cambridge, F.B.A.

Major-General W. Brooke Purdon, D.S.O., O.B.E., M.C.

J. W. Ramsbottom

The Rt. Hon. Lord Ramsden

Sir William Rootes, K.B.E.

H. V. Tewson, C.B.E., M.C.

Sir Stanley Unwin

C. F. A. Warner, C.M.G.

James Welsh, D.L., LL.D.

The Rt. Hon. H. Graham White

W. E. Williams, C.B.E.



## FINE ARTS ADVISORY COMMITTEE

Sir Eric Maclagan, K.C.V.O., C.B.E., *Chairman*

Sir Leigh Ashton, F.S.A.

Clive Bell

A. F. Blunt, C.V.O.

Professor T. S. R. Boase, M.C.

Professor W. G. Constable, F.S.A.

Philip Hendy

T. J. Honeyman

Philip James

Sir Edward Marsh, K.C.V.O., C.B., C.M.G.

Herbert Read, D.S.O., M.C., D.LITT.

John Rothenstein, C.B.E., PH.D.

Gordon Russell, C.B.E., M.C.

John E. H. Steegman, F.S.A.

Basil Taylor

Ellis K. Waterhouse, M.B.E.

The Duke of Wellington

John Witt

Mrs. Horace Somerville, *Secretary*



## SCOTTISH ADVISORY PANEL

James Welsh, D.L., LL.D., *Chairman*

Sir Wilfrid Ayre

J. M. Bannerman

Sir Frederick Bell, O.B.E., M.C.

John Cameron, D.S.C., K.C.

Stanley Cursiter, C.B.E., R.S.A.

John M. Davidson

J. Douglas H. Dickson, W.S., MUS. DOC.

Professor C. J. Fordyce

J. Liddell Geddie

A. F. Giles

William Graham, C.B.E.

Miss Mary Grierson, MUS. DOC.

Neil Gunn, LL.D.

A. Graham Henderson, A.R.S.A., F.R.I.B.A.

Miss Margaret Herbison, M.P.

T. J. Honeyman

The Rt. Hon. Lord Inverclyde, D.L.

Colonel Sir Charles MacAndrew, M.P.

Sir Alexander MacGregor, C.B.E., M.D., LL.D.

The Hon. Lady MacGregor of MacGregor, O.B.E.

John Mann, C.B.E.

O. H. Mavor, C.B.E., LL.D., M.D.

Henry Meikle, C.B.E., D.LITT., LL.D.

H. P. Morrison, LL.D.



SCOTTISH PANEL (*continued*)

William Pearson  
Miss Agnes Richmond  
W. D. Ritchie, O.B.E.  
George Singleton  
Mrs. Stewart of Murdostoun  
E. G. Willis, M.P.  
Professor J. N. Wright

*Assessors*

W. M. Ballantine, Scottish Home Department  
Melville Dinwiddie, C.B.E., D.S.O., M.C., British Broadcasting  
Corporation  
H. H. Donnelly, Scottish Education Department  
H. Harvey Wood, O.B.E., *Secretary*

SELECTION COMMITTEE FOR THIS EXHIBITION

Stanley Cursiter, C.B.E., R.S.A., F.R.S.E.  
T. J. Honeyman  
Ellis K. Waterhouse, M.B.E.  
H. Harvey Wood, O.B.E., *Secretary*