



WILLIAM GILLIES

Landscapes and Still Lives



Above: William Gillies on the Lammermuirs, c.1920s

Cover: *Trees near Temple*

WILLIAM GILLIES
Landscapes and Still Lifes

11 JANUARY - 3 MARCH 2012

THE SCOTTISH GALLERY

CONTEMPORARY ART SINCE 1842

16 Dundas Street, Edinburgh EH3 6HZ

Tel 0131 558 1200 **Email** mail@scottish-gallery.co.uk

Web www.scottish-gallery.co.uk

FOREWORD

Tommy Zyw

William Gillies was an influential teacher to several generations of painters and is widely regarded as one of Scottish art's most beloved sons.

He was perhaps The Scottish Gallery's most important artist holding seven exhibitions with the Gallery during his lifetime and we still exhibit his paintings on a regular basis. Gillies's first ever show was in the front window of a Haddington watchmaker's in 1920. Unbeknown to the locals at the time, it was the start of an artistic career for one of the most significant British artists of the 20th century.

William George Gillies was born in Haddington in 1898. He entered Edinburgh College of Art in 1916, but his studies were interrupted when he was called for service with the Scottish Rifles in 1917. He saw action in France and was wounded and gassed, spending three weeks in hospital in Glasgow. He returned to his studies in 1919, putting the horrors of war behind him and at the end of his diploma was awarded a travel bursary. In 1923 he went to Paris and worked as a student underneath the French Cubist painter, André Lhôte, an experience that had no long-term effect on the young artist. Although Lhôte's teaching was not to Gillies's taste it did give him the chance to witness avant-garde painting first hand; a far cry from his classical training at Edinburgh College of Art. Shortly afterwards he was accepted to the staff of ECA, a post which was to tie him to the College for the next 40 years.

After a spell of living in Edinburgh on Willowbrae Road in 1939 Gillies moved with his mother and sister to a cottage in Temple - a small town on the bank of the river Esk. The Gillieses were not city folk, and a return to the country was like going home. The garden and surrounding countryside provided plentiful subject matter with occasional trips to Perthshire, the West Coast and Fife. When Robin Philipson returned from a painting trip to New Mexico he told Gillies that he would definitely enjoy it. Gillies replied that he 'hadn't done the Glasgow area yet.'

Gillies's mastery of the Scottish landscape came from a deep knowledge and understanding of the land. His compositions and colour harmonies seem to extract the very essence of each landscape he experienced. Where the ordinary eye would see nothing of interest - fields in the middle distance, a stretch of moorland, an expanse of sky - Gillies sees positive elements, crucial to his pictorial arrangement. His domestic environment too provided much inspiration; his eye constantly searching and experimenting with the subtle tabletop arrangements of ordinary objects for his still lifes: his sisters' ceramics, a "tilly lamp", a pot of flowers from the garden.

He was a painter who was not concerned with social or political comment, or indeed art historical debates. In 1931 the Society of Scottish Artists secured a loan exhibition of 12 pictures by Norwegian master Edvard Munch (1863-1944). Gillies was deeply impressed by the brooding quality of Munch's work, although his nihilistic message was less attractive: 'If I want to send a message, I'll write a letter,' he remarked.

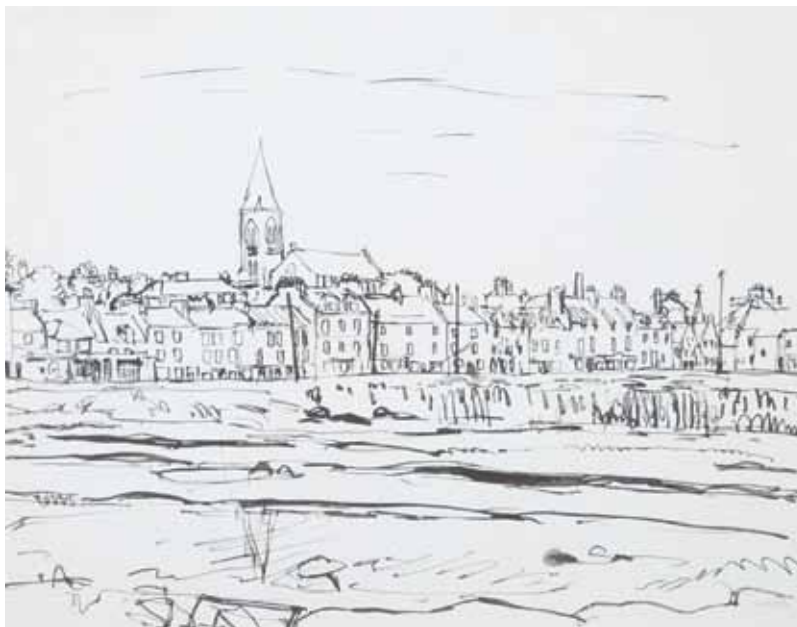
Gillies regarded 'his' college and his students as his home and family, and lived to see four generations of students achieve national and international success. It can't have been

easy to be Principal during the 1960s, a time of social turbulence accompanied by the odd student sit-in; but Gillies's fair and steady approach steered the College safely. He retired in 1966 to focus on painting full time. He believed that painting was something to be enjoyed both by the painter and viewer alike, an attitude he shared with Redpath, MacTaggart and Maxwell, painters at the core of the group now known as the 'Edinburgh School' and carried on by the next generation: Blackadder, Houston and Michie. The tributes from fellow painters to the rear of this catalogue give personal insight into a man who while devoting himself to his college and his art was at the same time a very private individual.

Gillies took influences from a variety of sources throughout his career but he was at his core primarily a Scottish painter. He worked quietly from his Temple cottage, the routine of studio life essential for his creative output: what William McTaggart described as 'the good habit'. His paintings are not pretentious or didactic; he never painted to please or let his success affect his artistic vision - the idea that a modern artist can have something important to say to the world about the view out his own kitchen window. Looking at his work we see his beloved Lothian and Border landscape through his eyes; a distillation of love and knowledge that has changed the way we look at the landscape.

Gillies in his studio, c.1960





Anstruther Harbour
Ink drawing, 26 x 32.5 cm
Signed lower right



Temple Gloaming, 1940
Oil on panel, 39 x 53.5 cm
Exhibited: *William Gillies Retrospective*,
Scottish Arts Council, 1970 (no. 35)

Temple, Gillies's home from 1939 until his death, provided endless subject matter: the curving main street, the back gardens and often buildings glimpsed through trees. Gillies paints in a narrow colour range but deploys infinitely subtle tones; if an oil painting has become only slightly discoloured with time it can become illegible so that a light surface clean can reveal the brilliant, original tonal composition which here describes perfectly the dark surface and stone cottages of Temple's main street as the light fades.



Comrie, 1920

Oil on board, 40 x 50 cm

Signed lower right and inscribed on verso: "Month's camp with Alan Ronald and George Watson and two medical students"

Exhibited: *Christmas Exhibition*, 1971, Compass Gallery, Glasgow

William Gillies Retrospective, Scottish Arts Council, 1970 (no. 4)

Landscape painting was not on the curriculum at Edinburgh College of Art when Gillies was a student but this hardly interfered with his development of a lifelong passion. This oil from 1920 was painted on a trip during the summer holidays and is inscribed on the verso: "Month's camp with Alan Ronald and George Watson and two medical students". The colours are limited, the drawing with the brush decisive, the 'information' he chooses to include typically informative but personal.



The Old Lime Kilns

Watercolour & ink, 33 x 58 cm

Signed lower right

Provenance: Collection of Jack Norman,
architect



Border Hills
Oil on canvas board, 42 x 51 cm
Signed lower left



Between Temple Wood and Carrington, c. 1960
Watercolour, brush and black ink, 33.7 x 50.8 cm
Signed lower left
Provenance: The collection of Dr. Robert A. Lillie

With its grand trees and the fine spire on the church, Carrington, which lies tucked away a few miles south of Dalkeith, was one of Gillies's favourite subjects during the 1940s when he exhibited eight watercolours with the village in the title.



Tummell Valley, 1934
Watercolour & pencil, 22 x 35.5 cm
Signed and inscribed "Tummell Valley, Aug. 1934" lower left



Summer Landscape, Esperton near Temple, 1952
Watercolour, 25.5 x 33.5 cm
Signed lower left
Exhibited: *William Gillies and the Edinburgh School*,
The Scottish Gallery, 2006 (no.6)



TempleWood

Ink and watercolour, 57.5 x 77.5 cm

Signed lower right



Stooks
Oil on panel, 44 x 79 cm

Gillies was a prolific watercolourist and his approach varied throughout his life. In the earlier period he only employs the brush, sometimes wet on wet, with a minimum of drawing which can lend a spontaneous and gestural quality and often captures a particular moment or some fleeting atmospheric effect. From the 1940s he tended to draw first, with pencil or pen and then use monochrome or colour washes but he would often return to 'pure watercolour' when the subject demanded, as in *Rosebery, near Temple*. Half a mile or so south along the course of the South Esk is Rosebery reservoir and Gillies will have parked his faithful Ford Granada (he had a lifelong love affair with the internal combustion engine) on the B6372 and climbed up a little to look down on the grey water and rain sodden trees on the far bank.

Gillies had seven one-person shows with The Scottish Gallery in his lifetime but in addition there was often a 'bin' of unframed Gillies watercolours displayed in the premises on Castle Street which were constantly on sale at the 'bargain' price of 20 guineas.



Rosebery, near Temple, c. 1960
Watercolour, 47 x 62 cm
Signed lower left



The Loch, 1946 (possibly in the Pentlands)

Pen and ink wash, 49 x 69 cm

Signed lower right

Provenance: With Aitken Dott & Son, Edinburgh

Private Collection, Edinburgh

With Cyril Gerber, Glasgow

Private Collection, Glasgow

Exhibited: *William Gillies, Festival Exhibition*, Aitken Dott & Son, 1963 (no. 35)

Gallery Exhibition, Cyril Gerber Fine Art, Glasgow, October 1996



Lowland Landscape, Winter, c.1950
Ink and watercolour, 56.5 x 78.5
Signed lower right, inscribed on mount
Provenance: Collection of Dr. Robert A. Lillie
Private collection, Scotland

Dr. Robert A. Lillie bought his first picture by Gillies in 1940. When he died in 1977 he had amassed a vast collection of Scottish paintings, all jam-packed into his bungalow on the outskirts of Edinburgh. Dr. Lillie owned 372 pictures by Gillies, of which a few feature in this exhibition; an extraordinary loyalty to the work of one artist.



Winter Trees
Pencil & watercolour, 23.5 x 30 cm



Autumn Trees, Tümmel
Watercolour, 52 x 63.5 cm
Signed lower left
Exhibited: *William Gillies, Festival Exhibition,*
Aitken Dott & Son, 1963 (no. 35)



Arniston Garden from the Mushroom Field, 1944
Sepia ink and wash, 28 x 38.5 cm
Signed lower right

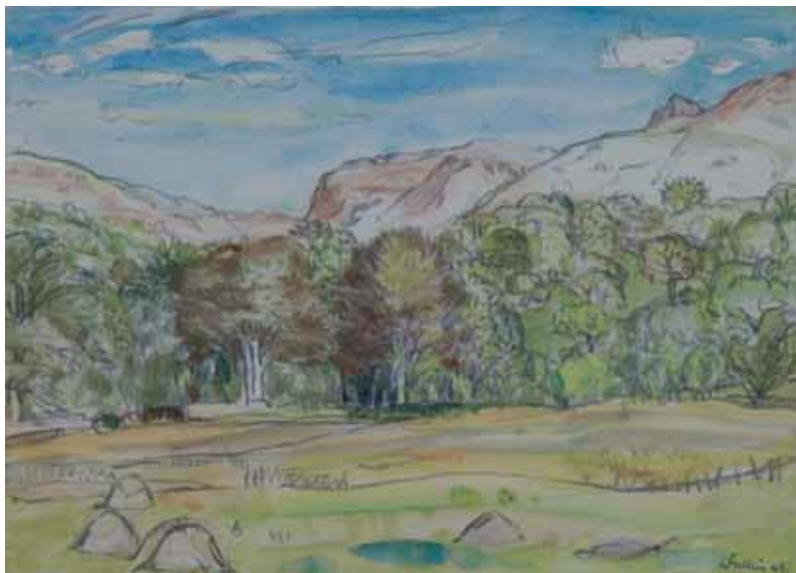


Garden at Auchindoir, c.1936
Watercolour, 56 x 77 cm
Signed lower left

In July 1939 Gillies travelled to Spinningdale on the Dornoch Firth, then to Auchindoir in Aberdeenshire. This was the last of Gillies's extended summer trips for several years for a number of reasons. The outbreak of the War restricted his ability to travel and his family's move back to Temple also meant that Gillies did not need to travel far to find his favourite subject matter.



Spring Landscape
Watercolour, 25 x 35 cm
Signed lower left
Exhibited: *Scottish Gallery Christmas*
Exhibition, 1968 (no. 41a)



Mountain near Balmacara
Watercolour, 18 x 25 cm
Signed lower right



On the Meldons Road, 1953
Watercolour, 51.5 x 65 cm
Signed and dated lower left
Provenance: Private Collection, Australia
Exhibited: *Festival Exhibition*,
Aitken Dott & Sons, 1954 (no.54)

We are in the heart of 'Gillies country'. He will have stopped on the minor road between Eddleston and the A72 west of Peebles which runs between White and Black Meldon. His subject is the hillside, its fields and copses climbing to a high horizon and a typically dark sky. The watercolour is anchored by the beautifully drawn stone dyke at the bottom, marching alongside the road and leading the eye into the landscape.



Autumn Moon, c.1955
Oil on canvas, 45 x 85 cm
Signed lower right
Provenance: Collection of Fred Peyser Jr.



Above: *Still Life with Gold Urn and Blue Vase*
Oil on canvas, 76 x 91.5 cm

Signed lower right, inscribed on verso:
"Study in Gold and Blue" W. Gillies £60

Provenance: Collection of Mr. McInnes, Edinburgh

Right: *Cottage Window*, c.1946
Lithograph, 100 x 70 cm
Published by the Arts Council



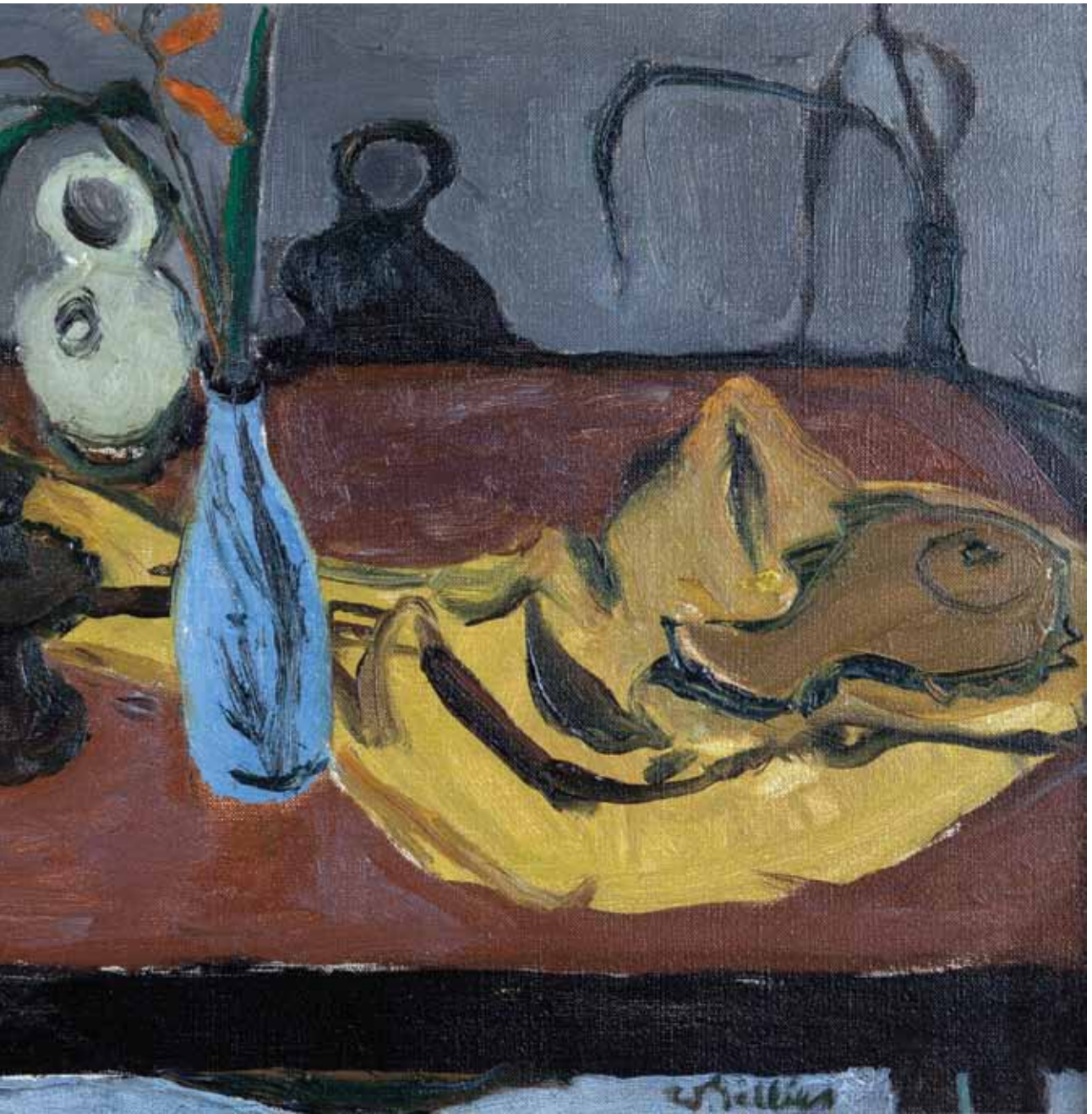


Still Life with Yellow Cloth & Blue Vase, c. 1954/5
Oil on canvas, 35 x 66.5 cm

Signed lower right

Provenance: Private Collection, purchased from
The Scottish Gallery in 1970

Exhibited: *Exhibition of Paintings - WG Gillies*,
The Scottish Gallery, February 1970 (no. 35)





Cavehill Near Lyne, 1956
Pencil, 25.5 x 35.5 cm
Signed and dated lower left



Clovenfords, 1960
Watercolour, 22 x 35.5 cm
Signed and dated lower right

The landscape between Edinburgh and the Borders changes at every turn. Roads follow river valleys, passing through towns and villages, and wind steeply up on to high moorland, battered by wind, rain and snow. Gillies went by car or motorbike from his cottage in Temple and explored again and again the landscape of the area, stopping at the side of the road wherever and whenever something caught his eye. One of his favourite views is one taken from the side of the road, looking across to the valley on the opposite side.



During his holidays from the College Gillies travelled extensively around Scotland. These trips, accompanied by friends and family were a chance to unwind from the pressures of teaching and an opportunity to focus wholly on his drawing and painting. This photograph, taken on one such trip in 1933 was probably taken by John Maxwell or his sister Emma.



Crofts Argyll, 1949

Watercolour, 24.7 x 31 cm

Signed and dated

Provenance: Estate of the late Katie Horsman

With Ewan Mundy Fine Art, Glasgow

Collection of Giseli Gresswell, Oxford

Private collection, UK



West Highland Gate

Pencil, 11 x 20 cm

Signed lower left

Provenance: Collection of Hilary and Keith McCallum



Crofts in a Landscape
Watercolour, 52.5 x 70 cm
Signed lower right

Still Life, Blue and Red, 1957

Oil on canvas, 91.5 x 99 cm

Signed lower right

Provenance: Collection of Dr. Henry Walton

Exhibited: *The John Moores Exhibition*, Liverpool, cat no. 142

Six Scottish Painters, Nottingham University, 1959 (no. 15)

14 Scottish Painters Exhibition, Commonwealth Institute, London, 1963/4 (no. 35)

William Gillies Retrospective, Scottish Art Council, 1970 (no. 73)

William Gillies Centenary Exhibition, Royal Scottish Academy, 1 August – 11 October 1998 (no. 25)

This magnificent still life is painted with a rich impasto, giving the surface of the painting a strong textural quality. The tabletop, surrounded by shifting squares and rectangles frames the still life arrangement in an ambiguous space. Some of the still life objects are cleverly 'transforming' into abstract shapes. The intellectual play between squared and curved forms is a familiar element in Gillies's later still lifes which owe something in their considered, sonorous quality of George Braque (1882-1963). The French master exhibited at the RSA Edinburgh Festival exhibition of 1956.





Winter Afternoon, 1952
Watercolour, 25 x 34.5 cm
Signed and dated lower right



Trees near Temple

Sepia ink, 28 x 38 cm

Signed lower left

Provenance: Collection of Hilary and Keith McCallum



Border Landscape
Watercolour and pencil, 24 x 31 cm
Signed lower right



Sunset, c.1960

Watercolour and body colour, 31 x 50.8 cm

Signed lower right

Provenance: The collection of Dr. Robert A. Lillie

Private collection, Scotland

Exhibited: *William Gillies Watercolours*, The Scottish Gallery, 1968 (no. 31)

ENVOI

The comments below were written by friends and colleagues to accompany W. Gordon Smith's book *A Very Still Life*, Atelier Books, Edinburgh, 1991

SIR ROBIN PHILIPSON RSW RGI RSA RA PRSA (1916-1992)

He had in abundance whatever it is that inspires people to make the most of life. A quiet man, totally incapable of self-promotion. And there was never any chance that he would smother himself in dead language, leaving only a cipher or sign.

I know he was enormously proud of his decorations. He adored it when he became CBE. After one of our many chats round the fire at Temple – we had eaten the bacon, egg and sausages at midnight to keep us going till 3a.m. – I got up to go. He said, "Got another letter from the Palace." "Not it?" I said. "Fraid so," he said. We had to get him a tail-coat.

DAVID MCCLURE RSW RSA (1926 – 1998)

I have been trying to pin down my thoughts on the great man. I do not find it easy. In a way he remains an enigma. I was a student for five years while Gillies was Head of Paintings and yet I had only three or four lessons from him in all that time. The first was when MacTaggart called for Bill Gillies to come and see a painting I had done. He admired it generously and commended it for its tonal values. I had on the easel a much more freely painted thing with apples and a jug. He looked at it and said "Apples are not tennis balls. They have planes." He then proceeded to push the wet paint around with his horny thumb, making the apples truly three-dimensional, and expressed in 'planes'. On another occasion I was propounding a theory I had come across about 'Organic Colour Values'... I asked him if he did not agree with this. His response was typically anti-intellectual. "No. Nature always gets the colour wrong, so you have to try to improve it."

FRANCES WALKER RSA RSW (B.1930)

I first saw him when I went to do a drawing test. He appeared to be a janitor bustling around arranging antique busts for groups of anxious hopefuls to draw – then collecting our efforts. He wore a well-used smock overall belted around the middle. An unpretentious, practical, busy person – approachable but not likely to suffer fools or arrogant people gladly. He had a sharp, shrewd way of looking at people. I liked his direct, very Scottish, Lowland personality, his pawky dry humour and economy of words...

I know he had a strong influence on me – by example, in his dedication as an artist and by his work. The linear, lyrical quality of his work and descriptive use of colour – and forget when he it was who proposed me as an Associate of the RSA. His whole vision appealed to me. I felt instinctively that what I wanted to say in my work was more related to Gillies than the 'painterly' or gestural Scottish painting of the time. I envied his speed, facility and skill, and admired the fluency of his pen-and-ink drawings and watercolours. His work reveals his continuous celebration and enjoyment of snow, rainbows, stormy skies, twilight, moonlight, sunlight...



William Gillies teaching the life class at Edinburgh College of Art

DAVID MICHIE OBE, RSA (B.1928)

His paintings reflected him – very unfussy, economical, unpretentious, without any pomposity and never heavily solemn. He didn't like pretentiousness in others. It was clear to all his students that he had integrity, cared about their wellbeing and the wellbeing of the school. He set high standards for himself and expected similar from those around him. He could be generous in praise and critical of slack work or behaviour by students and colleagues – quite fiercely.

His indulgences were simple – cars, motor bikes, chocolate biscuits and cigarettes whose smoke stained a wisp of a moustache. He sold me the first car I possessed – a Triumph Gloria with real leather upholstery – for £30. He was an enthusiastic maker of homemade wine (like his mother), responding to the flowers and fruits of the season – dandelion in early summer, gooseberry following. Raspberry was a favourite.

Gillies, Maxwell and Willie Wilson are an interesting trio to compare. All bachelors with idiosyncratic ways of relating to women. Gillies was very close to his mother and sisters. Apart from them women seemed to exert no fascination. In fact, Gillies seemed to be happily asexual. He had a great sense of fun and loved the fancy dress carnival of the college Revels. I remember him dressing up as Harpo Marx and on another occasion as a racing cyclist – padded body and arms giving him comic bulging muscles.

While he was a naturally modest person, he had a proper sense of worthy qualities. He said of himself that he might be remembered as a 'little master'. However one describes him (I very much dislike 'ranking' artists) it is undoubtedly true that all who knew him and his work were enriched.

WILLIAM JACKSON (DIRECTOR OF THE SCOTTISH GALLERY 1975-1991)

He was not a great innovator and certainly did not break new ground, but he might well prove to be one of the greatest natural painters this country has produced this century. I first visited Temple in the autumn of 1968. Here was this busy and amiable man who trotted everywhere with little, hurried steps. I remember the sitting-room at the back of the house, with its variety of wallpaper, and large key paintings which were astonishing to me in their brilliance... The day was concluded with tea, toast and home-made apple jelly. There was also a bottle of elderberry wine, which is why I remember little of the return journey.

DAME ELIZABETH BLACKADDER RSA RA RSW RGI (B.1931)

He was special to me. When I was a young student in 1949, and being a woman, I got no feeling from Gillies that I was in any way different – you were a painter, and it didn't matter you were, man, woman, whatever. He just expected you to get on with it. That sense of there being no difference may not seem very much, but I think it was something very special to him and important to me as a painter, right from the beginning. I was very lucky to have such encouragement.



Top: The artist at work, c.1933

Bottom: William Gillies in the garden at Temple

CHRONOLOGY

*Sir William Gillies,
CBE, RA, RSA, PPRSW, D.Litt, FEIS*

- 1898 Born 21 September, Haddington, East Lothian, son of John (born 1856) and Emma Gillies (nee Smith, born 1864) and brother of Janet (born 1896) and Emma (born 1900).
- 1909-1916 Educated at Knox Academy, Haddington (awarded Dux Medal in 1916).
- 1916 Enrolled at Edinburgh College of Art, studied for two terms.
- 1917 Called for National Service. Drafted with the Scottish Rifles to France where he saw service around Arras. Wounded and gassed and returned to Scotland in 1918.
- 1919 Resumed studies at Edinburgh College of Art.
- 1920 First solo exhibition in Haddington watchmakers, owned by local art enthusiast Alexander Wright.
- 1921 Death of Gillies's father.
- 1922 Awarded Diploma in Drawing and Painting and post-Diploma Scholarship providing studio facilities for a further year's study.
Became a founder member of the exhibiting society the 1922 Group. The group's exhibitions were held in Edinburgh from 1923-29.
- 1923 Awarded Travelling Scholarship and, with fellow recipient William Geissler, went to Paris to study under André Lhôte, and travelled to Italy.
- 1924 Returned to Scotland.
Appointed Assistant Art Master at the Royal Academy, Inverness.
- 1925 Appointed part-time lecturer in School of Drawing and Painting, Edinburgh College of Art.
- 1928 Gillies's family moved from Haddington to 162 Willowbrae Road, Edinburgh.
Joint exhibition with Frances Hodgkins, St George's Gallery, London.
Work first exhibited at the Royal Scottish Academy.
- 1929 Moved with sisters and mother to house on Willowbrae Road, Edinburgh.
John Maxwell joined the staff of Edinburgh College of Art, and became a lifelong friend.
- 1931 Scottish Society of Artists Annual Exhibition included 12 works by Edvard Munch (1863-1944).
Shared a studio with William MacTaggart at 45 Frederick Street.
- 1932 Invited to become member of the exhibiting society, the Society of Eight. The Society's exhibitions were held in Edinburgh from 1912-1938.
- 1934 Appointed full-time lecturer, Edinburgh College of Art.
Work first exhibited at the Society of Scottish Artists.
- 1936 Death of Gillies's sister, Emma.
- 1937 Elected professional member of the Society of Scottish Artists.
- 1939 Gillies moves to cottage in Temple, Midlothian, with mother and sister Janet.
- 1940 Elected Associate of the Royal Scottish Academy.
- 1942 Work included in the exhibition *Six Scottish Painters*, Reid and Lefevre, London.
- 1946 Appointed Head of the School of Drawing and Painting, Edinburgh College of Art.
- 1947 Elected Royal Scottish Academician.
- 1948 Solo exhibition at the French Institute, Edinburgh (drawn from collection of Dr. R. A. Lillie) Became member of the Educational Institute of Scotland.
- 1949 Solo exhibition at The Scottish Gallery (The first of seven during Gillies's lifetime).

- 1950 Elected member of the Royal Scottish Society of Painters in Watercolour.
- 1951 Work included in the exhibition *60 Paintings for '51*, Festival of Britain, South Bank, London.
- 1953 Solo exhibition, *The Scottish Scene*, The National Trust for Scotland, Edinburgh, (drawn from collection of Dr. R. A. Lillie).
- 1954 Arts Council exhibition, *Paintings, watercolours and drawings by WG Gillies and John Maxwell*, New Burlington Galleries, London.
- 1957 Awarded CBE.
- 1959 Appointed Principal of Edinburgh College of Art.
- 1960 Death of Gillies's sister Janet, Temple.
- 1962 Work included in the exhibition *Modern Scottish Paintings from the Collection of Dr. Lillie*, Scottish National Gallery of Modern Art, Edinburgh.
- 1963 Elected President of Royal Scottish Society of Painters in Watercolour.
Death of Gillies's mother.
- 1964 Elected Associate of the Royal Academy.
- 1966 Retired as Principal of Edinburgh College of Art. Received Honorary Degree of Doctor of Letters from Edinburgh University. Elected Fellow of the Educational Institute of Scotland.
- 1969 Retired as President of Royal Scottish Society of Painters in Watercolour.
- 1970 Knighted in recognition of his services to art in Scotland.
Retrospective exhibition, *WG Gillies*, Royal Scottish Academy and Scottish Arts Council Gallery, Edinburgh.
- 1971 Elected Royal Academician.
- 1973 Died 15 April, Temple.

SELECTED BIBLIOGRAPHY

BOOKS, ARTICLES AND EXHIBITION CATALOGUES

- T Elder Dickson, *WG Gillies, Retrospective Exhibition*, Scottish Art Council, Edinburgh, 1970
- Jack Firth, *The Edinburgh School*, The Scottish Gallery, Edinburgh, 1993
- Douglas Hall, *William Gillies & The Scottish Landscape*, Scottish Art Council, Edinburgh, 1980
- Philip Long, *William Gillies, Watercolours of Scotland*, National Galleries of Scotland, Edinburgh, 1994
- Philip G Napier, *William Gillies – Our Neighbour*, Temple, 1980
- The Scottish Gallery, *Gillies, Paintings, watercolours and drawings*, The Scottish Gallery, Edinburgh, 2003
- W Gordon Smith, *WG Gillies, A Very Still Life*, Atelier Books, Edinburgh, 1991
- Joanna Sodden and Victoria Keller, *William Gillies*, Canongate, Edinburgh, 1998

OTHER SOURCES

- Royal Scottish Academy Archives: Gillies Bequest which includes manuscript notes, postcards, letters, exhibition catalogues, newspaper cuttings, photographs and personal memorabilia.
- Still Life with Honesty* (1970), Film of Scotland Collection, Scottish Screen Archive

Published by The Scottish Gallery to coincide with the exhibition
WILLIAM GILLIES, LANDSCAPES AND STILL LIFES
11 January - 3 March 2012

Exhibition can be viewed online at www.scottish-gallery.co.uk/williamgillies

ISBN 978-1-905146-62-8

All rights reserved. No part of this catalogue may be reproduced in any form by print, photocopy or by any other means, without the permission of the copyright holders and of the publishers.

ACKNOWLEDGMENTS

The Scottish Gallery would like to thank Dr. Joanna Soden and the Royal Scottish Academy for help in compiling this exhibition. We would also like to acknowledge Duncan R Miller Fine Arts, London and Ewan Mundy Fine Art, Glasgow.

Designed by www.kennethgray.co.uk
Photography by William Van Esland Photography, www.wvphotography.com
Printed by Stewarts

CREDITS

Black and white photographs: Royal Scottish Academy Archives (Gillies Bequest)
Gillies in his Studio: Scotsman Publications Ltd. Licensor www.scran.ac.uk

THE SCOTTISH GALLERY
CONTEMPORARY ART SINCE 1842

16 Dundas Street, Edinburgh EH3 6HZ
Tel 0131 558 1200 **Email** mail@scottish-gallery.co.uk
Web www.scottish-gallery.co.uk

Right: William Gillies at Loch Tummel, 1936





W. Gillies.

THE SCOTTISH GALLERY
CONTEMPORARY ART SINCE 1842