

# The FERGUSSON GALLERY



Self portrait,  
around 1910

Introduction

3

J D Fergusson:  
Life and Work

5

The Collection

15

The Building

21

J D Fergusson  
Chronology

34

Bibliography

36



# The FERGUSSON GALLERY

# Introduction



J D Fergusson in his Paris studio, around 1910



A Perthshire landscape, 1922

This booklet celebrates the reopening of The Fergusson Gallery following major restoration. It tells two stories; of the building and of the collection it now holds. The Gallery, devoted to the work and significance of John Duncan Fergusson, is the national centre for the study and appreciation of his work. He is now recognised as one of the leading figures in the development of 20th century art in Scotland.

J D Fergusson died in Glasgow in 1961, shortly before his 87th birthday. His memorial lies amongst the rocks of the great mountain Schiehallion in the heart of Perthshire where his ashes were scattered with those of his lifelong partner, Margaret Morris (1891-1980). Although Fergusson was born in Leith, Edinburgh, and spent much of his life in France, his parents were from Perthshire. He always regarded this as his spiritual home. It was in Perthshire



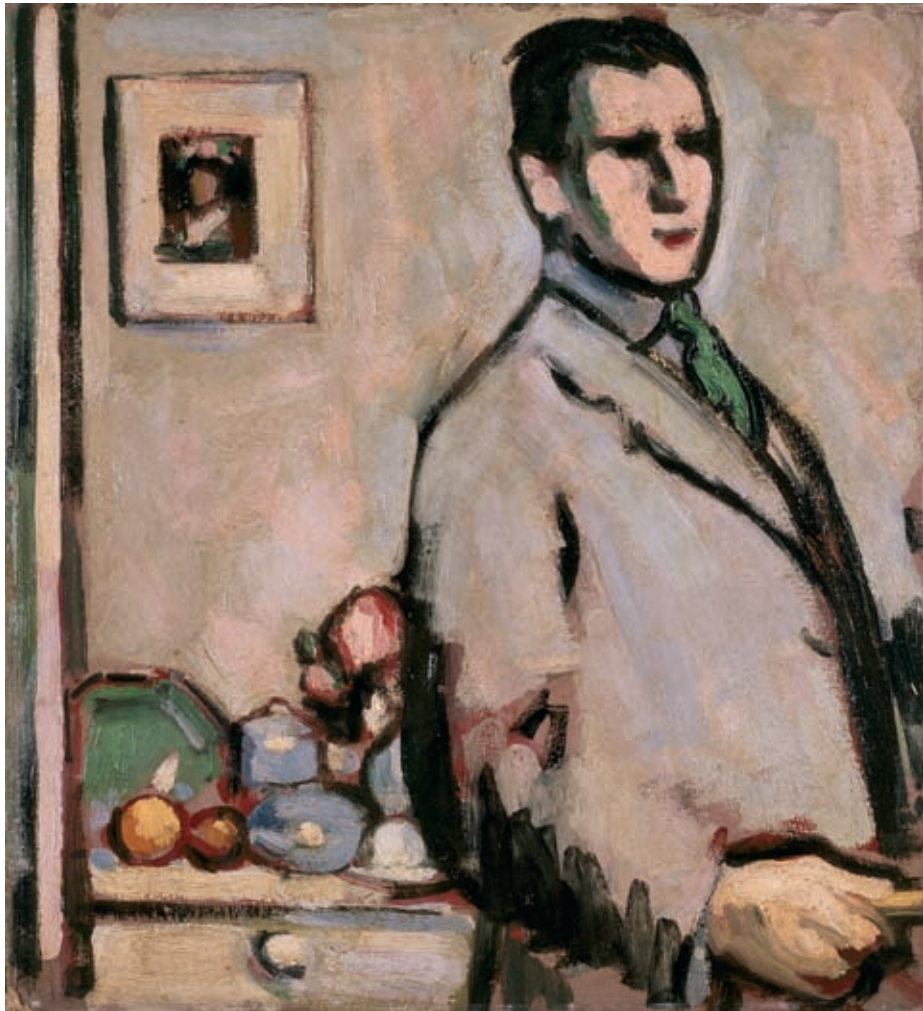
At Dinard, Margaret Morris, around 1930-31



too that Fergusson dreamt of a permanent gallery for his work, a dream unfulfilled in his lifetime.

With the creation of The Fergusson Gallery in 1992, a permanent, tangible memorial was achieved. It is a gallery one hopes 'Fergus' himself would have approved of.

Jenny Kinnear, Art Officer, March 2005



Self portrait, 1907

# John Duncan Fergusson (1874 - 1961) Life and Work

by Roger Billcliffe

The contribution of J D Fergusson to Scottish art in the 20th century is almost unparalleled. He was one of the few British painters to witness the exciting changes and discoveries in art being made in Paris in the first decade of the 20th century and in his reaction to them displayed a rare perception of the importance of this modern movement.

John Duncan Fergusson was born in Leith, near Edinburgh, on 9th March 1874. His parents were originally from Pitlochry and all his life he regarded the Highlands, and Perthshire in particular, as a powerful creative force. His early years after leaving the Royal High School were littered with false starts; he enrolled at the University of Edinburgh to study medicine, with the encouragement of his father, but left after a few months to train as a painter at the Trustees Academy in Edinburgh. His parents supported the move but there is no record of their reaction when he left the Academy, again after only a few months, because



Portrait of the Artist's father, John Ferguson, around 1900



Portrait of the Artist's mother, Christina Ferguson, around 1900



of an impatience with the quality and progress of the teaching there. He decided to become his own master, and set a regime of painting from life in the open air.

From the mid-1890s Fergusson looked towards France for inspiration, encouragement and example. He was much impressed by the work of a group of painters known as the Glasgow Boys, who had espoused the cause of French naturalist painting in the 1880s. Although Fergusson was not in sympathy with the aims of rustic naturalism he was encouraged by the

example of some of these painters to study in France. He made regular visits to Paris and the Channel coast of France from 1895

to 1907 sometimes enrolling in one of the many ateliers (studios) which were open to young painters, where he learned to make small, quick studies from life which could later be worked up into more finished pictures in the studio. It was very much the fashion in these ateliers to establish the tonal range of a painting in a few carefully chosen colours and this study of tonal values became a crucial element of his early painting.



The Trocadéro, Paris, around 1902



The hat with the pink scarf, 1907

Still life, landscape and portraiture were the main subjects of these early years, painted in a tonal harmony of brown and black, green and yellow or blue and grey. In this he was emulating another mentor, James McNeill Whistler, whose Memorial Exhibition in Paris in 1905 confirmed his admiration for Whistler which had



been evident in his painting since the mid-1890s. It reinforced his growing belief that he should leave Edinburgh, where his only ally in his approach to modern painting was his friend S J Peploe, and settle in Paris. From 1907, when he rented a studio in Montparnasse, to 1914 when he left France on the outbreak of war, Fergusson was to find himself a close spectator of the great changes in painting which originated in Paris in the first decade or so of the century.

A gregarious character, Fergusson was soon drawn into the café life of Montparnasse, where the young Matisse and Picasso used to meet their friends and discuss their latest paintings. Fergusson found himself naturally drawn toward the Fauvist paintings of Matisse, Derain and Vlaminck. Within weeks of settling in Paris, Fergusson's palette changed from the muted colours which had dominated his work for the previous ten years towards bright, vibrant red, green, pink and blue. The streets of Montparnasse, and the cafés and parks of the Left Bank of the Seine, provided him with unlimited subjects and gradually his work became closely associated with the Fauve painters. He became a Sociétaire of the Salon d'Automne, where the most avant-garde painters and sculptors showed their work, and the leader of a group of American, Scots and English painters who were living in Paris. A meeting with Middleton Murry and Katherine Mansfield led to an invitation to become art editor of Murry's new magazine, *Rhythm*, a title suggested by Fergusson and the subject of one of his most radical paintings of this Paris period, painted in 1911.



Study for *Rhythm*, 1911

Colour, pattern and the texture of paint became increasingly important elements in Fergusson's paintings, following the example of Matisse, Chabaud and Vlaminck, but a more immediate inspiration for the new paintings was the Ballet Russe. Diaghilev's company and its productions in Paris had a tremendous impact on Fergusson and his friend Peploe, who joined him in 1910. The exciting and colourful costumes designed by Léon Bakst and the music of Stravinsky, combined with the powerful dancing of Nijinsky and the company, provoked Fergusson into trying to recreate the powerful experience of a Ballet Russe performance in his own painting *Rhythm*. Other figure paintings of 1910-12 show him exploring new ideas, taking him away from the still life



Blue Submarine, Portsmouth Harbour, 1918

and townscapes which had dominated his painting since 1907. In 1913 he met and fell in love with a young dancer, Margaret Morris, who was visiting Paris with her own company. For the rest of his life dance and dancers were to exert a clear influence on his work, not just in terms of subject matter but in a heightened awareness of the interdependence of all the art forms on each other.

In 1913 he visited Cassis and then settled in Antibes, following the example of Van Gogh and Cézanne in their search for a clear light in Mediterranean France. Margaret Morris joined him there but had to return to London after a few weeks, where Fergusson joined her on the outbreak of war. During the war he divided his time between his family in Edinburgh and Margaret Morris in London, where he was eventually to settle in 1917. Towards the end of the war he was commissioned by the Ministry of Information to make a series of paintings of life in the naval dockyard at Portsmouth. The shapes of submarines and destroyers moored at the quayside, painted with an awareness of the Vorticist work of Wyndham Lewis and William Roberts, took the place of the dancers and portraits on which he had concentrated since returning to Britain. Lewis was a regular visitor to the little club in Chelsea which Margaret was running and Fergusson would have met him and many of the

artistic and literary figures in London who were attracted to the club.

Apart from a brief tour of Scotland in 1922, from which he produced a memorable series of landscapes, Fergusson was to remain in London with Margaret throughout the 1920s. He became a close friend of Charles Rennie Mackintosh, then a neighbour in Chelsea,



Cairngorm, 1929



Two Bathers, Cap d'Antibes, 1920s

from whom Margaret commissioned a number of designs for studio flats and a theatre. Sadly, they came to nothing, but their friendship grew and it may well have been Fergusson who recommended Mackintosh to go to the south of France to rest and paint.



At the end of the war Margaret established a dance company and each year would arrange a summer school for her pupils, first of all in the west country and Wales and then, more regularly, in France. Fergusson found new inspiration in these gatherings of dancers and the landscape of France, particularly after he and Margaret moved to Paris in 1929. His work was shown regularly in Paris and he also showed twice in New York, which he visited in 1928. For the second time, the outbreak of war forced Fergusson to return to Scotland, this time settling in Glasgow in 1939.

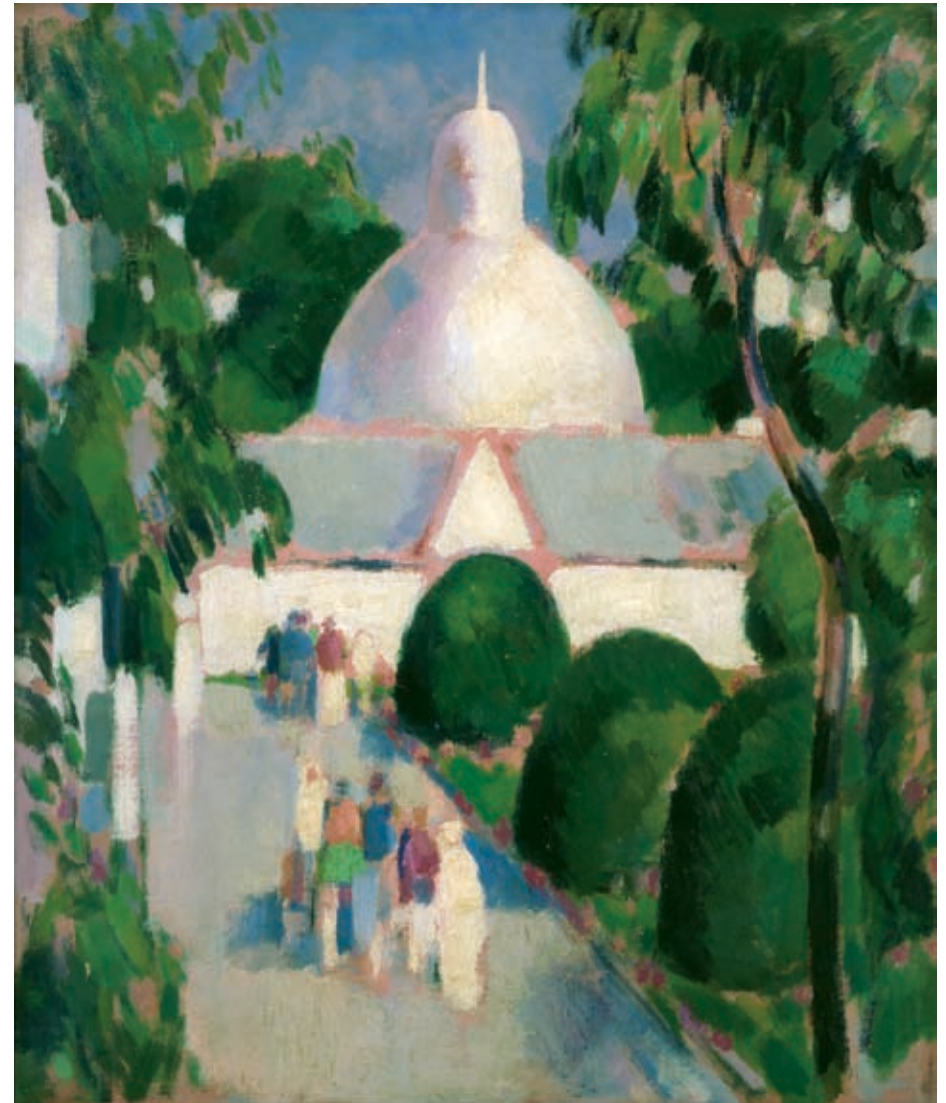
The 1940s were Margaret's years in Glasgow. She established the Celtic Ballet and, with Fergusson, the New Art Club. Many of the younger generation of the city's artists, actors and dancers were made welcome and given the opportunities which, in many cases, led to successful careers in the arts. From the painters in the New Art Club he set up and guided The New Scottish Group with annual exhibitions from 1943-48, and larger shows in 1951 and 1956. Fergusson was

by now a grand old man of Scottish painting but he was still at heart a rebel, having nothing to do with the establishment and strongly encouraging all that challenged the status quo. Throughout the 1950s he continued to join Margaret's summer schools in France, never wanting for models or the stimulus of



Fergusson in his Glasgow studio, around 1953

discussion with the young artists and dancers in the company. In 1950 he was awarded the degree of LL.D by Glasgow University in recognition of his accomplishment and contribution to the visual arts in Scotland. His friends, S J Peploe, F C B Cadell and George Leslie Hunter – now called the Scottish Colourists – had died in the 1930s and Fergusson was the last of the generation of Scots



The Dome, Botanic Gardens, Glasgow, 1953

painters who had seen at first hand how painting had been changed forever by the exciting developments in Paris before 1914. When he died in Glasgow on 30th January 1961, his achievements were overshadowed by those of a younger generation. A generation or more later we can see that without him Scottish art might easily have taken another, less adventurous, course.



# The Collection

## The J D Fergusson Art Foundation

When J D Fergusson died in 1961 Margaret Morris inherited a substantial collection of his work along with related archives and memorabilia. Realising its future significance she established the J D Fergusson Art Foundation to administer the collection in October 1963. The Foundation's Trustees were advised by an Executive Committee consisting of prominent figures in the art world and individuals who knew Fergusson and Morris.

The Foundation's collection was the largest and most important holding of Fergusson's work in existence. Loans to major exhibitions were regularly made, but the Foundation had no permanent home for the safe storage and display of the collection and its archive.

Accordingly, the letters, photographs and newspaper cuttings were deposited on loan in the Special Collection Unit of Glasgow University Library. Many of the watercolours and all of the sketchbooks were likewise on loan to Glasgow Art Gallery & Museum at Kelvingrove.



Spring in the South, 1934



Design for Spring Ballet, 1914



Eastre, Hymn to the Sun, 1924

Some of the larger and more important paintings were sent latterly to the Hunterian Art Gallery at Glasgow University, Paisley Museum & Art Gallery, the National Trust for Scotland (The Hill House, Helensburgh), and Scone Palace.

This in part fulfilled the principal aim of the Foundation, to make Fergusson's work more widely known and accessible to the public. With heightened awareness in the 1970s and 1980s of the significance of Fergusson's contribution to Scottish art, the need for a permanent centre for the study and appreciation of his work became a greater priority for the Foundation's Trustees.

The first step to establishing this began in June 1990. The Foundation approached three Scottish local authorities and one University regarding the potential gift of the Collection.

Given Fergusson's ancestral connection with Perthshire, Perth & Kinross District Council was, appropriately, one of the local authorities approached by the Foundation.

## The Gift to Perth

A proposal based on the conversion of the then vacant former Waterworks, in Marshall Place was submitted to the Foundation. Following a site visit the Foundation gifted the entire Fergusson Collection to Perth in October 1990. This included copyright of all Fergusson's paintings in existence.

On 6th March 1992 The Fergusson Gallery was formally opened by Sir (later Lord) Norman MacFarlane in the presence of a distinguished and invited company to critical acclaim. The success of the entire project was recognised, on St Andrews Day (30th November) 1992, when The Fergusson Gallery was named as winner of the Post Office Scottish Museum of the Year Award.

Brought under one roof with the establishment of The Fergusson Gallery, the collection offers the most comprehensive holding of Fergusson's work in existence. It consists of over 150 oil paintings,



Bathing boxes and tents at St Palais, 1907

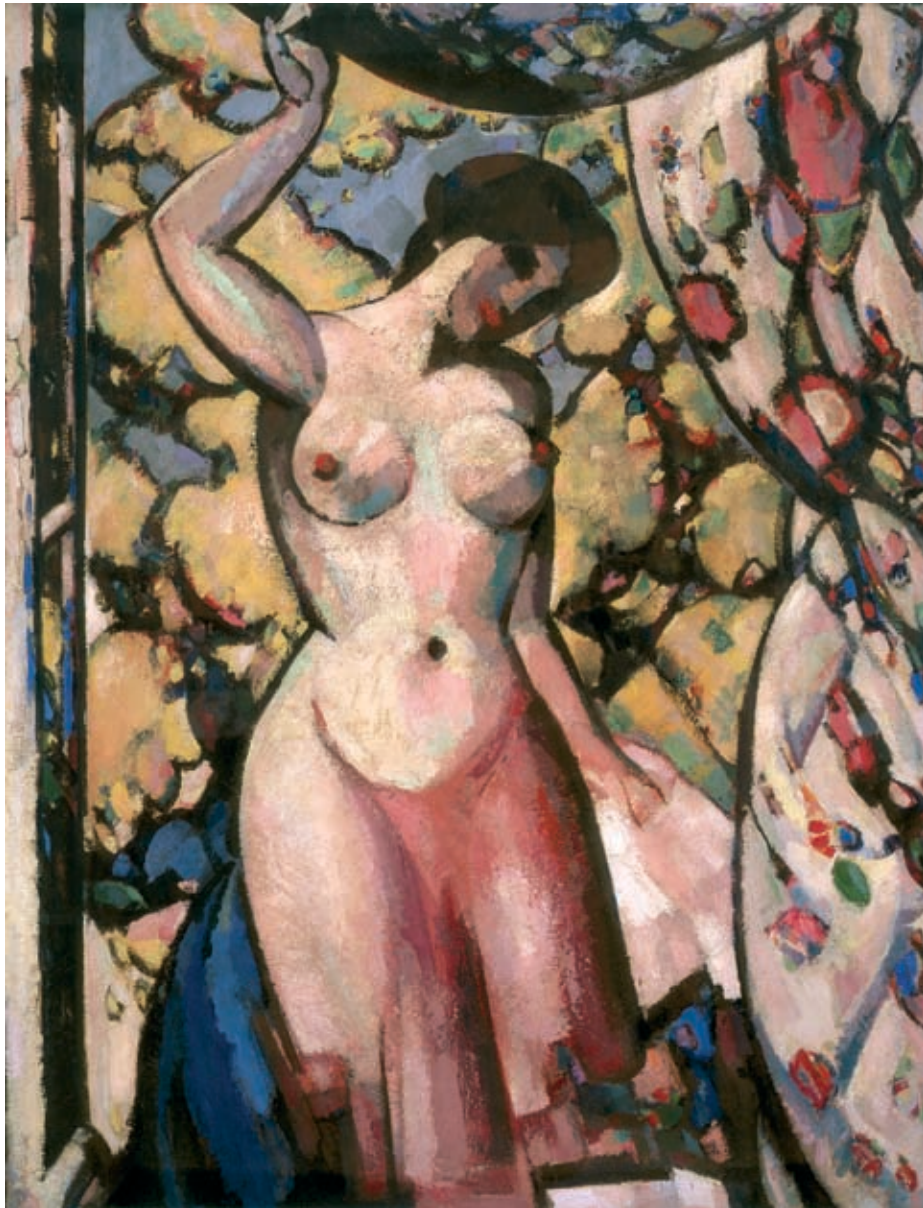
hundreds of watercolours and drawings, and 23 sculptures. Around 60 sketchbooks full of drawings capture the atmosphere of Parisian cafés, where Fergusson drew constantly during the years 1907-13. Several smaller sketchbooks contain watercolours with handwritten diary notes, inspired by summers spent in the south of France towards the end of his life.

The artwork is complemented by a substantial archive which includes around 3,000 letters, over 500 photographs and Fergusson's personal library. Together, they give a fascinating insight into Fergusson's interests,



J D Fergusson and S J Peplow in north-west France around 1905





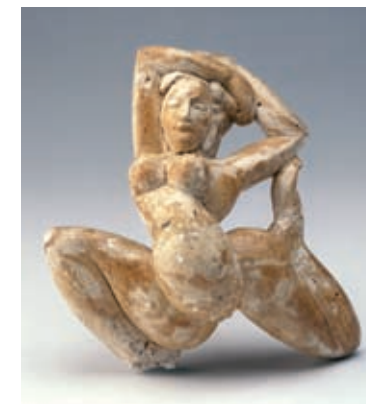
At my studio window, 1910

his social circle and his life with Margaret Morris. Equally, exhibition catalogues, private view cards and press cuttings chart his extensive exhibiting career and professional life.

The collection also contains some of Fergusson's clothes and memorabilia. Among the latter are his paint box and art materials, and a washstand that he made from packing cases that transported his belongings from Paris to Cassis in 1913.



Nude at my studio window, around 1910



Female dancer, around 1920

In addition to the Fergusson artwork and archive, a selection of artists from his circle in Glasgow in the 1940s and 1950s are represented.



A page from one of Fergusson's letters to Margaret Morris with costume designs, 1914

The collection is a unique resource for all to enjoy and is shown in a programme of changing exhibitions at The Fergusson Gallery. Works not on display and items in the archive can be seen by appointment. Perth and Kinross Council continues to build on the initial gift from the Foundation by means of further donations and purchases.

## The J D Fergusson Arts Award



On the Ginza by Cath Keay, Award winner 1998

During his lifetime, Fergusson expressed the wish to create a double gallery, preferably in his ancestral Perthshire. He wanted this to show his own work alongside that of other independent artists. After his death, the first step to this was achieved with the 1992 opening of The Fergusson Gallery. Three years later the vision was completed when the J D Fergusson Arts Award Trust was established.



Stony Sleep by Blair Millen, Award winner 1999

Presented annually, the Award alternates between an exhibition award and a travel bursary. In keeping with Fergusson's wishes to encourage and support independent artists, the award acknowledges their dedication regardless of age, training or art form.



The Art of Seduction by Elaine Wilson, Award winner 2000

The winner of the J D Fergusson Arts Award exhibition prize is given the opportunity to hold a solo show at The Fergusson Gallery. The travel bursary enables the winner to travel to a destination of their choice, as inspiration for their future work and is also testament to Fergusson's own love of travel and adventure. Both awards celebrate the importance he placed on freedom of outlook and independence of spirit, which underpinned his entire career.

# The Building

## 'Aquam igne et aqua haurio'

*(By fire and water I draw water)*

Inscription chalked on the wall of the engine room of Perth Waterworks by architect Adam Anderson in December 1846.

## Introduction

The building that houses The Fergusson Gallery is as fascinating and remarkable as the collection itself. The Grade A-Listed structure was originally built as Perth's first Waterworks. Completed in 1832, the cast iron masterpiece was a spectacular feat of engineering by Dr. Adam Anderson (c.1780-1846), Rector of Perth Academy. It is still one of Scotland's outstanding industrial monuments, and is the earliest identified example of a cast iron building in Scotland. Recent research suggests that, as it predates other early known examples, it may well prove to be the oldest surviving example of a cast iron building in existence.



Portrait of Adam Anderson by J M Barclay, around 1847

## Perth Waterworks

Prior to 1832 Perth had relied on wells, lades and the River Tay to provide water for its needs. Owing to the contaminated state of the water from public works these supplies were of poor quality. The first tentative step towards establishing a public



supply occurred in 1751 when the Town Council recommended the placing of a pump at the foot of the High Street. Despite this, and numerous future investigations of alternative schemes, it was the early 19th century before a long term solution was found.

Adam Anderson was appointed by Perth Town Council in 1819 to examine the suitability of Clathymore Spring at Tibbermore, six miles from Perth. This supply was found unsuitable. The search for pure water continued for nearly a decade before Anderson put forward an ambitious plan to build an infiltration gallery on Moncrieffe Island on the River Tay. He proposed piping water from the gallery to a well on the river bank and then pumping it into an elevated reservoir. From here it would be distributed to street wells for public use. Following acceptance of this scheme, and recognising Anderson's previous success with providing the first gas supply to the town in the 1820s, he was charged with the future management and execution of the project. He acted as architect, planner, chemist, geologist, physicist and engineer. An Act of Parliament authorising the construction of the Waterworks and the constitution of Perth's first Water Commission was obtained in 1829.

Anderson designed the Waterworks as a massive circular sandstone drum surmounted by a cast iron water tank and covered by an iron dome. His designs show that the height of the tank was carefully calculated to be above the highest water level of any of the wells in the town, through which it would be distributed. Adjoining the reservoir was a smaller engine room and boiler house with a masonry chimney. Early plans show these as a separate, smaller, circular building to the north of the reservoir. The plans submitted to the Council saw the design moderated to a rectangular, adjoining wing. The tall, distinctive chimney, still a prominent Perth landmark, was required for the steam driven engines which pumped the water into the dome.

Side elevation and plan of Perth Waterworks, 1830



Reproduced by kind permission of Dundee Central Library

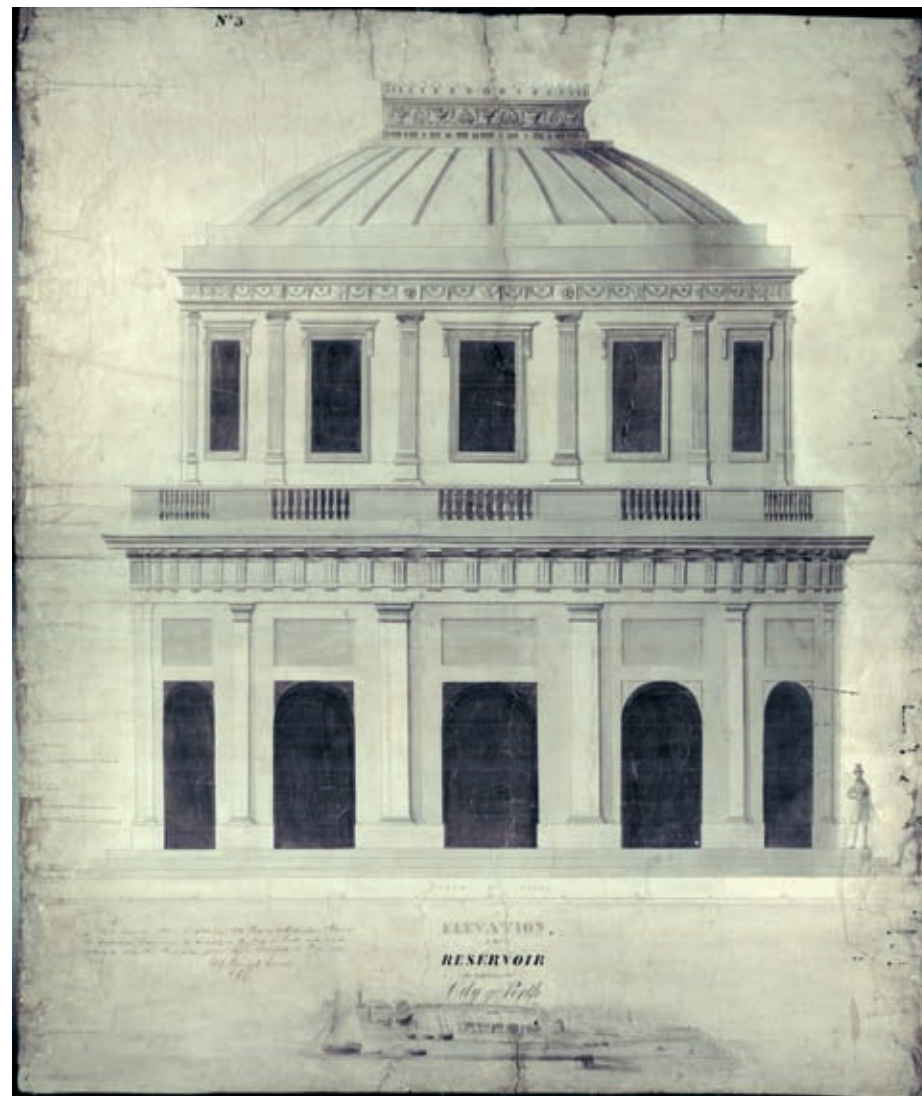


Design for the urn which stood atop the chimney

Perth Town Council Minutes record public concern about the proposed location of the Waterworks which was close to Greyfriars Burial Ground, and could be affected by seepage from the graves. In light of this, the Council moved the position of the building to be in line with the Georgian terrace of Marshall Place, where it stands today. Now in a more conspicuous location it was felt that a more ornamental style than first planned should be considered. In a report to the Water

Commissioners on completion of the project Anderson remarked *'... it became necessary to adapt the form and ornaments of the tank itself to the building of which it was to constitute an essential part; and I accordingly recommended to the Commissioners to construct the tank with its dome, of cast-iron, in the Ionic Order, having the frieze adorned with the City Arms.'*

Anderson's new design was submitted to the Town Council on 15th February 1830, along with a detailed note of the additional expenses for extra decorative elements; £450 for masonry and £35 for the ornamental cornice and pilasters for the tank. On 25th March 1830 an advertisement requesting estimates for the cast iron cistern and pipes appeared in the Perthshire Courier. The detailed specification that was also drawn up requested estimates for *'furnishing a cylindrical cast iron cistern, capable of holding about 700 tons of water; and about 8000 yards of cast iron pipes, varying from 2½ to 12 inches in diameter, to supply the City of Perth with Water.'*



Design for Perth Waterworks by Adam Anderson submitted to Perth Town Council, 15th February 1830

Advertisements for other contractors followed in the ensuing months. First of all deep masonry foundations were required to be dug out and built below the engine house which had to be substantial enough to take the estimated weight of the ironwork. Anderson calculated this to be around nine hundred tons.



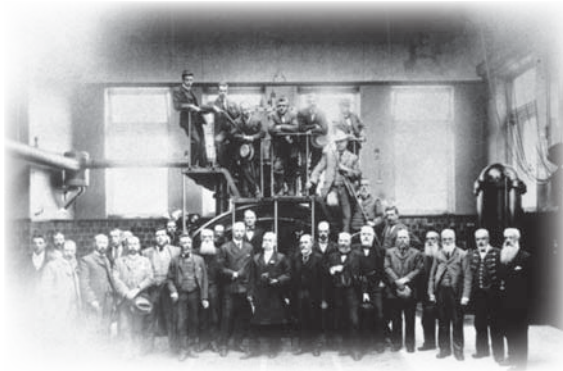
One of the principal contractors, who tendered successfully against twelve other foundries, was Dundee Foundry Company. The company, which began as East Foundry around 1791, manufactured steam engines and other machinery from about 1820. Makers of the Stirling Engine, they achieved considerable success in this field.

They supplied one of the first steam engines for the Waterworks as well as the decorative urn that stood atop the chimney (now replaced by a glass fibre replica following the original being struck and damaged by lightning in 1871). Most importantly they made the cast iron dome. The nine levels of curved panels and intricate ornamentation must have proved a considerable challenge as geometric accuracy was crucial to the structure. On its successful completion Anderson noted their high standard of work and their valuable contribution to the project;

*'The style in which it has been finished is highly creditable to the Dundee Foundry and more especially to Mr James Stirling their manager, to whose ingenuity and professional skill I have much pleasure in bearing my humble testimony.'*

It would appear the Waterworks took around two years to complete, being finished early in 1832. Tradesmen's accounts show

the total cost of the project was £13,609 11s 11½d. The first Superintendent of the Works, James Turnbull, was appointed in 1832 at an annual salary of £25, along with an Engineman, James Gray and a Boilerman, J. Imries.



Men in the South Wing of the Waterworks, around 1898

Anderson's triumph of engineering and the national level of his achievement were praised in the *Perthshire Courier*, which reported on 10th October 1833;

*'This ingenious establishment is now one of the most curious and complete in Britain – the water is of the purest and finest quality, and uninterrupted abundance.'*



City of Perth from Moncrieffe Island by A Donaldson, 1842

The aesthetic significance of the building was also noted in *The Courier*, 17th July 1834;

*'We may observe here, that in approaching Perth, near the lower end of the Willowgate, the first and only object composing part of the city which breaks on the eye of the stranger, has a very fine effect. The Water Reservoir at once starts into full view, unencumbered by any other building, and, with its chaste and beautiful architecture, appears like a temple embosomed in a wood.'*

This 'chaste and beautiful architecture' has played an important role in the survival of the building. Public appreciation and regard for the building has saved it from demolition on several occasions. The first occurred when the continued expansion of the city meant the water reservoir was no longer above the highest well it was required to supply. In 1862 a new water reservoir was built at Wellshill. Although the Waterworks remained in use as the pumping station for its supply the Water Commissioners considered dismantling the disused cast iron dome. Fortunately, the public were strongly against this and only the interior sole of the tank was removed and the structure remained intact.

Over the ensuing decades numerous improvements were necessary to meet the higher levels of water required for the growing population. Further reservoirs were built elsewhere in the town, which required a series of new, more powerful beam engines. In 1898 an extension was built on the south side of the building to house yet another pumping unit. New sources of water, other than Moncreiffe Island, were found and wells were also sunk beneath the floor of the building to cope with the increased intake of water. Cyril Walmesley (Water Engineer and Manager 1928-65) reported that;

*'the well was so filled with pipes, etc., that it was only with difficulty that a man could gain access to the bottom if necessity arose.'*

Eventually an entirely new scheme for supplying Perth with water was established and, in 1965, the Waterworks finally became redundant, after 133 years of service.

## The Fergusson Gallery

*'It is impossible to understand the beauty of this building unless you have been brought up in the City of Perth. I can picture it across my lifetime as it has changed, corroded and been reborn. Its appeal is not simply a matter of composition or architectural form; there is a deep strand of emotional memory, which binds the building to people and personal history.'*

Stuart Cosgrove, Director Nations and Regions, Channel 4.

Following the closure of the Waterworks the building fell into disrepair. For a second time its survival was threatened, but it was again saved by public concern. This time Perth Civic Trust mounted an enthusiastic campaign and, in 1968, proposed a new use for it as a Tourist Information Centre. This involved removing the later south wing and other additions to restore the building to its original form, as well as major remodelling internally. The work was completed in 1974 to the designs of Morris and Steedman Architects, Edinburgh. The £90,000 project was funded by Perth Town Council, the Historic Buildings Council for Scotland, the Scottish Development Department, the Scottish Tourist Board, The Pilgrim Trust and Perth Civic Trust.

However, when the Tourist Board moved into new offices in Perth High Street the building again became redundant. Shortly thereafter Perth & Kinross District Council adapted the building for use as an art gallery with a new first floor being created in the main rotunda to create circular galleries on two levels. Another gallery space was created in what had been the boiler room and



a research room, office and reserve collection store were also developed. A modern interior was designed to complement the collection. The work was co-ordinated by Perth & Kinross District Council Architectural Services Department in collaboration with Perth architects, McLaren, Murdoch and Hamilton.

The Gallery opened on Fergusson's birthday, 9th March, 1992.

## The Restoration Project

With a new use as The Fergusson Gallery the building was 'reborn' and given a new lease of life. The dome, however, was inaccessible and unusable as part of the Gallery. It began to show serious signs of decay as the environment within it was conducive to corrosion. Constructed from cast iron panels, it was principally held together with fitting strips and bolts, both of wrought iron. As is the nature of the material, the wrought iron had expanded greatly with corrosion causing stress fractures in adjacent panels and weakening the structure.



Removing the cupola

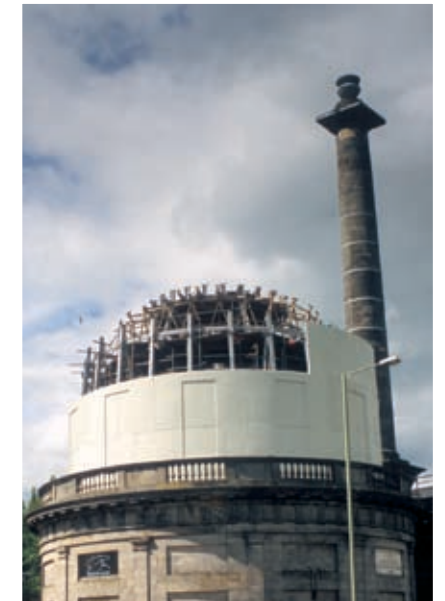
In the mid-1990s, interim repair measures were put in place, but it was evident that major restoration, requiring complete dismantling and repair, was necessary. In 2003 a restoration project began, with grant-aid of £950,000 from the Heritage Lottery Fund, Historic Scotland and Perth & Kinross Council. The Gallery closed in July and the collection was moved to a temporary home in Perth Museum & Art Gallery, where it continued to be shown in a series of exhibitions.

The restoration project began with the task of dismantling the entire dome and rotunda, panel by panel, for cleaning and repair. Cast iron specialists, Casting Repairs (Chesterfield), carried out shot-blasting to remove layers of paint, allowing the condition of each panel to be assessed. This cleaning also revealed the exceptionally high quality of the original casting of the panels by Dundee Foundry Company in the 1830s, so rightly praised by Adam Anderson. As much as possible of the original cast iron was retained and conserved. Where necessary replacement sections were carefully stitched onto the panels and, out of the total of 192, only seven panels had to be completely recast. These came from the very top of the dome, where the metal was required to be at its thinnest.

The embellishments that were bolted onto the panels were removed for special treatment. Many of them had been extensively replaced with glass fibre during the refurbishment of the building in the 1970s. In places the cast iron that survived was wafer thin. Careful paint removal and new glass fibre replacements were



Removing the cast iron panels



The rotunda without its embellishments



prepared before each section was painted its original colour. The panels and embellishments were returned to Perth and the structure was rebuilt.

The scope of the project extended beyond restoring the cast ironwork to include other areas that required attention. Water pumps were installed in the basement and the flat roof of the north building was reinstated in its original covering material of lead. Stonework was repaired and replaced where necessary on the exterior of the building which, in line with current conservation practice,

was done using sandstone and lime mortar.

In order to ensure the longevity of the restoration work a number of measures were put in place to prevent future corrosion of the fabric of the dome. Beyond careful recoating and sealing each panel, the rebuilding used an inert packing material between the panels and steel bolts. A top cap for the dome was specially designed to allow continuous air flow throughout the space, and environmental controls have been installed, minimising condensation.

The restoration project was overseen by Allen, Gordon & Co., Consulting Civil and Structural Engineers of Perth. It has secured the future of this building which is of international importance as an example of industrial architecture and, like the collection it contains, can continue to delight and inspire.



The restoration completed



# John Duncan Fergusson

## Chronology

- 1874 Born 9th March, 7 Crown Street, Leith, Edinburgh.
- 1886 Attends Royal High School, Edinburgh.
- 1889 Transfers to Blair Lodge, a boarding school near Linlithgow. Here, his interest in art and French are encouraged.
- around 1895 Enrols at the Trustees Academy (now Edinburgh College of Art) for a short spell only.
- around 1897 Begins regular trips to Paris.
  - 1889 Travels to Morocco.
  - around 1900-05 Annual painting trips to coastal resorts in the north and north-west of France.
  - 1901 Travels to Spain.
  - 1902 Rents his first studio, in Picardy Place, Edinburgh.
  - 1905 First solo show held at the Baillie Galleries, London.
  - 1907 Moves to Paris and rents a studio at 18 Boulevard Edgar Quinet. Exhibits at the Salon d'Automne.
  - 1909 Elected a member of the Salon d'Automne.
  - 1911 Launch of art journal, *Rhythm* by John Middleton Murry and Michael Sadler in London, with Fergusson as Art Editor.
- 1913 Meets the dancer, Margaret Morris (1891-1980) who became his lifelong partner. Travels to Cassis and Antibes.
- 1914 Returns to Britain and spends the First World War years between his family in Edinburgh and Morris in London.
- 1918 Commissioned by the Ministry of Information to make a series of paintings of the naval dockyards, Portsmouth.
- 1920s, 30s & 1950s Regular trips to Cap d'Antibes where Morris holds annual Summer Schools teaching dance.
- 1922 Tours the Scottish Highlands with the journalist and writer John Ressich.
- 1923 Exhibits in America at the Whitney Studios, New York.
- 1929 Returns to live in Paris with Morris until the outbreak of the Second World War in 1939.
- 1939 Settles permanently in Glasgow with Morris, at 4 Clouston Street.
- 1940 Finds the New Art Club in Glasgow with Morris, who also establishes the Celtic Ballet.
- 1942 The New Scottish Group is formed, comprising members of the New Art Club, and holds annual exhibitions at McClure's Gallery, Glasgow 1943- 48.
- 1943 Fergusson's book, *Modern Scottish Painting*, is published.
- 1950 Awarded an honorary Doctor of Laws degree by University of Glasgow.
- 1961 Dies 30th January, Glasgow.

# Select Bibliography

Copies of the items listed are held in The Fergusson Gallery archive and can be consulted by appointment.

## Perth Waterworks

**Anderson, Adam**, *Report to the Commissioners for Supplying the City of Perth with Water, on the Means Employed for Carrying into Effect that Measure* (Perth, 1837)

**Cameron, Kenneth**, *The Schoolmaster Engineer, Adam Anderson of Perth and St Andrews, c.1780-1846* (Abertay Historical Society, Dundee, 1988)

**Walmesley, Cyril**, *The Water Supply of Perth* (Institute of Municipal and County Engineers, Paper no. 2, 1935)

**Walmesley, Cyril**, *A History of Perth's Water Supply, Part 1 – Part 2* (Transactions and Proceedings of the Perthshire Society of Natural History, Perth, 1954)

**Mitchell, David**, *Ornamental and Architectural Cast Ironwork – the Scottish Tradition* (unpublished paper 2003)

## J D Fergusson

**Annand, Louise**, *J D Fergusson in Glasgow 1939-1961* (Alex Parker, Oxfordshire 2003)

**Billcliffe, Roger**, *The Scottish Colourists* (John Murray, London 1988)

**Cumming, E., Drummond, J., McGregor, S.**, *Colour, Rhythm and Dance* (Scottish Arts Council 1985)

**Cumming, E. & Long, P.** *The Scottish Colourists 1900-1930* (National Galleries of Scotland, Edinburgh 2000)

**Morris, Margaret**, *My Life in Movement* (Peter Owen Ltd, 1969. Revised and updated edition (The International Association of MMM Ltd, Garelochhead, Scotland 2003)

**Margaret Morris**, *The Art of J D Fergusson, A Biased Biography* (Blackie, Glasgow & London 1974)

**Normand, Tom**, 'J D Fergusson and the Culture of Nationalism in Scotland' *Études Écossaises*, No. 5 (Edinburgh 1985)

**Simister, Kirsten**, *Living Paint J D Fergusson 1874-1961* (Mainstream, Edinburgh 2001)

**Sykes, Diana**, *J D Fergusson 1905-15* (Crawford Arts Centre, University of St Andrews, 1982)



Fergusson and Margaret Morris, South of France, 1950s



Marshall Place, Perth, PH2 8NU  
Tel 01738 441944 [www.perthshire.com](http://www.perthshire.com)  
Open Monday - Saturday 10am - 5pm  
Free Admission



All Fergusson images ©The Fergusson Gallery  
Perth and Kinross Council, Scotland

Cover image:  
Megevan, 1931

ISBN: 0 - 907495 - 25 - 7