From the Chair

Spring is here and 2019 has been an exciting year so far! This latest edition of the newsletter has four feature articles, alongside updates on the SSAH’s activities and plans for the rest of 2019.

Since the last edition of the newsletter, we have hosted several events for our members. In February, we ran a programme of sculpture-related events to complement our two-day symposium on Sculpture in Scotland, which was hosted in partnership with Art UK and Edinburgh College of Art, University of Edinburgh. The symposium shared exciting new research and scholarship on sculpture in Scotland, past and present, and attracted 166 attendees over two days. Edinburgh College of Art also kindly gave a fascinating behind-the-scenes tour of their Sculpture Workshop and Cast Collections. Later in the month, we enjoyed a visit to Graciela Ainsworth Sculpture Conservation in Edinburgh. We were joined by Phyllida Shaw, Independent Researcher, who provided a talk on the sculptural practice of Alice Meredith Williams (1877-1934). This included the opportunity to see a recently rediscovered piece, The Lost Legion, which was designed by Meredith Williams for the Scottish National War Memorial in 1927 but rejected by the committee. Our AGM took place in March at the Scottish National Portrait Gallery and was accompanied by a presentation by Dr Antonia Laurence-Allen, National Trust for Scotland, on Kellie Castle and the Sculpture of Hew Lorimer. Many thanks to everyone involved for their support in delivering our busy sculpture programme.

The SSAH has further events lined up for our members in 2019. In June, we have arranged a Curator’s Tour of the Bridget Riley exhibition at the Scottish National Gallery, Edinburgh. Bridget Riley (b.1931) creates compelling abstract paintings that explore the fundamental nature of perception. Through her observations of the natural world, her experience of looking at the work of other artists, and her own experimentation, Riley has made a penetrating investigation into the act of painting. She is one of the most distinguished and world-renowned artists working today. This exhibition will be the first museum survey of Riley’s work to be held in the UK for sixteen years, and the first of its kind in Scotland. Spanning over 70 years of work, it places emphasis on the origins of Riley’s practice and traces pivotal moments across her acclaimed career. It will feature early paintings and drawings (many of which are being shown for the first time), iconic black-and-white works of the 1960s, Riley’s explorations into colour, wall paintings and recent works, as well as studies that reveal Riley’s working methods.

Continuing with the sculpture theme, we are hosting a walking tour of Dundee’s unrivalled collection of public art in August. Delivered by Matthew Jarron, University of Dundee museum curator, the event accompanies an exhibition at the University exploring the history of public art in the city as part of an on-going research project. In the 1980s the Blackness Public Art Programme was pioneering in its integration of art and urban regeneration and its success led to the city-wide
Dundee Public Art Programme. Dundee now has over 500 sculptures, mosaics, murals and other forms of public art; some highlights of which we’ll see on this fascinating tour.

In October, we have arranged a guided tour of Marchmont House, a splendid 18th century mansion with additions of 1914-17 by Robert Lorimer. The interior at Marchmont is arguably one of the finest in Scotland, and the house retains many of its original features, including the magnificent George II period plasterwork by Thomas Clayton, the pre-eminent plasterer of the time. As well as richly decorated 18th century ‘state’ rooms, it contains a superb collection of Arts & Crafts objects - furniture, ceramics, metalwork and textiles - by most of the best designers of the period, including Gimson, Barnsley, Lorimer, Clissett, Lutyens, Thompson, E.A. Taylor and Whytock & Reid. Booking information about these events is provided later on this page.

Plans are also well underway for the publication of an extended edition of the SSAH’s journal for 2019/20, which will be launched later this year. The journal will feature a selection of papers from our two-day symposium on Sculpture in Scotland in February. Many thanks to the editor and all of the contributors.

On behalf of the committee, I would like to thank you for your continuing support and enthusiasm for the SSAH. If you would like to share any ideas or news with the society, please do contact me on cr67@st-andrews.ac.uk.

Claire Robinson

SSAH Research Support Grants

The Scottish Society for Art History promotes scholarship in the history of Scottish art and art located in Scotland. To facilitate this, the SSAH offers research support grants from £50 to £500 to assist with research costs and travel expenses. Applicants must be working at a post-graduate level or above and should either be resident in Scotland or doing research that necessitates travel to Scotland.

Application deadline: 31 October 2019. To apply for a research grant please send via e-mail:

- a cover letter
- current curriculum vitae
- a brief project description (300-500 words) specifying how the grant will be used and how it relates to a broader research agenda
- a budget
- the name and e-mail address of one reference

Further information can be found on the SSAH website: https://ssahistory.wordpress.com/grants/. Applications should be sent electronically to scottishsocietyforarthistory@gmail.com, addressed to the Grants Officer.

SSAH Upcoming Events

Curator’s Tour of the Bridget Riley Exhibition
Scottish National Gallery, The Mound, Edinburgh
Friday 21 June, 3-4 pm

Join us for a tour of Bridget Riley with Curatorial Assistant Dr Leila Ryszko. A feature of the exhibition will be the bringing together of key works in series, which offer fascinating insights into how Riley has developed, as she says, through ‘the spirit of enquiry’. As well as paths followed and developed, the exhibition will also show some areas of enquiry that the artist chose not to follow. Please note that places are limited, so book as soon as possible! Tickets are priced at £15 for members, and £13 for members’ concession rate. Book online at https://www.eventbrite.com/e/curators-tour-of-bridget-riley-exhibition-tickets-61921019436

Public Art walking tour of Dundee
Lamb Gallery, Tower Building, University of Dundee
Saturday 31 August, 2.30-4.30 pm

Join University of Dundee museum curator Matthew Jarron for an informal guided tour of some of Dundee’s unrivalled collection of public art. Tickets are priced at £5 for members, £7 for non-members. Book at https://www.eventbrite.com/e/public-art-walking-tour-of-dundee-tickets-54581659212

Guided tour of Marchmont House
Marchmont, Greenlaw, Berwickshire
Saturday 12 October, 10.30–2 pm

This tour will last 2-2.5 hours and will include a soup and sandwich lunch at Marchmont House. For more information about the site, please visit...
http://www.marchmonthouse.com/. For those travelling by car, there is parking available at Marchmont House. We have also arranged an 8-seater taxi from Edinburgh Waverley Station to Marchmont House (and collection from Marchmont House to Edinburgh Waverley Station) for any attendees who require transport, which is priced at £25. Ticket price: £35 for members, £40 for non-members (including a soup and sandwich lunch). Book at https://www.eventbrite.com/e/guided-tour-of-marchmont-house-tickets-61921270186.

Feature Article

Serendipity & the Sculpture of George Henry Paulin
By Jackie Sangster, Learning Manager at Historic Environment Scotland

Whilst curating content on Scran in 2016, I noticed the surname Paulin attributed as the sculptor of the 51st Highland Division War Memorial at Beaumont Hamel. The record that sparked my curiosity was a watercolour by J.B. Michie from the National Museums Scotland digital collections on Scran and the metadata attributed the sculptor simply as Paulin, with no further information. A hunch took me to my days as a new qualified teacher of art and design at Dingwall Academy, where I had taught sisters named Paulin. I contacted the family and after confirming a connection to the sculptor George Henry Paulin, further archival study began.

George Henry Paulin (1888-1962), sometimes referred to as G.H.P., was an artist who created landmarks nationwide. His notable memorials have helped define the generation of soldiers who fought and died during World War One. Paulin was born on 14 August 1888 in Muckhart, Clackmannanshire where his father was the local Church of Scotland minister. He attended school at Dollar Academy and following encouragement from the artist, Sholto Johnstone Douglas who lived locally, Paulin studied at Edinburgh College of Art. His lecturers in Edinburgh included the sculptor, Percival (Percy) Herbert Portsmouth. He enrolled at the newly constructed ECA in 1908 and during 1911/12, Paulin travelled to Paris and Rome on a scholarship of £50, subsequently setting up studio in Florence. At this time, he also shared a flat with fellow Scot and burgeoning artist, James Gunn.

In 1914 Paulin returned to Scotland to enlist as a bombardier with the Lothians and Border Horse. After an accident involving a horse, Paulin underwent surgery in a field hospital which ended his brief time with that regiment. Upon recovery, Paulin enlisted in the Royal Flying Corps to become an observer navigator. He also did some intelligence and interpretation work during World War One, using his ability to speak Italian. In 1917/18 he transferred to the Royal Naval Air Service, which then became the Royal Air Force. Therefore, by the end of the World War One, 'Harry' Paulin as he was also known, had served on land, sea and air. These experiences would influence much of his later work as a sculptor.

Following his extensive military service, Paulin set up a studio at 36a Buccleuch Street in Glasgow from 1919 until 1925. Here he established his career as a respected, figurative sculptor and a reputation for memorials. One of his earliest pieces was a plaque commemorating Sir William Ramsay (1916/17) and he also carried out the gravestone for Andrew Carnegie in New York State, 1920. In the same year he was elected as an Associate of the Royal Scottish Academy (A.R.S.A.) and his Dollar Academy War Memorial was unveiled. As Paulin had attended school in Dollar, the memorial would have been particularly poignant. His brother is listed on the monument - it reads 'Paulin, Charles R 2/Lieut.' - who had served in the Indian Reserve. In 1921 George Henry Paulin married Muriel Margaret Cairns, from his home village of Muckhart.
Around this time, Paulin also began to achieve wider recognition due to the completion of the Kirkcudbright War Memorial. This sculpture was unveiled on 14 April 1921 and the Kirkcudbrightshire Advertiser reported:

The memorial symbolises the manhood of Britain armed in defence of the weak and innocent, and, now that the war is over and the great sacrifice made, the warlike strength and devotion of those who dies for a great ideal. That Mr Paulin has succeeded in his endeavour there can be no doubt, and the community do well to be proud of the memorial, more especially as it has met with the universal approbation of those who are best capable of judging.

During 1922 Paulin started work on the now well-known Beaumont-Hamel memorial. This area of northern France saw some of the fiercest fighting and highest casualties of World War One. The capture of Beaumont-Hamel ridge, the last offensive during the Battle of the Somme in November 1916, was one of the 51st Highland Division's costliest actions. Their memorial was erected on the German front line at Newfoundland Park and it was unveiled by Marshal Foch on 28 September 1924. The kilted Highlander statue, sometimes referred to as a Stane Jock, was apparently modelled on a Robert (Bob) Rowan who served in the Glasgow Highlanders at High Wood in 1916, not the 51st Highland Division. Others involved in creating the memorial were the architect Augustus G. Breyett of London, and Messrs. Garden & Co. of Aberdeen with whom the contract for the Rubislaw granite was placed. Ex-soldiers of the 51st Highland Division carried out most of the work. The granite bears a Gaelic inscription Là a’ Bhlàir s’math na Càirdean or 'Friends are good on the day of battle.'

The 8th Argyll and Sutherland Highlanders also fought on 13 November 1916 and formed part of 152nd Brigade in the 51st Highland Division. Their Celtic cross memorial is situated near the village of Beaumont and is made of French limestone. It too was sculpted by Paulin and was unveiled on 4 March 1923 by the Duke of Argyll. The front panel of the memorial has a Gaelic inscription as well - Cruachan Sair Ghaisgich a Chogaidh Mhoir na Laoich a Chaith Romhainn or 'A small mound. True heroes of renown of The Great War. The lads who fell for us.'
Throughout 1923 and 1924 Paulin had been busy working on *Courage* for the Rutherglen war memorial, as well as a parish memorial for Dollar. Meanwhile on 17 September 1924 in Glasgow, another work by Paulin, a memorial to Lord Lister, was unveiled in Kelvingrove Park. In his lifetime Paulin produced ten Scottish war memorials including Kirkcudbright, Dollar, Dollar Academy, Muckhart, Denny, Milngavie, Dumbarton, Rutherglen, Coalsnaughton and Kirkcaldy.

Although Paulin’s memorial sculpture was prolific, he also specialised in portrait busts of contemporary and historic figures. His 1927 depiction of a character created by poet Henry Wadsworth Longfellow, *King Robert of Sicily*, can be found in the Kibble Palace at Botanic Gardens, Glasgow. Amongst his subjects were fellow sculptor Sir William Reid Dick and the architect Thomas Tait. In fact, Paulin’s work was exhibited at the Palace of Art during the Empire Exhibition of 1938, designed by Tait.

In 1953 he won a commission to create a stone bust of Queen Elizabeth II as well as the competition for the coronation hallmark for the year, for all gold and silver. His work was included in a series of souvenir coronation medals too. George Henry Paulin died on 10 July 1962 at his family home, Watchfield House, near Swindon in Wiltshire. However, in 2000 a Paulin maquette from the early 1950s was used as the basis for the memorial to the Royal Tank Regiment in London.

Returning to the present, after making the connection with the artist’s family, meetings ensued with Jeremy Paulin, George Henry Paulin’s grandson, which in-turn led to the digital contribution of his family archive to Scran. This invaluable contribution has led to the creation of various resources and ongoing editorial developments. Further spin-off work occurred when the Historic Environment Scotland, survey and recording team conducted field photography of Paulin’s war memorial work across Scotland. These images have been added to the national record of the built environment, now available online via Canmore. Working with Jeremy Paulin, HES archives then accessioned the Paulin family’s physical archive and today this is available for consultation at John Sinclair House in Edinburgh.

Another curatorial coincidence occurred when it transpired that HES collections hold a maquette of *Stane Jock*. This model of the sculpture resides at HES property in care, Dumbarton Castle. Incidentally, many people will be familiar with the entrance to Edinburgh Castle with it’s well known 1929 sculptures of Bruce & Wallace which flank the gate. These were sculpted by Thomas Clapperton and Alexander Carrick respectively. However, it may have looked a little different - George Henry Paulin had another vision for the entrance to Edinburgh Castle, as seen in his competition entry for the commission.

Beyond sculpture, George Henry Paulin’s creative legacy continues today through his great-granddaughters’ business in the production of timepieces, Paulin Watches, designed and built in Glasgow. In delivering the HES corporate plan 2019, *Heritage for All*, we want the historic environment to make a real difference to people’s lives. HES looks after the assets in our care, managing the long-term future of the properties, sites, collections and archives on behalf of the people of Scotland. Researching and sharing the story of George Henry Paulin plays its part in our work.

**Celebrating the Hamilton Bequest: 92 Years of Collecting for Glasgow Museums**

By Dr Jo Meacock, Curator (British Art), Glasgow Museums

In March 2019 a new painting was installed on the south-east stair of Kelvingrove Art Gallery and
Museum in Glasgow. Hanging beside Salvador Dalí’s *Christ of St John of the Cross* (1951), a controversial purchase in its day, Victoria Morton’s painting *Soliton* (2014) is proving equally contentious for some visitors who expect Kelvingrove to be a bastion of the City’s historic collection. However, Morton’s massive painting, which is 3m high and 2.5m wide, is as historically monumental as John Lavery’s *State Visit of Her Majesty Queen Victoria to the Glasgow International Exhibition, 1888* (1890) hanging opposite. In fact, the painting brings the story of Kelvingrove Art Gallery and Museum in focus and up-to-date.

![Victoria Morton standing beside *Soliton* in Kelvingrove. Image © CSG CIC Glasgow Museums Collection](image)

*Soliton* is one of two paintings by internationally renowned Glasgow artist Victoria Morton, acquired as final purchases by the Trustees of the Hamilton Bequest in 2018 in celebration of 92 years of collecting for Glasgow Museums. Through the Hamilton Bequest the museum has acquired 90 paintings of international importance, including works by Scottish Enlightenment painters, British Pre-Raphaelites, Glasgow Boys, Scottish Colourists, French Impressionists and American society portraitists – a tremendous legacy, occasioned by the planning and building of Kelvingrove, for which the 1888 International Exhibition had been a fundraiser.

John Hamilton, a storekeeper from Pollokshields in Glasgow, was inspired by this capital project to make the following bequest in his will in 1893:

> On the death of the longest liver of my sisters Elizabeth Millar Hamilton and Christina Brown Primrose Hamilton I direct my trustees to realise my whole means and estate and to purchase with the proceeds a collection of oil paintings to be placed in the Glasgow Art Gallery and Museum at Kelvingrove and to be presented to the city as the Hamilton Bequest.

John Hamilton died in 1904, three years after the opening of Kelvingrove, celebrated at Glasgow’s second International Exhibition in 1901. However, the bequest did not actually come into effect until 1927, when the last sister Christina died. The sisters, who also presented the city with an ornamental fountain in Maxwell Park as a family memorial, added their own estates to that of their brother to create a substantial bequest.

Through the Hamilton Bequest Glasgow Museums has acquired some of its most significant and well-loved paintings, purchased by the Trustees of the Bequest in consultation with museum staff to fill specific gaps in the collection. Most notable was the input from 1939 to 1952 of Kelvingrove’s charismatic director Dr T.J. Honeyman, who had inside knowledge of the art market as a former dealer. The quality and range of the paintings acquired during this period is remarkable. There was a specific drive to collect British art as the museum already had a fine collection of French, Dutch and Italian paintings; largely the result of generous gifts and bequests from other Glasgow philanthropists, including coachbuilder Archibald McLellan, insurance broker William Euing and Jane Graham-Gilbert, widow of the portrait painter John Graham-Gilbert.

Paintings by renowned British artists that were purchased through the Bequest include works by George Romney, Thomas Lawrence, D.G. Rossetti, Philip Wilson Steer, Walter Sickert, Frank Brangwyn and Harold Knight. Most notable is a portrait by Augustus John of the Irish poet William Butler Yeats. Scottish artists of significance represented include Allan Ramsay, David Wilkie, William Dyce, D.Y. Cameron, William McTaggart, J.D. Fergusson, Stanley Cursiter and Joan Eardley. A recent purchase in 2014 that has proved very popular with visitors to Glasgow Museums is John Knox’s panoramic *Glasgow Fair* (c.1819-22), showing in extraordinary detail a cross-section of society enjoying the delights of the circuses and sideshows of the annual fair on Glasgow Green. A number of important Impressionist and Post-Impressionist paintings have also been acquired.
over the years, including works by Claude Monet, Alfred Sisley, Mary Cassatt, Paul Signac and Paul Gauguin. Noteworthy is *The Banks of the Marne*, an early work by Camille Pissarro. American artist John Singer Sargent’s *Mrs George Batten Singing* is unique, as it was sold to the Trustees in 1929 to raise money for the Lord Mayor’s relief fund for coal miners, the donation matched pound-for-pound by the government. Its owner, the writer Radcliffe Hall, had been bequeathed the portrait by her partner the mezzo-soprano, composer and patron of the arts Mabel Batten, in 1916: ‘I hope that by parting as I have done with the thing I value most among my possessions, I shall be able to inaugurate what I may call a gift-in-kind movement to help the miners’ (*Scotsman*, 1 February 1929, p.9).

In 1977 the Trustees commissioned a group portrait from contemporary Paisley artist John Byrne in celebration of their 50th anniversary. The publication produced this year pondered: ‘Perhaps this will be only the first of other acts of patronage of young artists during the next fifty years of the Trust’s activities.’ And indeed, more contemporary purchases were to follow, including paintings by James Morrison, Peter Howson, Alison Watt, Stephen Conroy and, most recently, two abstract canvases by Victoria Morton.

With administrative costs finally outweighing returns on investments, in 2018 it was decided to spend the final assets of the Bequest. Two paintings by Morton, *Soliton* and *Photosynthesis*, were selected by the Trustees of the Hamilton Bequest and Glasgow Museums’ curators as fitting end purchases. Morton is strongly connected to the city through birth, training and residence, and continues to be an important figure in the Glasgow art world, having a studio here and exhibiting in the city. Her work has a lively, improvised quality, akin to music, and is heavily influenced by her practice as a musician. Her paintings are exciting and accessible, resonating with colour and enveloping and overwhelming the senses, while also referencing past art, and in this way providing a link back to the Hamilton Bequest collection as a whole. Only 6.2% of paintings currently on display in Kelvingrove are by women artists. The Morton purchases help address this gender bias. They will be rotated at Kelvingrove, with *Photosynthesis* replacing *Soliton* in three years’ time. Their prominent and prestigious position, beside Dali’s *Christ of St John of the Cross*, overlooking the Centre Hall, was chosen in consultation with the artist in recognition of the significance of these final Hamilton Bequest acquisitions.

28 Hamilton Bequest paintings are currently on display in Kelvingrove, and we have developed a painting trail so that visitors can explore these. Key paintings will become the focus of social media posts and talks throughout the year. More information on programming and individual paintings can be found online on Glasgow Museums’ website.

**The Legacy of Marion Stewart (11 April 1931–3 January 2017)**

By Matthew Jarron and Graham Stewart

The textile artist and designer Marion Stewart (née Gracie, 1931-2017) worked for many years at Duncan of Jordanstone College of Art in Dundee, where she taught embroidery and stitched textile design to generations of students. Marion had a formidable work ethic and always pushed her students to achieve at the highest levels. She was also renowned for her quick wit and sense of humour. Above all, she was an inspirational teacher and an important role model for professional married women. She encouraged the formation of the influential textile group *Embryo* in 1980, and many of her students have gone on to forge successful careers in art, design and education. An exhibition *Sew: Together – The Legacy of Marion Stewart* at the Lamb Gallery, Tower Building, University of Dundee features work by Marion and by many of the students who were inspired by her. It has been curated by Frances Justice and Sheila Mortlock in association with the University of Dundee Museum Services, and the exhibition runs until 20 July 2019. In this biographical essay, Marion’s son Graham Stewart recalls her life and career.

Marion Stevenson Gracie was born in the East End of Glasgow, the second daughter of William and Isabella Gracie. Her early childhood was a difficult one as her mother died when Marion was only four, and her father had to leave his job as a master confectioner to take up work as a railway crane driver in order to look after his children.

He married his widow’s sister Maggie in 1939, but when war broke out the family were again separated as Marion and her sister Rena were
evacuated to stay with relatives in the small Borders village of Riccarton Junction. William was in many respects a man ahead of his time, who believed passionately that women should be well educated and independent. He was horrified when he found out that the local school was providing little or no education for his girls, and made the difficult decision to bring them back to Glasgow.

Mum remembered wartime as being both terrifying and yet exciting. Her father was a keen gardener and so the family had better access to fruit and vegetables than many, and with an Anderson shelter in the back garden there was an element of security too. But the effects of the war were never far away – she recalled seeing terrible damage as she went to school or to the cinema on a Saturday morning with her friends. As one of the few families with a telephone, she was well used to neighbours coming round to be told bad news.

Mum began her education at Carntyne Primary School and continued it at Whitehill Secondary School. Her older sister was very academic and Mum always felt, following close behind her, that some teachers were disappointed that her talents lay elsewhere. In some ways that made her all the more determined to prove that she was equally capable. In secondary school her artistic abilities came to the fore, and she entered and won prizes in the Glasgow Schools Art Competition.

Although a great delight to her and her family, it was no real surprise that she was accepted to study at the Glasgow School of Art in 1949, under the instruction of the great Kath Whyte, the pre-eminent embroider of her time. Mum hugely enjoyed her time at GSA, and retained great affection for it throughout the rest of her life. At GSA she made a number of friends, including her future sister-in-law, and was able to see a different side to the world. She was twice awarded travelling scholarships, and toured Europe for weeks on end on what would now seem to us a meagre budget. She took a particular interest in architecture and church embroideries and tapestries, with the Italian cities proving a real inspiration and delight.

Marion Gracie (later Stewart), Cushion made whilst a student at the Glasgow School of Art, 1952. It was selected by the Needlework Development Scheme to enter their nationwide collection of embroidery.

Image courtesy of University of Dundee Museum Services

She graduated from GSA in 1953 and by the time she completed her post-diploma year in 1954 she knew that teaching was the path she wished to follow. After training at Jordanhill College of
Education, she began by teaching in a somewhat rough Glasgow secondary school, where she recalled that after one break-time, several of the girls in her class returned looking extremely uncomfortable. It transpired that one girl had borrowed a knitting needle and had spent the break piercing the other girls’ ears. After that, she said, art students would be a doddle to control.

After a spell in Glasgow, she moved to a post in the Design department at Gray’s School of Art in Aberdeen. She relished the chance to teach there and made several good friends during her time. What did prove awkward was the distance between Aberdeen and her family and friends in Glasgow. She bought a moped (which must have seemed odd to those who knew her poor eyesight, having memorised the number plates of cars parked outside the test centre) and was a regular sight travelling to and from Glasgow at weekends.

In 1958, a position arose at Dundee College of Art (later renamed Duncan of Jordanstone College) for which she successfully applied. She was to spend the rest of her career there, and the rest of her life in the city of Dundee, having the most enormous affection for both. It seems perverse of me not to record more details here of what formed the bulk of her working life, but I know others can summarise that time far better than me.

Away from work, there were significant personal milestones in her life – buying her first flat in Seymour Street, marrying my dear late father Tom in 1966, and of course, my birth in 1968, not long before we all moved to a wonderful house in Hyndford Street.

Poor health was sadly a feature of Mum’s life. Her eyesight had always been bad and in the mid-1970s she had a detached retina which made matters worse and affected her ability (well though she disguised and fought it) to sew. More importantly, she had a long-standing heart condition which worsened during the early 1980s and left her struggling badly. Faced with the alternative of a rapid and irreversible decline, she underwent pioneering surgery in Edinburgh, which not only saved her life but gave her a further 30 years of it. She was, however, forced to take early retirement from the job she loved, which I know saddened her hugely.

In retirement she continued to take immense pleasure from the friendship of those she had worked with and taught, and took great interest in the machinations of the Art College. Of particular joy to her was the chance to be part of the textile group Embryo, whether that was travelling to visit exhibitions or the chance to meet up with old friends.

Looking from the outside, my recollections are of her spending three evenings a week running the very successful evening classes at the College; of the time she invested in the Diploma shows each year; of her annual trips to London with her students; and of the many colleagues and students who became close friends over the years. I look back with great affection on the many hours I spent in the College after school – either in her wonderful little office halfway up the main stairs, or ploughing through books in the library, feeling a touch self-conscious in my school uniform amongst these sophisticated (or equally often, somewhat dishevelled) art students.
The exhibition *Sew: Together* is a most fitting tribute to her legacy. It shows very clearly the influence she had on Scottish embroidery, both through her work and teaching. My pride in seeing it is matched by the love I had for her, and by the love she had for her work and those she worked with and taught.

**The Jean Dempster miniature, Newhailes House, Musselburgh**
By Heather Carroll, Collections Assistant, National Trust for Scotland

With thousands of objects in houses and castles across Scotland, the material culture found in the National Trust for Scotland properties is the source for a great range of stories. This is a story about one item; a portrait-miniature found at Newhailes that tells of loss and love.

Newhailes had belonged to the Dalrymple family for over 80 years when Christian Dalrymple inherited the estate in 1792 at the age of 27. The eldest daughter of Sir David Dalrymple, 3rd Baronet Hailes, Christian became the owner of the extensive Musselburgh estate in the same period that Jane Austen was writing novels, some of which contained the theme of women being ejected from their home upon the death of a patriarch. Unlike Austen’s popular heroines, Christian’s father bequeathed her the estate while giving a male nephew the baronet title.

Christian would live in and oversee the running of the Newhailes estate for 42 years. She never married but was social by nature and made sure that her home was always filled with family and friends. Throughout most of her life Christian kept a diary. It survives today and paints a picture of Newhailes as a lively social hub for the local Musselburgh gentry. Some of the figures who appear most frequently in the diary are Christian’s close friends, the Fergusson sisters, who were the nieces of her stepmother, Helen. Jean, Elizabeth, Allan, Helen, and Catherine were all close in age with Christian and they formed a sisterly bond in their youth.

Of the five Fergusson sisters, Christian was probably closest to Jean, who was a year younger than her. Jean married Captain John Hamilton Dempster in 1785, becoming Jean Dempster, and probably lived in Edinburgh with her new husband. Their close geographical location allowed the two friends to still see each other frequently. In January 1798, Christian’s diary records how Jean was suffering from various ailments, one of which she called ‘a severe attack of her stomach’. Christian continued to document Jean’s ill health for the next few months, describing how she was ‘spitting blood’ and growing thinner. While diaries in the 18th century could be laden with emotion, Christian’s was not. Her journal, instead, was more focused on keeping an account of the day. In addition to discussing her friends and family’s health, she noted how she occupied herself and recorded what business she conducted at the estate. After months of illness, on 7 May 1798, Christian records in her diary that Jean had passed. Christian is unsurprisingly more emotional in this entry, writing:

She expired at 6 in the morning of the 5th resigned to her fate. Prayers were read to her the day before she died, time is often very brief, but no time will come when I shall cease to reflect with admiration upon this beloved friend the beauties of whose mind were still more striking than those of her person.

Aside from this short sentiment, Christian does not use her diary to extensively emote the grief she felt upon the loss of her friend. However, it is revealed elsewhere in the diary. One month after Jean’s death, Christian went into Edinburgh to execute ‘commissions’ and collect mourning lockets with
Jean’s hair. The commission she mentioned was most likely a portrait-miniature of Jean as two days later on 7 June, Christian records going to view the progress of the miniature: ‘Went and saw the miniature of my ever to be regretted friend. Mrs F: Miss B: and Sir J: D: declared it to be like, which gave me real pleasure.’ These entries reveal that Christian sought tangible objects to use as part of her grieving process. Mourning brooches and miniatures were not just a means of commemorating the deceased; they were objects that lent tangibility to people no longer physically present. While it is apparent that Christian also found support from her friends, writing that Lady Home was ‘one who had shed tears with me on my late loss’, these intimate objects were meant to aid Christian in privately navigating her grief.

Logs of commissions large and small are sometimes neglected from the diaries and correspondence of the elite, much to the frustration of art historians. Christian, on the other hand, extensively notes the process. She records her impatience at the ‘miniature of my dear friend not ready’ and her joy when she finally received the ‘much valued miniature’. In addition to details of its commission, the diary also provides insight into how the miniature was used. On the four-month anniversary of Jean’s death, Christian lent the miniature to her widower, Captain Dempster: ‘Capt D: left us taking away my beloved miniature of which he is very fond.’ He returned the ‘precious miniature’ a month later. This loan of the miniature is particularly insightful in terms of how mourning objects could be borrowed, forming a ritual of exchange between mourners. Jean’s miniature was a mobile object, and scratches on its surface offer further proof of how it was handled rather than simply admired in a case.

The miniature remained in Newhailes after Christian’s death in 1839, but its emotional meaning was forgotten by later inhabitants who tucked it away in a drawer. Initially thought to be lost, it has recently been relocated thanks to the documentation programme, Project Reveal. We can now use Christian’s diaries to understand the object on a deeper level and discover not just the person behind the face on this small precious object, but the potency of why it was made and how it was used. Though such a small item could easily be disregarded amongst the furniture, works of art and decorative

Jean Dempster, 1798
© Newhailes House and Estate, National Trust for Scotland

Mourning objects were not at all unusual in the 18th and 19th centuries, but what is unique about the portrait-miniature of Jean is how extensively documented it is in Christian’s diary.
objects that give Newhailes such a beautiful interior, the miniature serves as a reminder of how the significance of an object is often tied to its association with people's lives, not just to its financial value. This miniature of Jean Dempster is a memento that has become a gateway to understanding rituals of mourning and the life of an unmarried gentlewoman in 18th century Scotland.

New Publication

Mary Seton Watts and the Compton Pottery
Review by Elizabeth Cumming

One of the most handsome new art books to appear this spring tells the story of the Scottish artist Mary Seton Watts and the Arts and Crafts potteries she established in England and in Scotland. Written by ceramic experts Hilary Calvert and SSAH member Louise Boreham, it provides us with a fascinating history of pottery production in the early 20th century. The granddaughter of Louis Reid Deuchars, Dr Boreham brings to the book some 40 years of research and personal insight. The story of Deuchars, a leading modeller at both the Compton Pottery and the short-lived Aldourie Pottery at Dores, Invernesshire, is woven into the chronological narrative. Other Scots involved were James Nicol, the Compton Pottery’s first manager recruited from Cumnock, and the textile manufacturer James Morton who advised Watts on business matters.

The story of Watts’s Compton community building their red clay cemetery chapel is quite well known but less so till now has been the chequered history of the potteries that evolved from it. This engaging account of the trials and successes of a workshop during the first half of the 20th century is also a reference work on their products. Large Celtic design terracotta garden pots have long been associated with Compton. This book devotes a complete chapter to them, but it also reveals the variety of other pieces made locally including a wide range of hand decorated, unglazed ornamental ware. Lavishly illustrated with well over 300 archival and new photographs, the book additionally provides a complete checklist and not least a photographic record of the wares.

Mary Seton Watts and the Compton Pottery by Hilary Calvert and Louise Boreham is published by Philip Wilson Publishers at £35.

Exhibitions and Events

Association for Art History’s Summer Symposium: Photography and Printed Matter
School of Art History, University of St Andrews
3 - 4 June 2019

The Association for Art History’s Summer Symposium is a two-day annual conference that highlights current doctoral and early career research. This year the Summer Symposium celebrates its 20th anniversary. The 2019 event will focus on research on photography and other forms of printed matter. The conference aims to explore the links between process and product, as well as drawing attention to the variety of different practices and techniques often categorised under the rubric of ‘prints’.

Keynote Speakers:
- Dr Patrizia di Bello, Senior Lecturer, History and Theory of Photography | Co-Director, History and Theory of Photography Research Centre, Birkbeck | Editor-in-Chief, History of Photography
The place of photography at St Andrews is well established. Early practitioners of the medium such as John and Robert Adamson made this small Scottish seaside town the subject of their first experimentations, and the legacy of their work continues to inspire those living and working in St Andrews today. Every year the St Andrews Photography Festival attracts a wide range of contemporary photographers and visitors, while the School of Art History offers a unique MLitt in the History of Photography that focuses specifically on the evolution of the medium, highlighting the University’s extensive collections.

Inspired by these institutional connections, the Summer Symposium asks instead how the influence of photography and print making technologies may connect the local, the national and the international, as well as the historical and the contemporary. For instance, writing on cameraless photography, Jonathan Griffin states that ‘photograms have more in common with print-making, or even with the world’s oldest known paintings: outlines of hands silhouetted by pigment blown on to cave walls in Indonesia and northern Spain, dating from around 40,000 BCE’. Acknowledging this extended genealogy allows us to re-assess the dominant role that prints and photographic images have played across the arts.

Since the invention of the printing press, the potential for the widespread circulation of words and images has increased exponentially. The second main theme of this conference, then, invites reflection on the way we mediate, contextualise and interpret images through printed matter. From captions to contextualisations, illuminated manuscripts to light-sensitive papers, printed matter encompasses a variety of different artefacts including artist’s books, illustrations, engravings, and even art historical texts themselves. Indeed, the photographing or engraving of artworks has enjoyed a crucial role in the reception and the pedagogy of art history regardless of the time period or the geographical location under study.

Considering these strong links between prints and practice, how might the development of new technologies help us think differently about past practices and mechanisms? How might the pervasiveness of photographs and prints, and their potential for replication, lead us to ignore their effects and sociological impact? What, for example, might we learn from the way these technologies are used to create norms or influence how we interpret artworks? Alternatively, to what extent might photography still be considered as ‘other’ in relation to the fine arts, or be involved in processes of ‘othering’ itself? This conference aims to prompt discussion regarding the transhistorical and transnational use of photographs and prints in art history, and the various purposes, projects and contexts in which they are deployed.

A Considered Place
Drum Castle
21 April - 17 November 2019
By Vikki Duncan

* A Considered Place * is the latest exhibition to come to Drum Castle, bringing leading British artists in the fields of contemporary woven tapestry (Sara Brennan, Jo Barker and Susan Mowatt) together with the glass and ceramics of Edinburgh-based Andrea Walsh and London-based artist Jane Bustin, whose work incorporates painting, ceramics, metal and textiles.

Andrea Walsh
Pair of Contained Boxes - Pale Copper & Gold, Nude & Platinum (2018)
Lost Wax Cast Glass, Fine Bone China, 22ct Burnished Gold and Burnished Platinum
Image © Shannon Tofts
These artists use a variety of media to express a considered sense of place and experience. The exhibition explores the relationship with the landscape around us, emotional responses to colour and shape, the sense of natural balance, the exploration of containment, and the deep-rooted experiences of a domestic internal world over time – influenced by places, people and history. Their work also displays qualities and characteristics that come from a considered approach to the refining of skills and knowledge and deep tacit understanding of their materials. The resulting artworks have a timeless beauty and depth, to be explored at different levels.

A Considered Place puts their work within the historic yet timeless setting of Drum Castle. The scale and content of the work is well suited to the scale and design of the gallery.

These established artists have all exhibited nationally and internationally, winning a number of awards, and their work is held in major public collections such as V&A, National Museums Scotland, Scottish Parliament and The House of Lords.

A Considered Place at Drum Castle will be the first time all five have exhibited together. Moreover, with the exceptions of Brennan and Barker (Woven Image: Contemporary British Tapestry, Aberdeen Art Gallery, 1997), their work has not been shown north of the central belt. A Considered Place is a selling exhibition in partnership with The Scottish Gallery (Edinburgh) and Copperfield (London). A proportion of any sale supports the important conservation work of the Trust.

Visions for the Mind – Feeling and Meaning in Art
Fives Court, Low Parks Museum, Hamilton
1 July to 17 November 2019
By Mike Taylor

We have an essential need for meaning in our everyday life. Indeed, we can only operate by analysing sight, sound, touch, and smell so that we can safely navigate through our day. This process is instinctive and we rely on our skill in interpretation to survive. It is no accident that when viewing paintings we crave for meaning and find it uncomfortable or
unnerving not to be able to calmly decipher the work.

The *Visions for the Mind* exhibition explores how the artist manipulates us and, even with the most obvious subject matter, can produce different decisions of meaning. The painter has already framed the subject in a rectangle, has limited our vision to that space and led us away from simply viewing a two-dimensional sheet hanging on a wall. The display covers several genres, from portraits to seascapes, and shows how style and form can contribute to not only meaning but also, importantly, emotion.

Before we even view a work we are likely to have been told the title and probably the name of the artist. Therefore, being shown a *Holy Family* by Rembrandt we decide that this must be a work of quality and that the woman in the picture must be the Virgin Mary and the child in the cradle must be the baby Jesus. A painting entitled *A Time of Leisure* by Thomas McEwan (South Lanarkshire Council) shows a young woman with small child in a setting very similar to Rembrandt’s. This time the title is more abstract and is without religious overtones; Rembrandt’s painting is elevated to a religious work from a simple genre scene, which describes McEwan’s.

Artists such as William McTaggart and Hugh Cameron could add mood and movement into their paintings through the brush, creating works which would enrich the viewer’s experience. Photography seems to capture an instant, but the landscape or seascape artist almost lengthens this moment in time.

Although portraiture is a speciality of the camera, the artist may produce character and sensitivity beyond that which the photograph can capture. Several portraits in this exhibition show this skill well but also contrast depictions of prominent citizens with those more personal studies.

The exhibition encourages the viewer to engage with the work before discovering the particular subject or artist. What mood does the painting produce? How does the composition work? What is the artist striving to show beyond subject matter?

Paintings have been selected from the South Lanarkshire Council collection and include mainly 19th century and early 20th century works from artists such as George Leslie Hunter, George Henry, Thomas McEwan and Harrington Mann. The National Galleries of Scotland and the Royal Scottish Academy have kindly lent works.

It is hoped that visitors will take away from this exhibition an awareness of how art is more than depiction of subject and can convey not only nuances of meaning but an emotional response from the viewer.

**Victoria Crowe – 50 Years of Painting**
City Art Centre, Edinburgh
18 May – 13 October 2019

Visit the City Art Centre to see the first major survey devoted to the work of Victoria Crowe. The exhibition displays over 150 paintings, covering a broad period of time including student works and more recent landscapes and portraits. The show explores the artist’s development, and visitors have the opportunity to see paintings from private collections as well as public ones, from home and abroad. A major new book and a public events programme accompany the exhibition. For more information and to purchase tickets for the exhibition, please visit [Eventbrite](https://www.eventbrite.co.uk).

**As We See It: Twentieth Century Scottish Art**
The McManus – Dundee’s Art Gallery and Museum
On show throughout 2019

This exhibition explores artists’ creative and varied approaches to their work during the 20th century. Whilst some artworks depict the real world, others abstract elements from it or draw on the imagination. Artworks focus on colour, tones, texture, shapes and the spaces in-between. The display includes the works of many artists, including John Houston, William Johnstone, Joan Eardley, Wilhelmina Barns-Graham, James Morrison and Will Maclean.

Admission is free, and more information about the exhibition can be found on [the McManus website](https://www.mcmanus.org.uk/).

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