# WHISTLER AND GLASGOW

Although Whistler never visited Glasgow, he forged strong links with the city through its artists, dealers and collectors. His close association with the Glasgow Boys in the 1880s helped bring about the city's purchase of his portrait of the philosopher-historian, Thomas Carlyle in 1891. This led the University of Glasgow to award him an honorary degree of Doctor of Law in April 2003.

Upon Whistler's death in July 1903, his sister-in-law Rosalind Birnie Philip (1873-1958) inherited the estate. She went on to make substantial gifts of his works and personal papers to the University in 1935 and 1954, bequeathing the remainder of the estate upon her own death. This generosity has, since then, enabled researchers to study Whistler's work in-depth and his legacy to be better understood.

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### The Black Hat - Miss Rosalind Birnie Philip

1900-02 Oil on canvas Bequeathed by Rosalind Birnie Philip, 1958

Rosalind Birnie Philip was the younger sister of Whistler's wife Beatrix. After Beatrix's death in 1896, she became Whistler's ward and later inherited the artist's estate. Visiting the studio in the summer of 1900, the American writer Annulet Andrews linked the portrait with Spanish 17th-century art: "the haughty, high-lifted head, the expression, treatment, arrangement were more suggestive of Velasquez than any other Whistler portrait I have ever seen."

### Self-Portrait

1896-1902 Oil on canvas Bequeathed by Rosalind Birnie Philip, 1958

According to Rosalind Birnie Philip, this portrait was begun in Whistler's London studio about 1896, just before or shortly after his wife's death from cancer. The artist wears a monocle (or single lens eyeglass), the effect of which is to distort his right eye, creating a manic stare. Whistler is known to have been near-sighted and took to sporting a monocle, fashionable in Britain since the mid-19th century, to compensate.

### Arrangement in Grey and Black, No. 2: Portrait of Thomas Carlyle

1872-73 Oil on canvas Lent by Glasgow Life (Glasgow Museums) on behalf of Glasgow City Council

A portrait of the Scottish historian Thomas Carlyle (1795-1881). While Carlyle tired of Whistler's continual demands for sittings (another model had to pose for the coat), he was pleased with the resemblance. Whistler later wrote: "[Carlyle] is a favourite of mine. I like the gentle sadness about him!" In 1891, Glasgow City Corporation purchased the painting for 1000 guineas (£1050), the first Whistler to enter a public collection.

### Edward Arthur Walton (1860-1922)

### Stackyard

1890/1922 Oil on canvas Donated by Professor Alec L MacFie, 1979

Walton was a member of the Glasgow Boys whose work was influenced by Whistler and by developments in French landscape painting of the period. Walton was close to Whistler during the 1890s and the two men corresponded frequently. Alongside Lavery, he helped bring about the purchase of Whistler's portrait of Thomas Carlyle by Glasgow Corporation in 1891. In turn, Walton's son John, Regius Professor of Botany at the University of Glasgow (1930-62) and honorary curator of fine art, played an instrumental role in the University's acquisition of the Whistler Estate from Rosalind Birnie Philip.

This landscape is thought to have been painted in Suffolk.

GLAHA:44109

### John Lavery (1856–1941)

### **Contemplation (Moonlight in Tunis)**

1892 Oil on panel Donated by Professor Alec L MacFie, 1979

Lavery was a member of the Glasgow Boys whose work was influenced by Whistler and by developments in French landscape painting of the period. The two men met in 1888 and remained friends to the end of Whistler's life. Lavery helped petition Glasgow Corporation to purchase Whistler's portrait of Thomas Carlyle in 1891.

This work shows his assimilation of Whistlerian principles: a focus on a primary point of interest and emphasis on decorative effects and colour harmonies. 1. Ticket of the Western and Boston & Worcester Rail Roads, 3 April 1842

Between 1833 and 1842, George Washington Whistler worked with his brother-in-law William Gibbs McNeill on the construction of railway projects including the Baltimore-Ohio line. This was the first chartered railroad in the US designed to carry both freight and passengers.

2. Major George Washington Whistler to James McNeill Whistler, 18 January 1849

During a visit to London in 1848, Whistler studied paintings in the Royal Academy and the *Discourses* of Reynolds. He began to dream of being an artist and wrote to his father, "I hope, dear Father, you will not object to my choice [of a profession] for I wish to be one so *very* much." Whistler's father replied, cautioning his son and emphasising art in the service of industry. He hoped to steer Whistler towards a steady occupation and "practical application" of his talents more in line with family tradition.

University of Glasgow Archives & Special Collections MS Whistler W660

3. Photograph of Anna Mathilda Whistler Silver gelatin print

Whistler's mother Anna Whistler was the daughter of a doctor, Daniel McNeill and spent her childhood between North Carolina and New York. In 1831, she married George Washington Whistler, an engineering classmate of her brother William Gibbs McNeill. Devoutly religious, she criss-crossed the ocean to England and Russia many times before settling in Connecticut, USA after the death of her husband in 1849. Later, she moved to London to be closer to her sons, dying at Hastings, Sussex in 1881.

University of Glasgow Archives & Special Collections MS Whistler PH1/247

4. Photograph of George William Whistler c.1856-69 Albumen print

Whistler's elder brother George William Whistler followed in his father's footsteps and became a railroad engineer, serving as Superintendent of the Erie, New York and New Haven Railroads. In 1856 he went to Russia to work at Alexandroffsky for the firm of Harrison, Winans and Eastwick.

University of Glasgow Library Archives & Special Collections MS Whistler PH1/69

5. Miniature portrait of Major George Washington Whistler

Whistler was raised in a family with long established links to the military. His father, George Washington Whistler, graduated from West Point in 1819 and became a topographical surveyor for the US Army. His work as railway engineer on the construction of US railways attracted the attention of Tsar Nicholas I. This prompted the family's move to Russia where Major Whistler oversaw construction of the Moscow to St Petersburg railway from 1843-49.

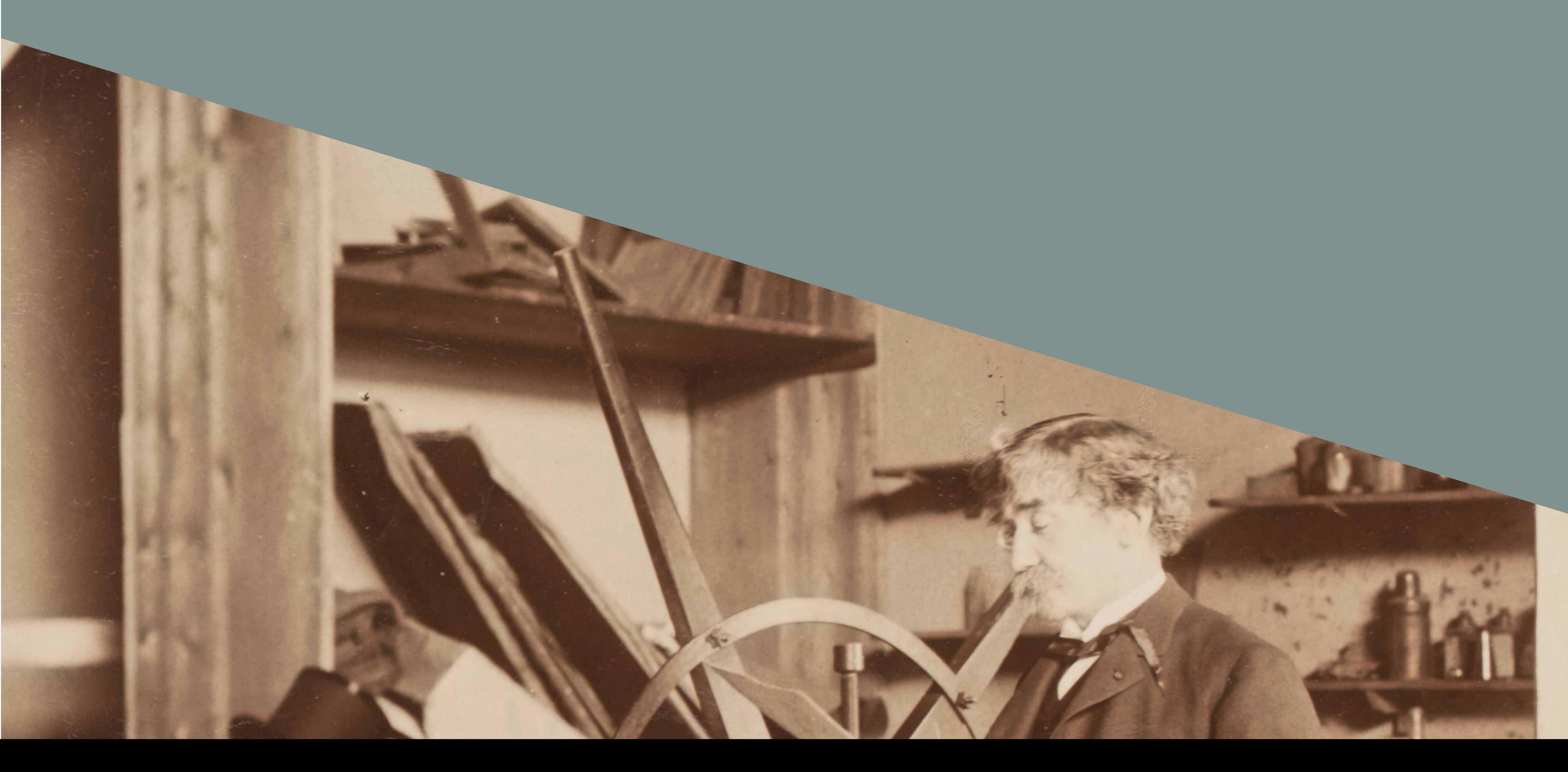
6. James McNeill Whistler (1834-1903) Saint Petersburg Sketchbook 1844-48

As a young boy, Whistler took drawing lessons with the engineer and painter Alexander Osipovich Koritskii (1818–66). He made frequent visits to the Imperial Academy of Fine Arts in Saint Petersburg where he studied paintings and copied them in his sketchbook. Whistler observed scenes of everyday life and made studies of the faces around him, as seen in this sketch of two Russians in working dress.

# LEARNING TO DRAW AND ETCH

Born in the textile manufacturing town of Lowell, Massachusetts, USA, Whistler came from a family of soldiers and engineers: his father, Major George Washington Whistler, studied engineering at the US military academy at West Point, while his brother, William, served as a surgeon in the Confederate Army during the American Civil War.

Members of Whistler's extended family (who included his early patron Thomas Winans) were also fascinated by technological progress - they became makers of railways, bridges and ships, cornerstones of Victorian wealth, trade and empire-building. These influences shaped Whistler's attitude towards nature, expressed in works ranging from his celebrated 'Nocturnes' of industrial London and the Thames to French coastal views, all created after his move to Europe in 1855.





### Anacapa Island

1854 Etching

The main task of the 19th-century military topographer was to assist troop movements and fortification in the service of industry, exploration and empire-building. This included the requirement to convey an accurate sense of the terrain. This image was etched by Whistler and fellow students J Young and CA Knight during their time at the United States Coast and Geodetic Survey, which then reproduced it from a lithographic stone and published it as a chart.

### **Sketches on the Coast Survey Plate** 1854 Photolithograph

In 1851 Whistler entered West Point Military Academy as a cadet officer, opening the way to a career as a military engineer, like his father. Drawing and mapmaking were important components of the syllabus and included practice in depicting landscape and the human figure. Later, he honed these skills in the Drawing Department of the US Coast and Geodetic Survey in Washington DC where he also learned to etch.

## Sketching Along the Thames

In the autumn of 1855, aged 21, Whistler left America for Paris to study art. He would never return to his homeland. However, he made regular trips to London to stay with his half-sister Deborah and brother-in-law, Francis Seymour Haden at 62 Sloane Street. His fondness for etching seems, in turn, to have fired up Haden's interest in the process and the two men often etched together along the banks of the Thames. Haden was a physician by profession and his knowledge of optics influenced Whistler's artistic development at this time. In 1858, Whistler would dedicate to Haden his first set of etchings known as the 'French Set'.

### **Seymour Standing Under a Tree** 1859 Etching Bequeathed by Joseph W Revillon, 1955

Whistler made portraits of the Haden children in pastoral settings. Here the eldest boy, Francis Seymour Junior, leans contemplatively against a tree during an autumn walk in Greenwich Park, with a hint of his reflection visible in the pool below. Whistler's focus on gradations of parkland, water and weather – and the boundaries between wild nature and the human-made cityscape – became a feature of his work over the next few years.

### Sketching, No.1

1861 Etching and drypoint Donated by Dr James A McCallum

In 1861, Whistler made several sketching trips along the Thames with artist friends like Matthew White Ridley (1837-88) and Henri Fantin-Latour (1836-1904). He combined these trips with visits to the home of fellow etching enthusiasts Mr and Mrs Edwin Edwards at Sunbury. This is one of several 'plein air' etchings he made. The portrait in the foreground of a man sketching may have been Ridley or Fantin.

### The Storm

1861 Drypoint Bequeathed by Rosalind Birnie Philip, 1958

Whistler made this drypoint on a camping trip along the Thames to Maple Durham, with the artist Matthew White Ridley (1837-88), in June 1861. They borrowed a boat from their friend Edwin Edwards, who lived near the river at Sunbury. *The Storm* shows Ridley battling against driving wind and rain. Whistler has used thick clusters of incised lines to evoke the turbulent atmosphere of the storm.

### Landscape with Horses

1859 Etching and drypoint Bequeathed by Joseph W Revillon, 1955

Whistler's images often record new technological encroachments upon the 19th-century landscape. In this etching, men work to put up iron masts that would support wires for a telegraph communication system, injecting a modern note into the pastoral setting.

## The Working Thames

In 1859, encouraged by the Hadens and lured by its rosy commercial prospects, Whistler moved to London on a permanent basis. His etchings during this period are notable for their emphasis on line and topographical accuracy. Between 1859 and 1861, he made a series of evocative Thames views, that would be published as a set, known as the 'Thames Set' in 1871. These complex images of warehouses, bridges, harbours and tall ships convey London's productive, wealth-generating landscape – the masts and rigging of Thames barges in the middle distance, the shadowy outlines of warehouses and chimneys on the far shore.

### The Pool

1859 Etching Bequeathed by Joseph W Revillon, 1955

Whistler's stay in Wapping during August and September 1859 yielded many new dockland subjects. The Pool of London lies between London Bridge and Rotherhithe.

Whistler's approach to the composition here (and in *Black Lion Wharf*) in which some areas are in focus and others left fuzzy, beyond the range of peripheral vision, was possibly influenced by optical theory, notably the work of Hermann von Helmholtz (1821-94), inventor of the opthalmoscope.

### Millbank

1861 Etching Donated by Dr James A McCallum

To sketch this view, Whistler stood with his back to the huge Millbank Penitentiary, now the site of Tate Britain. The image reveals the dark silhouette of Lambeth Palace in the far distance. This was originally intended as an announcement card for Whistler's first print exhibition in April 1861. Later, the lettering was removed.

### Billingsgate

1859 Etching Bequeathed by Joseph W Revillon, 1955

This is a view of the old fish market at Billingsgate. London Bridge is visible behind the boats and the tower of Southwark Cathedral on the right.

### Limehouse

1859 Etching Bequeathed by Joseph W Revillon, 1955

In this Thames view, three figures are shown in the foreground unloading cargo from a boat. However, Whistler's primary attention is on structural elements such as the massive, buttressed timber mooring posts and behind these, numerous boats, one with sail partly unfurled. The vertical lines of the decaying building on the left are echoed in the tilted lines of ship masts and the tangles of rigging.

### The Lime-Burner

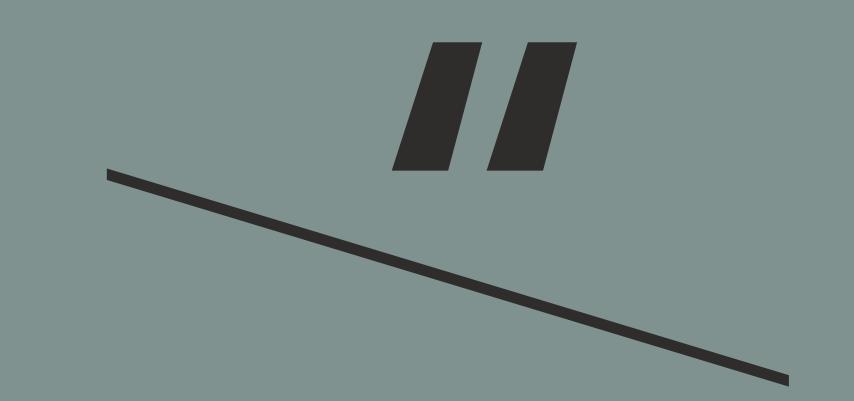
1859 Etching Bequeathed by Joseph W Revillon, 1955

Lime works were industrial spaces where mortar and plaster were made for use in construction. There were lime kilns all over London, often near the Thames or other waterways, which aided transport of raw materials and the finished product. In this scene, Whistler used the device of a frame within a frame to emphasise the receding space and focus attention on the lime-burner at work.

### The Little Pool

1861 Etching

Here Whistler focuses again on structural elements, influenced by his early training in military topography. Bows cut diagonally across the composition and in the horizon, the tips of the masts merge with smoking chimneys and warehouse rooftops. His interest in Japanese woodcut prints is reflected in his use of recession (the longshoreman in the foreground is finely detailed while other workmen are only sketchily suggested) and flattening of the space.



of a vast capital.

Charles Baudelaire, 'Peintres et Aqua-fortistes', Le Boulevard, 14 September 1862

## A marvellous tangle of rigging, yardarms and rope; a chaos of fog, furnaces and gushing smoke; the profound and complicated poetry

# WHISTLER IN THE STUDIO

By the late 1860s, Whistler had begun to look beyond naturalism and the influence of Courbet and Rembrandt towards the art of Japan and classical Greece. The opening up of Japan to Western trade after 1853 had introduced master printmakers of the ukiyo-e school like Hokusai, Kiyonaga and Hiroshige to European audiences and Whistler became an enthusiastic collector of Japanese woodblock prints and other artefacts.

He also confided in his artist friend Henri Fantin-Latour his wish to have studied with the classical painter Jean-Auguste-Dominique Ingres (who had recently died): "How soundly he would have guided us drawing! My God!"



### A Nude with a Parasol and a Jug 1867/1870

Chalk, pastel and watercolour Donated by Rosalind Birnie Philip, 1935

Possibly a study for the right-hand figure in *The Three Girls*, one of the 'Six Projects', a decorative scheme for the Liverpool shipping magnate, Frederick R Leyland, the preliminary version of which, is now in the Freer Gallery of Art, Washington DC. The scheme was never completed.

### Four Women on a Terrace by the Sea

Chalk and pastel on brown paper laid down on card

Donated by Rosalind Birnie Philip, 1935

Both these drawings are studies for a composition that Whistler later destroyed; it seems likely that each was meant as part of a sequence of pictures in which the flow of movement was sustained. There are also signs of alterations to the composition and it has been suggested that the drawing was once part of a larger sheet.

### Torii Kiyonaga (1752-1815)

### Winter Scene with Ladies on a Balcony and in the Garden

1784/1795 Colour woodcut Bequeathed by Rosalind Birnie Philip, 1958

Printmakers like Kiyonaga offered an important source of inspiration to Whistler during this period. This example from Whistler's collection depicts a building interior which opens onto a porch or *engawa* and the snow-covered garden beyond. A reclining woman wears a belt sash (*obi*) decorated with money pouches alluding to *Daikoku*, one of the Seven Lucky Gods (*Fukujin*). Another reaches up to touch an icicle with the stem of her pipe.

### Study of The Three Girls

1869/1874

Ink drawing on buff, grey-lined, wove paper Bequeathed by Rosaline Birnie Philip, 1958

This drawing is a preliminary study for the 'Six Projects', a decorative scheme for the Liverpool shipping magnate, Frederick R Leyland, now in the Freer Gallery of Art, Washington DC. The figures were possibly inspired by the poses of 4th century BC Greek terracotta figurines, known as Tanagra during Whistler's time and collected by his patrons, the Anglo-Greek lonides family.

### r: Two Nudes Reclining on a Terrace; v. Two Nudes Looking Over a Terrace 1867/1869 Chalk on beige laid paper Bequeathed by Rosalind Birnie Philip, 1958

A study for Variations in Blue and Green, one of the 'Six Projects', a decorative scheme for the Liverpool shipping magnate, Frederick R Leyland, now in the Freer Gallery of Art, Washington DC. Whistler's preparations for the enlargement of the drawing to a cartoon or canvas can be seen: the edges have been marked at 21 mm intervals at each side and 29 mm on the top and bottom.

### A Crouching Woman in a Short-Sleeved Robe 1865/1868

Crayon on off-white laid paper Bequeathed by Rosalind Birnie Philip, 1958

Whistler's flowing lines reflect an interest in ancient Greek sculpture that was encouraged by study trips to the British Museum and the collection of Tanagra terracotta statuary owned by his friends and patrons, the Anglo-Greek lonides family. The woman has her hair up in a chignon and wears a Grecian-style robe.

### Sketch for The Balcony

1867-70 Oil on panel Bequeathed by Rosalind Birnie Philip, 1958

This is a sketch after the original painting Variations in Flesh Colour and Green: The Balcony (Freer Gallery of Art, Washington DC), reworked and squared up for transfer to another larger, but unrealised, version. The composition is influenced by two Kiyonaga woodcuts owned by Whistler.

The view looks across the River Thames from the balcony of Whistler's London house. The Japanese-looking blossoms in the foreground are, however, a late addition.

### **Study of Draped Figures**

1864-65 Oil on canvas Donated by Rosalind Birnie Philip, 1935

Drawn to increasingly abstract subjects during the 1860s, Whistler, like his friend Albert Moore, became preoccupied with images of classicised women set against unspecified backdrops like rivers and shorelines. The setting here relates to the so-called 'Six Projects', Whistler's scheme of decoration for his patron, Liverpool shipping magnate Frederick R Leyland. Although never fully realised, the preparatory sketches for the 'Six Projects' survive in the Freer Gallery of Art, Washington DC.

### Sketch for Annabel Lee

1868/1877 Oil on wood Bequeathed by Rosalind Birnie Philip, 1958

The title of this subject evokes Edgar Allan Poe's 1849 poem *Annabel Lee* in which Poe reminisces for a long-lost love; in his imagination, he lies beside her each night "my darling – my life and my bride ... In her tomb by the sounding sea." Though not Whistler's own title, he admired Poe's writing, an enthusiasm that was shared by his friends, notably the Symbolist poet Stéphane Mallarmé (1842-98).

### Albert Moore (1841-93)

### Study for A Garden

1867/1869 Chalk on beige paper

Whistler first met the Yorkshire-born artist Albert Moore in 1865, leading him to reflect upon his working practices. For Whistler, then seeking to distance himself from naturalistic currents in art, Moore's schematic, pared-down approach to classical subjects offered a way forward. Moore's Greek anthemion-style autograph also influenced his decision to adopt a butterfly signature.

Although Whistler later grew concerned that his work had come to resemble too closely that of his friend and he shifted direction, ghostly human observers, often in classicised dress, continued to feature in his nocturnal and coastal subjects.

Moore's finished picture is now in the Tate.

GLAHA: 42405

## Nocturnes and Bridges

Victorian London was plagued by heavy fogs caused by industrial pollution and coal fires. Their effects on the modern port city fascinated Whistler, as he evokes here: "The evening mist clothes the riverside with poetry ... the warehouses are palaces in the night - and the whole city hangs in the heaven." He began to employ the term 'Nocturne' (from the Latin nocturnus 'of the night') in his art which, he declared, was principally an "arrangement of line, form and colour ... I make use of any means, any incident or object in nature that will bring about this symmetrical result."

### Battersea Reach from Lindsey Houses

1864-71 Oil on canvas Bequeathed by Rosalind Birnie Philip, 1958

Painted from an upper floor of his house at Lindsey Row, Chelsea, Whistler finds poetry in the daytime mist in this view towards industrial Battersea on the southern bank of the Thames. The women in the foreground gaze out across the water, enhancing the moody atmosphere. Intriguingly, their outfits combine mid-Victorian and oriental robes and accessories – note the parasol to the right and the kimono to the left.

### The Toilet

1878 Lithotint Bequeathed by Rosalind Birnie Philip, 1958

A portrait of Whistler's then model and girlfriend, Maud Franklin, in which Whistler's fluid application of heavily diluted ink has created a transparent, watercolour-like result.

One of four 'Notes in Black and White' drawn for the short-lived weekly magazine, the *Piccadilly*, to be issued as a supplement over four weeks in July 1878. Due to the magazine's financial failure, only two were issued, this one and *The Broad Bridge* (nearby).

### **Early Morning**

1878 Lithotint Donated by Dr James A McCallum

This is a view of the Thames at Battersea Reach from Whistler's house in Chelsea. Whistler's fluid application of heavily diluted ink in the lithotint technique subtly evokes the hazy atmosphere of early morning.

One of four 'Notes in Black and White' for the *Piccadilly* magazine, planned to be issued as a supplement over four weeks in July 1878. However, the magazine failed financially before this one could be included.

### Utagawa Hiroshige (1797-1858)

### Clearing Weather at Shibaura from 'Eight Views of the Edo Environs'

c.1838 Colour woodcut print Bequeathed by Rosalind Birnie Philip, 1958

Whistler's figure groups during this period demonstrate his study of Japanese colour woodcut prints. This Hiroshige print from Whistler's collection is part of a series of eight scenes from in and around Edo. Each print incorporates one or two *kyoka*, a 31-syllable comic verse. *Kyoka* poets often commissioned prints privately for this purpose – this series was commissioned by Taihaido Nomimasu, for his poetry circle.

### The Broad Bridge

1878 Lithotint Bequeathed by Rosalind Birnie Philip, 1958

This lithotint is based on a drawing of Battersea Bridge at low tide with the wooden piers exposed. It was transferred onto a lithographic stone and reworked to make the central pier more solid and the reflections stronger. Old Battersea Bridge was an 18th-century timber bridge that crossed the Thames close to Whistler's house at Lindsey Row. It was replaced by a modern structure between 1886 and 1890.

### **Old Putney Bridge**

### 1879 Etching and drypoint Bequeathed by Rosalind Birnie Philip, 1958

Like Battersea Bridge, Putney Bridge was an old wooden bridge dating from the 18th century and due for replacement, reflecting Whistler's interest in skeletal structures and processes of change. A narrow barge can be seen heading upstream under the widest span and behind it a sailing boat. It has been suggested that Whistler etched the view from one of the boats in the foreground, of which only the bow is visible.

### Old Battersea Bridge

1879 Etching and drypoint Acquired from P & D Colnaghi, 1972

Old Battersea Bridge, an 18th-century timber bridge, crossed the Thames close to Whistler's house at Lindsey Row, Chelsea. Between 1859 and 1879 Whistler depicted it many times, sometimes from a boat, on other occasions from the shoreline. While the structure of the bridge – its sturdy wooden piers and broad central span – dominates Whistler's design, numerous figures and a horse and cart can also be glimpsed making the bridge crossing.

### Utagawa Hiroshige (1797-1858)

### **Street Scene in Mist**

c.1870 (issued posthumously) Colour woodcut print Bequeathed by Rosalind Birnie Philip, 1958

The subtle tonality of this Hiroshige print from Whistler's collection was created by a technique known as *bokashizuri* or gradation printing of the colours from dark to light. Hiroshige made use of this effect in his celebrated series '53 Post Stations of the Tokaido Highroad'. Utagawa Kuniyoshi (1797-1861) and Utagawa Kunisada (1786-1865) also used silhouettes as a compositional device.

### Nocturne

1875/1877 Oil on canvas Bequeathed by Rosalind Birnie Philip, 1958

This evocative view, showing two Thames barges in sail in the centre of the river, was probably made from an upstairs window of Whistler's house at Lindsey Row, overlooking the newly built Chelsea Embankment. The bold simplifications of these dark tonal riverscapes, which Whistler takes to the extreme in this painting, were a radical break from the detailed realism and emphasis on story-telling of many of his artistic contemporaries.

## The Tall Bridge

1878 Lithotint Purchase from Sotheby Parke Bernet, New York, 1974

Like *The Broad Bridge* (nearby) this lithotint is based on a chalk and charcoal drawing of Battersea Bridge, made on site at low tide, with the bridge's wooden piers exposed. Both were then traced onto a lithographic stone for printing and were planned to be issued as supplements with the weekly magazine the *Piccadilly*. Although *The Broad Bridge* was issued, the *Piccadilly* failed financially before this (and another, *Early Morning*) could appear.

### **Nocturne: Palaces**

1880 Etching and drypoint Bequeathed by Rosalind Birnie Philip, 1958

This etching is suffused by a sense of brooding mystery. The palaces loom over the still dark water, with their upper floors only dimly lit; the architectural features are dim and blurred, as on a distant topographical study. No-one is about - unless that is a figure glimpsed on the lamplit bridge, which may or may not be the Ponte de l'Anzolo.

# Whistler in Venice

In September 1879, Whistler travelled to Venice, armed with a commission from the Fine Art Society for a set of etched views of the city. Bankrupted by his prosecution of the art critic John Ruskin for libel, he desperately needed money. Whistler's work from this period reveals a teeming, vibrant city that contrasted with the fragile architectural museum depicted by Ruskin in *The Stones of Venice* 30 years earlier.

American printmaker Otto Bacher, also visiting the city, recalled how Whistler hired a gondola that became "virtually his studio ... and the old gondolier would take him to his various sketching points."

### The Balcony

1880 Etching and drypoint Bequeathed by Rosalind Birnie Philip, 1958

This view of 66 Santa Croce reflects Whistler's fondness for doorways, arches and balconies as a subject over the course of his career. Composed in the manner of a vignette, the centre is treated more densely than the rest, with the weight of ink dissipating towards the edges. Whistler later re-drew the woman in the doorway numerous times before he settled on the composition of a figure with a water-jug.

## San Biagio

1880 Etching and drypoint Bequeathed by Rosalind Birnie Philip, 1958

As in *The Balcony*, this etching reflects (as his friend Otto Bacher noted), Whistler's fondness for "bits of strange architecture, windows, piles, balconies, queer water effects, canal views with boats" on his Venetian sketching trips. This can also be seen in *The Two Doorways* and *Ponte del Piovan* nearby.

San Biagio was in the Castella quarter of Venice, near the Casa Jankovitz where Whistler was living at the time.

### The Two Doorways

1880 Etching and drypoint Donated by Rosalind Birnie Philip, 1935

The site for this etching is close to the Palazzo Gussoni, looking south down the Rio de la Fava towards the Ponte San Antonio. It was drawn from a gondola moored at the back of the Casa Morosini, at the junction of the Rio del Fontego dei Tedeschi and the Rio de la Fava.

### **Doorway and Vine**

1880 Etching and drypoint Bequeathed by Rosalind Birnie Philip, 1958

This is the twelfth of eighteen states of the etching, printed in dark brown ink on ivory 'antique' laid paper, with some delicate ink tone in the foreground. The simple composition is peopled by people looking out at the artist from a window, and tiny figures seen through the arch.

### **Fruit-Stall**

1880 Etching and drypoint Bequeathed by Rosalind Birnie Philip, 1958

This etching was repeatedly altered and refined over several days, as well as during printing back in London. In this, the seventh of twenty-one states, the face and hat of the man in the doorway was changed – again. This delicate impression was printed in brown ink on ivory laid paper.

### The Traghetto, No.2

1880 Etching and drypoint Bequeathed by Rosalind Birnie Philip, 1958

The location is the courtyard of the Ca' da Mosto, north of the Rialto bridge; through the arch can be seen a seated figure to the left and a glimpse of the canopy of a gondola on the right. The claw-like branches of the trees help frame and give depth to the composition.

# The Garden

1880 Etching and drypoint Donated by Rosalind Birnie Philip, 1935

This etching is a somewhat unexpected view of an enclosed garden, tree-filled and containing a significant area of flower planting. In the foreground, a boy sits lounging on the left, one foot hanging in the water while in the background, the figure of a woman holding a child can be seen in the doorway. The Venetian location has not been identified.

### Ponte del Piovan

1879/80 Etching and drypoint Bequeathed by Rosalind Birnie Philip, 1958

In this etching, Whistler chooses a low viewpoint, enabling him to use the bridge arch as a framing device for the landscape beyond. The composition also suggests that Whistler made this image from a gondola. The words 'Ponte del Piovan, Detto del Volto' can be seen written down the side of the wall.

# **Nocturne: Ships and Gondolas, Venice** 1880

Chalk and pastel on brown wove paper laid down on card

Bequeathed by Rosalind Birnie Philip, 1958

This pastel drawing was sketched from Riva degli Schiavoni, looking across the lagoon to Santa Maria della Salute and the mouth of the Grand Canal, Venice. Here Whistler uses a restrained colour palette in combination with the rough texture of the paper to great visual effect.

### Salute - Sundown

1880 Chalk and pastel on brown wove paper Bequeathed by Rosalind Birnie Philip, 1958

This apparently effortless sketch was drawn from Riva degli Schiavoni looking across the lagoon to Santa Maria della Salute and the mouth of the Grand Canal, Venice. The finely grained paper is typical of Whistler's Venice pastels of this period. As with *Sunset; Red and Gold – Salute* (nearby), there are signs of many pinholes, suggesting that he may also have completed this view over more than one session.

# Sunset; Red and Gold - Salute

Chalk and pastel on brown wove paper Purchase from Sherriff Edwyn O Inglis, 1954

Judging from the numerous pinholes (twelve at each top corner of the sheet), Whistler may have completed this view over more than one session. Whether or not he did so, we do know that he retouched it when it was sent to him to be signed in the 1890s. His friend Edward Godwin suggested that it and another pastel should be viewed from about eight feet away for best effect.

### The Old Bridge - Winter

1879/1880 Chalk and pastel on brown wove paper laid down on card Donated by Rosalind Birnie Philip, 1935

Whistler drew this Venetian pastel from an old gateway looking towards the Ponte Sartorio and north along the Rio de l'Avogaria in Dorsoduro.

Whistler developed his own distinctive pastel technique, as his friend Otto Bacher recalls: "In beginning a pastel he drew his subject crisply and carefully in outline with black crayon upon one of these sheets of tinted paper ... A few touches with sky-tinted pastels, corresponding to nature, produced a remarkable effect, with touches of reds, greys, and yellows for the buildings here and there. The reflections of the sky and houses upon the water finished the work."

Nature contains the elements of colour and form of all pictures – as the keyboard contains the notes of all music.

James McNeill Whistler, The Ten O'Clock Lecture, 20 February 1885



During the 1880s and 90s Whistler made many trips along the coasts of England, France and the Netherlands recording nature at the margins, in an echo of his military topographical work 30 years before. He channelled his interest in the effects of light and weather into these images - figures and boats bent over by the wind, gleams of sunlight across the sky after a rain-shower. The resulting works celebrate the restless nature of the sea and the industry of those who sought to make their living from it. Mostly small-scale and usually painted on the spot, they were felt by his biographers to capture the "bigness of the ocean" as much as "any big marines that ever were painted".



### **Cliffs and Breakers**

1884 Oil on wood Bequeathed by Rosalind Birnie Philip, 1958

*Cliffs and Breakers* suggests the regular swell and retreat of the waves against a small projecting headland, the attendant film of spray, achieved by streaks of white paint of varying density. The point in the foreground at which the water meets the beach is almost imperceptible. Was Whistler standing on the beach as he painted, or in a boat?

### **Off the Dutch Coast**

1883-84 Watercolour on off-white wove paper Bequeathed by Rosalind Birnie Philip, 1958

This view probably dates from a trip to Scheveningen and Dordrecht that Whistler took with the watercolourist Joseph Jopling (1831-84) during the summer of 1884. Using a low viewpoint, Whistler conveys the criss-crossing waves and leaden colour of a typical North Sea view, dragging his brush lightly across the paper to create the effect of sparkling sea spray and suggesting he painted it from a boat.

### Dordrecht

1882/3

Watercolour on cream paper laid down on card Donated by Rosalind Birnie Philip, 1935

The texture of the paper is exploited here to convey the smooth expanse of water. Its surface is punctuated by the precise brushwork of the boats, windmill and Whistler's butterfly signature in the foreground.

### **Note in Grey and Green - Holland** 1884-85

Watercolour on off-white wove paper laid down on card

Donated by Rosalind Birnie Philip, 1935

The light in this painting has a cool northern look, with ribbon-like wavy strokes forming the sky.

# Note in Grey and Silver - Oyster Fleet 1884/5

Watercolour on off-white wove paper laid down on card

Donated by Rosalind Birnie Philip, 1935

This watercolour may have been painted on a sketching trip along the Colne or Thames estuary. Thin, horizontal bands of paint contrast with the broader wash of the sky where the paper grain is sometimes allowed to show through. The blurred edges of the boats and butterfly signature indicate they have been painted in while the paper was damp.

# **Two Breton Women Knitting**

1893

Watercolour on cream paper laid down on card Bequeathed by Rosalind Birnie Philip, 1958

This probably dates from the mid to late summer of 1893 when he and his wife Beatrix visited Brittany and the Breton towns of Vitré, Paimpol and Lannion. Whistler's use of areas of dampened paper combined with delicate brushwork is characteristic of his watercolour work of this period.

### The Bathing Posts, Brittany

1893 Oil on panel Bequeathed by Rosalind Birnie Philip, 1958

Whistler painted this at Belle Île, a large island off Brittany's south coast, during a tour of the area with his wife Beatrix in the mid to late summer of 1893. The bobbing clouds seem to replicate the movement of a boat on the waves, while the tall striped posts seem bent and pulled by the light swell.

### The Beach, Ostend

1887 Etching Bequeathed by Rosalind Birnie Philip, 1958

Whistler made this view on a trip to the coastal town of Ostend in Belgium. Children play amongst themselves on the foreshore and his use of broken lines helps capture the fluttering of the women's dresses and a wind-blown parasol, skilfully creating the atmosphere of a seaside resort in this tiny etching. In the distance two small sailing boats can be seen and on the horizon a steam ship.

### The Canal, Ostend

1887 Etching Bequeathed by Rosalind Birnie Philip, 1958

This view is clearly not of the coastal town of Ostend in Belgium but of a canal running inland from the sea, from Ostend to Ghent and Bruges.

### Zaandam

1889 Etching and drypoint Bequeathed by Rosalind Birnie Philip, 1958

The Whistlers visited the Dutch town of Zaandam, near Amsterdam, then a town of around 15,000 inhabitants, in the early autumn of 1889. The banks of the Zaan were said to be populated with some 400 windmills. These were used for many industrial purposes including timber, paper and corn production. Some of these can been seen in the distance and on the horizon, a glimpse of the town.

### **Grey and Green: A Shop in Brittany** 1888

Watercolour on white cotton laid down on card Donated by Rosalind Birnie Philip, 1935

This was probably painted in the late summer or autumn of 1888, on a trip to Northern France taken shortly after his marriage to Beatrix Godwin (née Birnie Philip). Whistler painted several watercolours on linen at this time; in some he allows the washes to run while in others they are blotted.

### Gold and Grey - The Sunny Shower, Dordrecht

1884

Watercolour on cream paper laid down on card Donated by Rosalind Birnie Philip, 1935

In this watercolour, only the central area has been finely worked up and a residue of water droplets is detectible on the surface of the paper. Whistler's work may have been interrupted by rain, a hazard for the outdoor sketcher. He recalled of a previous trip how he was "whisked about on the tops of very grand rocks and nearly blown into the sea."

### Violet and Silver: Low Tide, Belle-Île-en-Mer 1899/1900

Watercolour on cream Japanese tissue paper laid down on card

Donated by Rosalind Birnie Philip, 1935

Here, Whistler applies the paint in horizontal strokes and broader washes, which define land, sea and sky. The final effect is part crisp, part blurred: note the contrast between the outline of the waves and the horizon line.

### Blue and Silver - Belle Île

1899/1900 Watercolour on cream Japanese tissue paper laid down on card Donated by Rosalind Birnie Philip, 1935

This is one of several studies made at Belle Île, an island off the coast of Brittany see Violet and Silver: Low Tide, Belle-Île-en-Mer and The Bathing Posts, Brittany nearby). In these, Whistler divides the composition into three horizontal bands to suggest land, sea, and sky.

### Sea and Sand: Domburg

1900 Watercolour on cream laid paper Donated by Rosalind Birnie Philip, 1935

In August 1900, Whistler stayed with his friend, the artist Jerome Elwell, at Domburg, Holland and painted several watercolours. Here, narrow, horizontal ribbons of paint evoke the rolling waves and contrast with the broadly painted wash of the beach and the dark speckled figures.

### Green and Silver: The Great Sea

1899 Oil on wood Donated by Rosalind Birnie Philip, 1935

During the late summer and early autumn of 1899, Whistler stayed at the seaside resort of Pourville-sur-Mer, near Dieppe. There, he worked on a number of small-scale coastal subjects in watercolour and oil including this one. Eventually, however, the arrival of harsh autumnal weather forced his retreat. He wrote to the artist Albert Ludovici at the time: "September & October are clearly the months for the sea - I am just beginning to understand the principle of these things - You know how I always reduce things to principles!"

### **Breton Sketchbook**

1893

Sketchbook, pencil on six of 60 pages of cream wove paper, canvas cloth-bound Bequeathed by Rosalind Birnie Philip, 1958

This dates from the mid to late summer of 1893 when Whistler and his wife Beatrix travelled to Brittany, visiting the towns of Vitré, Lannion and Paimpol. It includes sketches of Breton shops and local women dressed in Breton costume. Two brief sketches of profiles inside the front cover are probably by Beatrix Whistler.

The weather was not to Whistler's liking; he preferred the misty light and atmosphere that cloudy conditions brought. "The weather was for tourists," he later told his biographers, "the sea for gold-fish in a bowl – the studio was better than staring at a sea of tin."

GLAHA:46176

# PARIS IN **THE 1890s**

In 1892, Whistler and his wife Beatrix moved to Paris. They set up home in an apartment at 110 rue du Bac in the Faubourg Saint-Germain, within walking distance of the Louvre and the Luxembourg Gardens. Partly built below ground level, it opened out onto a large walled garden. Beatrix revelled in the creative opportunities it offered, designing furniture, trellises and bird cages. The chanting of the monks at the Seminaire des Missions Etrangères could be heard next door, enhancing the peaceful atmosphere.

For several years they lived a convivial existence there, punctuated with visits from literary friends like Stéphane Mallarmé and Comte Robert de Montesquiou-Fézensac and American ex-patriate artists and collectors, several of whom sat for portraits.



### Trixie (Mrs Beatrix Whistler)

1892/94 Drypoint, 2nd state Bequeathed by Rosalind Birnie Philip, 1958

The second of 10 children of Frances Black and the sculptor John Birnie Philip, Beatrix Whistler (1856-96) grew up helping out in her father's Chelsea studio. She later became an accomplished artist and designer in her own right. She was married firstly to the architect Edward William Godwin (1833-86) with whom she collaborated on furniture and house designs. She also produced tile and wallpaper designs that were sold to manufacturers like Minton.

The Whistlers married in 1888. They enjoyed a short but happy marriage; Whistler taught her to etch while Beatrix organised the studio and promoted his etchings to collectors.

GLAHA:49914

### Beatrix Whistler (1857-1896)

### Five sketches of 110 Rue du Bac

1891-96 Purple ink and pencil on paper Bequeathed by Rosalind Bernie Philip, 1958

The Whistlers' home at 110 rue du Bac was entered through a stone archway leading into a long tunnel, that opened out into a brick-paved courtyard of 17th-century houses. Beatrix toiled over its decoration in pink, green and white to set off their 18th-century style furniture. This is one of several sketches made by Beatrix of the wood-panelled interior that are preserved in The Hunterian collection.

### Beatrix Whistler (1857-1896)

# Design for a trellis at 86 rue Notre Dame des Champs, Paris

1892-93 Black chalk and watercolour on paper Bequeathed by Rosalind Bernie Philip, 1958

In the Spring of 1892, Whistler took a studio on the top floor of 86 rue Notre Dame des Champs. It had a terrace outside and Beatrix designed this trellis for climbing plants. A journalist later described how the "whole of Paris was to be seen" from the terrace and the "hothouse … where Whistler intended to 'grow flowers, and grapes, perhaps, and charming things."

### The Garden Porch

1894

Lithograph on cream laid Japanese vellum Bequeathed by Rosalind Birnie Philip, 1958

In July 1894, Whistler began a series of images of the garden at 110, rue du Bac. Rosalind Birnie Philip later identified the two central figures in the doorway as her sisters, Beatrix and Ethel. The fourth figure may be Rosalind herself, or possibly a servant. *The Garden Porch* was printed by Thomas Way in 1894 but Whistler was unhappy with the proof and ordered him to destroy the stone.

### Beatrix Whistler (1857-1896)

### Study of finches

1886-96 Brown ink over pencil on white wove paper Presented by Rosalind Bernie Philip, 1935

Beatrix Whistler produced many such studies for furniture panels or tiles, working up the drawings into finished designs using sketchy strokes and expressive, flowing lines. The latter became an artistic hallmark.

### **Beatrix Whistler looking at her birds** 1893-95

Lithographic crayon on dark cream lithographic transfer paper

Bequeathed by Rosalind Bernie Philip, 1958

Beatrix Whistler kept birds at their home in Paris including a white parrot and a mocking-bird. In 1895, the collector Charles L Freer sent her, in addition, a songbird from India, which she loved.

### La Belle Jardinière

1894

Lithograph on cream laid Japanese vellum Bequeathed by Rosalind Bernie Philip, 1958

Inspired by the Whistlers' garden at the rue du Bac, this lithograph pays tribute to Beatrix Whistler as artist and gardener. Named after Raphael's famous painting in the Louvre (also known as the *Madonna and Child* with Saint John the Baptist), it shows Beatrix tending an elegant decorative iron plant-stand that she herself had designed, from which a cascade of blooms tumbles picturesquely.

### The Man with a Sickle

1894

Lithograph on cream wove Japanese vellum Bequeathed by Rosalind Birnie Philip, 1958

A scene from the garden at the rue du Bac dating from the summer of 1894: through the latticed archway, designed by Beatrix for the garden door, a workman toils away with his sickle, cutting the grass.

### Conversation Under the Statue, Luxembourg Gardens

1893 Lithograph on tan laid paper Bequeathed by Rosalind Birnie Philip, 1958

This scene from the famous Parisian gardens reflects Whistler's experiments with a stump (an artist's tool typically made of tightly rolled paper or felt) to soften the hard edges of the lines in a drawing and increase the subtle interplay of light and shadow effects. Intended for publication in the *Art Journal*, Whistler changed his mind, unhappy with the results of his printer's trial run at transferring it to a machine-printed edition.

### Nursemaids: Les Bonnes du Luxembourg 1894

Lithograph on ivory wove paper Bequeathed by Rosalind Birnie Philip, 1958

In early 1894, Whistler drew this scene from the famous Parisian gardens for publication in the British periodical the *Art Journal* when another lithograph *Conversation Under the Statue, Luxembourg Gardens* (nearby) proved unsuitable technically. He drew this one entirely in lithographic crayon of a type recommended by his printers, the Ways as suitable for machine-printed publication. It was eventually published in December of that year.

### **Polichinelle, Jardin du Luxembourg** 1892/4

Etching on beige wove paper Donated by Rosalind Birnie Philip, 1935

An etching from the same setting as four of Whistler's lithographs of this period. In the open leafy space of the *Jardin du Luxembourg* (the Luxembourg Gardens), two women sit beneath a statue, one of 106 statues of French queens, saints and other monuments to the famous distributed around the gardens. In the distance, a group of people watch *Polichinelle*, the French equivalent of a Punch and Judy show.

### **The Terrace, Luxembourg Gardens, No. 1** 1893-94

Etching on white wove paper Presented by Rosalind Birnie Philip, 1935

One of four lithographs of the Luxembourg Gardens made between late 1893 and early 1894. Here Whistler makes less use of the stump than in the others, applying it only on the foliage of the tree and the urn on the balustrade. The Luxembourg Gardens, founded by Marie de Medici in the 17th century were in the 6th arrondissement, close by the Whistlers' home at 110 rue du Bac.

### Tête-à-Tête in the Garden

1894

Lithograph on cream Japanese paper Bequeathed by Rosalind Birnie Philip, 1958

A scene from the Whistlers' garden at 110 rue du Bac. The seated figures are thought to be Beatrix's sister Ethel and her husband, Charles Whibley. One of Beatrix's latticework seats is partially visible at the left, revealing that their uncompromising geometry did at least allow for a cushion.

### Stéphane Mallarmé

1891/92 Drypoint Bequeathed by Rosalind Birnie Philip, 1958

Whistler became close friends with the Symbolist writer and poet Stéphane Mallarmé (1842-98) after the latter translated Whistler's aesthetic manifesto, the *Ten O'clock Lecture* into French in 1888. The friendship became particularly close after the Whistlers moved to Paris in 1892: Whistler regularly attended Mallarmé's famous *Mardi* Symbolist Salon at 89 rue du Rome and the two corresponded about every aspect of their lives.

### **The Sisters**

1894-95 Lithograph on ivory laid paper Bequeathed by Rosalind Birnie Philip, 1958

This is probably a portrait of Beatrix Whistler and her sister, Ethel Birnie Philip in the drawing room at 110 rue du Bac. It has been suggested that Beatrix's lethargic pose, reclining in an armchair on the right, is indicative of her soon-to-be diagnosed cancer. After her death in 1896, Whistler kept their Parisian home until his own death in 1903, seven years later.

### A Portrait: Mildred Howells

1894-96 Lithograph on ivory laid paper Bequeathed by Rosalind Birnie Philip, 1958

American poet and artist Mildred Howells (1872-1966) was a friend of the Whistlers. She recalled that the portrait was made in late 1894 during a stay with her brother, the architect John Mead Howells, who lived nearby. Both shared Beatrix Whistler's enthusiasm for gardening. "I trust the bulbs I planted are far in the lead of all others," he wrote to Whistler in April 1894, "and that Mrs Whistler's garden is in its prime."

# Whistler in the Studio in the 90s

In the early 1890s Whistler returned to the classical nude, a subject with which he had grappled painstakingly some 25 years before. This time, however, he was able to bring to bear his experience of the visual rhythms of portraiture that allowed him to arrive at a satisfactory arrangement of the figure within the picture frame. He also became, like many artists of the period, fascinated with the swirling dance performances of American actress Loie Fuller (1862-1928) at the Folies Bergère in Paris. Swathed in silk drapes, Fuller would transform herself into flower, bird and cloud shapes to produce dramatic illuminated effects.

### La Sylphide

1896/1900 Oil on canvas Bequeathed by Rosalind Birnie Philip, 1958

The title, representing the mythical spirit of the air, echoes Whistler's continuing interest in exploring the space around his figures, although rubbing down and alterations to the drapery on the left signal his dissatisfaction with the result. The white chair in the background was in his Paris studio in the Rue Notre Dame des Champs and is now in The Hunterian collection.

## **A Draped Model, Standing by a Sofa** 1893

Lithograph on white laid paper Bequeathed by Rosalind Birnie Philip, 1958

Whistler's executor Rosalind Birnie Philip described this as "Nude in Japanese Robe". The flowery robe (or kimono) appears in at least three other pastels in The Hunterian collection, including *The Arabian* (nearby), draped over a sofa similar to the one in this lithograph.

### The Rose Drapery

1888/1895 Chalk and watercolour on brown wove paper Bequeathed by Rosalind Birnie Philip, 1958

The reddish tones, classicised pose and drapery of the figure acknowledge Whistler's long-standing interest in Greek Tanagra statuary. Here he has chosen a brown paper while the watercolour is used to infill selectively the chalk drawing of the figure.

### **Figure Study**

1894

Lithograph on greyish ivory laid proofing paper Purchase from NW Lott & HJ Gerrish, 1976

One of two draped studies begun in early November 1894, Whistler sent the drawings to the Ways for printing only to write to them subsequently expressing his fears about the result: "The model was a rather poor one, so don't know how they will turn out." While he never worked on this lithograph again, he did sign and sell at least three impressions from the only set of proofs.

### **A Nude Model Adjusting her Hair** 1893

Pastel on brown wove paper Bequeathed by Rosalind Birnie Philip, 1958

Whistler has made many corrections to this drawing to the extent that a hole from the rubbing out is discernible under the model's left arm. There is also another drawing underneath of a girl seen in profile, her left arm outstretched.

### The Arabian

1890-92 Chalk and pastel on brown wove paper laid down on card Donated by Rosalind Birnie Philip, 1935

The model for this sensuous and highly finished pastel is probably Harriet ('Hetty') Pettigrew (1869-1953). Her younger sisters Rose and Lily were also models and popular with other artists as well as Whistler. The flowery robe (or kimono) draped over the sofa appears in at least two other pastels in The Hunterian collection.

### The Embroidered Robe

1888-90

Pastel on brown wove paper laid down on card Donated by Rosalind Birnie Philip, 1935

The detail of this drawing is concentrated on the flimsy, transparent drapery held aloft by the model. It is not known whether Whistler deliberately left the model's face blurred or whether he intended to return to it. As a medium, however, pastel is difficult to rework.

### Rose et Vert: Une Etude

1892-99 Oil on canvas Donated by Rosalind Birnie Philip, 1935

The model for this painting is thought to be Eva Carrington (1887-1979), who also modelled for Whistler's painting *Harmony in Blue and Gold: The Little Blue Girl* (Freer Gallery of Art, Washington DC). Tall and graceful, she modelled for a number of Whistler's images of dancing women and later became a celebrated actress. In 1901, Whistler referred to her to Miss Birnie Philip as the "the long-legged dancing Blue Girl."

### **La Danseuse: A Study of the Nude** c.1891

Lithograph Purchase from P & D Colnaghi, 1973

The artist Mortimer Menpes (1855–1938), a follower of Whistler, recorded how Whistler allowed his models to move freely around the studio: "There was no pulling about of drapery, no gazing through hands, no special placing of the body. He allowed the sitter to do what she liked, more or less." Whistler may have copied this habit of "drawing movement in air" from the sculptor Auguste Rodin (1840–1917), whom he knew in Paris.

### Loie Fuller dancing

1892

Pen and black ink on off-white wove paper Bequeathed by Rosalind Bernie Philip, 1958

This sketch depicts one of the fantastical dance performances of American actress Loie Fuller at the Folies Bergère in Paris. It probably dates from November or December 1892, when the collector Isabella Stewart Gardner (1840-1924) asked Whistler to show her "the whirling tracings of Loie Fuller that you pencilled."

### Left: **A girl dancing** 1894 Pen and black ink on beige paper laid down on card Bequeathed by Rosalind Bernie Philip, 1958

This is probably Eva Carrington (1887-1979). Tall and graceful (she was reputedly over six foot), she modelled for a number of Whistler's images of dancing women and later became a celebrated actress. In 1906, she married the 25th Baron de Clifford, the first of her three husbands and the owner of a 13,000-acre landed estate in County Mayo, Ireland.

GLAHA:46292

Right: **The dancer** 1900 Pen and ink on tan laid on card Bequeathed by Rosalind Bernie Philip, 1958

It has been suggested that the 'dancer' here is Eva Carrington, who modelled for Whistler and later became a celebrated actress, but this is not certain. Numerous revisions have been made to the drawing - the heel of her left foot has been in two positions previously and her right foot up to four. The model's head and shoulders were also originally higher.

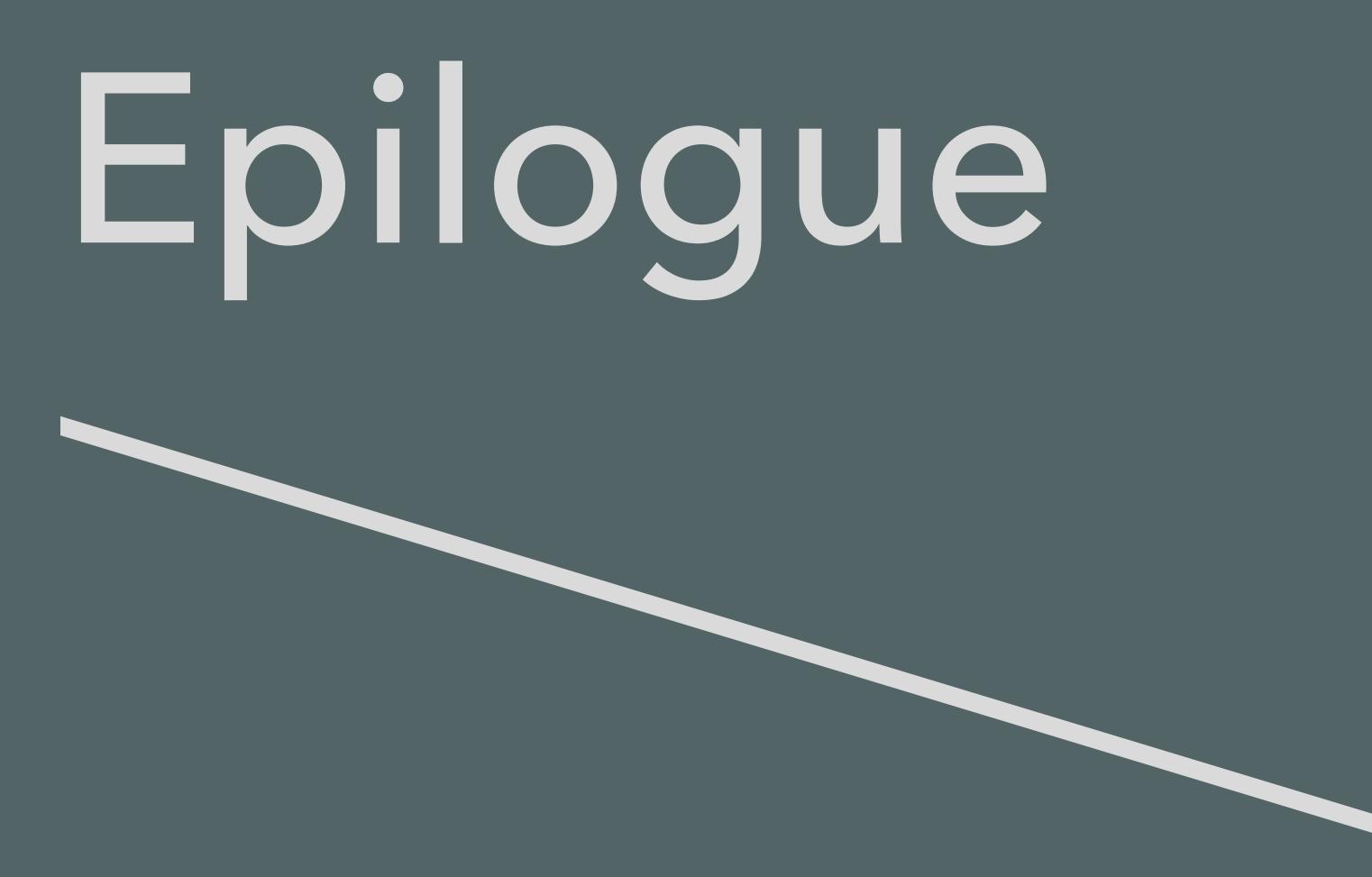
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# A dancing woman in a pink robe, seen from the back

1888/1890

Charcoal and gouache on brown wove paper Bequeathed by Rosalind Bernie Philip, 1958

Whistler often destroyed his drawings and re-used paper and canvas. Here there appears to be a standing draped figure beneath the "dancing woman."



From January to March 1896, the Whistlers lived on the top floor of the Savoy Hotel in the Strand, in a suite overlooking the Thames. For much of the time Beatrix Whistler was bedridden with the cancer from which she would eventually die on 10 May. Distraught at her illness, Whistler occupied his time with drawing sweeping views of the river from close by her bedside.

Whistler himself died in London in 1903 and was buried in the churchyard at St Nicholas, Chiswick, a cemetery which looked out onto his beloved River Thames.

## Waterloo Bridge

1896 Lithograph Bequeathed by Rosalind Bernie Philip, 1958

Here Whistler captures an early morning mist lingering over the Thames, the time of day documented by his annotation of two proofs of this lithograph with the alternative title *Waterloo Dawn*.

### Savoy Pigeons

1896 Lithograph Bequeathed by Rosalind Bernie Philip, 1958

This work takes its title from the two birds perched on the railing of the Whistlers' balcony at the Savoy Hotel.

### **Kensington Gardens**

-

1896 Lithograph Bequeathed by Rosalind Bernie Philip, 1958

The Whistlers stayed for a time at De Vere House, a hotel located on the corner of De Vere Gardens and Kensington Road from which he probably drew this view.

### The Thames

1896 Lithograph Bequeathed by Rosalind Birnie Philip, 1958

Here, Whistler focuses on mood rather than detail. Using a lithotint technique, he applies washes to the lithographic stone with a brush and an oil-based ink instead of the usual crayons. This produces a watercolour-like effect, tonal and atmospheric. This late work could be considered as one of his final nocturnal subjects.



One of those quaint old gardens so often found tucked away in the midst of crumbling buildings on the ancient thoroughfares. Its narrow confines were enlarged to the eye by winding, gravelled walks and vistas of flowers and bushes; the rickety seats, half hidden by the foliage, invited the loiterer to repose, and the high wall beyond suggested the gloomy confines of some convent or deserted monastery.

Arthur Eddy, Whistler's friend and patron, on the garden at the rue du Bac, Paris

### **Tanagra statue of a standing female figure** c.1894 Photograph

GLAHA:46239

James McNeill Whistler (1834–1903)

# Sketch after a Greek terracotta figure

Pencil on card Bequeathed by Rosalind Birnie Philip, 1958

During the summer of 1894 Whistler was asked to assist in the sale of Tanagra terracotta figures owned by the Anglo-Greek collector Alexander lonides. In the process, he received an album of 35 photographs of Tanagra figures of varied periods and subjects contained in a 48-sided album. He sketched one of them, shown here, using precise strokes of his pencil.

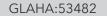
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1. Finger ring of two lovebirds designed by Beatrix Whistler Gold, enamel, quartz and rock crystal

Bequeathed by Rosalind Birnie Philip, 1958

2. Whistler in the garden at 110 rue du Bac, Paris 1896/1900 Platinum print

University of Glasgow Archives & Special Collections Whistler PH1/121



3. The garden at 110 rue du Bac, Paris 1896/1900 Platinum print

#### 4. Stephane Mallarmé

Vers et Prose; morceaux choisis Paris: Perrin, 1893

5. Letter from Stéphane Mallarmé to Whistler 5 January 1891

University of Glasgow Archives & Special Collections Whistler PH1/189

University of Glasgow Archives & Special Collections Whistler 86

### 6. Card from Stéphane Mallarmé to Whistler 1 May 1889

1888

University of Glasgow Archives & Special Collections MS Whistler M125

University of Glasgow Archives & Special Collections MS Whistler M119

Whistler 260

#### 7. Le "Ten o'clock" de M. Whistler

Traduction française de Stéphane Mallarmé Paris: [Librairie de la Revue Indépendante],

University of Glasgow Archives & Special Collections

1. James McNeill Whistler (1834-1903) The Gentle Art of Making Enemies

University of Glasgow Archives & Special Collections Whistler 239

2. James McNeill Whistler (1834-1903) Butterfly 1890/1892 Pen and purple ink on paper Bequeathed by Rosalind Birnie Philip, 1958 3. James McNeill Whistler (1834-1903) Butterfly 1890/1892 Pen and purple ink on paper Bequeathed by Rosalind Birnie Philip, 1958



### **CL** Drouet, Sculptor

1859 Etching and drypoint Presented by P & D Colnaghi, 1939-43

This is a portrait of Charles Drouet, a sculptor, collector and lifelong friend of Whistler's. Here, Whistler experiments with drypoint to give the lines a soft, blurred effect and deepen the shadows around Drouet's collar and face.

Two states of the etching are known before it was published by the Fine Art Society in 1879. This impression was taken from a cancelled plate that was later restored.

### Wool Carders

1879/1880 Etching and drypoint Donated by Rosalind Birnie Philip, 1935

This etching of two figures appearing in a doorway across a Venetian canal was amongst a selection of rare prints that Rosalind Birnie Philip gave to the University in 1935. It is one of only four known impressions and is revealing of Whistler's experimental printmaking techniques. Here, he has worked into an early proof with brown wash, softening the effect of the darker lines.

#### Marchand de Meubles, Rue du Four 1897/1898

Etching with pen and ink Donated by Rosalind Birnie Philip, 1935

Whistler has retouched this proof in pen, indicating his intention to add a pair of figures in the entranceway of the Parisian furniture shop. He evidently planned to add shading and to strengthen the lines of various objects that are piled up in a hazardous fashion.

Whistler never finished this but signed his butterfly on a tab of the etching to signal that he had printed it himself.

### Auguste Delâtre

1858 Etching Donated by Rosalind Bernie Philip, 1935

This etching was a personal tribute to Whistler's mentor, the French printer Auguste Delâtre.

This impression is taken from the cancelled plate - cancelled impressions were taken as proof that the plate had been destroyed but Whistler also sold these prints as collectible objects. When Rosalind Birnie Philip gave it to the University in 1935, she ensured that it was placed in an envelope containing the original copper etching plate.

## **Draped Figure, Reclining**

1892 Coloured lithograph Donated by Rosalind Bernie Philip, 1935

Whistler was well-tuned to the commercial possibilities of lithography. Between 1891 and 1893, he collaborated with the Paris printer, Henry Belfond, to produce six colour lithographs for a planned but never realised album 'Songs on Stone' that was to be published by William Heinemann. In this studio portrait (probably of Rose Pettigrew), Whistler works with a light, rhythmical touch. He involved himself closely in the process, inscribing colour notes on two trial proofs and is believed to have adjusted the inks at Belfond's workshop himself. There are only two states of this lithograph but significant tonal variation between each impression.



Whistler to Marcus Bourne Huish, 20 November 1895

Lithography reveals the artist in his true strength as draughtsman and colourist - for the line comes straight from his pencil - and the tone has no further fullness than he himself, in his knowledge, gave it - or betrays him in his weakness and incapacity.

 James McNeill Whistler (1834-1903) Grey Note: Village Street

 1884
 Oil on wood
 Presented by Rosalind Birnie Philip, 1935

Whistler made many small panels of buildings and people in diluted oil paint, touching them up afterwards with small dabs of paint. He painted this view of a doctor's studio in St Ives, during a stay in Cornwall. Exhibited on his return to London, a journalist found it puzzling, "Is the white object a cat, a hen in the first pride of maternity, or a newspaper blown by the winds?" James McNeill Whistler (1834-1903)
 A Shop

 1888/1895
 Oil on wood
 Bequeathed by Rosalind Birnie Philip, 1958

Sometimes it is difficult to date Whistler's paintings: this might have been painted between 1888 and 1895 in London or Paris. The subdued light, limited palette and shallow foreground create a flattened two-dimensional composition. The man smoking in the doorway was originally further to the right; the children looking in at the window and people seated inside (this may have been a small café), were painted with tiny, precise brushstrokes.

#### 3. Paint palette

Bequeathed by Rosalind Birnie Philip, 1958

Whistler's arrangement of paints is still present on the lid of this small wooden palette. The colour range is limited but shows various blues, yellows and reds, as well as the more opaque Chinese white. Once the palette was set, a panel could be inserted into the internal grooves and painted in the box. Alternatively, a finished panel could be inserted for safe transport while still wet. Whistler may well have used this palette to paint the small oils on wood panels nearby - they show traces of the grooves in the paint at the edges.

4. Paint pots

James Newman

Bequeathed by Rosalind Birnie Philip, 1958

Whistler used high quality paints. The artists' colourman James Newman was often praised for the excellent quality of his watercolour paints. His London-based firm was at 24 Soho Square, with a factory in George Yard. The firm had links with another colourman, WF Mills, who was based in Chelsea.

#### Watercolour Paint Tube

Raw Sienna Dr F Schoenfeld, Düsseldorf, Germany Bequeathed by Rosalind Birnie Philip, 1958 GLAHA:54139

### Paint Tube

Crimson Lake Winsor & Newton, London Bequeathed by Rosalind Birnie Philip, 1958 GLAHA:54156

### Paint Tube

Cadmium orange James Newman, London Bequeathed by Rosalind Birnie Philip, 1958 GLAHA:57792

### Paint Tube

Couleur chimique[m]ent pure/Ombre naturelle E Blanchet, Paris Bequeathed by Rosalind Birnie Philip, 1958

Emile Blanchet was a leading supplier of canvases and artists' colours in Paris. The stretchers of several paintings in The Hunterian collection are marked with his stamp, including *Rose et Argent: La Jolie Mutine*, 1890. GLAHA:57791

### Paint Tube

Hell Kobaltblau Unknown manufacturer Donated by Rosalind Birnie Philip, 1935 <sub>GLAHA:57793</sub>

'Hell Kobaltblau' means light cobalt blue.

### 5. Paintbrushes

GLAHA:54142, 57000, 57001, 57002, 57003, 57004, 57005

### 6. Palette Knife Steel, wood GLAHA:54142

James McNeill Whistler (1834-1903) The Greengrocer's Shop, Paris 1887/1901 Oil on wood Presented by Rosalind Birnie Philip, 1935

This unfinished panel of a greengrocer's shop in Paris reveals aspects of Whistler's late painting technique. The composition has been sketched in roughly in charcoal on the pale grey ground, the central areas filled in with diluted oil paint - here in yellow ochre, brown, a dull green then highlighted in orange-brown. While Whistler has begun the process of moving the figure (originally drawn further to the right), he has not completed it.

GLAHA:46353

1. James McNeill Whistler (1834–1903) 2. The Winged Hat 1890 Lithograph Bequeathed by Rosalind Birnie Philip, 1958

Whistler drew this lithographic portrait of his sister-in-law, Ethel Birnie Philip, in the autumn of 1890. Lithography, like watercolour and pastel, gave Whistler the freedom to realise a range of subtle effects, enhanced in the printing by the use of antique Dutch and Japanese papers of varying colour and texture.

### James McNeill Whistler (1834-1903) Lithographic Stone for The Winged Hat Solenhofen Limestone Bequeathed by Rosalind Birnie Philip, 1958

While many of Whistler's lithographic stones were lost or destroyed, Rosalind Birnie Philip inherited nine of them, including this one.

#### Box of Lithography Crayons 3. Gilby & Hermann Bequeathed by Rosalind Birnie Philip, 1958

In 1887, Whistler's printer Thomas Way introduced him to transfer lithography. The process offered him renewed freedom to experiment since it eliminated the requirement to draw directly onto a weighty lithographic stone. A drawing is made on transfer paper using a special lithographic crayon and placed between moistened sheets of paper. It is then left for several hours before being placed face down on the stone (rubbed with turpentine to improve the uptake of the greasy crayon) and pulled through the press several times to transfer it for printing. This box of lithographic crayons belonged to Whistler. On the back are several designs by him of feathers and flowers.

GLAHA:54150

4. James McNeill Whistler (1834-1903) Portrait Study: Miss Rosalind Birnie Philip 1897-1900 Lithograph Bequeathed by Rosalind Birnie Philip, 1958

This portrait of Rosalind Birnie Philip belongs to a group of untried transfer drawings found in Whistler's studio at the time of his death in 1903. The collar of her dress is similar to the one she is depicted wearing in *The Jade Necklace* after it was reworked (nearby).

Soon afterwards, Miss Birnie Philip commissioned the printer, Frederick Goulding, to print posthumous editions of many of Whistler's lithographs, including this one.

- James McNeill Whistler (1834-1903)
   Etching Plate for The Little Drawbridge, Amsterdam 1889
   Donated by Rosalind Birnie Philip, 1935
- James McNeill Whistler (1834-1903)
   The Little Drawbridge, Amsterdam
   1889
   Etching
   Bequeathed by Rosalind Birnie Philip, 1958

During a visit to Amsterdam in 1889, Whistler experimented with drawing the reflections of buildings and foliage on the surface of the water in the canals. No lifetime impressions are known, but Rosalind Birnie Philip inherited his etching plate and authorised this print to be made. On this impression she has written, "from the original plate with my authority." She was diligent about keeping track of proofs and the order in which they were printed. Here she writes that this impression is "The 2nd proof of an issue of 3 prints taken."

Wimpole Street 1887 Etching and drypoint GLAHA:46895

Whistler made use of etching plates as if they 3. James McNeill Whistler (1834-1903) were sketchbooks. Small etching plates like this one could be carried in a coat pocket and would fit snugly in a hand. Whistler used an Bequeathed by Rosalind Bernie Philip, 1958 etching needle to cut directly into the plate, capturing scenes whenever the whim struck. He made this initial etching standing in front James McNeill Whistler (1834-1903) of his brother's house on Wimpole Street, Etching plate for Wimpole Street including the horse-drawn cab that stands 1887 waiting in the foreground. Later he added Bequeathed by Rosalind Bernie Philip, 1958 drypoint to soften and deepen the lines of GLAHA:50338 the windows and carriage. It is one of only two known impressions of the etching.

Etching tools Steel

GLAHA:55454

# Whistler: Art & Legacy

**GRAPHIC SCHEDULE** 

Awaiting text / images / confirm text?

Graphics sent for comment / approval 15 June 2021

	SECTION	SIZE WxH (mm)	PANEL DESCRIPTION			
IN	INTRODUCTION					
IN.1	Display graphic	5715 x 3550	Digital fabric (same finish as previous exhibition)			
1.0	SECTION 1: WHISTLER AND GLASGOW					
1.1	Theme title, detail and text	1000 x 1500	Cut vinyl (possibly printed vinyl to match colour) applied to painted wall			
1.2	Theme image wedge	900 x 2900	Digital wallpaper			
1.3	Standard label: GLAHA-46383	150 x 200	Digital vinyl wrapped 3mm forex			
1.4	Standard label: GLAHA-46373	150 x 200	Digital vinyl wrapped 3mm forex			
1.5	Standard label: LOAN Portrait of Thomas Carlyle	150 x 200	Digital vinyl wrapped 3mm forex			
1.6	Standard label: GLAHA-44109	150 x 200	Digital vinyl wrapped 3mm forex			
1.7	Standard label: GLAHA-43926	150 x 200	Digital vinyl wrapped 3mm forex			
1.8	Label for case 1.1	1060 x 150	Digital vinyl wrapped 3mm forex			
2.0	SECTION 2: EARLY YEARS					
2.1	Theme title, detail and text	1000 x 1500	Cut vinyl (possibly printed vinyl to match colour) applied to painted wall			
2.2	Theme image wedge	900 x 2900	Digital wallpaper			
2.3	Standard label: GLAHA-46661	150 x 200	Digital vinyl wrapped 3mm forex			
2.4	Standard label: GLAHA-46662	150 x 200	Digital vinyl wrapped 3mm forex			
2.5	Sub-theme title and text	500 x 800	Cut vinyl (possibly printed vinyl to match colour) applied to painted wall			
<del>2.6</del>	Standard label: GLAHA-46723	<del>150 x 200</del>	Digital vinyl wrapped 3mm forex			
2.7	Standard label: GLAHA-46724	150 x 200	Digital vinyl wrapped 3mm forex			
2.8	Standard label: GLAHA-46719	150 x 200	Digital vinyl wrapped 3mm forex			
2.9	Standard label: GLAHA-46764	150 x 200	Digital vinyl wrapped 3mm forex			
2.10	Standard label: GLAHA-46762	150 x 200	Digital vinyl wrapped 3mm forex			
2.11	Standard label: GLAHA-46725	150 x 200	Digital vinyl wrapped 3mm forex			
2.12	Sub-theme title and text	500 x 800	Cut vinyl (possibly printed vinyl to match colour) applied to painted wall			
2.13	Standard label: GLAHA-46733	150 x 200	Digital vinyl wrapped 3mm forex			
2.14	Standard label: GLAHA-46754	150 x 200	Digital vinyl wrapped 3mm forex			
2.15	Extended label: GLAHA-46783	150 x 350	Digital vinyl wrapped 3mm forex			
2.16	Standard label: GLAHA-46738 (accession number?)	150 x 200	Digital vinyl wrapped 3mm forex			
2.17	Standard label: GLAHA-46730	150 x 200	Digital vinyl wrapped 3mm forex			
2.18	Standard label: GLAHA-46784	150 x 200	Digital vinyl wrapped 3mm forex			
2.19	Standard label: GLAHA-46757	150 x 200	Digital vinyl wrapped 3mm forex			
2.20	Quote	ТВС	Cut vinyl (possibly printed vinyl to match colour) applied to painted wall			
3.0	SECTION 3: RE-THINKING NATURE IN THE 1860s	SECTION 3: RE-THINKING NATURE IN THE 1860s-70s				
3.1	Theme title, detail and text	1000 x 1500	Cut vinyl (possibly printed vinyl to match colour) applied to painted wall			
3.2	Theme image wedge	900 x 2900	Digital wallpaper			
3.3	Standard label: GLAHA-46027	150 x 200	Digital vinyl wrapped 3mm forex			
3.4	Standard label: GLAHA-46035	150 x 200	Digital vinyl wrapped 3mm forex			
3.5	Standard label: GLAHA-18630	150 x 200	Digital vinyl wrapped 3mm forex			
3.6	Standard label: GLAHA-46029	150 x 200	Digital vinyl wrapped 3mm forex			

NOMAD EXHIBITIONS

15 June 2021

andard label: GLAHA-46019 andard label: GLAHA-46012 andard label: GLAHA-46359 andard label: GLAHA-46335 andard label: GLAHA-46378 andard label: GLAHA-42405 ub-theme title and text andard label: GLAHA-46358 andard label: GLAHA-49647	150 x 200 150 x 200 150 x 200 150 x 200 150 x 200 150 x 200	Digital vinyl wrapped 3mm forex Digital vinyl wrapped 3mm forex Digital vinyl wrapped 3mm forex Digital vinyl wrapped 3mm forex
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	150 x 200	Digital vinyl wrapped 3mm forex
anderd label: CLAHA 40016	150 x 200	Digital vinyl wrapped 3mm forex
andard label: GLAHA-49016	150 x 200	Digital vinyl wrapped 3mm forex
andard label: GLAHA-54221	150 x 200	Digital vinyl wrapped 3mm forex
andard label: GLAHA-49018	150 x 200	Digital vinyl wrapped 3mm forex
andard label: GLAHA-54220	150 x 200	Digital vinyl wrapped 3mm forex
andard label: GLAHA-46793	150 x 200	Digital vinyl wrapped 3mm forex
andard label: GLAHA-52109	150 x 200	Digital vinyl wrapped 3mm forex
andard label: GLAHA-46361	150 x 200	Digital vinyl wrapped 3mm forex
andard label: GLAHA-49019	150 x 200	Digital vinyl wrapped 3mm forex
andard label: GLAHA-46849	150 x 200	Digital vinyl wrapped 3mm forex
ub-theme title and text	500 x 800	Cut vinyl (possibly printed vinyl to match colour) applied to painted wall
andard label: GLAHA-46852	150 x 200	Digital vinyl wrapped 3mm forex
andard label: GLAHA-46839	150 x 200	Digital vinyl wrapped 3mm forex
andard label: GLAHA-46611	150 x 200	Digital vinyl wrapped 3mm forex
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andard label: GLAHA-46082		Digital vinyl wrapped 3mm forex
andard label: GLAHA-46083		Digital vinyl wrapped 3mm forex
		Digital vinyl wrapped 3mm forex
andard label: GLAHA-46080		Digital vinyl wrapped 3mm forex
Jote		Cut vinyl (possibly printed vinyl to match colour) applied to painted wall
ECTION 4: COASTAL TRAVELS IN THE 1880s	-90s	
eme title, detail and text	1000 x 1500	Cut vinyi (possibly printed vinyi to match colour) applied to painted wall
neme title, detail and text		Cut vinyl (possibly printed vinyl to match colour) applied to painted wall Digital wallpaper
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neme image wedge andard label: GLAHA-46391 andard label: GLAHA-46091	900 x 2900 150 x 200 150 x 200	Digital wallpaper Digital vinyl wrapped 3mm forex Digital vinyl wrapped 3mm forex
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neme image wedge andard label: GLAHA-46391 andard label: GLAHA-46091 andard label: GLAHA-46088 andard label: GLAHA-46094	900 x 2900 150 x 200 150 x 200 150 x 200 150 x 200	Digital wallpaper Digital vinyl wrapped 3mm forex Digital vinyl wrapped 3mm forex Digital vinyl wrapped 3mm forex Digital vinyl wrapped 3mm forex
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neme image wedge andard label: GLAHA-46391 andard label: GLAHA-46091 andard label: GLAHA-46088 andard label: GLAHA-46094 andard label: GLAHA-46177 andard label: GLAHA-46381	900 x 2900 150 x 200 150 x 200 150 x 200 150 x 200 150 x 200 150 x 200 150 x 200	Digital wallpaper Digital vinyl wrapped 3mm forex Digital vinyl wrapped 3mm forex
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neme image wedge andard label: GLAHA-46391 andard label: GLAHA-46091 andard label: GLAHA-46088 andard label: GLAHA-46094 andard label: GLAHA-46093 andard label: GLAHA-46978 andard label: GLAHA-46978 andard label: GLAHA-46977	900 x 2900 150 x 200 150 x 200	Digital wallpaper Digital vinyl wrapped 3mm forex Digital vinyl wrapped 3mm forex
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Standard label: GLAHA-46351	150 x 200	Digital vinyl wrapped 3mm forex	
	4000 4500		
		Cut vinyl (possibly printed vinyl to match colour) applied to painted wall	
		Digital wallpaper	
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		Cut vinyl (possibly printed vinyl to match colour) applied to painted wall	
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		Digital vinyl wrapped 3mm forex	
Standard label: GLAHA-49092	150 x 200	Digital vinyl wrapped 3mm forex	
	150 x 200	Digital vinyl wrapped 3mm forex	
	150 x 350	Digital vinyl wrapped 3mm forex	
Sub-theme title and text	500 x 800	Cut vinyl (possibly printed vinyl to match colour) applied to painted wall	
Standard label: GLAHA-46357	150 x 200	Digital vinyl wrapped 3mm forex	
Standard label: GLAHA-49225	150 x 200	Digital vinyl wrapped 3mm forex	
Standard label: GLAHA-46135	150 x 200	Digital vinyl wrapped 3mm forex	
Standard label: GLAHA-49104	150 x 200	Digital vinyl wrapped 3mm forex	
Standard label: GLAHA-46188	150 x 200	Digital vinyl wrapped 3mm forex	
Standard label: GLAHA-46149	150 x 200	Digital vinyl wrapped 3mm forex	
Standard label: GLAHA-46141	150 x 200	Digital vinyl wrapped 3mm forex	
Standard label: GLAHA-46334	150 x 200	Digital vinyl wrapped 3mm forex	
Standard label: GLAHA-49192	150 x 200	Digital vinyl wrapped 3mm forex	
Standard label: GLAHA-46173	150 x 200	Digital vinyl wrapped 3mm forex	
Extended label: GLAHA-46292 & 46293	150 x 350	Digital vinyl wrapped 3mm forex	
Standard label: GLAHA-46136	150 x 200	Digital vinyl wrapped 3mm forex	
Sub-theme title and text	500 x 800	Cut vinyl (possibly printed vinyl to match colour) applied to painted wall	
Standard label: GLAHA-49160	150 x 200	Digital vinyl wrapped 3mm forex	
Standard label: GLAHA-49150	150 x 200	Digital vinyl wrapped 3mm forex	
Standard label: GLAHA-49135	150 x 200	Digital vinyl wrapped 3mm forex	
Standard label: GLAHA-49161	150 x 200	Digital vinyl wrapped 3mm forex	
Quote	ТВС	Cut vinyl (possibly printed vinyl to match colour) applied to painted wall	
Standard label: GLAHA-46239 & 46205	150 x 200	Digital vinyl wrapped 3mm forex	
Label for case 5.1a	1060 x 100	Digital vinyl wrapped 3mm forex	
Label for case 5.1b	1060 x 100	Digital vinyl wrapped 3mm forex	
SECTION 6: WHISTLER LEGACY – PAST AND PRESENT			
Theme title, detail and text	1000 x 1500	Cut vinyl (possibly printed vinyl to match colour) applied to painted wall	
Theme image wedge	900 x 2900	Digital wallpaper	
Standard label: GLAHA-49980	150 x 200	Digital vinyl wrapped 3mm forex	
Standard label: GLAHA-46618	150 x 200	Digital vinyl wrapped 3mm forex	
	SECTION 5: PARIS IN THE 1890s Theme title, detail and text Theme image wedge Standard label: GLAHA-49914 Standard label: GLAHA-46552 Standard label: GLAHA-46574 Standard label: GLAHA-46674 Standard label: GLAHA-46674 Standard label: GLAHA-46674 Standard label: GLAHA-49639 Standard label: GLAHA-49058 Standard label: GLAHA-49063 Standard label: GLAHA-46649 Standard label: GLAHA-46649 Standard label: GLAHA-46648 Sub theme title and text Standard label: GLAHA-49071 Standard label: GLAHA-49092 Standard label: GLAHA-49092 Standard label: GLAHA-49092 Standard label: GLAHA-49103 Extended label: GLAHA-49103 Extended label: GLAHA-49103 Extended label: GLAHA-49104 Standard label: GLAHA-49104 Standard label: GLAHA-49104 Standard label: GLAHA-49104 Standard label: GLAHA-46135 Standard label: GLAHA-46135 Standard label: GLAHA-46136 Standard label: GLAHA-46149 Standard label: GLAHA-46188 Standard label: GLAHA-46188 Standard label: GLAHA-46188 Standard label: GLAHA-46188 Standard label: GLAHA-46190 Standard label: GLAHA-49100 Standard label: GLAHA-49100 Standard label: GLAHA-49100 Standard label: GLAHA-49100 Standard label: GLAHA-49135 Standard label: GLAHA-4913	Section 5: PARIS IN THE 1890sSection 5: PARIS IN THE 1890sTheme tille, detail and text1000 x 1500Theme image wedge900 x 2900Standard label: GLAHA-49914150 x 200Standard label: GLAHA-46552150 x 200Standard label: GLAHA-46574150 x 200Standard label: GLAHA-4674150 x 200Standard label: GLAHA-4674150 x 200Standard label: GLAHA-4674150 x 200Standard label: GLAHA-46764150 x 200Standard label: GLAHA-49058150 x 200Standard label: GLAHA-49058150 x 200Standard label: GLAHA-46649150 x 200Standard label: GLAHA-46648150 x 200Standard label: GLAHA-46648150 x 200Standard label: GLAHA-46648150 x 200Standard label: GLAHA-49071150 x 200Standard label: GLAHA-49071150 x 200Standard label: GLAHA-49071150 x 200Standard label: GLAHA-49103150 x 200Standard label: GLAHA-49103150 x 200Standard label: GLAHA-4917150 x 200Standard label: GLAHA-49181150 x 200Standard label: GLAHA-49181150 x 200Standard label: GLAHA-49181150 x 200Standard label: GLAHA-49184150 x 200Standard label: GLAHA-49194150 x 200Standard label: GLAHA-49184150 x 200<	

6.6	Standard label: GLAHA-50277	150 x 200	Digital vinyl wrapped 3mm forex
6.7	Standard label: GLAHA-49543	150 x 200	Digital vinyl wrapped 3mm forex
6.8	Standard label: GLAHA-49199	150 x 200	Digital vinyl wrapped 3mm forex
6.9	Quote	ТВС	Cut vinyl (possibly printed vinyl to match colour) applied to painted wall
6.10	Back panel to touchscreen	2080 x 1200	Digital vinyl wrapped 12mm mdf
6.11	Back panel to touchscreen	1920 x 1200	Digital vinyl wrapped 12mm mdf
6.12	Back panel to GLAHA-46382 & 53984	2000 x 1200	Digital vinyl wrapped 12mm mdf
6.13	Label to GLAHA-46382 & 53984	2000 x 407	Digital vinyl wrapped 3mm forex
6.14	Back panel to GLAHA-46367	1750 x 1200	Digital vinyl wrapped 12mm mdf
6.15	Label to GLAHA-46367	1750 x 407	Digital vinyl wrapped 3mm forex
6.16	Back panel to GLAHA-46384	2000 x 1200	Digital vinyl wrapped 12mm mdf
6.17	Label to GLAHA-46384	2000 x 407	Digital vinyl wrapped 3mm forex
6.18	Wall graphic	430 x 1200	Digital vinyl wrapped 12mm mdf
6.19	Back panel to touchscreen	3670 x 1200	Digital vinyl wrapped 12mm mdf
6.20	Label for case 6.2	720 x 150	Digital vinyl wrapped 3mm forex
6.21	Label for case 6.2	720 x 150	Digital vinyl wrapped 3mm forex
6.22	Label for case 6.2	720 x 150	Digital vinyl wrapped 3mm forex
6.23	Label for case 6.2	538 x 150	Digital vinyl wrapped 3mm forex
6.24	Label for case 6.2	720 x 150	Digital vinyl wrapped 3mm forex
6.25	Label for case 6.2	720 x 150	Digital vinyl wrapped 3mm forex
6.26	Label for case 6.2 (awaiting text for 46895 & 50338)	720 x 150	Digital vinyl wrapped 3mm forex
7.0	OTHER GRAPHIC ELEMENTS		
7.1	Scenic graphic	1845 x 2400	Digital wallpaper
7.2	Supporting labels throughout gallery (TBC)	ТВС	Digital vinyl wrapped 3mm forex



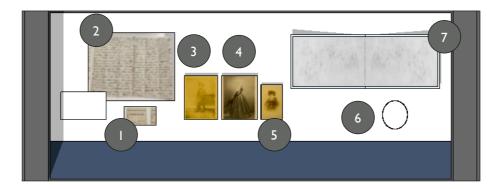


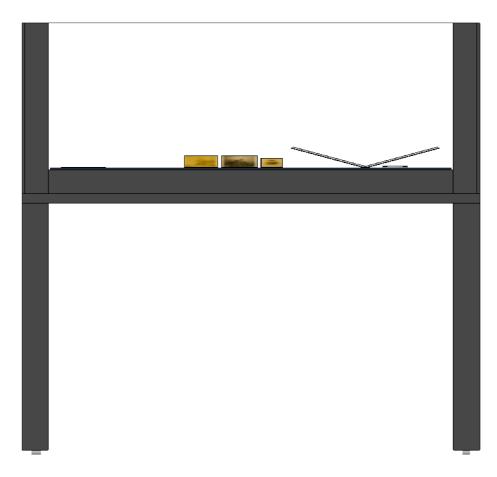
— Case 1.1





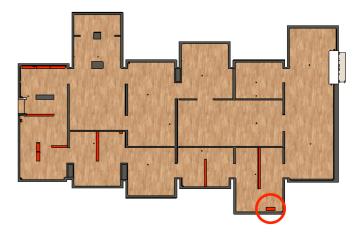






ELEVATION

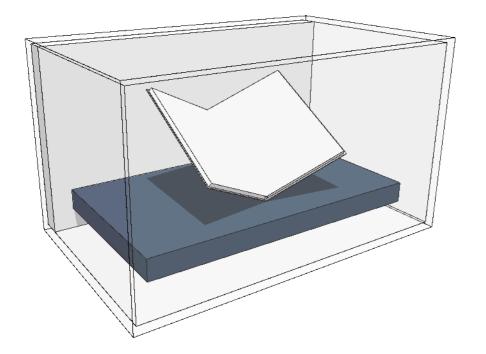
#### LOCATION PLAN

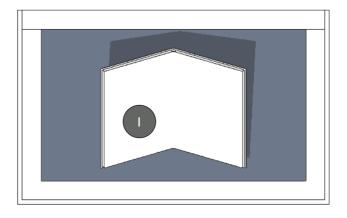


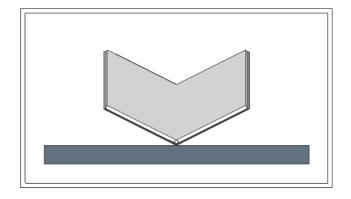
#### OBJECT LIST

- I. W650 Railway Ticket
- 2. W660 Letter & Envelope
- 3. PH1/93 Photo
- 4. PH I/247 Photo
- 5. **PH I /69** Photo
- 6. Portrait Miniature
- 7. GLAHA46004 St Petersburg Sketchbook



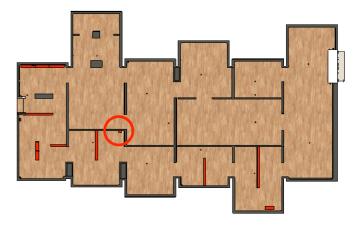






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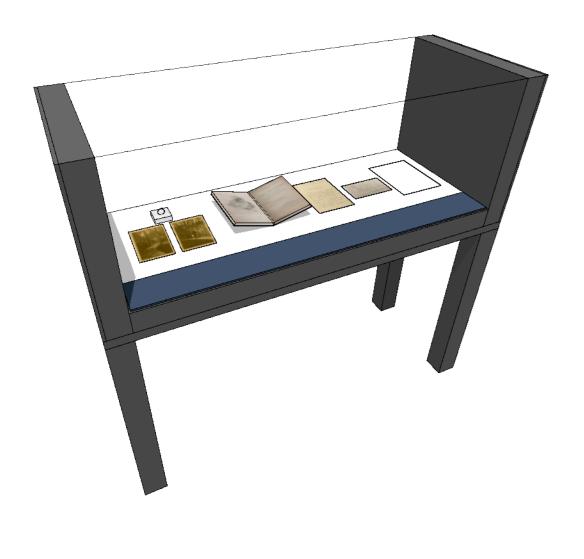
#### LOCATION PLAN



#### OBJECT LIST

I. GLAHA46176 Breton Sketchbook



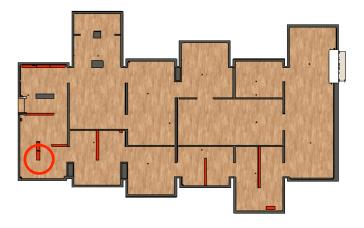






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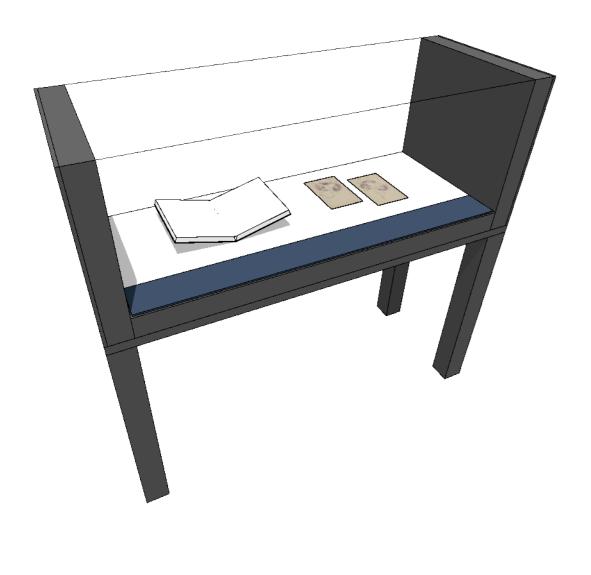
#### LOCATION PLAN

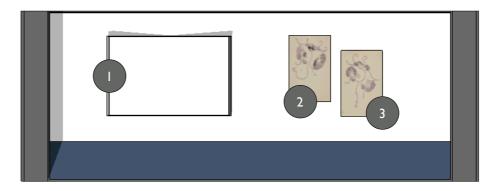


#### OBJECT LIST

- I. GLAHA53482 Ring
- 2. MS Whistler PH1/189 Photograph of Garden
- 3. MS Whistler PH1/9121 Photograph of James McNeill Whistler
- 4. Whistler 86 Mallarme Vers et Prose
- 5. MS Whistler M125 Letter Mallarme to Whistler
- 6. MS Whistler MII9 Card Mallarme to Whistler
- 7. Whistler 260 Ten O'Clock Lectures



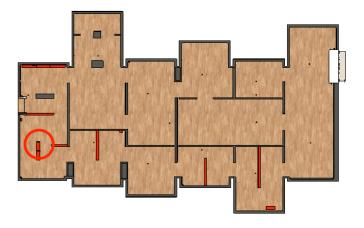






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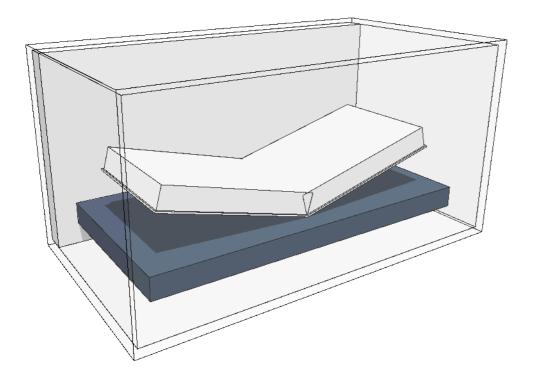
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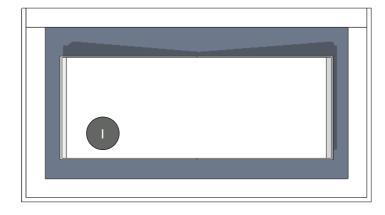


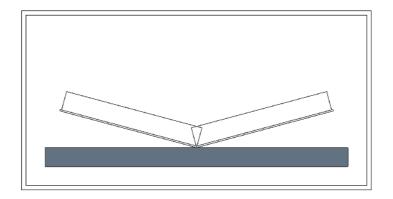
#### OBJECT LIST

- I. Whistler 239 Gentle Art Making Enemies
- 2. GLAHA46147 Butterfy
- 3. GLAHA46148 Butterfly



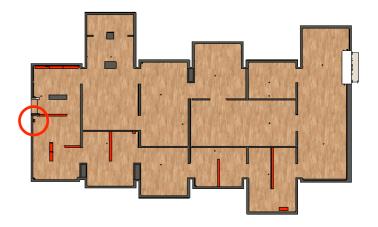






ELEVATION

#### LOCATION PLAN

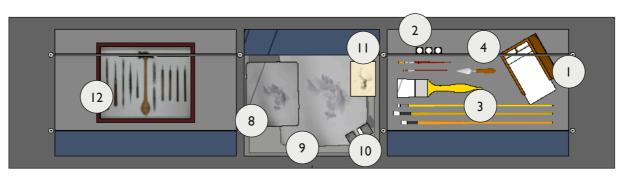


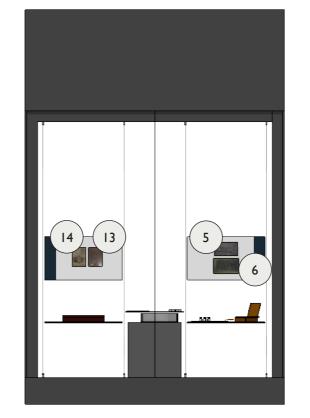
#### OBJECT LIST

#### I. GLAHA46205 Photo Album

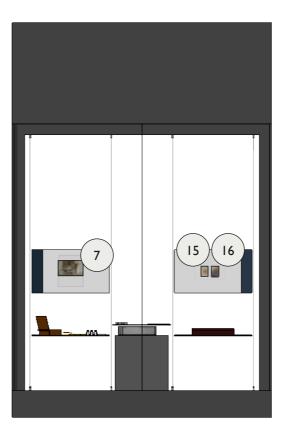






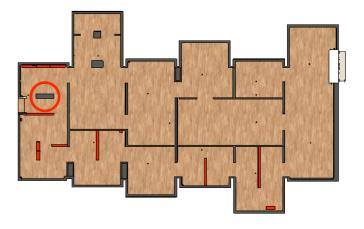


**ELEVATION 1** 



**ELEVATION 2** 

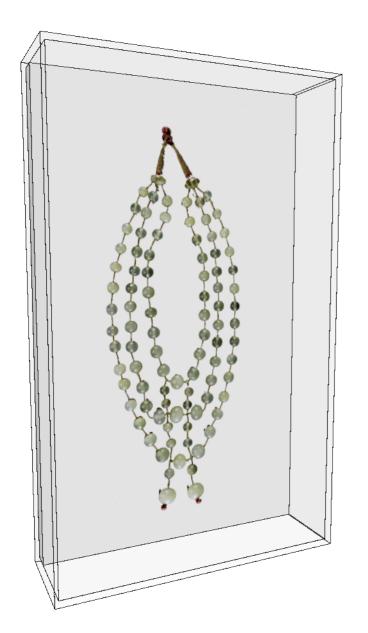
#### LOCATION PLAN

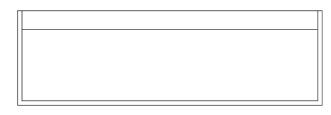


#### **OBJECT LIST**

- I. GLAHA54147 Paint Box
- 2. GLAHA57765-67 Paint Pots
- 3. GLAHA57000-5 Paint Brush
- 4. GLAHA54142 Palette Knife
- 5. GLAHA46346 Grey Note: Village Street
- 6. GLAHA46390 A Shop
- 7. GLAHA46353 Greengrocer's Shop
- 8. GLAHA49237 Winged Hat
- 9. GLAHA57763 Winged Hat Lithograph Stone
- 10. GLAHA54150 Lithograph Crayons
- II. GLAHA49222 Portrait Study
- 12. GLAHA55454 Etching Tools
- 13. GLAHA49902 Little Drawbridge
- 14. GLAHA50479 Little Drawbridge Etching Plate
- 15. GLAHA46895 Hansom Cab
- 16. GLAHA50338 Hansom Cab Etching Plate



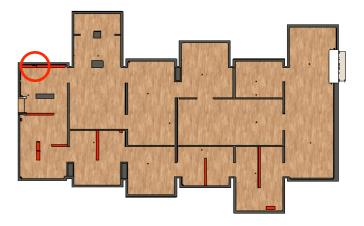






ELEVATION

#### LOCATION PLAN



#### OBJECT LIST

I. GLAHA53984 Necklace

