
Report To:	Education and Communities Committee	Date:	8 September 2015
Report By:	Head of Inclusive Education, Culture & Corporate Policy	Report No:	EDUCOM/74/15/GB
Contact Officer:	Geraldine Bergin, Acting Libraries Museum and Archives Manager	Contact No:	01475 712347
Subject:	Loan of Painting from McLean Museum		

1.0 PURPOSE

- 1.1 The purpose of this report is to inform Committee that there has been a request for the loan of a painting from the McLean Museum and Art Gallery (the James Watt Trust).

2.0 SUMMARY

- 2.1 The request comes from the University of St Andrews. The University of St Andrews is planning a major exhibition on the work of the Recording Scotland Project. It will be held at The Gateway Galleries, University of St Andrews, from 5 September, 2015 until 6 December, 2015.
- 2.2 The University of St Andrews wishes to borrow an oil painting by Margaret Wright (1884-1957) entitled 'The Strutted Close, Clydeside 1941'.
- 2.3 The University of St Andrews will be responsible for the collection and return of the work and will arrange all transport, insurance and handling. The exhibition will be curated by the Museum Collections Unit, University of St Andrews. The University of St Andrews has security arrangements in place and the work will be covered by the University's insurers.

3.0 RECOMMENDATIONS

- 3.1 That the Committee approves the request outlined above for the loan of the painting to The University of St Andrews from August, 2015 until December, January, 2015 subject to matters of transport, security and insurance being arranged to the satisfaction of the Libraries Manager.

4.0 BACKGROUND

- 4.1 The 'Recording Scotland' exhibition will feature works from the University's Recording Scotland Collection that consists of over 100 artworks. This collection was created as part of the Recording Scotland project, which was initiated by the Pilgrim Trust and was designed to produce employment for artists during the Second World War, and create a permanent pictorial record of a Scotland thought to be at risk from bombs and growing industrialisation. Scenes range from castles, churches and the Clyde docks to village streets, fishing ports and cityscapes of Edinburgh and Glasgow. Margaret Wright is one of the artists represented in the collection, alongside works by artists including James Wright, David Foggie, Alan Ian Ronald, Stewart Carmichael, John Guthrie Spence Smith, Charles Oppenheimer and Samuel Peploe.
- 4.2 It is proposed that the loan of this work to the exhibition by the McLean Museum will promote the quality and extent of the holdings of paintings in the collection and encourage visits to the institution and increase awareness across Scotland of the important role of the arts in Inverclyde.

5.0 IMPLICATIONS

5.1 Finance: No implications

Financial Implications – One off Costs

Cost Centre	Budget Heading	Budget Year	Proposed Spend this Report	Virement From	Other Comments

Financial Implications – Annually Recurring Costs / (Savings)

Cost Centre	Budget Heading	With Effect from	Annual Net Impact	Virement From (if applicable)	Other Comments

5.2 Human Resources:

The preparation for the loan of the work will be carried out by staff of the McLean Museum.

5.3 Legal:

No legal implications.

5.4 Equalities:

No equalities implications.

5.5 Repopulation:

No repopulation implications.

6.0 CONSULTATIONS

6.1 N/A

7.0 BACKGROUND PAPERS

7.1 N/A

The Painting



The Strutted Close, Clydeside 1941

Oil on canvas
91.3 x 71.7 cm

by
Margaret Wright (1884-1957)

Margaret Isobel Wright Bequest 1957

Margaret Isobel Wright was the daughter of Thomas Wright, a stationer and printer in Ayr and his wife Jessie McWilliam. Her older brothers were the artist James Wright RSW and Waugh Wright, a violinist and composer. She studied at Glasgow School of Art from 1902 until 1908 and continued her studies in France.

In 1921 she married Dugald Campbell, ships steward, later chief steward of the P.S. Caledonia, and lived at Gourrock. During the summer months his ship was berthed overnight at the Holy Loch and she would take a house there. She painted watercolours of the west coast, harbours and children. George Henry and artists of the Glasgow School particularly influenced her work.

She participated in the 'Recording Scotland' project during the 1940s. The project was designed to produce work for artists in Scotland during the World War II and at the same time to create a lasting record of the Scottish landscape at risk of destruction from enemy action and future industrialisation. She exhibited at the Royal Scottish Academy (35 times) and the Royal Glasgow Institute (76 times), amongst other venues.