



## Art & Design Collections

## Introduction

Glasgow Museums' art collection is one of the finest in the UK. It consists of some 60,000 objects covering a wide range of media including paintings, drawings, prints, sculpture, metalwork, ceramics, glass, jewellery, furniture and textiles. It provides a comprehensive overview of the history of European art and design and includes masterpieces by major artists such as Rembrandt, Van Gogh, Whistler and Dali. The art from non-European cultures includes an internationally renowned collection of Chinese art.

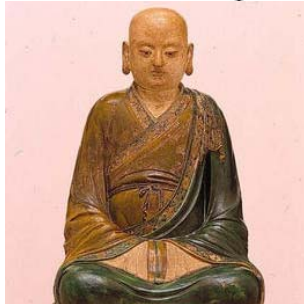
The development of the art collections began with the bequest in 1854 of 510 paintings by the Glasgow coachbuilder Archibald McLellan. He was a prolific collector of Italian, Dutch and Flemish art and his bequest included gems such as works by Botticelli and Titian. Other gifts and bequests followed, such as the collection of 70 paintings formed by the portraitist John Graham-Gilbert, which included Rembrandt's famous *Man in Armour*.

Glasgow's massive expansion in the late nineteenth century saw the rise of an industrial elite who developed a taste for collecting art. Many were extremely discerning and knowledgeable and their gifts now form the backbone of the art collection. William McInnes, a shipping company owner, had a particular fondness for French art. His bequest in 1944 of over 70 paintings included work by Degas, Monet, Van Gogh, and Picasso. However, the greatest gift undoubtedly came from the shipping magnate Sir William Burrell. His collection of nearly 9,000 objects included a vast array of works of all periods from all over the world, including important medieval tapestries, stained glass, English oak furniture, European paintings and sculpture and important collections of Chinese and Islamic art.

The museum itself has also been responsible for collecting in key areas such as Scottish art and in particular the works of the Glasgow Boys and Scottish Colourists. This has resulted in one of the most comprehensive collections of Scottish art in the country. Similarly the decorative art collections have been developed by the judicious collecting of curatorial staff who made important purchases in the 1880s and 1890s. With additional gifts these have grown to be of great significance. The material relating to Charles Rennie Mackintosh and the Glasgow Style is the best of its kind anywhere, with a particularly important suite of Mackintosh's tearoom interiors. The European costume and textiles are amongst the best in the UK, as is the jewellery gifted by Ann Hull Grundy, the most influential jewellery collector of the twentieth century.

The opening of the Gallery of Modern Art in 1996 provided a focus for the display and collection of contemporary art. Glasgow has established a reputation as an international centre for contemporary visual arts and the collection contains a number of important works by artists who have become internationally significant, including a number of Turner Prize-winners.

The collection makes a significant contribution to the history of art and design. Many works are frequently lent to international exhibitions and are published in general surveys of styles and schools and in monographs of individual artists. As well as being important in art historical terms, it is also valuable in providing an insight into the taste and buying power of Glasgow's industrial elite. It provides documentary evidence for the study of Scottish history and is an important resource for the study of Scottish textile, furniture, pottery and glass manufacturing.

**World Art: China**

For thousands of years, China's arts have been richly developed through the integration of philosophical, religious beliefs and world leading technological advances in paper, glass, porcelain and silk production.

**Collection Size**

Approx 2,500 objects, including: Wood - lacquer ware, furniture, sculpture (397), Painting - rice paper, gouache on silk, prints (37), Calligraphy (5), Textiles (10), Musical Instruments (11), Pottery - stoneware, porcelain, earthenware (1,349), metalwork (450); Jade (170), Coins (40), Ephemeral, ethnographic materials - maps, offertory goods (200).

**Collection Description**

The collection traces the artistic development of China from the Neolithic period to nineteenth century Qing dynasty export wares. It encompasses the arts of Buddhism and Taoism, funerary art, jade, bronzes, ceramics, textiles, musical instruments, painting, roof tiles, religious images, prints and wooden sculpture and furniture. Amongst the most important material are the collections of pottery (earthenware, ceramic, porcelain) made for funerary, domestic and export purposes and ritualistic, utilitarian and archaic bronzes.

There is also ethnographic material donated by British missionaries who went to China in the nineteenth and twentieth centuries. This material includes maps, compasses, textiles, coins, paper, calligraphy, boat models, clothing, shoes and offertory goods.

**Significance**

The Chinese collection is one of the largest and most comprehensive of its kind in Europe. The majority of it was donated by Sir William Burrell and is one of the most wide-ranging collections of Oriental items in the UK to be acquired by one man. It is of national, if not international significance.

The large collection of pottery is unique. It represents all the main types of ceramics made over 2,000 years, covering every major dynastic period. The Neolithic earthenware is of particular importance. It consists of 46 items from Ancient China (c.2500 BC), from Gansu and the Ma Jia related cultures of Banshan and Macheng, North West China.

The earliest period of Imperial China (Qin Dynasty, 221–207 BC - Tang Dynasty, 618-906 AD) is represented by an array of Ming Qi (burial objects) with a particular emphasis on glazed burial objects, tomb figurines and jade carvings. The collection also includes items from later imperial China and is particularly strong in celadon wares of the Song (960-1279), Yuan (1271-1386) and Ming (1368-1644) dynasties. There are also a large number of fine monochromes dating to the Ming and Qing dynasties. The most important ceramic item is a near life-size figure of a seated Buddhist Luohan, which has a rare inscription on the side of the pedestal. The collection has also benefited from Sir William Burrell's interest in collecting mass-produced seventeenth century export porcelains produced at Jingdezhen, a city in southern China. He

particularly admired the 'blue and white' and the enamelled, mainly '*famille verte*', wares of the Kangxi period (1662-1722), a grouping recently improved by the addition of 66 '*famille rose*' porcelains.

The Chinese bronzes are of international importance. They include 184 ritual, military and utilitarian vessels that were made during the Shang dynasty (c.1500-1050 BC). Dr Li, Deputy Director of the Shanghai Museum noted in 2005 that there was no similar collection of this quality in the UK. The range of bronzes can be classed into four main types based on function: food, wine, water vessels, and musical instruments.

Jades for ritual, ceremonial, decorative and working objects are well represented in the collection and date from the Neolithic period with particular emphasis on items from the Song dynasty. Amongst the many wooden objects that include lacquer ware and sculpture is an imposing 800 year old statue of the deity Guanyin, seated in the pose known as 'Rajalilasana' or royal ease. Some representative examples of sixteenth and seventeenth century Chinese wooden domestic furniture have been purchased in recent years.

The significance of the Chinese collections is emphasised by the fact that it was the subject of an AHRB funded project at the University of Glasgow to document records relating to dealers and collectors specialising in Chinese art during the first half of the twentieth century. The collection is published online at <http://www.hatii.arts.gla.ac.uk/admn/php/carp/index.php>

An added layer of significance comes from the large ethnically Chinese population that lives in the UK but which is not widely represented within the nation's cultural heritage. The collection is able to support the city's mission of being a multi-cultural city in which many different cultures are valued and celebrated, and it therefore supports the Scottish Executive's stated aim to encourage 'the widest possible participation in a vigorous and diverse cultural life'.



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### World Art: Japan and Korea

Japanese and Korean arts have been developed over thousands of years through the integration of philosophical, religious beliefs and world-leading technological advances in lacquerware, woodblock printing, celadon glazing and musical instruments.

#### Collection Size

Japan: 2,080 items, including: paper (Ukiyoe woodblock prints, chiyo-gami, gamishi, tusama gami papers and postcards (575), lacquer ware (140), pottery - stoneware, porcelain, earthenware, tea ceremony wares, vases (150), musical instruments (12), metalware - copper, iron, bronze, steel, silver (110), textiles, cotton, silk - embroidered, painted, clothing (200), wood (40), plaster masks (3), ivory (11), cloisonné (2), stone arrowheads (4), hair piece for Helmet (3), shell painted (1), parasol (5), stone (8), furniture (2).

Korea: 40 items, including: pottery (17), clothing - shoes, jacket, robes, purse (12), metal ware - coins, brass (10), paper fan (1).

#### Collection Description

The majority of the Japanese collection was gifted by the Japanese government in 1878. This remarkable collection of 1150 objects included architectural pieces, wood, lacquer ware, musical instruments, ceramics, metalwork, textiles, costume and paper samples. The rest of the collection was largely collected by British people working in Japan and includes textiles, parasols and costume. There is also small group of thirty spectacular Ukiyoe woodblock prints.

The small Korean collection consists mainly of ceramics, clothing and coins. A rare Koryo dynasty celadon bowl is the highlight of this collection. There are also twelve domestic ceramic containers from about 1900 and a number of items of clothing including a Korean woman's national dress and children's shoes presented by the Korean Minister of Construction, in 1953.

#### Collection Significance

The Japanese collection has great artistic and cultural significance. The core of the collection is the remarkable gift by the Japanese government. Thirty-one cases containing 1150 items arrived in Glasgow in November 1878 as part of an exchange that promoted cultural understanding and awareness between Glasgow and Japan. At this time Glasgow was playing an influential role in the industrialization of Japan. This unique gift represents a large cross-section of contemporary Japanese decorative arts in the 1870s. It has been well documented and researched and formed the basis of an exhibition and publication in 1991.

This area of the collection demonstrates the processes of transition and innovation that Japanese craft industries were subject to during the later nineteenth century. It contains over 100 ceramic items from 23 different regional prefectures or city districts, and covers a wide range of types of object, technique and style of manufacture. The majority of the pieces are for ordinary domestic use, for cooking, serving food, or

drinking tea or sake. Amongst the key pieces in the collection is a pair of tall intricate porcelain sake cups painted on the outside by Zengoro with scenes from the Tales of Gengi; on the inside are 54 waka or short poems written by the calligrapher Chiuji. Originally more than 22 different types of paper and 40 silk fabrics formed part of the Japanese gift, but not all of these survive. There are also over 500 paper samples and 51 examples of the rare and fine gampushi that came from Tokyo and Hiroshima. Though fine, most are quite plain, but a few are marbled and a few polka dotted. Most varied in design are the 94 sheets of brightly coloured woodblock printed chiyo-gami, mainly used for wrapping presents.

The only Japanese object to be acquired before the 1878 gift was a sword presented eight years earlier. Subsequent to this gift the collection was expanded through the donation of items by missionaries, engineers, soldiers, seamen or members of the British Civil Service who had collected them whilst travelling and working in early twentieth century Japan. The types of object donated include textiles, parasols and costume.

The most important addition was Sir William Burrell's gift of 30 superb Ukiyoe woodblock prints. It is possible that they originally formed part of the collection of the artist James Abbot McNeill Whistler (1834-1903). The prints all date from the eighteenth and nineteenth centuries and include works by Kunisada, Utamaro, Kuniyoshi and Hokusai.

The most significant Korean object is a Koryo dynasty celadon bowl with under-glaze red floral patterns dating to the twelfth to thirteenth centuries. Very few examples of this quality of tea bowl have survived. Painting in copper-red under the celadon glaze was a Korean innovation, the copper under-glaze often turned black during firing and this bowl is a fine example of bright copper red stylised Buddhist flower scroll motif called *Posanghwa* or Precious Visage flowers.



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### World Art: Islamic Art and Culture

Islam is a monotheistic religion originating with the teachings of the Prophet Muhammad, a seventh century Arab religious and political figure. It is the second largest religion in the world. Islam has a rich material culture.

#### Collection Size

Approx. 2,147: Africa (384), Central Asia (80), Indian subcontinent (287), South East Asia (221 at least), Middle East (1,155), Spain (9), Sicily (1), China (2), British Islam (8). Other objects may be associated with Islam but not yet identified as such.

#### Collection Description

This collection represents a thousand year's of Islam's religious and cultural history. The entire range of material culture is represented in this collection including religious, semi-religious and secular materials in the form of metals, glass, pottery and ceramics, costumes and textiles, jewellery, carpets, arms and armour, coins and medals, works on paper, furniture and woodwork, shadow puppetry, leather, stone, stucco and a whole range of composite ethnographic material.

The material in this collection dates broadly from the tenth to the late twentieth century. It includes objects mainly from the Middle East, Africa, the Indian subcontinent, South East Asia and Central Asia with a few from Spain, Sicily, China, and Britain. The collection has several important groups of objects of fine artistic quality such as the Persian carpets and ceramics, the Turkish textiles and ceramics and the Central Asian embroideries. It also has many individual objects of exceptional quality from several countries across the Islamic World, including the Persian *Wagner Garden* carpet, a Mughal Indian shield, a Norman Sicilian ivory box, and a Chinese Ming Meiping vase.

#### Collection Significance

This is one of a small group of significant Islamic collections in the UK. The strength of this collection lies in its high quality and wide range of materials, historical periods, countries and cultures which allows for a good general representation of the diversity of Islam, from both the historical and geographical perspectives. This variety provides well-illustrated opportunities to challenge misinformed stereotypical perceptions of Islam (as a religion and a culture) as being monolithic, conservative and static. The collection is also in a good position to challenge misperceptions of Islamic Art as being iconoclastic – prohibiting the use of figural representations, and as having one set of aesthetic values that appears on all its forms and in all its geographical regions. The collection also includes several rare and unique items, such as the Persian *Wagner Garden* carpet, the Azerbaijani *Dragon* carpet, and the Iraqi spike fiddle.

The collection is a good representative selection of the subject area as a whole. It shows a full range of material culture from the profane to the sacred, and holds examples of material relating to both nomadic and sedentary Islamic societies, and immigrant and indigenous Muslim communities. All the material has a quality that engages the intellect, challenges taste, and demonstrates craftsmanship, technological developments, socio-religious trends, and multi-cultural interactions at various historical periods. This makes it suitable for the study of the subject area in general,

and in-depth research for a number of specific areas in particular. The objects donated by Sir William Burrell, collected for their high artistic merits, are considered to be particularly significant.

Several groups within this large collection provide opportunities for the study of relevant subjects, such as Turkish Ottoman textiles, Iznik ceramics, and Anatolian prayer rugs. The Persian Safavid carpets are well suited for the study of piled carpets development in Iran, and the Persian ceramics collection covers the key periods of ceramics production in Iran, making it particularly useful for the study of this subject.

The Uzbek Suzani embroideries are considered to be a world class collection, and have been described as being one of the three most significant collections in the UK. In addition to its aesthetic value, it represents the role of Uzbek women in maintaining an extended-family social system, and how they interacted in a multi-cultural environment. The Suzanis also illustrate the travel of ideas, designs and techniques across the Silk Road, through the products being transported and traded between China, Mughal India, Iran and Turkey, through Central Asia's key cities of Bukhara and Samarkand (in Uzbekistan); and how design elements and patterns were borrowed and adapted to suite local taste and needs.

The objects collected during the Afghan campaign of 1878-1880 are important as they highlight Britain's interest and involvement in Central Asia and the experiences of the Scottish regiments of the British Army in that campaign. A number of the items retrieved from the battlefield represent the Afghani soldiers and their beliefs and values. The other Afghani items, mainly costume, footwear, tent cushions and carpets, have both an intellectual and aesthetic value and are useful for the study of Afghani society's cultural norms with regards to dress and habitat, and their colourful taste for floor coverings, textiles and embroideries.

The quality of the Islamic collection is reflected in the fact that Glasgow Museums was invited to be a partner in the Museums With No Frontiers' *Discover Islamic Art* project. This has resulted in a virtual museum on Islamic Art, an online resource ([www.discoverislamicart.org](http://www.discoverislamicart.org)), with an accompanying publication.



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### World Art: International Contemporary Art

International Contemporary Art is art made in the period 1960 to the present in any media in any part of the world. Sometimes referred to as post-modern, there are no limits or rules for art being made today.

#### Collection Size

Approx. 585 works: 35 sculptures, 130 paintings and 420 works on paper.

#### Collection Description

International Art 1960 – 2000 includes art in all media by artists working outside of Scotland. There are approximately 250 works by many of the period's key figures including vibrant paintings, prints and sculptures by the Pop artists David Hockney, Richard Hamilton and Peter Blake; striking paintings by the Op artist Bridget Riley, and abstract works by Ben Nicolson, Anthony Caro, Terry Frost, Patrick Heron, Alan Davie and Margaret Mellis.

Photography constitutes one of the largest parts of this collection and includes prints by Nick Danziger and George Rodger, important British photo-journalists and Jo Spence, who used ground breaking self-portraiture as a form of therapy. The collection also includes photographs and an installation by the environmental artist Andy Goldsworthy and narrative pots by Grayson Perry.

There are important groups of work by artists from France, Switzerland, the United States, Brazil, Mexico, Russia and South Korea. The artists represented include Niki de Saint-Phalle, Henri Cartier-Bresson, Victor Vasarely, Jean Tinguely, Thomas Joshua Cooper, Eve Arnold, Andy Warhol, Joel Sternfield, Sebastião Salgado, Eduard Bersudsky, Mesami Teraoka, and Hong Song-Dam. There is also a strong and coherent group of work by Aboriginal artists from Australia and Papua New Guinea.

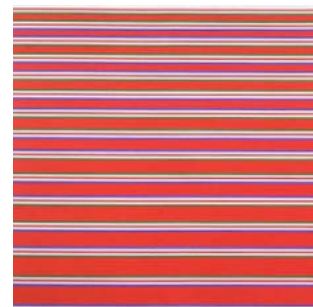
#### Collection Significance

This collection includes work by some of the most important and influential artists working in Britain between 1960 and 2000. It also, uniquely, includes works by artists from countries and cultures not usually represented in British institutions. This collection is therefore of national and international significance.

Highlights of the British works include three early paintings by Bridget Riley, *Luxor*, *Punjab* and *Arrest III*. These are seminal works by the artist. Ben Nicolson, the leader of the groundbreaking St. Ives's school is represented by *Still Life*, a classic example of early abstraction in Britain. A group of prints by David Hockney include *Henry at Table*, a portrait of the curator Henry Geldzahler who strongly influenced the career of Andy Warhol. There are three large pots by 2003 Turner Prize winner Grayson Perry. These are significant for representing the blurred distinctions between craft and fine art. Anthony Caro, one of the most influential figures in post-war British art, is represented by a fine sculpture *Tiptoe*. There are prints from Peter Blake's charming *Alice in Wonderland Suite* and a group of prints by the pioneering British pop artist Richard Hamilton including *Swinging London*, his take on Mick Jagger.

There is a significant group of photographs by the Brazilian Sebastião Salgado and by the father of modern photojournalism, Henri Cartier-Bresson. Other French born artists include Niki de Saint-Phalle whose mirrored mosaic adorns the façade of the Gallery of Modern Art. The 'chandelier' in the entrance is by her Swiss partner, Jean Tinguely, who influenced the work of the Russian Eduard Bursudsky. The emotive kinetic sculpture *Titanic* is the most important work by Bursudsky in the collection.

The large communal painting *Night Sky Dreaming*, directed by aboriginal artist Paddy Japaljarri Sims, is a rare example in paint of an ancient form of sand-painting. Our significant group of woodcuts by South Korean artist, Hong Song-Dam, were made to illustrate the horror of war crimes. The artist was imprisoned for making these works - a prisoner of conscience – until Glasgow's Amnesty International members worked for his release.



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### European Art: Italian Art

Italian Art includes paintings and drawings by artists who were born in Italy or worked there for a substantial period of time. Art produced in Italy from c.1400-1600 is of particular importance, as it has long been recognized as a seminal contributor to the influential European historical period of excellence in the arts and sciences known as the Renaissance.

#### Size

Approx. 140 paintings and 46 drawings.

#### Collection Description

This collection includes works dating from the fourteenth to the late nineteenth century originating from the main artistic centres of Italy such as Venice, Bologna, Rome, Florence and Naples. A number of important fifteenth and sixteenth century Venetian School works by major artists such as Giovanni Bellini, Titian, and Paris Bordon form the backbone of the collection. It includes one of the few works by Titian considered crucial to the study of his early career, *The Adulteress Brought Before Christ* and its accompanying detached fragment *Head of a Man*.

The collection also includes paintings closely associated with the workshops of Botticelli, Lippi and Pesellino, and boasts seventeenth and eighteenth century works of particularly high quality and importance by Carlo Dolci, Domenichino, Francesco Guardi and Salvator Rosa.

The drawings in the collection focus mainly on the Bolognese School, many of them linked to the Caracci family. Guercino is the most prominent artist represented.

#### Collection Significance

This collection of Italian paintings is almost certainly among the finest, if not the finest, both intellectually and aesthetically, held by any municipal museum service in the UK.

The collection contains one early 'gold-background' painting from a gothic-style church altarpiece - Niccolò di Buonaccorso's small panel depicting *St Lawrence*, dating from around 1370. It also includes a number of important fifteenth and sixteenth century Venetian School works by major artists such as Titian, Bellini and Paris Bordon. The often-published Titian, *The Adulteress brought before Christ*, and its accompanying detached fragment *Head of a Man* are among the very few works by Titian considered absolutely crucial to the study of that artist's early career and his putative links to Giorgione. There are also good, reliably-attributed *Madonna and Child* paintings by Giovanni Bellini.

Central Italian Schools are also well represented by high-quality paintings closely associated with the workshops of Sandro Botticelli, Filippino Lippi, and Pesellino, as well as many examples of work by only slightly less venerable Tuscan masters. Signorelli's predella panel, *Lamentation over the Dead Christ* is the most important Italian work donated to Glasgow by the Stirling Maxwell family. The Michelangelo-influenced Roman art of the later Renaissance period is also represented in the collection, by Giuseppe Cesari's important painting on copper, *St Michael Expelling the Rebel Angels from Heaven*. The two Bellini *Madonna and Child* paintings and many other examples of Venetian School paintings have direct parallels in collections, both in

the UK and abroad. In particular, a still intact direct copy of Titian's *Adulteress Brought Before Christ* and its associated *Head of a Man* can be found in the Accademia Carrara at Bergamo. Bellini's *Madonna* in the Burrell Collection is a painting particularly notable for its fine provenance, having formed part of the prestigious Barberini Palace Collection in Rome for several centuries before it was purchased by Burrell in 1936.

Seventeenth and eighteenth century works of particularly high quality and importance include two works by the Florentine master Carlo Dolci, an *Adoration of the Magi*, and a *Salome*. The Bolognese artist Domenico Zampieri, known as Domenichino, is represented by a fine *Landscape with St Jerome* and Venetian paintings include a splendid *View of San Giorgio Maggiore* attributed to Francesco Guardi. A pair of large-scale paintings by the Neapolitan master of atmospheric landscapes, Salvator Rosa, are certainly to be numbered among his finest works. The ostensibly biblical subjects *St John the Baptist Revealing Christ to the Disciples* and *St John the Baptist Baptising Christ in the River Jordan*, are barely discernable amidst the splendidly dramatic backdrops of natural features which are the hallmark of Rosa's work.

The select group of Italian drawings centres mainly on the Bolognese School, many of them linked directly or indirectly to the Caracci family. The subject-matter is various, including both religious and classical antique themes, and the techniques used encompass most materials employed by artists at this time. The most famous artist represented here by several autograph works is the fine draughtsman Giovanni Francesco Barbieri, known as Guercino.

The Italian paintings are the subject of an on-going research project being undertaken in partnership with Professor Peter Humfrey at the University of St. Andrews. This will ultimately lead to publication of the definitive scholarly catalogue of these works.



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### European Art: Spanish Art

Spanish Art covers oil paintings, watercolours, gouaches, pastels and drawings, made by artists working or trained in the geographical area of Spain. Spanish painting has a tradition dating back to the early medieval period, but its heyday was in the sixteenth and seventeenth centuries. Major centres of Spanish art included Madrid and Seville.

### Collection Size

Approximately 60 oil paintings.

### Collection Description

The Spanish paintings collection is the second largest such collection in the UK. The majority of the paintings date from the late sixteenth and seventeenth centuries, and include works by El Greco, Cano, Velazquez (workshop), Ribera (workshop) and Murillo. Later works in the collection include paintings by Goya, Picasso, Juan Gris and Salvador Dali, with the latter represented by the iconic painting, *Christ of St John of the Cross*.

The collection of Spanish paintings at Pollok House is of particular historical interest, having been formed largely by a pioneering local collector, William Stirling-Maxwell (1818-1878). The substantial group of Habsburg portraits, which reflects Stirling-Maxwell's preoccupation with the history of Spain, is the finest outside Madrid and Vienna.

### Collection Significance

The collection of Spanish paintings at Pollok House is one of the very finest in the UK, and certainly of international significance. It has the additional strength of being of exceptional historical interest, having been formed largely by a pioneering local collector, William Stirling-Maxwell (1818-1878). It is therefore crucial to an understanding of the development of the appreciation of Spanish art in the UK. The substantial group of Habsburg portraits, which reflects Stirling-Maxwell's preoccupation with the history of Spain, is the finest in the world outside Madrid and Vienna. The collection has probably the finest group of sixteenth century Spanish paintings in the UK and includes many individual masterpieces by some of the leading artists.

The sixteenth century paintings include two fine portraits by Alonso Sanchez Coello, otherwise unrepresented in the UK, and two masterpieces by El Greco, the greatest Spanish artist of his day: *A Portrait of a Man*, and *A Lady in a Fur Wrap*. The enigmatic *A Lady in a Fur Wrap* has been included in many recent important exhibitions including that held at the National Gallery in London and at the Metropolitan Museum in New York in 2004.

Paintings from the seventeenth century include Cano's superb *Adam and Eve*, Murillo's early *Madonna and Child with St John* and rare examples of works by Luis Tristan (*Adoration of the Magi*) and Eugenio Cajès (*St Julian of Cuenca*). There are also high-quality workshop versions of paintings by Velazquez and Ribera. Later works in the collection include excellent paintings by Goya, Picasso, Juan Gris and Salvador Dali. The latter is represented by the iconic *Christ of St John of the Cross*. The striking angle of the crucified Christ on the Cross, His perfect body, the eerie contrast of light and

dark, and the magical and effortless surface effects all make a mesmeric religious image which is internationally renowned.



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### European Art: Dutch, Flemish and German Art

Painting in these areas has a tradition dating back to the early medieval period. In the Low Countries this tradition was at its strongest during the fifteenth to seventeenth centuries and in Germany during the early sixteenth century.

#### Collection Size

Approx. 472 paintings (oils, watercolours and gouaches). Dutch 1450-1750 (191), Dutch 1750-1914 (152), Southern Netherlands (100), German (25).

#### Collection Description

This collection includes paintings, watercolours and gouaches made in the various historical regions covered by modern-day Netherlands, Belgium and Germany between c.1450 and c.1960. Dutch art forms the largest part of this collection. It can be divided into two distinct groups. Works painted from 1600 to 1750, commonly referred to as Old Masters include artists such as Rembrandt, Berchem, de Lairese, and Rubens. Works painted from 1750 to 1914 include a significant collection of nineteenth century Hague School paintings.

The majority of the works from the southern Netherlands (modern Belgium) date from the seventeenth century and includes the fine *Virgin and Child in a Garden* by Bernard van Orley. The German School paintings are mainly either sixteenth or eighteenth century and include artists such as Cranach.

#### Collection Significance

The collection of seventeenth century Dutch and Flemish paintings is one of the largest and finest in the United Kingdom and constitutes a collection of international significance. It is of unusual depth and breadth and is among the largest in the world outside the great national or princely collections. In the UK it is one of the two or three finest collections outside London. Most categories and many of the greatest artists are well represented, with landscapes a particularly varied and extensive category. While its broad range is probably its greatest strength, there are also outstanding individual masterpieces. These include Rembrandt's powerful *A Man in Armour* and *Self-Portrait* (1632), de Lairese's brilliant *An Allegory of the Senses*, and *Nature and Her Followers*, a fascinating collaborative work by Rubens and Jan Brueghel the Elder. In character this section is probably closest to the equivalent collections at the Dulwich Picture Gallery, London, and the Fitzwilliam Museum, Cambridge and, like them, provides an excellent overview of these schools of painting.

The select Netherlandish section is the best in Scotland after the National Galleries of Scotland. It includes Bernard van Orley's *Virgin and Child in a Garden*, and two attractive works by an artist known as 'The Master of the Prado Adoration of the Magi', who probably trained and worked in the milieu of Roger van der Weyden.

The collection of Hague School paintings is the finest and most comprehensive collection in the world outside Holland, and is far superior to any other in the UK. The study of Glasgow Museums' holdings is essential for anyone interested in this school. Individual masterpieces include Matthijs Maris' *The Sisters* and *Butterflies*, and Jozef

Israel's *The Frugal Meal*. This collection is the subject of an AHRC funded research project being carried out in partnership with the University of Edinburgh.

Among the German paintings, there are individual works of high quality by Cranach, especially his *Judith with the Head of Holofernes*, and Amberger.

The Dutch and Flemish collection was effectively founded in 1854 with the extensive bequest of European paintings made by the local coachbuilder Archibald McLellan, impressive above all for its range and depth. This was added to over subsequent years by bequests and gifts largely from a small number of local collectors (or their heirs): William Euing (1856 & 1874); John Graham-Gilbert (1877); J. Carfrae Alston (1909); William Burrell (1958); and William Stirling-Maxwell (1967). There have been remarkably few purchases in this area, and so the collection as a whole is of great interest also in representing essentially local mercantile taste over the period c.1820-c.1950.

The Dutch Old Masters collection has been the subject of a Pilgrim Trust grant awarded to carry out research as part of the National Inventory Research Project.



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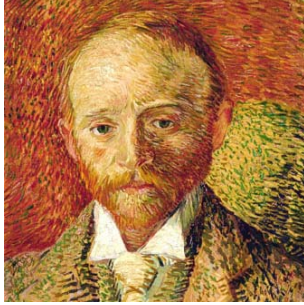
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### European Art: French Art

French art originates from the geographical area of France and was created by French artists or by artists born elsewhere who spent most of their working career in France. One of the most significant periods of French art was that of the nineteenth century and includes the development of the internationally renowned movement known as Impressionism.

#### Collection Size

Approx. 400: oils and pastels (340); drawings and watercolours (60).

#### Collection Description

The collection comprises some 400 works by many of the most important French artists working in the period 1800-1950. The collection ranges from works by Théodore Géricault of the early nineteenth century to paintings by Georges Braque and Henri Matisse from the early twentieth century. It covers a wide range of styles including the Barbizon School, Impressionism, Post-Impressionism and Fauvism.

French art was particularly popular among collectors in Glasgow and the West of Scotland. Donations from these men have played a significant role in the development of this collection. In 1905 James Donald bequeathed an important group of Barbizon paintings by artists including Jean-François Millet and Théodore Rousseau. In 1944 William McInnes bequeathed 33 French oils by artists such as Degas, Van Gogh, Matisse and Picasso. Sir William Burrell's gift included 200 works by French nineteenth century artists, including Géricault, Manet, Courbet and Cézanne.

The Trustees of the Hamilton Bequest have also played a vital role in the development of the collection. Since 1927 they have enabled the acquisition of important paintings by Claude Monet, Alfred Sisley, Mary Cassatt and Paul Gauguin.

#### Collection Significance

The collection of French nineteenth century oils is one of the largest, finest and most important in the United Kingdom. It covers some of the key artistic movements of this period and includes some stunning individual masterpieces.

There is a good collection of Barbizon School artists including works by Jean-François Millet and Théodore Rousseau. There is also a strong Realist collection, including Gustave Courbet's monumental *The Charity of a Beggar at Ornans*. One of the most important early purchases made by the museum was Jules Bastien-Lepage's *Poor Fauvette*. He was a contemporary of the Impressionists and his naturalist style had a powerful influence on the Glasgow Boys.

The collection of Pre-Impressionists includes significant works by Eugène Boudin and Charles François Daubigny. Boudin's *Empress Eugénie on the Beach at Trouville* is considered one of his most important paintings. There is a good and varied collection of Impressionist landscapes from the rare and early *The Banks of the Marne* by Camille Pissarro to the fully fledged Impressionism of *Vétheuil* by Claude Monet. Other important pieces are Pissarro's late view of *The Tuileries Gardens*, landscapes by Alfred Sisley and late works by August Renoir.

French landscape painting after Impressionism is represented by works by Paul Cézanne and Emile Bernard. There is a strong group of works by the Neo-Impressionists, Georges Seurat, Paul Signac and Maximilien Luce. Seurat's early *The Riverbanks*, c.1882-83 shows his Impressionist roots, while his *Boy Sitting in a Meadow*, gives a hint of the large major figure compositions that he was soon to paint.

The collection of modern works is small but of high quality. Major works include Derain's *Blackfriars Bridge, London*, Picasso's tiny *The Flower Seller* and Matisse's *Oriental Girl*. There are also representative works by Marquet, Camoin, Dufy, Rouault and Utrillo.

One of the remarkable strengths of Sir William Burrell's collection lies in the fact that he deliberately purchased groups of works by specific artists including Géricault, Millet, Daumier, Courbet, Manet and Degas. The last two were amongst the most important painters of modern life in the second half of the nineteenth century in France. William Burrell had a particular passion for both and his collection includes important pastels like Manet's *Women Drinking Beer* and Degas' *Jockeys in the Rain*.

There are two paintings by Vincent van Gogh. The *Blute-Fin Windmill, Montmartre* is an important early work while his portrait of the Glasgow art dealer *Alexander Reid* is an acknowledged masterpiece. This portrait is doubly significant as Alexander Reid played a major role in developing the tastes of industrialist collectors in Scotland and many of the French works which were subsequently donated to Glasgow Museums were originally purchased through him.

The significance of this collection is demonstrated by the fact that works are often reproduced in general surveys of French nineteenth century art and monographs on particular artists. Many of the paintings have also been included in major international exhibitions on various aspects of French art.



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### European Art: British Art to 1960

British Art up to 1960 includes paintings and drawings executed before 1960 by artists born in England, Wales or Ireland, or who worked in those countries for a significant part of their career. British Art has a distinctive and individual character. Although susceptible to artistic influences from abroad, the comparative isolation of Britain has given a special significance to the work of individual artists.

### Collection Size

Approximately 500 oil paintings and 1250 watercolours and drawings.

### Collection Description

This collection covers the period 1600-1960 with many of the key figures in British Art being represented including Turner, Constable, Hogarth, Blake, Millais, Alma-Tadema, Moore, Rossetti, Burne-Jones, Whistler, Sickert, Spencer, Wyndham Lewis and Lowry. There are groups of eighteenth and nineteenth century English landscapes, English Victorian narrative, history and genre paintings, a group of English Pre-Raphaelites, examples from the first two decades of the twentieth century by the Camden Town group and the Vorticists, and some significant holdings of individual English artists' work from the period 1940 to 1960. The Slade School encompasses work by John and Wyndham Lewis, while the St Ives School is also represented with work by Nicholson, Mellis, Hitchens, Nash and Sutherland.

### Collection Significance

This is one of the finest collections of British Art in Scotland with some outstanding individual masterpieces by key artists. Most of the works are of high artistic quality and the collection as a whole provides a substantial contribution towards an overview of British art in this period. The range and quality of this collection puts it on a par with some of the more important English municipal collections and complements the larger collections at the National Gallery and Tate Britain.

Of national significance are English landscapes from the eighteenth and nineteenth centuries. They include key paintings by the two giants of nineteenth century landscape painting: Turner's *Modern Italy – the Pifferari*; and Constable's *Hampstead Heath*. There are also watercolours by Sandby, Peter de Wint, John Sell Cotman and David Cox. English portraiture is represented by some fine individual works such as Hogarth's *Mrs Ann Lloyd*, Zoffany's *A Family Party - The Minuet* and Lawrence's *Mrs John Trower*. Blake is represented by religious visionary works, the most important being *Adam Naming the Beasts* and *Eve Naming the Birds*.

The English Victorian narrative, historical and genre paintings in the collection are also of national significance, with many of the key figures being represented. The highlight of this group is Moore's *Reading Aloud* and there are also notable works by Millais and Alma-Tadema. There is also a select group of works by artists closely associated with the English Pre-Raphaelite Movement – Rossetti, Ford Madox Brown, William Morris and Burne-Jones whose *Danae* or *The Tower of Brass* is one of the gems of the collection. There are also fine nineteenth and early twentieth century drawings and watercolours by Rossetti, Beardsley, Crane, and Talwin Morris. The art of Whistler represents a complete break with Victorian subject-matter and aesthetic. His internationally important *Arrangement in Grey and Black No2 Portrait of Thomas*

*Carlyle* was the first painting by the artist to enter a public collection. There is also a fine *Nocturne* among several Whistlers in the Burrell Collection.

Later English paintings include characteristic works from some of the key movements of the twentieth century. The Camden Town group is represented by a choice group of oils by Sickert, Gilman and Bevan, while the Slade School is represented by Augustus John, and by the Vorticist, Wyndham Lewis with a compelling portrait of his wife *Froanna*. Other artists associated with Vorticism in the collection include Roberts, Nevinson and Wadsworth. English abstract art of the St Ives School includes a fine still-life by Nicholson, a group of oils, works on paper and constructions by Mellis and individual works by Hitchens, Nash and Sutherland.

Two key artists represented are Stanley Spencer and L. S. Lowry. Spencer's *The Glen, Port Glasgow* recalls his Resurrection series. There is a strong group of five oils by Lowry covering a range of subjects including VE day celebrations, Glasgow dockyards and lonely seascapes. There is also a collection of naïve art collected by the artist George Murray.



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### European Prints

European prints are prints made by artists born or working in a European country. Printmaking is a method of producing multiple images using techniques such as etching, engraving, woodcut, wood engraving and lithography. Prior to the invention of photography printmaking was the only method by which images could be enjoyed by a large number of people. Although originally conceived as a means of reproduction, it became an art form in its own right from the seventeenth century.

### Collection Size

4750 relief and intaglio prints.

### Collection Description

This collection covers work in the period 1470 to the present and includes etchings, engravings, woodcuts, wood engravings, lithographs, linocuts and other types of print originating from England, Wales, France, the Netherlands, Italy, Germany, Spain and other European countries.

It includes examples of work by some of the most notable European artists such as Albrecht Dürer (20), Rembrandt (30) and Salvator Rosa (175). Francisco Goya and Paul Gauguin are represented by key works and there are 100 prints by James Abbott McNeill Whistler and a large number of English/ Welsh artists including Frank Brangwyn (150), George Cruikshank (50), William Hogarth, (including a rare bound volume of his complete works), Walter Sickert and C. R. W. Nevinson.

The collection also represents several significant historical or regional types such as a choice group of French nineteenth century artists connected with the Impressionists, French eighteenth century engravings (100), Dutch and Flemish seventeenth century etchings (over 100), English/ Welsh etchers of the great revival period 1880-1930, and English/ Welsh wood engravers of the 1920s and 30s. The collection also includes a small group of photographic prints by Henri Cartier Bresson and George Rodger amongst others.

### Collection Significance

The breadth of this collection makes it one of national significance. It provides an excellent introduction to the study of European printmaking and includes some outstanding examples by some of the master printmakers including fine impressions by Old Masters and English printmakers of the Revival period.

Dürer, the father of European printmaking is represented by strong woodcuts and superbly detailed metal engravings of his religious and enigmatic visionary subjects. Rembrandt is acknowledged as the first and best artist-etcher of all time. Glasgow Museums' collection covers his complete output in terms of date and subject matter: landscape, religious, self-portraits, portraits. The large collection of prints by Rosa includes his *figurine* as well as his ambitious figural compositions inspired by classical literature.

There is a remarkable collection of the pioneering aquatints by Goya, including a set of *Los Disparates*. Other notable prints include a select group of French nineteenth century works by including Daumier, Millet, Manet, Pissarro, Gauguin, Toulouse-Lautrec and Matisse. The large group of etchings by Legros provides a context for our



important collection of English Etching Revival artists. These artists worked in the period c.1880-1930, and included Brangwyn, Brockhurst, Haden and Nevinson. Glasgow Museums's substantial collection of Whistler's etchings and lithographs are examples of another pioneering and important printmaker.

A characteristic English phenomenon was the popularity of wood engraving in the 1920s and 1930s. There are examples by Sutherland, Ravillious and Nash. In Britain in the 1960s there was a revival of interest in printmaking. New techniques, like screenprinting, are also represented in the collection with works by Riley, Hockney, Hodgkin, Phillips and Caulfield.



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### European Art: Sculpture

European Sculpture consists of three-dimensional works of art made in Europe. Sculpture is made from a wide variety of materials – wood, stone and metal being the most popular. It can be carved, moulded or assembled, and subjects vary from naturalistic to abstract forms.

### Size

750 pieces of sculpture in a variety of materials.

### Collection Description

This collection comprises items of traditional and architectural sculpture, mainly from France, Germany, England and Scotland in a variety of materials, including marble, alabaster, bronze, wood, terra cotta, ivory and plaster. The sculptures date from between around 1200 and 1960.

There is a large collection amassed by Sir William Burrell of mainly medieval works. This includes fine Nottingham alabasters, German carved wooden polychrome sculpture; pieces from the Netherlands and other European countries and some French carved ivories. Collections from slightly later dates include Renaissance period bronzes.

There are also sculptures from the late eighteenth to early twentieth centuries. These include French School works by Jean Antoine Houdon, Edgar Degas, Auguste Renoir, Auguste Rodin and Ossip Zadkine. Belgian and Dutch sculpture is represented by Constantin Meunier and Charles van der Stappen; and Italian sculpture by Adamo Tadolini.

The nineteenth and twentieth century British sculpture is wholly figurative, with an emphasis on portrait busts, and encompasses good examples of late Victorian and Edwardian sculpture including William Goscombe John's *The Elf* and George Lawson's *Motherless*, as well as pieces by Benno Schotz, Jacob Epstein, Garbe and J. D. Fergusson.

### Collection Significance

This collection is by far the most important in Scotland outside Edinburgh, while the medieval section is very highly rated in the UK. The Continental sculpture ranks highly in an international context, and the British collection is certainly of national significance.

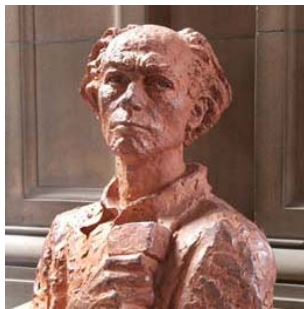
Sir William Burrell's medieval collection represents the main strength of this collection. It is the best in Scotland and second only to the V&A in the United Kingdom. The 45 Nottingham alabasters are a key collection for the study of the subject, particularly as so many of them are well preserved and with some of their original colouring intact. Three alabaster shrines depicting the decapitated head of St John the Baptist, in their original painted wooden housings, are particularly rare. No other museum in the world holds a similar group.

The select group of Renaissance bronzes is, next to the collections of the NMS, the most important in Scotland. A choice group of French sculpture complements our

superb holdings of nineteenth century French paintings. An outstanding collection of 16 works by Rodin includes examples of his iconic works including *The Thinker*.

With the exception of the monumental figure by Flaxman of William Pitt, given by the citizens of Glasgow in 1812, the nineteenth century British collection consists of a large number of portrait busts in neo-classical style, many of them being of prominent Glasgow citizens and therefore of great local interest. The most prolific sculptors represented are George Ewing and John Mossman. The star of a fine group of late Victorian and Edwardian sculpture is John's *The Elf* of 1899, while the most popular piece with the general public is Lawson's *Motherless*.

In the twentieth century Epstein is well represented by six of his more realistic bronzes, and there are also examples by Dobson, Garbe and Ledward, and two unusual pieces by the Scottish painter J. D. Fergusson. Most post- World War II pieces are small scale, and of Scottish origin. The largest significant group by one artist consists of 12 works by the Glaswegian Benno Schotz.



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### **Scottish Art: Scottish Art to 1960**

Scottish Art includes paintings and drawings by artists who were born in or spent a substantial part of their career working in Scotland. Scottish art has its own distinctive characteristics and some of the best works were produced in the eighteenth and early nineteenth centuries when Scotland was one of Europe's leading cultural centres.

#### **Collection Size**

Approx. 1500 oil paintings and 2000 watercolours and drawings.

#### **Collection Description**

This collection includes works by many of the key figures in Scottish Art in the period 1600 to 1960. Artists include Henry Raeburn, Horatio McCulloch, William McTaggart and Joan Eardley.

The collection includes eighteenth and nineteenth century portraits, eighteenth and nineteenth century landscapes and Scottish Victorian narrative and history paintings. Scottish artists working between 1940 until 1960, many of whom studied at Edinburgh College of Art or Glasgow School of Art, are also represented. Significant collections of work by the Glasgow Boys and the Scottish Colourists are described separately.

Some works are important for their high artistic merit. Others are important because their subject matter provides an important historical record of people and places.

#### **Collection Significance**

This collection is of national significance and the aesthetic quality of the key works is extremely high. No serious study of Scottish art of this period could be undertaken without consulting this collection. Particular strengths are Scottish portraiture, with an excellent group of works by Ramsay, Raeburn and Geddes, and some fine individual examples by John Michael Wright, Aikman and Martin. Other major artists of the seventeenth and eighteenth centuries include the still-life painter, Ferguson and the history painters Allan and Hamilton.

Another particular strength is Scottish landscape painting. All the major artists are represented including, Norie, More and Alexander Nasmyth. There are definitive collections of landscapes by Knox and McCulloch, numerous works by Bough (including watercolours) and a good group of works by William McTaggart. Other landscape watercolourists who feature prominently in the collection are William Leighton Leitch and Hugh 'Grecian' Williams. There is also a key group of watercolour views of Glasgow by William 'Crimean' Simpson, Fairbairn and Small.

A further significant holding is of Scottish Victorian narrative and historical pictures, with notable works by Wilkie, the Faed brothers, Pettie, Orchardson, Harvey, and Sir William Allan. There is also a select group of the Scottish equivalent of the Pre-Raphaelites – William Bell Scott, Dyce and Paton.

Pringle, a contemporary of the Glasgow Boys, was a fascinating artist whose entire oeuvre is comprehensively represented in the collection. His output is represented by oil paintings, drawings, watercolours, miniatures, childhood and student works. Other key individual artists of this period with strong representative groups of works include

Bessie MacNicol, Strang, Duncan and Norah Neilson Gray. There are excellent drawings by Muirhead Bone (depicting architectural and wartime subjects) and Strang (portraits), and a series of commissioned drawings of World War I by Fred Farrell.

Representing the period 1940-60, there are some fine groups of works (oils, watercolours and drawings) by individual Scottish artists of note such as Colquhoun, MacBryde, Eardley, Redpath, Gillies, Cowie, Gear, Johnstone, Crosbie, Philipson and Donaldson.



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### Scottish Art: The Glasgow Boys

The Glasgow Boys were a group of about 25 young rebellious artists who were born or worked mainly in Scotland. They revolutionized Scottish art in the years around 1880 to 1900 and their work became internationally renowned throughout Europe and in North America.

#### Size

190 oil paintings, 115 oil sketches (Lavery), 240 drawings and watercolours, 36 pastels, 28 gouaches, 11 sculptures, and 4 panels of stained glass.

#### Collection Description

This collection covers the most vital period of the Glasgow Boys' activity from 1880 until 1900, although later works from 1910-20 are also represented. All of the 25 artists associated with the Glasgow Boys group are represented, including works by Joseph Crawhall, David Gauld, James Guthrie, George Henry, E. A. Hornel, William Kennedy, John Lavery, D. Y. Macgregor, Henry Melville, Stuart Park, Paterson, Alexander Roche and E.A.Walton. Other, less well-known artists are also represented.

#### Collection Significance

This is the premier holding of works by the Glasgow Boys in the world. The collection is of international significance and the overall aesthetic quality of the works is extremely high. No serious study of the Glasgow Boys could be undertaken without consulting our collection.

The most significant areas of the collection include an excellent group of 'rustic realist' pictures painted in the early 1880s by Guthrie, Paterson and Kennedy, including Guthrie's *Old Willie*, *A Highland Funeral* and *Hard at it*. Also in this group are some fine landscapes depicting their favourite haunts such as Paterson's *The Last Turning*, *Winter*, *Moniaive* and Henry's *Brig o'Turk*. Lavery's picture of the state visit of Queen Victoria to the Glasgow International Exhibition in 1888 and the associated oil studies form a major group in themselves.

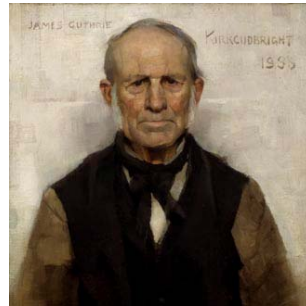
The internationally important group of 'Symbolist' pictures from the 1890s includes the masterpieces, Henry's *A Galloway Landscape* and *The Druids - Bringing in the Mistletoe*, a joint collaboration by Henry and Hornel. Both these works were shown at the Glaspalast in Munich thus securing the Boys' international reputation. There is also a select group of Japanese subjects by Henry and Hornel, who were amongst the first European artists to visit Japan. The masterpiece of this group is Henry's *Japanese Lady with a Fan*.

World-class watercolours by Melville demonstrate the originality of his style and technique. His subjects range from autumn in Loch Lomond to scenes abroad, particularly in Spain and Tangiers. There are also definitive holdings of the works of Joseph Crawhall in the collection. Crawhall specialised in painting animals and birds. His entire output can be charted and there are splendid examples of his inventive technique in both oil and watercolour painting.

The breadth of the collection is such that many lesser known Glasgow Boy artists are also represented, often by more than one work, and in many cases by a key work in

relation to their career. Pictures in this category include Alexander Mann's *By the Findhorn*, Dow's *The Hudson River* and Nairn's *Kildonan*.

The collection is also of great significance in terms of demonstrating the Boys' working methods – there are a number of sketch books by Guthrie and Kennedy documenting their endeavours to work out of doors. Another strength of the collection is that there is work in a wide variety of different media – oil, watercolour, pastel, sculpture (Pittendrigh Macgillivray) and stained glass.



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### Scottish Art: The Scottish Colourists

The Scottish Colourists were a group of four 'trail blazing' artists who were born in Scotland and brought a colourful French style to Scottish painting at the beginning of the twentieth century. They painted in a free and vigorous manner using bright colours with little attention to detail. Their vital contribution to Scottish art flourished in the period 1900 until 1930.

#### Collection Size

64 oil paintings, 26 drawings, 8 watercolours and 2 sculptures.

#### Collection Description

The four Scottish Colourists, Samuel John Peploe, John Duncan Fergusson, Francis Campbell Boileau Cadell and George Leslie Hunter are represented within the collection, which spans the main period of the Colourists' activity and encompasses a broad range of subject-matter.

The collection is made up of an excellent group of early landscapes painted in Scotland and France by Fergusson and Peploe, a series of mature landscapes mainly of Scottish views by Peploe, Cadell and Hunter, a group of Cadell 'ladies in interiors', an excellent group of Peploe still-lives and some strong figurative compositions painted in Paris by Fergusson.

#### Collection Significance

The collection is of international significance. It has excellent breadth and depth and the aesthetic quality of the works is extremely high. There are enough examples from each artist to chart their careers, their stylistic developments and preferences in subject, and no serious study of the art of the Scottish Colourists could be undertaken without consulting it.

Particular strengths are an early group of landscapes by Peploe and Fergusson of Scottish beauty spots and seaside resorts along the north coast of France. Painted in an Impressionistic style with free handling and fresh colours, this group includes Peploe's *Evening, North Berwick*, his *Bernaival* and Fergusson's *Grey Day, Paris Plage*.

The collection is strong in landscapes and allows comparisons to be made between their early landscapes and those painted in their mature years. Peploe's pictures of *Laggan Farm Buildings near Dalbeattie* and *The Cornfield, Douglas Hall* reveal the deep impact that Paul Cézanne had on his work at this time. Hunter's views of Venice (three small but exquisite oils) painted around 1922, his pictures of house boats in Loch Lomond and the Fife countryside from 1923 to 1927, and Cadell's landscape of Iona demonstrate their assimilation of the high colour values and vigorous application of paint favoured by the French avant-garde such as Matisse and Derain. There is also a small but impressive group of ink and crayon drawings executed by Hunter between 1927 and 1929 when he was in the south of France.

Another important holding is a series of interior scenes by Cadell featuring elegant society ladies. These range from early works such as *Girl in Blue*, *Reflections*, where the main artistic influences on him were Whistler and McTaggart, to his acknowledged masterpiece painted around 1928, *Interior: The Orange Blind*, which is redolent in



colour and intriguing in its spatial complexities. Cadell's graphic art is represented in the collection by a series of six chalk drawings showing boys wrestling.

Peploe was renowned for his obsession with painting 'the perfect still-life' and the collection has examples of his work in this genre throughout his career. *Coffee and Liqueur* is an excellent example of his early tonal still-lives, but there are numerous splendid examples of his richly colourful flower paintings from the 1920s and his carefully controlled still-lives of everyday objects such as *The Brown Crock*.

Also of international significance is a remarkable group of Fergusson's figurative compositions painted in Paris between the years 1907-1911. His *Hat with Bird: Anne Estelle Rice* may be regarded as his salute to Manet, but a year later in 1908, he painted one of the most ground-breaking works ever produced by the group, *The Pink Parasol: Bertha Case*, demonstrating his admiration for the work of Matisse and the Fauves. The female form continued to dominate Fergusson's art for the rest of his career and the picture, *Torse de Femme* and the sculpture, *Eastre, Hymn to the Sun* are splendid examples of Fergusson's leanings towards Cubism with his concerns for geometric shapes and angular planes.



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### Scottish Art 1960-2000

Scottish Art 1960 - 2000 includes works in all media by artists who were born in or spent a substantial part of their career working in Scotland. In the early period there was a renewed interest in figurative and narrative art. In the later period there was a growing interest in conceptual and installation art.

### Collection Size

Approx. 744 works: 140 paintings, 553 prints, 47 sculptures, 2 videos and 2 installation works.

### Collection Description

The collection includes works by many of the key figures in Scottish art in the period 1960 and 2000. Artists include John Bellany, Eduardo Paolozzi, John Byrne, Ken Currie, Peter Howson, Steven Campbell, Ian Hamilton Finlay, Boyle Family, Christine Borland and Douglas Gordon.

The collection also contains good examples of photography including works by Joseph McKenzie and Oscar Marzaroli and landscape photographs by Patricia MacDonald and Thomas Joshua Cooper. Artist prints comprise works by Willie Rodger and Jock McFadyen with sculpture including works by Boyle Family, Kenny Hunter and David Mach.

There is a small but significant collection of conceptual art including Christine Borland's accessible and emotive *After a True Story: Giant and Fairytales* and examples by Roderick Buchanan, Graham Fagen, Douglas Gordon and Ross Sinclair.

### Collection Significance

This collection includes works by many of the key figures in Scottish art which give an excellent overview of Scottish art in this period. It is one of the best civic museum collections and complements the collections held by the National Galleries of Scotland. Particular strengths are British Pop Art, British Conceptual Art and new figurative painting. There are also some unique works by key figures in British art, including important early works by subsequent Turner Prize winners.

Many of the artists included in the collection were involved in important developments in the visual arts. Eduardo Paolozzi, a pioneer of Pop Art in Britain, is represented in the collection by a strong group of prints and the important sculpture *Hamlet in a Japanese Manner*. Significant Scottish artists such as John Bellany and John Byrne are well represented in the collection. Their work paved the way for a renewed interest in figurative and narrative painting exemplified by the New Glasgow Boys - Peter Howson, Ken Currie, Adrian Wiszniewski and Steven Campbell. The collection contains some rare and unique examples of their work including Currie's monumental and eerie *The Bathers* and Howson's popular *The Glorious Game*.

The collection also contains a large group of candid photographs by Joseph McKenzie and Oscar Marzaroli that document the residents of the Gorbals area of Glasgow prior to its regeneration. There is a strong group of landscape photographs by Patricia MacDonald and Thomas Joshua Cooper.

Trained by Ansel Adams, Cooper's sublime photographs are technically brilliant and are taken in remote or inaccessible places. MacDonald's aerial landscape photographs make the familiar abstract and unfamiliar.

The small but significant collection of sculpture includes important early works by Boyle Family such as *Kerb Study, Glasgow* and a Millennium commission by Kenny Hunter.

Two unique installations by Ian Hamilton Finlay, a leading figure in the British Conceptual Art movement, were commissioned for the opening of the Gallery of Modern Art in 1996. Referencing the French Revolution, *The Patriot's Room* and *Three Heads*, use a variety of media and the written word to convey a humanitarian message. These works could be seen as precursors to Glasgow's recent wave of internationally renowned conceptual artists. The collection includes important works by Christine Borland, Turner Prize winner Douglas Gordon and Beck's Futures winner Roderick Buchanan. *Gobstopper* by Buchanan is a film of children holding their breath, in the back of a van, as it passes through the Clyde Tunnel. This cheerful and interactive work exemplifies Buchanan's interest in the social rituals that bind us. Douglas Gordon's *A Moment's Silence* was originally seen by millions on television. This modest and moving video clip encouraged viewer's to give a 'moment's silence for someone close'.



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### Scottish Art: Prints

Scottish prints are works of art produced using reproductive methods such as engraving, etching and lithography by artists born in or who spent a substantial part of their working life in Scotland.

### Size

3,500 relief and intaglio prints.

### Collection Description

This collection covers the period 1750 to the present. The largest group of work was produced using the process of etching and boasts fine examples by all the best Scottish etchers between 1880 and 1930. These include 'The Big Four' of the etching revival – James McBey, Muirhead Bone, D. Y. Cameron, and William Strang. The collection of works by Strang consists of 1,750 proofs of various states of virtually all his plates, covering such topics as portraits, landscapes, book illustration, genre and social comment.

Prior to 1880 printmaking was considered as a means of reproduction as opposed to a serious art form, and examples of this type of print are well represented in the collection. These include engravings and mezzotints after other masters, and lithographic topographical illustrations. The period 1930 -1960, is also represented by prints which illustrate the taste of the time.

### Collection Significance

The collection is one of the very best for the study of Scottish printmaking from its earliest manifestations up to the present day. It complements and in certain respects outranks other important collections held by the National Galleries of Scotland, the Hunterian Art Gallery and Aberdeen Art Gallery.

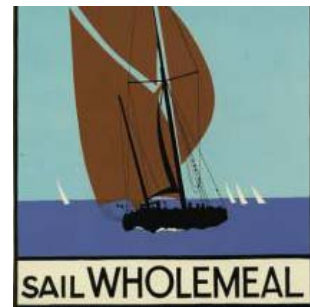
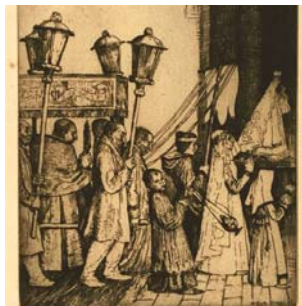
The most significant early printmaker, John Clerk (1728-1812), is well represented by a large group of his characteristic views of buildings in the landscape. There is also a substantial group of well-executed topographical, portrait and reproductive prints of the nineteenth century, which give an excellent impression of the taste of the period.

The most significant section of the collection represents the Etching Revival, c1880-1930. This period was dominated by 'The Big Four' of Cameron, McBey, Bone and Strang, who are represented in large numbers. These four were among the best etchers in the world in their time. Glasgow Museums has the definitive collection of Strang's work, nearly his complete output. This covers a wide spectrum of portraits, landscapes (including Spain), literary illustration, and a fascinating group of figure compositions dealing with contemporary social issues. Many of these are represented in up to five states, so that one can study, in detail, the way the artist developed each etching plate. Students of the other three artists would also view this as a key collection. Bone's strength lies in his dramatic etchings and lithographs of buildings and shipyard construction. Cameron interprets the many moods of Scottish landscape and

also shows his fascination with foreign travel, especially Italy and France. McBey impresses with his images of World War I, unforgettable evocations of energy and emptiness.

Other good etchers are also well represented, such as Robert Bryden, E. S. Lumsden, J. H. MacKenzie, W. D. Macleod and Charles Murray, giving an excellent picture of the whole period. There is representative work from c1930-60, including woodcuts, wood engraving, linocuts and lithographs. Included here are works by G. W. L. Paterson and William McCance, excellent practitioners in the skilled art of wood engraving, which was something of a British phenomenon of the period.

The period after 1660 reflects the renewed interest in prints, especially such media as screen printing, colour lithography and the application of photographic techniques. The major Scottish workshops, founded in the mid sixties, are well represented, particularly the Glasgow Print Studio. Important artists include Eduardo Paolozzi, Willie Rodger and Ian Hamilton Finlay, each working in his own challengingly characteristic way. There are also significant portfolios (by single artists and groups), and some artists' books from the 1980s and 90s. Artists in these categories include Bruce McLean and the four 'New Glasgow Boys', Ken Currie, Peter Howson, Stephen Campbell and Adrian Wiszniewski, who emerged from the School of Art in the 1980s.



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### Scottish Art: 21<sup>st</sup> Century Collecting

21<sup>st</sup> Century collecting includes work in all media acquired since the year 2000. Almost all of these works are by graduates from Glasgow School of Art who, over the past fifteen years, have achieved international acclaim for their innovative practices.

#### Collection Size

Approx. 75 objects: drawings, paintings, photographs, prints, sculptures, installations and video works.

#### Collection Description

This collection includes cutting edge works in all media acquired since 2000. There are significant pieces by artists living and working in the Glasgow area including recent graduates of Glasgow School of Art. Many of these artists have international reputations.

The collection has notable examples of works that can be categorised as painting or sculpture but also contains installation and audiovisual works highlighting current trends in international artistic practice.

The artists represented are Douglas Gordon, Christine Borland, Ross Sinclair, Roderick Buchanan, Claire Barclay, Hanneline Visnes, Toby Paterson, Martin Boyce, Simon Starling, Richard Wright, Lucy Skaer, Victoria Morton, Ilana Halperin, Chad McCail, Graham Fagen, Jane Topping and Daphne Wright. Most are firmly established and have exhibited extensively both nationally and internationally.

#### Collection Significance

This is the outstanding civic collection of contemporary art in Scotland and is of international significance. It includes work by recent Turner Prize winners and rare, unique examples of work by some of the key Scottish artists to have contributed to Glasgow's reputation as an international centre for contemporary visual arts. This is exemplified by the inclusion of artists in celebrated exhibitions abroad such as Munster Sculpture Project, Germany (Martin Boyce), The Venice Biennale, Italy (Simon Starling, Claire Barclay, Douglas Gordon) and MoMA, New York, USA (Douglas Gordon).

Highlights of the collection include Simon Starling's *Tabernas Desert Run* which was displayed in the Tate Britain exhibition with which he won the Turner Prize in 2005. It demonstrates the varied role that an artist can play in the making of a contemporary work (in this case: researcher, painter, performer and mechanical engineer). This work makes an important comment on global warming and on the history of film.

Toby Paterson's *Black Elegy* consists of framed works hung on a large mural painted directly on the gallery wall. It is a homage to modernist concrete architecture found in and around Glasgow including the iconic Catholic seminary at Cardross. Ross Sinclair's probing *Real Life/Dead Church* is a walk-in size 'church' toppled on its side. A video shows the artist, bare-backed, singing hymns making us question the place of the church in society today.

Martin Boyce's evocative *Our Love is Like the Earth, the Sun, the Trees and the Birth* is a research-based installation. This multi-layered work comments on film noir (particularly Alfred Hitchcock), on suburban parks and the blurring of interior/exterior space. It also refers to the utopian visions of the early twentieth century designers Ray and Charles Eames.

Graham Fagen's controversial *Weapons* consists of photographs of objects he used as a teenager such as balloons filled with urine and catapults. His social observation is made more powerful by his use of deadpan, ethnographic descriptions. Ilana Halperin's works comment on geological activity and time. One audio piece documents the sound of icebergs disintegrating while other works include photographs of fault lines in Iceland and of 330 million-year-old fossilised trees in Victoria Park in Glasgow.

Drawings and paintings include Chad McCail's *We Are Driven by the Desire for Pleasure*, which comments on the failures of modern education. Works by Lucy Skaer, Hanneline Visnes and Victoria Morton challenge our perception of the meaning of art and elicit multiple interpretations.



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### European Decorative Art & Design: Tapestries

Tapestries are woven textiles made from linen, wool, silk and occasionally precious metal threads, which generally incorporate figural or decorative designs within their actual fabric. The heyday of tapestry manufacture in Europe lasted until the eighteenth century, but a few workshops and individual weavers have continued the tradition up to the present day.

#### Collection Size

Approx. 200 tapestries.

#### Collection Description

The largest group of tapestries, both in scale and number, are medieval works made in France and the Spanish Netherlands. There are also medieval tapestries from England, Germany and Switzerland. The size of individual tapestries varies from small fragments to very large wall-covering scale.

The medieval tapestries in the collection were nearly all gifted by Sir William Burrell. The earliest tapestry is German in origin, and dates from the early fourteenth century, and the latest one, made in France, from about 1800. Almost all other tapestries in Burrell's collection were made between the late fifteenth and mid sixteenth century. Among the many stars of his collection are fragments from the famous *Apocalypse of Angels*, and five fragments from the *Seven Sacraments* tapestry.

There are just a few seventeenth century tapestries in the collection, purchased by Burrell for the Provand's Lordship Society. A few contemporary British pieces have also been acquired more recently. One of these, *The Hidden Heart*, was commissioned from a weaver, Lynne Curran, who has been much influenced by Burrell's collection of medieval tapestries.

#### Collection Significance

This collection is one of the major tapestry collections in the world. Its main strengths are its outstanding quality and the wide range of dates, subject-matter and areas of origin. Only the Royal Collection, the National Trust and the V&A hold comparably important collections of tapestry in the UK. These tapestries are of interest both in their own right (encompassing e.g. their provenance, technique and iconography), and as potential documentary sources for the study of related subjects such as arms and armour, costume and social history.

The tapestries which have for a long time been attributed to English manufacturers (previously known as the 'Sheldon' group) are the largest single group of such pieces to be found anywhere in the world. Notable items in this collection include *The Luttrell Table Carpet* and a pair of magnificent heraldic tapestries depicting the arms of Robert Dudley, Earl of Leicester.

The Swiss and German tapestries are also outstanding in terms of both their range of subject-matter and variety of locally-differing styles and techniques. Particularly interesting pieces include the earliest tapestry in the collection, an extremely rare fragment depicting stylized *Birds and Beasts*, made in South Germany in the early fourteenth century. Several purpose-made altar frontals featuring religious iconography include an extremely fine *Death of the Virgin*. In stark contrast are two humorous



satirical scenes from Basle, Switzerland. These are based on popular prints of the period and intended for domestic decoration. They depict *The Bustling Housewife* and *The Dishonest Miller*. Another Swiss tapestry from the mid fifteenth century, *The Fox Preaching to the Geese*, is an allegorical subject which can only be interpreted as contemporary criticism of the Roman Catholic Church.

By comparison, the generally larger tapestries from France, Flanders and the Spanish Netherlands in the collection are often single items from larger sets made for aristocratic patrons. For example, the scene known as *Peasants Hunting Rabbits with Ferrets* is part of a set. Other parts of what is probably the same set can be seen in Paris (the Louvre) and San Francisco (M. H. de Young Museum). Among other major pieces, the magnificent *Hercules Initiating the Olympic Games* - although nominally a classical subject - most probably depicts the ruling Duke and other members of the Burgundian Court. Of the grandest tapestries in the collection, two pieces *The Triumph of Faith* and *The Triumph of Divine Love* are high-quality variants of a very famous series known as *Los Honores*, which is to be found in the Spanish Royal Collection. *The Coronation of the Virgin*, another of the most impressive tapestries in the collection, almost certainly once belonged to Henry VIII's close advisor, Cardinal Wolsey.

A major research project to study the Burrell tapestries is currently being planned with the aim of producing the definitive scholarly catalogue of the collection.



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### European Decorative Art & Design: Stained Glass

Stained glass is the art form that uses the space provided by a window, or other architectural opening, to 'paint a picture' using the effect of light passing through coloured glass, by using paints, stains and enamels. The glass pieces are usually held together by lead.

#### Collection Size

Over 700 pieces.

#### Collection Description

This collection includes panels of pre-modern European stained and painted glass, mostly originating from England, Germany, Flanders, the Netherlands, France and Switzerland. The greater part of this glass is medieval, and dates from the fourteenth to the sixteenth century, though a few important pieces were made before or after this period.

The earliest panel in the collection, depicting the Prophet Jeremiah, was made c.1144 in France. Other pieces vary in size from tiny fragments to huge complete windows made up from several separately-framed panels, such as a series from Boppard-on-Rhine in Germany. A large group of English heraldic panels includes one depicting the Arms of King Henry VIII and his third queen, Jane Seymour. Later glass windows include some designed by the Pre-Raphaelite painter, Sir Edward Burne Jones, and a magnificent window dating from 1923 which depicts *The Coronation of the Blessed Virgin* by the Irish designer Harry Clarke.

#### Collection Significance

This is an impressive and important collection of international significance. Much of it is of outstanding interest, rarity and high quality. The collection of stained and painted glass in the Burrell Collection, as a whole, is certainly representative of its subject area (taking account of its date range, subject-matter and geographical areas of origin). It has been described as 'the second largest of its type in Europe'. As well as including unique, rare and unusual items, the collection also includes numerous representative examples of local, regional, national and period variations of particular types, so is eminently suitable for study purposes.

The large number of English heraldic panels form a strongly coherent group in their own right. Two particular series of important heraldic glass came from Fawsley Hall (glass of mid-16<sup>th</sup> century date) and Vale Royal Abbey (an assemblage of glass of various dates). The link between this glass and other sections of Burrell's collection is particularly important, especially with regard to their aristocratic and heraldic associations. A very special late thirteenth century panel depicting Beatrix van Valkenburg, wife of Richard, Earl of Cornwall, King of the Holy Roman Empire, together with a beautiful late fifteenth century panel from Canterbury Cathedral which shows Princess Cecily, one of the daughters of King Edward IV, are two of the most prestigious items in the collection which relate directly to members of historic royal families in Britain. Examples of English glass originating from Norfolk - 'the Norwich School' - are also notable for their quality.

Large-scale windows from France and Germany in the collection are particularly impressive and important. From Rouen are windows showing *Scenes from the Life of St John the Evangelist*, and a *Tree of Jesse*. Both of these windows date from the early sixteenth century, and were purchased from Sir George Jerningham's fine collection. Also from France comes a very special thirteenth century roundel depicting *The Marriage at Cana*, which previously belonged to William Randolph Hearst. From Boppard-on-Rhine in Germany is a magnificent window depicting *Scenes from the Life of Christ and the Virgin*, made c.1450, which was also previously owned by Hearst. Auxiliary material in the form of Sir William Burrell's Purchase Books (1911 to 1958), which document his purchases in some detail, and an extensive correspondence between Burrell and his main dealer in this field, Wilfred Drake, are also held in the collection.

Other items of stained glass of particular interest include nineteenth century windows designed by the artist Burne Jones, and Harry Clarke's magnificent *Coronation of the Blessed Virgin*.



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### European Decorative Art & Design: Glass

Glass is a hard material commonly made by fusing together at high temperature materials such as silica, potash, and lead oxide. Glass has been used to make objects for at least 5000 years, and in modern times has been used especially for vessels for liquids, including drinking glasses, bowls, vases and bottles.

#### Collection Size

About 1000 pieces: English (over 600); Spanish (c.120); Dutch (c.80); Venetian (c.70); Irish (35); Bohemian/ Austrian (c.20); German (c.20); French (c.15); Swedish (c.10).

#### Collection Description

This collection includes items of glass dating from 1500 to 1960. The majority of the pieces are eighteenth century English, with a particularly large collection of drinking glasses including stirrup cups, ale glasses, liquor glasses and decanters.

The Spanish glass collection is one of the most important in the country. It is representative of Spanish glassmaking from the sixteenth to nineteenth century and includes particularly fine examples of vases, bottles and flasks from Andalusia and Catalonia. There are also important examples from the royal glass factory in Madrid.

There is a small but important collection of sixteenth century Venetian glass including wine glasses, bowls and a magnificent engraved plate. These demonstrate the skill and inventiveness of the early Italian glassmakers. There are also examples of nineteenth century Venetian 'revivalists' including works by the Murano Glass Company.

An excellent and diverse collection of Dutch engraved drinking glasses dates from the later seventeenth and eighteenth century. There are also individual items of late nineteenth and twentieth century art glass from France, Austria, Sweden and Italy.

#### Collection Significance

This is one of the finest collections of European glass in the UK. Within Scotland, only the National Museums Scotland has a comparable collection and in the UK its strengths are matched or surpassed only by the collections in the V&A, the Fitzwilliam, the Ashmolean and the British Museum.

The collection of Dutch engraved glass is one of the finest in the world, covering an impressive range of techniques, and individual masterpieces by some of the most skilled hands. These include a goblet exquisitely engraved with diamond-point in 1688 by Willem van Heemskeck, one of the greatest calligraphic engravers, and a superb eighteenth century glass depicting a slave plantation by Jacob Sang, the supreme master of wheel engraving.

The Spanish glass collection is the largest in any UK museum apart from the V&A. Among individual works of note is a large beaker with the Medinaceli Arms, made in the eighteenth century by Laurence Eder at La Granja de San Ildefonso, Madrid.

The English glass collection is extremely large, with the group of eighteenth century drinking glasses forming one of the most extensive in the UK. Highlights include a huge

leaded-glass covered toasting goblet, and a moulded 'rummer' of the Ravenscroft-Bishop period, both c.1700.

The Venetian glass section is remarkable for its revivalist pieces of the 1870s and 1890s, but also contains several fine individual examples from the sixteenth century, among them an extremely rare plate decorated with concentric circles of fine *lattimo* threads enclosing alternate bands of granular gilding and delicate diamond-engraved classical motifs. Only five similar examples are known.

There are high-quality individual items of late nineteenth and twentieth century art glass, from France (Gallé), Austria (Vienna Werkstatte), Sweden (Orrefors), and Italy (Sottsass).

Over half the European glass collection was gifted by Sir William Burrell in 1944. This represents an important case study of one man's tastes between the world wars. His collection was extended with the purchase for the Burrell Collection in the early 1990s of 20 important pieces of Dutch engraved glass.



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### European Decorative Art & Design: Ceramics

European ceramics are items made from fired clay. The main types of ceramic material utilized in Europe have been earthenware, stoneware, and various versions of the fine translucent material called porcelain. Types of object include tiles, drinking and serving vessels, bowls, dishes, storage jars and decorative items.

#### Collection Size

Approximately 4000 items: 3500 items in the main collection, 500 in the Burrell Collection.

#### Collection Description

This collection, dating from the late medieval period to the present, includes items originating mainly from England, Italy, Spain, the Netherlands, Germany, France, Denmark, Ireland and Portugal.

The collection includes a significant group of Italian tin-glazed painted earthenware (maiolica), including three plates painted by Francesco Xanto Avelli, Spanish tin-glazed earthenware (lustreware), Dutch tin-glazed earthenware, German stoneware, and English slipware. These date from the fifteenth to the seventeenth century.

From the eighteenth and nineteenth centuries, English porcelain includes tableware from the Worcester and Crown Derby potteries, and ornamental pieces from Chelsea and Bow. English pearlware and creamware are also well represented, in addition to Staffordshire vessels and ornaments and Wedgwood Jasperwares. Late nineteenth century Art Pottery includes fine pieces by William de Morgan, the Martin Brothers and Sir Edmund Elton. The collection also holds a few examples of continental pottery and porcelain from Sèvres, Saint-Cloud and Meissen.

The twentieth century is represented by various commemorative wares, ornamental items, Clarice Cliff wares, a service by Susie Cooper and studio pottery by Bernard Leach, William Staite Murray, Michael Cardew, Lucie Rie, Hans Coper, Alan Caiger Smith and Grayson Perry among others.

#### Collection Significance

Glasgow's ceramics collection contains representative examples of almost all common techniques, types and styles of ceramics, and also represents many regional, national and period variations. This variety makes the collection of national significance. It is particularly suitable for use as a teaching aid.

The strongest single area of the collection is that of Renaissance ceramics, particularly the group of Italian tin-glazed earthenware known as 'maiolica'. Several pieces of maiolica were obtained directly from the famous Spitzer Collection, auctioned in Paris in 1893. This collection is further strengthened by a group of nineteenth-century Renaissance Revival wares made using the same method and in the same style, purchased direct from their Italian maker, Ulisse Cantagalli, in 1899. The group of Renaissance-period (mainly sixteenth century) maiolica is certainly among one of the strongest of its kind in the UK, and includes several items of international status. The most important are three inscribed pieces by one of the best-known maiolica painters, Francesco Xanto Avelli and an initialled and dated piece attributed to Francesco

Durantino. Substantial numbers of Spanish lustrewares, include two items produced for the Italian market. Dutch delftware and German stonewares complement the Italian material from this important period of ceramic manufacture.

Art Pottery from the late nineteenth and Studio Pottery from the twentieth century are also very well represented in the collection. There are substantial groups of Art Pottery by Sir Edmund Elton (donated by Elton himself), Doulton & Co. and James Stiff & Co. There are also smaller selections of pieces by William de Morgan, Ruskin Pottery and the Martin Brothers, among other notable manufacturers. The Studio Pottery collection is well-rounded. Some of the most important potters include Bernard Leach, Michael Cardew, Lucie Rie and Hans Coper. In 2000 three pots by the Turner Prize winning ceramic artist Grayson Perry were added to the collection.

The coverage of English eighteenth century porcelain, which includes a donation of over 1500 pieces in 1941, is strong. Many fine examples of English eighteenth and nineteenth century earthenwares and stonewares by manufacturers such as Wedgwood and Spode are of high quality. A select group of very fine early Staffordshire wares were purchased from the notable Solon Collection Sale in 1912. The prestige and strength of the overall collection is largely due to such individual pockets of excellence within it.

Related and complementary collections can be found at the National Museum of Edinburgh, which has very fine European ceramics collections. Paisley Museum also has a fine collection of twentieth-century Studio Pottery. Further afield, the Bowes Museum has a very fine documentary collection of eighteenth century European porcelain. In the field of Italian maiolica, Glasgow's collection can be classed among major collections in the UK – e.g. The British Museum, The V&A, The Fitzwilliam Museum, The Ashmolean Museum and The Wallace Collection.



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### European Decorative Art & Design: Metalwork

Metals have been utilised for centuries in Europe. The specific properties of worked metals mean that objects can fulfil many functions, from useful vessels and containers for everyday use to objects which signify status or are imbued with symbolic meaning. Objects made from metals, especially the precious metals, were often leaders in contemporary fashion and design.

#### Collection Size

Base Metals: Continental Europe (538); England (520);  
Precious Metals: Continental Europe (78); England (427).

#### Collection Description

The collection of European Metalwork is wide-ranging and comprises a number of groups. There are European base metal objects from the early medieval period and eighteenth and nineteenth century European pewter.

There are examples of Sheffield Plate and electroplate objects from the nineteenth and twentieth centuries, mainly from England. These include many base metal sporting and regimental trophies.

The collection of precious metals includes pieces from the seventeenth through to the 21<sup>st</sup> century. There are examples of English domestic and ecclesiastical silver as well as some regimental and presentation pieces. Most of the sporting trophies in the collection are from the Sir Thomas Lipton bequest, and includes a small group of German origin.

#### Significance

This collection is of national significance in its range and diversity. The collection does not have the same overall quality as National Museums Scotland but has a greater strength than would be expected in a civic collection. A number of important individual items are of international significance, including early works in the Burrell Collection and the Lipton trophies of American origin.

The earliest base metal objects date from the thirteenth to the eighteenth centuries. They include Limoges enamel work, such as the thirteenth century Thomas à Becket *chasse*; Netherlandish brass bowls and large plates with chased decoration; an interesting and important group of bronze lion-shaped German *acquamaniles*; examples of European pewter, both ecclesiastical and domestic; and English domestic base metals, including pewter, brass and bronze. Both the thirteenth century Limoges enamel Becket *chasse* and the mid twelfth century fragment known as the *Temple Pyx* should be highlighted as being of exceptional rarity and international importance.

Later base metal objects represent the main technical developments in manufacturing for both the domestic and ecclesiastical market from the later eighteenth to the twentieth century, including Sheffield Plate and electroplate. These were collected primarily for their historical relevance and/or rather than as examples of outstanding craftsmanship. There are tankards, mugs, plates, teapots, tea services, jugs, salvers, communion plates, church collection plates and many presentation trophies. One group of base metal items often overlooked is the electrotypes of important historic plate in national or international collections, including tazzas (stemmed saucer-like



dishes), plates, chalices and trophies. These were manufactured by Elkington & Co. of Birmingham from the mid nineteenth century as teaching tools in museums. They are instructive within their intended context and interesting in their own right.

Precious metal objects have often been collected for the craftsmanship they display in addition to their historical significance. There are fine examples of early English silver, some of which are of exceptional quality and rarity, such as the set of three silver gilt Steeple Cups of 1611 and the engraved silver gilt tazza of 1695, said to have been engraved by Simon Gribelin. Individual items of continental European silver in the Pollok House gift are important and rare, such as the 1722 silver gilt Viennese owl-shaped drinking vessel, the Russian parcel gilt *kovsch* or drinking vessel of 1682- 89 and the Nautilus Cup by Tobias Wolff of Nürnberg, dated c1615.

The development of English plate throughout the eighteenth century into the early nineteenth is well represented. There are fine examples of typical plate such as the small teapot by George Wilkes, London 1721, the 1756 rococo coffee pot by John Langlands of Newcastle and a set of three 1787 tea vases. There are English-made items collected because of their Glasgow or West of Scotland connection, such as the important pieces commissioned by William Beckford from Paul Storr, the leading London maker of his time, purchased from the Duke of Hamilton. They include a set of 1809 silver gilt preserve dishes and a silver gilt two-handed cup, also 1809, a present from Beckford to his baby grandson, the future 11<sup>th</sup> Duke of Hamilton. Three plates, dated between 1701 and 1726, by the foremost London makers John Jackson, Anthony Nelme and Paul de Lamerie were acquired from the same source.

In 1932 Sir Thomas Lipton bequeathed a large collection of presentation trophies, dating from the late 18th century to the early 1930s. Most are English-made but there are also trophies by German and American manufacturers. Undoubtedly the most splendid and important are the American-made trophies by Tiffany of New York, in particular the 'Greatest Loser's' trophy - a gift of the American people to Lipton in 1930 after failing to win the Americas Cup for the fifth time. Presentation trophies - in precious metals or various base and plated base metals - form a distinct and strong group. Although every civic collection will have trophies, usually relating to sporting clubs and events in their own area, the Lipton trophies give this part of the Glasgow collections an unrivalled strength.



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### European Decorative Art & Design: Jewellery

Jewellery has been worn for centuries by men, women and children. It is worn for personal decoration, for the meaning which it has for the wearer or for the message it gives to onlookers. Common or traditional forms of jewellery include earrings, rings, brooches, bracelets and bangles, waist buckles and belts, buttons, shoe buckles, hair ornaments, necklaces and necklets, badges and insignia.

#### Collection Size

Approx. 900 items: bangles (23); belts (3); bracelets (55); brooches (470); buttons (100); earrings (30 pairs); hair ornaments (52); necklaces (40); necklets (2); rings (25); shoe buckles (135); waist buckles (40).

#### Collection Description

The collection of European jewellery dates from the seventeenth to twentieth centuries. Jewellery worn by women predominates but there is also jewellery for men and children. The collection is predominantly British and continental European. Most of the jewellery was donated by Mrs Anne Hull Grundy. There is also a smaller group of items collected with, and complementing, the costume and textile collection. The types of items and their range is similar to those in the Hull Grundy gift. In addition, there is a group of small-scale accessories or *objets de vertu*, examples of European 'folk jewellery' (mainly from the nineteenth and early twentieth centuries), and a small group of contemporary jewellery - costume and craft – dating from the 1970s to the 1990s. Makers included within this collection include Francois-Desire Froment-Meurice, Ernesto Pierret, Henry Wilson and Jean Muir.

#### Significance

The greater part of the collection was gifted from 1976 onwards by Mrs Anne Hull Grundy, a highly important British twentieth century collector and researcher. Mrs Hull Grundy gave collections to a number of museums throughout the United Kingdom. She argued that the historical importance of jewellery was greatly underestimated. Jewellery reflects the world it comes from, in miniature, and can be the means of showing changing tastes, fashionable obsessions and interests, technical and manufacturing developments, economic and social history and a myriad of other topics. The majority of the jewellery is English with some items from continental Europe, mainly France, dating from the later eighteenth century to the twentieth.

Sentimental themes - tokens of love, remembrance or of mourning - predominate. Tokens of love range from the earliest item in the Hull Grundy gift, an English mid eighteenth century tiny working padlock in silver set with chip diamonds with miniature gold key, to the commercially manufactured popular late nineteenth century 'Faith, Hope and Charity' silver brooches. There are a number of items made from plaited and woven human hair, including earrings, bracelets and a watch fob, which are mementos of a loved one, living or deceased. One fine example of mourning jewellery is the delicate late eighteenth century black enamelled gold brooch of a coiled snake holding a pendant heart containing a lock of hair. There is a large group of Victorian black 'mourning' jewellery, in jet or 'French jet' (black glass).

The natural world - animals and plants - is also a major theme. Examples include two delicate early nineteenth century textured and coloured gold flower brooches, a mid

nineteenth century brooch and bracelet floral suite in carved coral and a pair of early twentieth century horn arum lily hairpins. Historical revival jewellery is well represented, such as a 'Gothic' pendant exhibition piece, in silver, gold and glass, by the important mid-nineteenth century French jeweller Froment-Meurice; a necklace and earrings suite in gold and green enamel in the style of Robert Phillips and a mid-nineteenth century seed pearl necklace and brooch suite in its original box.

An increasing awareness of other countries in popular culture is represented by souvenir jewellery, such as the nineteenth century Italian mosaic brooches, including one by Ernesto Pierret, a pair of bangles made from elephant hair and a large group of 'Scottish' jewellery (see Scottish Jewellery section). There is a small group of Japanese influenced brooches from the end of the nineteenth century.

The largest group of items in the collection are Art Nouveau and Arts & Crafts pieces, mainly silver brooches and waist buckles with enamels and semi-precious stones made in Britain, France and Germany. The most important items are a *pliqué à jour* enamel haircomb by Henry Wilson of England and a group of items designed by Jessie M. King of Glasgow, for Liberty of London. There are additional groups made of unusual materials, including paste, cut steel, watchcocks (inner workings of watches) and 'Berlin Iron'. The group of twentieth century costume jewellery includes notable items, such as strings of plastic 'poppets' and jewellery designed by Jean Muir, an internationally important twentieth century Scottish fashion designer.

The small European folk jewellery collection includes necklaces, hair ornaments, waist belts and buckles. Most date from the late nineteenth or early twentieth century. There is a group of Middle European beaded items and a group of silver Scandinavian folk items acquired at the end of the nineteenth and the early twentieth century.

The Hull Grundy gift to Glasgow is, after her British Museum gift, arguably the most significant of her gifts to museums in the UK. When the whole Hull Grundy gift to Glasgow is considered (see also Scottish Jewellery and Decorative Arts 1860-1920) the result is a nationally significant collection and an important resource for the understanding of jewellery design, design in general and the social history of the periods represented. The collection complements the excellent collection at the National Museum of Scotland, which has different strengths.



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(Does not feature GM objects but relevant to the GM collection).



### **European Decorative Art & Design: Furniture and Interiors**

Furniture is the term for man-made objects constructed from a variety of materials, including wood, metals and plastic, and designed for practical use. Interiors are the architectural elements, fittings and decorative furnishings from a room.

#### **Collection Size**

Approx. 900 pieces of furniture, furnishings and architectural items.

#### **Collection Description**

This collection of furniture, interiors and architectural items broadly spans the period from c.1340 to the present day. It includes single pieces and suites of furniture, fittings and furnishings such as lights and lamps, clocks, wooden artefacts such as bowls and boxes, carpets, furnishing fabrics and wallpapers.

The pre-1685 collection mainly focuses on work in the Burrell Collection and in Provand's Lordship. It essentially comprises early English oak furniture, examples of carved sixteenth-century panelling, and significant pieces with Royal associations.

The 1685-1800 collection covers items in the Burrell Collection and furnishings relating to Pollok House. Furniture from this period is predominantly English with a few pieces from continental Europe.

The 1800 to present collection covers single pieces of furniture, suites and interior fittings designed mainly between 1900 and 1970 in a range of materials from natural wood to man-made and synthetics such as metal alloys and plastic. Key designers include Gordon Russell, Ernest Race, Eero Saarinen, Charles Eames, Alvar Aalto and Robin Day.

#### **Collection Significance**

This is one of the key collections of furniture in the United Kingdom. The early furniture is of international significance, second only to that of the V&A. Other groups of items and pieces by internationally-renowned designers are also of considerable national or international importance.

The Burrell Collection has a fine collection of early English oak furniture dating from before 1685. This includes choirstalls, chairs, tables, beds, hutches and court cupboards. There are also some fine examples of carved sixteenth-century panelling, including a complete room (on display as part of Burrell's Dining Room, reproduced from his home, Hutton Castle), and an elaborate carved ceiling from an inn in Bridgwater, Somerset. A star item of furniture is the unique ceremonial bedhead with erotic carved decoration made to celebrate the ill-fated marriage of King Henry VIII to Anne of Cleves in 1539. Other important pieces include the early Bury Chest and slightly later-dated Durham Table, both from Durham, and the Wynn Cupboard, commissioned and made for the Wynn family of Plas Mawr, Wales. Many items of furniture came via the collection of William Randolph Hearst, the American newspaper magnate, purchased by Burrell after Hearst's death.

Outstanding items from the period 1685-1800 include a cane chair with Charles II's coat of arms (c.1690) and a walnut bureau-cabinet (c.1705). A collection of about 50 caned chairs are the finest group in the UK outside the V&A. The Pollok House collection contains a few pieces of note from continental Europe.

The collection of objects from 1800 to the present comprises mainly twentieth century designed suites and settings. These include suites for the bedroom and living room designed by Gordon Russell and Crossley and Brown for G. Robert Cole's home *Oakbeams* in England. There is also an Ernest Race dining suite of 1946 and a 1930s Art Deco dining suite and cocktail cabinet. Imported wares have also been collected by virtue of their connections with Glasgow retailers and furnishers, such as the company Wylie and Lochhead.

Of international significance is a range of 1950s-70s plastic furniture, light fittings and household items purchased from the *Plastic Fantastic* exhibition of 1990. This includes pieces designed by Joe Colombo, Eero Saarinen, and Steen Ostergaard. Other important twentieth century designers and manufacturers represented in the collection include Carlo Bugatti, Charles Eames, Alvar Aalto and Robin Day.



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### European Decorative Art & Design: Decorative Arts c.1860 – c.1920

The period 1860 to 1920 saw a radical change in approach to the design and manufacture of decorative arts. Industrial design and commercial products were influenced by the arts and crafts of ancient civilizations, non-European cultures and through revisiting the techniques used in earlier centuries.

#### Collection Size

Approx. 400 items.

#### Collection Description

This collection reflects the progressive period of British and European design and manufacture from the beginnings of British design reform in the mid-nineteenth century. It includes individual pieces by a number of designers, craftspeople and manufacturers associated with the International Arts and Craft Movement and those working in the styles known as the Aesthetic Movement, the Celtic Revival and Art Nouveau.

It spans a wide range of media in the decorative and graphic arts, including hand-made and commercial products. It includes furniture, household objects, furnishings and fittings, stained glass, silver and enamelwork, ceramics and glass. Designers and manufacturers from Britain, Europe, Australia and America are represented.

#### Collection Significance

This is a good collection with many pieces of exceptional quality and good provenance, and as such is of national, and at times, international importance.

The collection is not comprehensive but there are areas of excellence, such as cabinetmaking and stained glass design and manufacture, as well as individual star items by key designers, craftspeople and manufacturers.

This collection is particularly strong in the area of Glasgow cabinet-making and stained glass manufacture and design (see separate section on Scottish Stained Glass). There is a good cross-section of late nineteenth century furniture made and designed by Glasgow cabinet-makers such as Daniel Cottier or Bruce Talbert that show the progressive nature of this new direction in design. There are some furniture pieces and interior elements designed by young Glasgow architects of the period, including a large mahogany cabinet by Alexander 'Greek' Thomson and a cypress corner wardrobe by James Salmon Junior (see also the separate section on Mackintosh and the Glasgow Style). The collection also includes a number of pieces of furniture, woodwork and stained glass by contemporaries working outside of Scotland including two very good examples of new art chairs designed by J. S. Henry of London.

Textiles are represented through examples of carpets, artistic dress, embroidery, and printed fabric samples. Significant pieces include 'The River Rug' designed by C. F. A. Voysey and manufactured by Alexander Morton and Co., three examples of Leek embroidery and dresses by Liberty of London. Metalwork and jewellery by key Scottish and English artisans include star items by William Hadaway and Henry Wilson and jewellery by Pheobe Anna Traquair, James Cromer Watt, Nelson & Edith Dawson. There are particularly strong collections of Celtic revival work including pewter pieces

designed by Archibald Knox for Liberty of London and brass, copper and silver items by Alexander Ritchie.

Ceramics and glass include hand-glazed art pottery and commercially made tiled panels and pottery including good examples of work by William de Morgan, Della Robbia Pottery, Elton Pottery and Glasgow's short lived Allander Pottery amongst others. The collection is very strong on mouth-blown art glass, including a large number of pieces from James Couper & Sons (see separate section on Scottish Glass). The earliest acquisitions of work from this period were four glass vessels by Emile Gallé made between 1870s-1890s. These pieces demonstrate Gallé's emerging international reputation for innovative new techniques in glassware and would have been acquired as inspiration for the City's own artisans. Other pieces of note include work by Tiffany and Loetz.

Works on paper include drawings, sketches for interior designs, watercolours, prints, and illustrated books. There are also a number of important paintings including works by the Pre-Raphaelites and artists associated with the Celtic Revival. Portraits include heads of industry and manufacture and prominent individuals such as William Morris. Archival and documentary material relating to Glasgow companies and guilds supports this collection.

Significant works by key designers include a decorative cast iron chair of 1871 and a small anamorphic silver jug, c.1880 by Christopher Dresser, a Moorish style chair by Italian Carlo Bugatti from c.1895 and a panel by Australian Robert Prentzel showing indigenous species carved in indigenous woods dated 1915.



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### European Decorative Art & Design: Contemporary Craft

'Contemporary Craft' is a definition that came into general use in the twentieth century to describe the work of those artists who follow elements of the teachings of the Arts & Crafts Movement, specifically the emphasis on making by hand. Their work requires a very high level of manual skill, often using techniques specific to different materials.

#### Collection Size

Ceramics (235); Vessel Glass (135); Stained Glass (2); Paperweights (50). Textile (30, inc 1 set of 12); Tapestries (5); Wood & Furniture (9, mainly sets and suites); Jewellery (4); Metals (9).

#### Collection Description

The Contemporary Craft collections date from the second half of the twentieth century into the 21<sup>st</sup>. There are five distinct groups defined by the materials from which the objects are made. Ceramics is the largest group, with work by 144 different craftspeople. Many Scottish-based and English potters with international reputations are represented. There are two tiling commissions in the Gallery of Modern Art. The glass is mainly Scottish-made, with a small group of Scandinavian and Dutch work. Fifty makers are represented. The textiles include hangings and tapestries by 27 artists, mainly Scottish-based. There is one dining suite and four furniture commissions in the Gallery of Modern Art, by four craft artists. The metalwork and jewellery are small in number but there is work by 10 Scottish-based artists, including winning entries for the Young Designer Silversmith of the Year Award.

#### Collection Significance

The Contemporary Craft collection is especially strong for the 1970s and early 1990s. During this period Glasgow Museums collected examples of the best works by selected Scottish makers and, where relevant, put these works within a national or international context. The main emphasis was on ceramics, glass and textiles. The priority in the collecting of furniture and metals was on strengthening the historic collections. These collections are of national significance and span the spectrum of craft practice in Scotland - from jewellery to major commissions in situ in our museum buildings. The collection provides a fine overview of the technical prowess, creative innovation and diversity of craftspeople studying and working in Scotland.

The excellent ceramics collection was developed as a teaching tool as well as a display collection. There is work by influential twentieth century Japanese potters, such as Shoji Hamada, and internationally renowned English-based potters, including Lucy Rie, Hans Coper, Michael Cardew, Alison Britton, Bernard Leach, Jacqueline Poncelet and Elizabeth Fritsch. The Scottish-based potters, some with international reputations, include Gretl Shapiro, Gerard Lyons, Alex Leckie, Tony Franks, David Cohen, Bill McNamara and Mick Brett. The most recent acquisitions (in 2000) are three large pots by the Turner Prize winner Grayson Perry.

The glass collection has an emphasis on craft glass alongside examples of the then thriving Scottish glass industry. Many of the artists represented have achieved international recognition, including Helen Monro Turner, Alison Geissler, Dennis Mann, Alison Kinnaird, Ed Inglehart, Peter Layton and Ann Fleming. There is also work,

including a fine collection of paperweights, from design-led companies such as Strathearn, Selkirk and Caithness Glass. Two stained glass panels, one by the important Scottish glass artist John Clark, were commissioned for the two courts in Kelvingrove.

There is a fine collection of craft textiles. The majority of artists represented are linked with the Glasgow School of Art to form a continuum with the historic work in the collections. Artists include Kathleen Whyte, Jennifer Hex, Hannah Frew Paterson, Jacqui Parry, and Sarah Sumsion. Work by Timorous Beasties includes the 1986 commission for the Turret Room in the Gallery of Modern Art, a length of their 2004 *Glasgow Toile* and examples of work from their back catalogue. Three hats were acquired in 1996 from the renowned milliner, Philip Treacy. The small but strong group of contemporary tapestries includes work from the Edinburgh Tapestry Company, Archie Brennan and Lynne Curran. There is also a set of twelve impressive embroidered hangings from the *Keeping Glasgow in Stitches* community sewing project of 2000.

Woodworking is represented by the 1984 dining suite by Tim Stead, an internationally renowned wood artist based in Scotland. His work can be seen also in the Gallery of Modern Art where, in 1996, he was commissioned to create the Peephole Gallery. Also for the Gallery of Modern Art, furniture was commissioned from four of the foremost English-based artists of the last quarter of the twentieth century, including Wales & Wales and Alan Peters.

A commemorative silver flower bowl by John Creed, an internationally renowned goldsmith then teaching at the Glasgow School of Art, was acquired in 1975. In 2005 he was also commissioned to create a set of impressive steel gates for the lower north entrance of Kelvingrove. Brooches by three Scottish-based artists Anne Finlay, Peter Chang and Ann Marie Shillito were purchased in 1989. Since 1989, five pieces by Glasgow School of Art students - Marion Kane, Douglas Blair, Jennifer Paterson, Helen Gaffney and Karen Simpson - have been gifted by the Worshipful Company of Goldsmiths of London. All were the winning entries in the Young Designer Silversmith of the Year Award.



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**Scottish Decorative Arts & Design: Stained Glass**

Stained glass is the art form that uses the space provided by a window, or other architectural opening, to 'paint a picture' using the effect of light passing through coloured glass, by using paints, stains and enamels. The glass pieces are usually held together by lead.

**Collection Size**

Approx. 500 glass windows and panels and 4000 designs or full sized cartoons on paper.

**Collection Description**

This collection covers the period c1850 – 1930s and reflects the revival and popularity of leaded glass manufacture and design in late nineteenth and early twentieth century Glasgow. It also contains examples of late twentieth century Scottish stained glass.

The collection spans both the sacred and the secular, from windows and panels designed and produced for churches to those made for Glasgow's banks and civic buildings, domestic properties, shops, restaurants and transport waiting rooms. It includes leaded and stained glass panels, designs and full-sized cartoons for panel designs and associated manufacturing items and samples.

Workshops and designers represented include specialist manufactures and those who designed and produced leaded glass as part of their larger interior decoration business.

**Collection Significance**

This collection is unique, largely the result of a short period of intensive collecting in the 1970s. The collection includes sacred and secular glass windows and panels, and pieces made for domestic, civic and commercial properties. There are examples of Scottish stained glass in other museum collections, but this collection is unique in terms of breadth, quality, technical variety and provenance. It is a valuable collection for research and significantly preserves an important aspect of buildings now lost or demolished.

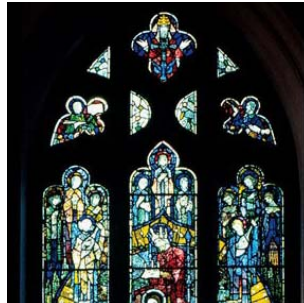
The late nineteenth early twentieth century West of Scotland collection is particularly strong. It includes leaded coloured glass panels from key workshops of the period who produced glass as part of their interior decoration business, such as Daniel Cottier (active from the mid1850s); George Walton & Co. (active 1888 to 1905) and John and William Guthrie who added glass painting to their repertoire in 1884.

The collection also includes significant works produced by Glasgow workshops that specialized in stained and leaded glass production. These include the twenty panels from Maryhill Burgh Halls (1877-8) by Stephen Adam, work by Oscar Patterson (active 1889-1931) including a street scene window, a mermaid panel designed by W. G. Morton for Millers and Lang's printing works in 1902, and windows and panels designed by Harrington Mann and E. A. Taylor for Hugh McCulloch & Co (active 1874 - 1925).

One of the larger collections is the glass and archive designs by William Meikle & Co. and their subsequent owner J. P. McPhie & Co. Meikle was one of the oldest glazing firms in Glasgow, founded in 1838, and they produced stained glass from 1886 until the 1930s. This collection contains many designs by the head designer for both companies, Andrew Rigby Gray (active 1904- late 1930s).

The collection also contains individual panels or sets of window panels by notable designers. These include two hunting scene panels by James Guthrie, which incorporate the use of an experimental copper foil technique, a church window for St Kenneth's parish church in Linthouse by Norman McDougall and other pieces designed by David Gauld, Alf Webster, Selwyn Image and Edward Burne-Jones.

The extensive archive of drawings and designs from a number of manufacturers is of major significance for the study of Glasgow stained glass.



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**Scottish Decorative Arts & Design: Glass**

Glass is a hard material commonly made by fusing together at high temperature materials such as silica, potash, and lead oxide. Glassmaking is an ancient craft, but Scottish manufacture of glassware began in earnest in the nineteenth century, producing a range of drinking vessels, bottles and other domestic objects.

**Collection Size**

Approx 900 pieces: 19thC (750); 20thC (150).

**Collection Description**

This collection includes material dating mainly for the 1870s to the 1990s. It covers a wide range of glass manufacturing techniques employed by Scottish and especially Glasgow glass manufacturers. The collection includes examples of blown and moulded glass, various methods of engraved or painted glass, and late twentieth century art glass including sculpture and paperweights.

This collection includes domestic drinking vessels and tableware, art glass, vases, bottles and 'friggers' (glass novelties in the shapes of items and animals). Key manufacturers represented include Jenkinson's Norton Park Glassworks in Edinburgh, John Baird of Glasgow and James Couper's Glasgow's City Glassworks. The twentieth century collection focuses on art glass and sets of tableware produced between 1974 and 1990.

**Collection Significance**

This collection reflects the rise of the Scottish glass industry in the nineteenth century and demonstrates the range of glassmaking techniques utilised by Scottish manufacturers and craftspeople since this time. The nineteenth century glass is of national significance in terms of breadth, quality, provenance and opportunity for research.

The earliest pieces in the collection are bottles, some chip engraved, dating to the first half of the nineteenth century. Other significant early pieces include a group of sixteen pieces of engraved drinks and table glass by John Baird of Glasgow and a fine selection of sixteen contemporary drinks and table glass pieces from Jenkinson's Norton Park Glassworks in Edinburgh, which formed the first glass collected by the museum in 1876.

Scottish turn-of-the-century glass is best represented by a significant collection of Clutha art glass produced by James Couper's Glasgow's City glassworks. This collection of over 120 pieces includes vessels, jugs and lampshades and important pieces from their 'Clutha' art glass range designed by Christopher Dresser and George Walton. There is also a large amount of material samples such as glass pieces, minerals, metals and other chemicals. Also important are 25 examples of hand-painted glass, particularly the early twentieth century moulded glassware painted by Helen and Hannah Walton.

Sets of table glass have been collected in tandem with European glass collecting. These include 34 drinks glasses and a decanter dating to the period 1920s-40s by the Edinburgh and Leith Glass Co. (Edinburgh Crystal), a set of 1970s drinks glasses and

a decanter made by Caithness Glass and a variety of single pieces and pairs from individual manufacturers.

Twentieth century art glass was almost exclusively collected between 1974 and 1990. This focussed on contemporary collecting of work by Scottish craftspeople and manufacturers, including art glass and a substantial number of paperweights. This modern glass collection highlights the reintroduction of glass design at Edinburgh College of Art in the 1960s. Just a few pieces in the collection, including a couple of pieces of Monart glass produced by Moncrieff's of Perth and 34 drinks glasses and a decanter dating to 1920s-40s by the Edinburgh and Leith Glass Co. (Edinburgh Crystal), represent the period 1920-1960.



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### Scottish Decorative Arts & Design: Ceramics

Ceramics are items made out of clay that have been fired at high temperature in a kiln. After firing they are often hand or machine decorated with glazes, clay slips, paints or transfer prints. The production of commercial ceramics began in Scotland in the mid eighteenth century.

#### Collection Size

About 2000 pieces.

#### Collection Description

This collection spans the main period of Scottish ceramic manufacture from c1750 to c1990, with an emphasis on ceramics manufactured in Glasgow and the West of Scotland. The collection includes domestic tablewares, utensils and tea services, ornaments and decorative items, sanitary ware, commemorative pieces and ceramic shards.

The collection represents the great variety of techniques employed by Scottish artisans and manufacturers, ranging from crude earthenwares produced in small rural potteries to tin-glazed earthenware and transfer printed porcelains from major manufactures. Key Glasgow potteries represented include the Delftfield Company, the first commercial pottery in Scotland, which opened in 1748, the Glasgow Pottery of J. & M. P. Bell & Co., and Govancroft, Glasgow's last pottery, which closed in 1976.

Craft and studio ceramics include late nineteenth and early twentieth century hand-painted wares, including work from Weymss, Bough and by the Glasgow Girls. Early twentieth century Scottish studio and art pottery and late twentieth century art ceramics and sculptures are also represented.

#### Collection Significance

This substantial collection has a breadth and scope that is of national significance. It is a key collection for the study and understanding of the Scottish pottery industry. Much of the collection has added significance in that it has direct associations with people who worked in or managed some of the key Glasgow potteries.

The 25 pieces attributed to the Delftfield Company are of particular importance and reflect the output of the company from early tin-glazed earthenware to later pieces of stoneware and creamware. A collection of shards from two archaeological excavations at the Delftfield site are potentially of vital importance to the history of this pottery. Key items of this collection include the Saracen's Head punchbowl of 1760, and a pearlware church dated 1789, which is the only factory-marked piece in the collection.

Most of the key potteries of Glasgow are very well represented. Perhaps the best-represented overall is the Glasgow Pottery of J. & M. P. Bell & Co. (1841-1912). This group includes mostly transfer-printed wares, but also porcelain and an early lavatory bowl. The collection contains an enormous number of fine examples of work from other city potteries active over the nineteenth and twentieth centuries, including decorative and commemorative porcelain by Verreville and Nautilus, and items from Govancroft, the last Glasgow pottery to close. The collection relating to the Britannia Pottery has

the added significance that it was gifted by J. Arnold Fleming, a partner in the firm and the author of the first book on the history of pottery in Scotland.

The craft and studio ceramics are also strong. There is a wide range of hand-painted wares from both West and East coast cottage industries dating from the late nineteenth century to mid twentieth. The collection includes work from Weymss, Mak'Merry, Bough and by the Glasgow Girls, including Jessie Marion King, Anne Macbeth and Elizabeth Mary Watt. A good selection of Scottish studio and art pottery has been purchased or acquired directly from the makers, including an impressive number of pieces from Dunmore Pottery in Falkirk, the short-lived Allander Pottery at Milngavie, and ceramic sculptures and items made by craftspeople living and working in Scotland from the 1960s to 1990.



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### Scottish Decorative Arts & Design: Metalwork

Metals have been utilised for centuries in Scotland. The specific properties of worked metals mean that objects can fulfil many functions, from useful vessels and containers for everyday use to objects which signify status or are imbued with symbolic meaning. Objects made from metals, especially the precious metals, were often leaders in contemporary fashion and design.

#### Collection Size

Brass (c210) Bronze (c25) Other (c52); Pewter: domestic, civic, ecclesiastical (109, excluding communion tokens); Silver: Scottish Burghs (137) Edinburgh (75) Colonial (18) Glasgow (79).

#### Collection Description

This collection comprises a number of groups, focused mainly on the different materials from which the objects are made and their function. Objects in base metals, such as pewter and brass, include items from domestic, ecclesiastical, regimental and civic life. The extensive collection of objects in precious metals, mainly silver, which were made and marked in Scotland or by Scottish makers, ranges in date from the mid seventeenth century to the 21<sup>st</sup>. There are items from domestic, civic, ecclesiastical and regimental life. Glasgow-marked items form the most significant group. There is also a group of items by makers working in the British colonies.

#### Collection Significance

This collection provides a rich insight into the many roles played by items made of metal in the history of Scotland. The base metal collections are of mainly local significance, though pieces of Glasgow-marked pewter have national significance. The silver from the Scottish Burghs and Edinburgh has national significance and Glasgow's collection complements the holdings of the National Museums of Scotland and other museums throughout Scotland. The Glasgow silver collection is of international importance as it is the major holding, along with the collections in the NMS, of Glasgow craftsmanship in precious metals.

The pewter, brass and other base metal collections, dating from the seventeenth to the twentieth centuries, fall into three categories: domestic life, including plates, jugs and tankards; civic life including a large group of weights and measures; ecclesiastical life including communion cups, jugs, plates and tokens (see also separate section on Communion Tokens). There is a good collection of pewter objects stamped by Glasgow makers, such as the two flagons of 1771 and c1781, both marked by Stephen Maxwell, and the tavern pot of 1805-21 marked by Robert Turner.

The large gift by Victor J. Cumming in 1946 forms the core of the silver collections. It includes a fine group of rare examples of work stamped by silversmiths from places such as Banff, Wick, Tain, Inverness, Dundee, Paisley, Perth and Aberdeen. Most of the items are smaller domestic wares such as cutlery, mainly spoons and ladles. There is a good group of Edinburgh marked pieces, including one of the 1645 Haddington communion cups by Patrick Borthwick, a peg tankard of 1663-80 by Edward Cleghorn, an ovoid urn of 1733-4 by James Ker (both Pollok House gift) and the large 1877 clock decorated with figures from Sir Walter Scott's novels. One group gifted by Cumming, including a teapot and several pairs of salts, was thought to be by makers in the

Scottish Burghs. Research has shown that the pieces are all by silversmiths working in the late eighteenth or nineteenth century in India or the West Indies, for colonial expatriate clients. This group is unique in a Scottish museum.

The Cumming gift has been augmented by a series of purchases and a bequest from Lewis Lyons. The Glasgow silver dates from the later seventeenth to the early 21st century and includes domestic, ecclesiastical, civic, some regimental and presentation wares. The tumbler cup by Thomas Moncur of c1680 is the earliest known example of Glasgow domestic silver. The designs of some of the early pieces, such as the patch box of c1695 by William Clerk and the large 1704 quaich by James Luke, show continental influences. By the 1730s, the coffee, tea and chocolate pots, salvers and waiters, wine funnels, tea caddies, sugar bowls, cutlery and the like, are influenced by London fashions. The rococo tea kettle by James Glen of c1750 is of particular note. One item of importance is the neo-classical goblet by Adam Graham of about 1780, made from silver mined in Islay. The two presentation trophies by Robert Gray & Sons of 1819 and 1821 illustrate the links between the trade in Glasgow and London.

Of the late pieces, the art nouveau Edinburgh Gold Cup of 1902 by D.C.Rait is especially noteworthy. A bowl by Edward & Sons is important historically as the last item hallmarked in the Glasgow Assay Office before its 1964 closure. There is a presentation flower bowl by John Creed from 1974. Recent additions include prize-winning entries for the Young Designer Silversmith of the Year Award, a national competition run by the Worshipful Company of Goldsmiths of London and won five times by students from the Glasgow School of Art, Silversmithing and Jewellery Department. The objects include a 1998 coffee pot by Marion Kane and a 2006 fruit bowl by Karen Simpson.

There is a small and important group of Glasgow-made church plate, including a communion cup of 1699 from Cardross by John Luke, and two from the set of four 1756 cups from Lochwinnoch by James Glen.



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### Scottish Decorative Arts & Design: Jewellery

Jewellery has been worn for centuries by men, women and children. It is worn for personal decoration, the meaning it has for the wearer or for the message it gives to onlookers. Common or traditional forms of jewellery include earrings, rings, brooches, bracelets and bangles, waist buckles and belts, buttons, shoe buckles, hair ornaments, necklaces and necklets, badges and insignia. Scottish jewellery forms include annular, penannular and luckenbooth brooches.

#### Collection Size

Historic Scottish jewellery: annular, penannular and ring brooches (137); luckenbooth brooches (35); brooch mould (2).

Historicist jewellery based on Scottish themes: (65); suite of jewellery (1). Scottish inspired Art Nouveau or Arts & Crafts (76).

Badges and insignia, associated with Scottish regiments and part of military uniform (c145).

Badges and insignia associated with Scottish and Glasgow transport (c135).

#### Collection Description

The collection of Scottish jewellery is extensive and wide-ranging. The Scottish traditional jewellery includes pins, annular, ring, penannular and luckenbooth brooches made and/or worn in Scotland from the Bronze Age to the present day. There is a large and diverse group of nineteenth and early twentieth century historicist jewellery, mainly English-made, with forms and themes inspired by traditional Scottish or Celtic forms, or by Scottish history. There are large groups of transport-related insignia and badges, and insignia and badges from Scottish regiments. There is a small group of civic jewellery, mainly formal chains of office.

#### Collection Significance

The extensive and wide-ranging collection of Scottish jewellery comprises a number of disparate groups. All the expected jewellery types are represented and, considered as an entity, the collection gives an excellent overview of Scottish jewellery in its widest interpretation. The collection is of national significance, with individual items of international significance in their portrayal of Scotland to an international audience.

Of particular importance is the Scottish-themed historicist jewellery, mainly from the large collection gifted by Mrs Anne Hull Grundy. It is described in jewellery history as 'Scottish pebblestone' jewellery, although manufactured mostly in Birmingham or Sheffield using hardstones from Germany. It was part of the craze for all things Scottish in the mid to late nineteenth century. Often dismissed as being fashion items of little importance, these brooches and bracelets can tell us a great deal about the perception of Scotland in their time. Some of the historicist jewellery replicates traditional Scottish forms, such as ring brooches, in silver, slate, brass and pebblestones, whilst other items take their inspiration from Scottish history, such as one brooch in the form of a military cap and another of the Scott Monument in Edinburgh. Some of the historicist jewellery is stamped with design registration marks. One 1830s suite of brooch, necklace and bracelets is of great interest. It is made of shaped agates in whorled gold settings and is, unusually for its period, believed to be of Scottish origin. One star-shaped brooch of granite and silver is by Rettie of

Aberdeen. There is also an impressive ring brooch by W. Alexander & Sons of Glasgow c1880, in 18 carat gold and enamel and set with a rock crystal.

There are groups of Art Nouveau and Arts & Crafts jewellery from the late nineteenth and early twentieth centuries. Many of the artists are associated with the Glasgow School of Art (see Charles Rennie Mackintosh and Glasgow Style section). In addition, there is an impressive corsage brooch by James Cromar Watt of Aberdeen and a small group of early twentieth century 'Iona' jewellery, designed and made by Alex and Euphemia Ritchie, with themes and motifs derived from the archaeology and monuments of the island of Iona.

There is a large collection of badges and insignia from Scottish regiments, such as the Seaforth Highlanders and the 5<sup>th</sup> Lanarkshire Rifle Volunteers. These range in date from the late eighteenth century to the early twentieth. Although an integral part of the regimental uniforms, these badges, belts, buckles, buttons and insignia form a distinct group and are worthy of study in their own right. The majority are of English manufacture. The transport-associated badges and insignia relate mainly to the Glasgow subway, tram and bus services, and the five historic Scottish railway companies. They include long service and safe driving medals, company and identity badges, mainly manufactured in England.

Civic jewellery is represented by an important group of chains of office for the provosts of the Glasgow burghs. They are all silver or silver gilt and made by specialist local silversmiths. Their design reflects the importance of these insignia to their local area.

The archaeological and traditional jewellery groups are typical of similar collections in other civic museums. All the distinctive jewellery types associated with Scotland are represented. A number of the brooches, and some pins, are from provenanced archaeological assemblages whereas others are from undocumented groups of finds. The majority are from locations in the west of Scotland and are important to our understanding of the history of their locales as well as contributing to the wider Scottish history. The materials used are mainly brass and silver. Two of the brooches are from St Kilda. One unusual item of national importance is the bracelet made of nuggets of gold mined from Wanlockhead.



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### **Scottish Decorative Arts & Design: Furniture and Interiors**

Furniture is the term for man-made objects constructed from a variety of materials, including wood, metals and plastic, and designed for practical use. Scotland had a significant furniture manufacturing industry.

#### **Collection Size**

Approx. 500 pieces of furniture, furnishings and architectural items: pre-1800 (100); 1800-1980 (400).

#### **Collection Description**

The collection of Scottish furniture, interiors and woodwork covers pieces that were made between 1600 and 1980. The pre-1800 collection includes examples of wooden, mainly oak, furniture, interior panelling and fittings and wooden domestic objects, including Georgian examples from central Glasgow.

The 1800 to c1945 collection consists of pieces produced by West of Scotland designers and cabinetmakers or made for properties in the West of Scotland. It reflects evolving tastes of the time including reproduction and revival styles. The collection contains a few examples or sections from Scottish interiors including fittings, furnishings and interior architectural elements such as wood panelling, stucco, ironwork and plaster ceiling samples.

The mid to late twentieth century collection includes post-war utility-ware furniture, crafts commissions, wallpaper catalogues and samples, textile samples and a number of trade brochures, catalogues and other documents from Glasgow and West of Scotland furniture makers, retailers and interior decorating companies.

#### **Collection Significance**

As a whole the collection is of national importance. Many of the individual pieces and some groups are of high quality, excellent design and good provenance. It documents key elements of Scottish furniture making and helps to chart the aesthetic qualities and decorative trends of Scottish interior design.

The pre-1800 collection consists of interior panelling and fittings and wooden domestic objects. The Provand's Lordship Society collection, purchased from a special fund set up by Sir William Burrell, is an important collection of early Scottish oak furniture, which is perhaps the best collection of Scottish furniture from this period in the country. There are also some excellent Georgian examples including 30 pieces of furniture, wall panelling and a fireplace from the Dreghorn Mansion on Clyde Street (c.1730 -1760).

The 1800 - c.1945 collection includes chairs, furniture suites and interiors. The items range from plush balloon-backed chairs with highly worked needlepoint upholstery to reproduction furniture reviving European styles from previous centuries including Louis XVI and Dutch eighteenth century. It also contains cane and bamboo furniture reflecting the then-current taste for Oriental design. There is also an internationally significant collection of Glasgow Style furniture (see separate section of Glasgow Style).

There are a number of important collections of interiors including the Scottish Co-operative Wholesale Society's Glasgow Boardroom of 1897 and samples of the 1890 interior decoration of Glencoats Hospital in Argyll. Of particular importance is the ingelneuk, fireplace, panelling and dining furniture from Queen Victoria's Royal Reception Room at the Glasgow International Exhibition of 1888, designed and made by Wylie and Lochhead. The largest group of material comes from two workers' lodges and a cottage owned by the Strathclyde Regional Water Board at Loch Katrine. The gift of 437 items included a large range of nineteenth and early twentieth century domestic furniture, especially bedroom furniture, and fittings, glass, ceramics, tableware and metalwork used on the premises.

The c.1945-present collection contains a few strong groups of twentieth century furniture including pieces of 1950s domestic utility-ware furniture by Morris of Glasgow. This includes their classic 'Cloud' table of 1950. The twentieth century collection is also notable for its wallpaper catalogues and samples, textile samples and a number of trade brochures, catalogues and other documents from furniture makers, retailers and interior decorating companies.



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**Scottish Decorative Arts & Design:****Charles Rennie Mackintosh and the Glasgow Style**

Glasgow Style is the title given to the distinctive works of decorative art and design made in Glasgow between 1890 and 1920. It was centered around the Glasgow School of Art and Charles Rennie Mackintosh and was Great Britain's contribution to Art Nouveau, and Scotland's significant contribution to the Arts and Crafts Movement.

**Collection Size**

Approx. 4,500 items (over 3,500 from the Ingram Street Tearooms).

**Collection Description**

This collection focuses on work produced by Glasgow artists and designers between c.1890 and c.1920 working in the Glasgow Style. This includes work by individuals who studied or taught at Glasgow School of Art and those who designed or manufactured decorative arts in Glasgow at the time. The collection also includes later work from the 1920s -1940s by a number of the style's key proponents. The collection spans the decorative, fine and graphic arts.

The Charles Rennie Mackintosh collection comprises tearoom interiors, furnishings and fittings but also includes early graphic work, late watercolours and collaborative pieces by 'The Four': Charles Rennie Mackintosh, Margaret and Frances Macdonald and Herbert MacNair. The largest part of the collection relates to a number of interiors salvaged from the Ingram Street Tearooms designed by Mackintosh between 1900 and 1912. Material includes wood panelling, gesso panels, furniture and light fittings.

The Glasgow Style collection covers metalwork, enamelwork, furniture, interiors and furnishings, textiles, glass and stained glass, ceramics, gesso, works on paper and paintings. Key designers, in addition to 'The Four' include Jessie Marion King, Talwin Morris, George Walton and cabinetmakers Wylie and Lochhead.

**Collection Significance**

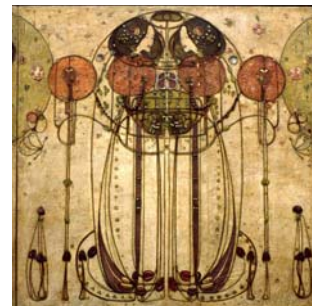
The breadth and quality of this collection makes it one of international significance. The majority of this collection is rare or unique and makes a major contribution towards Charles Rennie Mackintosh studies internationally.

The collection includes furniture and objects from documented Glasgow Style interiors and showrooms such as those for Wylie and Lochhead and George Walton & Co, and a number of individual items of furniture, furnishings, clocks, stained glass and fittings by key designers and manufacturers. Metalwork and jewellery is well represented and includes silver, enamelwork and an excellent collection of repoussé work. Ceramics and glass of the era include hand-painted studio pieces and transfer printed designs provided by Glasgow designers for the larger English potteries. Textiles, clothing and embroidery are also well represented and include work by key Glasgow Style designers which extend beyond the main period of the Style. A small number of important paintings also relate to this collection. The works on paper are a particularly rich collection, incorporating printed posters, drawings, designs, prints, manuscripts, books, sketchbooks, photographs and watercolours. There is also an extensive archive on the individual artists and designers, which helps chart the evolution of the Glasgow Style phenomenon right up to the present day.



The centrepiece of the collection, by its very scale, is the original panelling, furniture, fittings and ephemera relating to Miss Cranston's tearooms in Glasgow. The most important collection comes from a series of tearoom interiors from Miss Cranston's Ingram Street Tearooms, which Mackintosh designed between 1900 and 1912. They provide a unique record of his development as a designer over one of his most creative periods. These tearooms were the subject of a major research project funded by the Heritage Lottery Fund to quantify and assess all the salvaged pieces, with a view ultimately to conserve and display them. There are also objects from the Willow, Argyle Street and Buchanan Street Tearooms. These include items designed by George Walton, Margaret Macdonald and Jessie Marion King as well as Charles Rennie Mackintosh.

An important part of this collection came from Alice Talwin Morris, widow of Talwin Morris who had been artistic director for the Glasgow publisher Blackie & Son. Her gifts included early works by 'The Four' as well as drawings, sketchbooks, textiles and metalwork by her late husband.



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### **Costume & Textiles: European Textiles**

Textiles are fabrics that are woven, knitted, crocheted or knotted. This category includes finished textiles and their components, such as threads, together with items made from textiles, including decorative panels, quilts, carpets, and curtains, but excluding costume and tapestries.

#### **Collection Size**

Approximately 3,000 textiles: including 500 items of lace, 100 16<sup>th</sup>-18<sup>th</sup> century embroidered panels, 200 embroidered samplers, 100 items of Glasgow Style embroidery, 100 Turkey Red printed cloth samples or items, 50 Renaissance Italian velvets and brocades.

#### **Collection Description**

This collection includes items of Scottish, British and European woven, printed and embroidered textiles. Early textiles include a substantial group of sixteenth to early eighteenth century needlework, including raised work.

The majority of the later collection dates from the early nineteenth century. Key groups include Glasgow Style textiles, incorporating embroidered items by Jessie Newbury and Ann Macbeth, as well as examples by later graduates of Glasgow School of Art, Turkey Red printed cloths, trade union and other banners, embroidered samplers and lace.

There are smaller collections of secular furnishings, including the Lochleven hangings and embroidered crewel work from the seventeenth century, important broadcloth appliqué quilts by nineteenth century tailors, David Robertson and John Munro, and carpets manufactured by James Templeton & Co. Contemporary textiles include printed cloths by Glasgow-based Timorous Beasties.

#### **Collection Significance**

In quantity the collection is the second largest in Scotland, after the National Museums of Scotland, and is one of the leading collections in the United Kingdom. The extremely high quality of the collection can be observed in the design, technique and condition of the objects. A large proportion was manufactured in the southwest of Scotland. The breadth and depth of the collection provides an important source of primary material for the study not only of aesthetic design-based art history, but also the socio-economic, technological and industrial history of the region. This factor is highly significant given its potential to deepen our understanding of Glasgow and southwest Scotland's place as one of the leading areas of textile manufacture in the United Kingdom.

The origins of this collection are found in items purchased from the International Exhibition in Glasgow, 1888. These include the beginnings of collections of Renaissance Italian and Spanish brocades and velvets, and British and continental lace dating from the sixteenth century. Key items of lace include Flemish bobbin lace made to commemorate the accession of Charles II of Spain in 1661, and examples of seventeenth century Italian needle lace.

Printed textiles range from sample specimens from the nineteenth century Turkey Red industry on the River Leven, to contemporary designs by the Glasgow-based firm

Timorous Beasties, who were nominated as Designer of the Year in 2005.

Embroidered textiles include: fantastic seventeenth century needlework panels and caskets in the Burrell Collection; a major collection of samplers, ranging from early seventeenth century English spot motif examples to early twentieth century plain sewn miniature garments made by students in Glasgow. Internationally renowned Glasgow Style pieces embroidered by Jessie Newbery and Ann Macbeth complete this section.

Some of the largest items in the collection include rare seventeenth century crewelwork curtains, inlaid patchwork quilts by nineteenth century local tailors and carpets by leading international manufacturers James Templeton & Co. There is also a collection of 'Keeping Glasgow in Stitches' banners made in 1990 to commemorate Glasgow's year as European City of Culture.



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### Costume & Textiles: European Costume

European Costume encompasses men's, women's and children's clothes and accessories. It covers fashionable, regional dress, sometimes referred to as folk or peasant costume, and functional costume such as sports and leisure wear, sacred dress, theatrical costume and uniforms. International designers working in a European tradition are also included.

### Collection Size

Approximately 14,000 items: including 6,000 women's dresses and separates (including 30 18<sup>th</sup> century dresses, 300 19<sup>th</sup> century dresses and 600 20<sup>th</sup> century dresses), 1,500 men's suits and separates, 1,500 children's clothes. Accessories: including 100 bags and purses, 150 fans, 600 bonnets, caps and hats, 150 pairs of gloves, 500 pairs of shoes and boots.

Supporting collections: including 19<sup>th</sup> century fashion prints, 19<sup>th</sup>-20<sup>th</sup> photographs, and 20<sup>th</sup> century paper patterns and fashion magazines.

### Collection Description

This collection comprises Scottish, British and European men's, women's and children's costume and accessories. The majority of pre-modern items date from the mid-eighteenth century, but there are a few earlier pieces such as the Whalley Abbey Dalmatic, a tunic worn by a sub-deacon during mass, c.1415-1430.

For the most part the collection is representative of the key developments in fashionable dress. There is a small set of surviving seventeenth century costume that is of particular significance, including a rare embroidered skirt panel, c.1610-1620.

The majority of the collection dates from after c.1760. It is particularly strong in nineteenth and twentieth century women's wear, including garments from Glasgow's leading department stores. There are also good collections of uniforms, Ayrshire work infant's wear and underwear.

There are smaller thematic collections of sports and leisurewear, European regional dress - including a very important mid-eighteenth century Scottish tartan coat, and theatrical and fancy dress. The latter includes a dress in linked plastic disks, designed by Paco Rabanne, and worn by Audrey Hepburn in the film *Two For the Road*, 1967. The accessories collection is large encompassing hats, bags and purses, fans, shawls and shoes and boots.

### Collection Significance

In quantity the collection is the second largest in Scotland, after the National Museums Scotland, and is one of the leading collections in the United Kingdom. The extremely high quality of the collection can be observed in the design, technique and condition of the objects. Many of the items demonstrate exceptionally fine pattern-cutting, tailoring, sewing, and decorative skills. The breadth and depth of the collection enables it to be studied not only as aesthetic design-based art history, but also within a socio-economic and technological framework. This is particularly important in its potential to deepen our understanding of the historical and industrial developments in Glasgow and south-west Scotland.

The Whalley Abbey Dalmatic forms part of a set of vestments said to have been made for the Cistercian abbey of Whalley in Lancashire. The rest are in Townley Hall and together they form the oldest complete pre-Reformation set of English High Mass vestments. Only one other complete set of pre-Reformation English vestments exists.

A small but highly significant group of rare surviving seventeenth century costume is in the Burrell Collection, including a unique embroidered skirt panel, made circa 1610-1620. Eighteenth century costume comprises about 100 items, many of outstanding quality and with fascinating provenances. Key items include an exceptional tartan coat said to have been worn by a rider at Culloden, and a brocade polonaise dress worn by Mary Houston, wife of a local Johnstone landowner and textile manufacturer.

Nineteenth century costume is a particular strength of the collection in terms of quality and breadth. It includes colourful 1820-1840 cotton prints, wedding dresses, many best day coloured silks, and stunning gowns and accessories from Glasgow's outstanding department stores such as Copland & Lye and House of Fraser. The largest section is of twentieth century costume. Alongside key examples of international designers, including Paco Rabanne, Zandra Rhodes, and Issey Miyake, emphasis is on the city's upmarket boutiques and leading high street retailers which are strongly represented.

Children's wear is a key strength of the collection. This incorporates superb Ayrshire gowns and caps of white work, one of the finest forms of embroidery in the world. Other highpoints include girls' and boys' nineteenth century outfits in a variety of materials and techniques. There are relatively small, yet significant, thematic collections of sports and leisure wear, including early twentieth century motoring costume, and civilian, merchant and military uniforms, the last relating particularly to local volunteer regiments. Another main component of the collection is accessories dating from the early seventeenth century to the present day. Key items include a wonderful embroidered falconry set said to have belonged to James VI and I (1566-1625), and hats by the highly-fashionable contemporary Irish milliner Philip Treacy.



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### European Musical Instruments

Musical instruments have evolved over thousands of years, but the range and design of 'classical' instruments stabilized in the eighteenth century. There are three classes of instruments. Wind instruments make sound using a flow of air, percussion instruments make a sound by hitting them and stringed instruments make a sound by the vibration of strings.

### Collection Size

About 400 musical instruments plus parts, associated cases and furniture.

### Collection Description

This collection is largely made up of British instruments. There are also a number of French, German, Italian and Swiss pieces. They date mainly from the nineteenth and early twentieth centuries but there are a small number that date between 1600 and 1800.

The largest part of this collection was collected by the Glen family of Edinburgh instrument makers. It includes a variety of flutes, oboes, bassoons, clarinets, violins, lutes, violas, trumpets, horns and bagpipes. Another significant part of the collection came from the noted musicologist and theatre musical director Dr Henry George Farmer (1882-1965). His collection included some rare and interesting instruments from Scottish popular culture.

There are also a number of keyboard instruments, including the organ made by for Kelvingrove in 1901, and a rare, fully functioning, orchestrion.

### Collection Significance

This is one of the largest collections of musical instruments in Scotland. It provides a good overview of classical and popular instruments in the nineteenth and early twentieth centuries. It also includes some rare and unusual individual pieces.

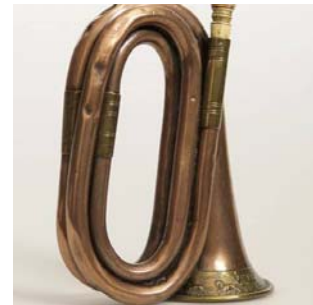
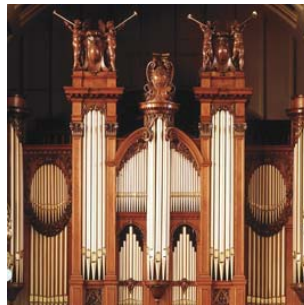
The Glen collection was begun by Thomas McBain Glen (1804-1873). It was one of the earliest collections of musical instruments in Scotland and items from it appeared in most exhibitions of musical instruments from 1872. This collection provides a good representation of most types of European musical instruments in use between c.1650-c.1900. It includes some rarer early items and some examples of wind instruments newly invented in the nineteenth century. A rare instrument is the transverse flute of brown boxwood and ivory. It was made in Paris around 1710 by Jean Jacques Rippert and is a fine example of a baroque flute developed at the end of the seventeenth century. This example unusually is made in three pieces rather than being made from a single piece of wood. Much of the Glen collection is currently on long-term loan to the Reid Hall Concert Hall Museum of Instruments at the University of Edinburgh.

There is also a good collection of Scottish Highland and regimental instruments such as bagpipes and drums and a small but wide-ranging group of instruments that belonged to popular local entertainers, including John Hall and Billy Connolly. An important instrument is a dancing masters kit or small fiddle made by James Aird of Glasgow in 1780. It was small enough to be played while demonstrating dance steps and quiet enough not to disturb neighbours. This is a rare example of early musical instrument manufacturing in Glasgow.

Another extremely significant item of great historical importance is an organ built by James Watt the steam pioneer around 1760. He detested music and was probably tone deaf, but managed to create a perfect musical instrument through his mastery of mathematics and his skill as a scientific instrument maker.

The Kelvingrove organ was made by Lewis and Co., London in 1901. It is a concert organ of romantic character, typical of all that was best in late nineteenth century organ design. Its tonal provision is extremely comprehensive, ranking it as one of the foremost instruments of its type in this country.

The orchestrion is a style 3 'Cottage' model with oak case and glass doors made by M. Welte & Sohne, Freiburg in 1887. There are very few of these mechanical orchestras in Scotland and this is probably the only fully functioning example in a Scottish museum.



### **Bibliography**

(1987) *Glasgow Art Gallery and Museum*, London & Glasgow, p.60.