

JOURNAL

VOLUME 97 WINTER 2012/13



CHARLES
RENNIE
MACKINTOSH
SOCIETY™



Charles Rennie Mackintosh Society

The Charles Rennie Mackintosh Society was established in 1973 to promote and encourage awareness of the Scottish architect and designer, Charles Rennie Mackintosh.

The Society's core aims are to:

- Support the conservation, preservation, maintenance and improvement of buildings and artefacts designed by Charles Rennie Mackintosh and his contemporaries.
- Advance public education in the works of Charles Rennie Mackintosh by means of exhibitions, lectures and productions of an educational nature.
- Maintain and develop The Society's Headquarters at Queen's Cross
- Service and develop the membership of The Society.
- Sustain and promote the long-term viability of The Society.

The Society has over 1200 members across the world with active groups in Glasgow, London and the South East, Japan, and an associate group in Port Vendres, France.

There has never been a better time to join the Society. Our members - people like you who are passionate about the creative genius of Mackintosh - are helping shape our future.

As a member, you are at the heart of Mackintosh.

For information on Mackintosh or his works please contact the Society. www.crmsociety.com

Patron Scheme Members

Listed below are our Patron Scheme Members for the 2012/13 season:

Gold: Steven Holl Architects, Lord Macfarlane of Bearsden KT and Tom & Rose Carroll

Bronze: Dierdre Bernard, Anne Crawley, Rosemary Johnston, Anne Loudon, Simon Morris, Catriona Reynolds and Evelyn Silber

The Mackintosh Church At Queen's Cross

870 Garscube Road, Glasgow G20 7EL

Tel: +44 (0)141 946 6600, Fax: +44 (0)141 946 7276

Email: info@crmsociety.com, www.crmsociety.com

www.mackintoshchurch.com

Board Of Trustees

Stuart Robertson – Executive Director and Secretary

Carol Matthews – Chair

Catriona Reynolds - Vice Chair

Judith Patrickson – Honorary Treasurer

Mairi Bell, Alison Brown, Pamela Freedman,

Charles Hay, Sabine Wieber

Hon President

Lord Macfarlane of Bearsden KT

Hon Vice Presidents

Roger Billcliffe, Baillie Liz Cameron

Patricia Douglas MBE, Prof. Andy McMillan

Staff and Volunteer Staff

Director: **Stuart Robertson**

Business & Events: **Dylan Paterson**

Retail Officer: **Irene Dunnett**

Retail & Office Support: **Margaret Craston**

Membership Team: **Elsbeth Kidd, Norma Butler & Jo Davis**

Library/Research: **Elizabeth Crawford**

The Society's Headquarters

The Mackintosh Church

March to October

Monday, Wednesday & Friday 10am to 5pm

November to February

Monday, Wednesday & Friday 10am to 4pm

The opinions expressed in the Journal are not always those of the editorial panel or the Society:

Editorial: Alison Brown, Stuart Robertson & Evelyn Silber.

Published by the Charles Rennie Mackintosh Society,

The Mackintosh Church at Queen's Cross,

870 Garscube Road, Glasgow G20 7EL.

Design & Layout: Stuart Robertson

The CRM Society has Charitable Status Reference

No. SC012497

Registered in Scotland Company No. SC293107

CRM Society Journal, Volume 97, Winter 2012/13

ISSN: 1759-6491



During the Creative Mackintosh Festival, actors brought Charles and Margaret back to life. © Stuart Robertson

I hope you enjoy the latest Journal, which is packed with some great articles. You will be pleased to learn that a new schedule has been agreed for both the Journal and Newsletter. The newsletter will be distributed in January, April and October, with the next Journal planned for August. I realise it has taken longer than we expected to get the Journal out, but hopefully we are back on track. I would like to thank Alison Brown for her input in the production of both the Newsletters and the Journal.

During 2012 we organised an important symposium on the Future of the Mackintosh Buildings. This was an opportunity to get all the key organisations together and discuss a number of issues relating to the future plans and conditions of these Buildings. The event was viewed as an excellent foundation in exploring ways that we can ensure this internationally-important heritage continues to receive the attention it deserves. Within this issue we have included a report on the symposium, along with the keynote speech presented by Peter McLaughlin on behalf of John McAslan.

In October we participated in the first ever Creative Mackintosh Festival. The Festival was part of Year of Creative Scotland and was supported by Creative Scotland, Scottish Enterprise, Glasgow City Council, Heritage Lottery Fund and Glasgow Airport. The event was a great success in profiling the Mackintosh Church. For the duration of the festival we had over 1250 visitors at the Mackintosh Church, and most were first time visitors. This is an amazing achievement for a small team and could not happen without everybody pulling together and especially the support of key volunteers.

This year the Society celebrates its 40th anniversary and we plan to mark this occasion with a number of special events throughout the year. More information will appear in the next Newsletter.

Best wishes for the New Year
Stuart Robertson
Director



2012 was a great year for the Society. The Creative Mackintosh Festival in October was a big highlight. During the two week festival the Society ran a wide range of events, from puppet shows, workshops, walks, dinners and various exhibitions. All the events were well attended and for the month of October we seen an increase of more than 1000 visitors compared to 2011. In fact our visitor numbers for 2012 has broken all the records, with more than 10,000 people visiting The Mackintosh Church. This is an increase of 57% compared to last year and even more surprising as tourists visiting Scotland fell by 12% last year.

Our year started with the successful Mackintosh Symposium which focused on the growing concern about the condition and long-term future of a number of the Mackintosh buildings. A full report is included within this issue of the Journal.

In April the sell-out Study Tour to the Isle of Man was another great success. Liam O'Neill, chairman/founder of the Archibald Knox Society and Trish Ingram organised a superb programme, where we were able to get access into a number of Baillie Scott houses and see some beautiful Archibald Knox pieces. We were also introduced to the work of the painter John Miller Nicholson and fabulous stained glass by Harry Clarke.

In June Roger Billcliffe launched his excellent new pocket guide to Mackintosh at the The Mackintosh Church. For those who want to find out more about Mackintosh and his work this guide will direct you to all of his key properties and collections with an enlightening commentary by Roger. Each entry is accompanied by recent or contemporary photographs, full addresses and directions and, for those difficult to find commissions, a full GPS location. This book is an indispensable addition to the Mackintosh literature.

After a meeting with the 20th Century Society in October we have agreed to collaborate on some joint events this year. The first of these is a lecture by John McAslan at The Gallery in London. Details are on the website.



Roger Billcliffe signing a book for Trish Ingram © Stuart Robertson

Our final event of 2012 was the annual Christmas concert by Les Sirenes Female Chamber Choir. The newly crowned Choir of the Year entertained a full house with an exciting repertoire.

We would like to thank the Monument Trust for their valuable support to the Society and its Director over the last two years. Without which, much of our valuable work would not be possible.

In this special anniversary year our thoughts go out to former Director Patricia Douglas and her husband Tom. We send them our very best wishes for improved health this year.

We look forward to welcoming members to our special events throughout 2013 and the AGM weekend in Glasgow on the 7-9 June.

Stuart Robertson
Director

THANK YOU

The CRM Society gratefully acknowledges the support of Rose and Tom Carroll for their sponsorship of this issue of The Journal.

Rose and Tom have been members of the Society for 20 years and since returning to Glasgow three years ago they have both given their time to help with events and activities. In addition, their financial contribution this year has ensured the publication of The Journal and we very much appreciate their generosity.

If you would like to volunteer your time and services to the CRM Society or make a donation, please contact Dylan Paterson at dylan@crmsociety.com or call him on +44 (0) 141 946 6600



The Mackintosh Church Opening Hours for 2013

March to October

Open Monday, Wednesday and Friday 10am - 5pm
Free entry on Wednesday afternoon after 1pm
Last admission 4.30pm

November to February

Open Monday, Wednesday and Friday 10am - 4pm
Free entry on Wednesday afternoon after 1pm
Last admission 3.30pm

Admission Charges

Adult £4.00 Concession and Students £2.00
Children Free

Group Visits and Evening Tours

Group visits are available throughout the year for 20 or more people. Pre-booking is essential for group visits during or outside normal opening hours. Booking is required at least 7 working days before visit date.

Mackintosh At The Grand

This special tour is truly for the Mackintosh aficionado and includes some special 'Behind the Scenes' access.

2013 Dates: 23-26 May 26-29 Sept 24-27 Oct

The luxury weekend includes accommodation at a much loved city icon, the Grand Central Hotel. Built in 1883, the hotel was once the playground of the rich and famous.

This is truly a unique opportunity to learn the design secrets of some of the 20th Century's most iconic and influential buildings.

Prices start from £549 per person sharing.

To find out more about the Tour or to reserve a place contact or tel: 0141 946 6600. www.crmociety.com

Regulars

4 CRM Society News

26 Obituary

Donald L Taffner

29 Obituary

Dr. Louise Annand MacFarquhar

30 40th Anniversary

Features

6 Mackintosh: Building the Future

12 Refreshing the Legacy

18 Bram Stoker

21 Chandelier from the Willow Tea Rooms

22 Mackintosh Signs In

24 The Davidson Legacy

27 The Taffner Collection

Cover Image: Glass Chandelier from the Room de Luxe, The Willow Tea Rooms c.1903 © CRM Society.



The “Mackintosh: Building the Future” symposium was held at the Lighthouse in Glasgow on Friday 3rd February 2012 to discuss the current state of Mackintosh’s internationally celebrated built legacy which forms a major component of Glasgow’s cultural heritage, a review of the positive recent investment to safeguard and conserve these buildings and future requirements. The symposium celebrated the significance of this investment which has amounted to over £9 million over the past ten years at the Glasgow School of Art, The Mackintosh Church and Scotland Street School Museum. The premise of the day was to act as a platform for dialogue addressing the issues raised and disseminating information rather than answering all the questions, and the Mackintosh Society and Heritage Group are developing a communications strategy to keep these issues under review.

The event was well attended by both representatives of the cultural sector and those with an interest in heritage, including one lady who had travelled all the way from Tokyo to be at the event!

The organisations represented on the day included the Glasgow Building Preservation Trust, Glasgow City Council, Glasgow City Marketing Bureau, Glasgow Museums, Historic Scotland, National Trust for Scotland, Royal Commission for the Ancient and Historic Monuments of Scotland, Scottish Civic Trust, Scottish Enterprise, the University of Glasgow as well as a selection of both design and architectural practices with the attendance of over seventy delegates. The symposium was organised by the Charles Rennie Mackintosh Society in collaboration with the Mackintosh Heritage Group and with funding from Scottish Enterprise. Ten presentations were given covering an overview of the buildings today, Mackintosh as a cultural asset and significant role in the marketing of Glasgow, the roles of both Historic Scotland and the Buildings At Risk Register and managing the City’s assets including an insight into future plans for the Ingram Street Tea Rooms and Scotland Street School amongst other topics. A synopsis of each talk is given below. The proceedings were chaired by Roger Billecliffe, Managing Director of Roger Billecliffe Fine Art.



The Mackintosh Church © McAteer Photography



1 The Buildings Today

Professor Pamela Robertson, Senior Curator at the Hunterian gave a comprehensive overview of the built works of Mackintosh and the issues they face. In comparison to the 1983 Mackintosh Society survey which acts as a record of the heritage at that time, she noted that there is a picture of positive change but there is still a lot of work to be done: 49 Glebe Place in London is unlisted; the School of Art campus is no longer fit for purpose and proposals by Steven Holl Architects are due to be completed next year; Queen Margaret Medical College has been sold; both Craigie Hall and the Willow Tea Rooms, which needs extensive repairs, are for sale; Martyrs' School is being used as temporary office space but requires secure long term use and Scotland Street School and The Hill House require investment for essential repairs. On a positive note, the Heritage Lottery Fund has just awarded a first stage pass to a joint venture between Glasgow Museums and the Hunterian to create a publicly accessible storage facility, study and resource centre in Kelvin Hall which may enable long term access and display opportunities for some of the Ingram Street Tea Rooms. Again, on a positive note, two initiatives are underway; the Mackintosh Architecture Project by the Hunterian to document all the architect's built structures is due to be complete in 2014 with an exhibition, conference and website and the Mackintosh Heritage Group have written a five year plan. The Commonwealth Games will also be held in Glasgow in 2014 attracting visitors to the city and it is hoped that Mackintosh's architecture will be promoted during this period.

2 Marketing Mackintosh

Tom Rice, Head of Marketing at the Glasgow City Marketing Bureau (GCMB) spoke about the promotion of Mackintosh within their tourism strategy (2011-2016) which ties into the work of the Heritage Group. Glasgow was nominated as Europe's City of Culture in 1990 which drew attention to the city and what it has to offer, including architecture. Research has been undertaken to gather facts and symbols unique to the city with the result that Mackintosh is a key player. The "Glasgow Scotland with Style" campaign launched in 2004 with a gallery of banners in George Square or welcome boards in the airport or major hotels have all featured the architect. Material on Mackintosh is provided to the media worldwide and investors such as those who contribute to the £150M conference industry. The GCMB is always looking for opportunities and is currently taking advantage of social media to generate dialogue to create new customers, including a film shot at the Mackintosh House narrated by Professor Pamela Robertson which can be seen on YouTube with the option to write comments below. The GCMB were working towards the 2012 Olympics during which there was a media centre at the Lighthouse and the same is planned for the 2014 Commonwealth Games in Glasgow.



Martyrs' School © McAteer Photography

3 Commerce or Culture? : Capturing Cultural Value

Professor Robert Hewison, Cultural Policy and Leadership Studies at the City University, London (www.demos.co.uk) spoke about the difference between the instrumental and intrinsic values of Mackintosh. He referred to Tom Rice's talk as having focused on the instrumental values meaning the economic and social or educational benefits for the city and selling Mackintosh as a brand; but he added there is also intrinsic value which is harder to measure and is often subjective. This is the quality attached to the art and architecture of this architect, its beauty and meaning to individuals. Instrumental value can be measured in economic terms and therefore fits easily into the policy practice outlined in the Treasury's Green Book. However, intrinsic value, truth, beauty and the sense of the sublime, are difficult to measure and so are often left out. The environmentalists have done well in expressing the value of the natural world but the cultural sector needs to work on this in order to persuade funding bodies and decision makers. The Treasury has now published a Magenta Book which gives guidance on evaluating the impact of decisions including that of the non-market value such as the aesthetic, historical, social and bequest values. Professor Robert Hewison concluded that defining a measurable cultural value would be the way forward.

4 Buildings at Risk : An Overview

Alex Adamson, Buildings at Risk Register, RCAHMS (Royal Commission, Ancient and Historic Monuments of Scotland) (www.buildingsatrisk.org.uk) summarised the role of the register. It was started in 1990 to raise awareness and find solutions for vulnerable buildings which are either Listed, historic buildings in a Conservation Area or limited other types which are vacant and have no identified new use, structural problems or are threatened with demolition. The short term cases often have economic issues such



as the owners going into receivership and the long term cases are generally affected by changes in society such as country houses (e.g. Lennox Castle by David Hamilton part of a hospital complex and previously a country house) and outbuildings (e.g. Dalquharran Castle Stables by Robert Adam), churches (e.g. Caledonia Road Church by Alexander Thomson) or industrial buildings (e.g. Romesdale Mill, Skye by James Gillespie Graham) which no longer perform their original function. Out of all the Mackintosh buildings the old BBC building on Queen Margaret Drive, Craigie Hall, Martyrs' Public School in Glasgow and 38-40 Sinclair Street in Helensburgh are all currently on the register. Market forces aid the process of saving buildings. Vulnerable properties need to be looked after ensuring they are wind and watertight and the importance of a building needs to be understood when making changes and compromising where possible while examining new uses which will allow the building to thrive. The process also requires forming an alliance with local people, councils and societies, consulting experts such as those at the Building Preservation Trust and applying for grants. Some success stories have included projects at Tower Mill, Hawick; Castlemilk Stables; Lawrence Kirk Railway Station and Blackburn House, West Lothian and work is in progress on properties such as Taymouth Castle and Ravenstone Castle, Wigtownshire.

5 Keynote Lecture: Refreshing the Legacy

Peter McLaughlin, Associate, John McAslan + Partners, London

Peter McLaughlin delivered this talk in place of John McAslan who was unable to attend the Symposium. Mackintosh's art was noted as embodying the meaning of life which may influence the viewer and his ideas were embedded in the work which may inspire visitors in the future. The context to Mackintosh's working life was discussed with his contemporary Glasgow being described as a city of enterprise, a 'can imagine' city which inspired innovation and creative fusion was seen as the bedrock of his legacy. Peter McLaughlin referred to Mackintosh's 'intensity of formal expression' and the practice's appreciation of the quality of this avant-garde designer's work and 'instinct of insight' having been involved in the renovation of 78 Derngate, Northampton. It was noted that Mackintosh's legacy should not be a romantic commodity but rather focus should be on its ambition and design. The art of architecture in the use of surface, detail and light communicate the expression of craft as 'tools in the hands of humanity'. The work seems to have been 'designed by a human being for a human being' and many visitors feel the urge to touch push plates or sit on chairs. The piece was a poetic reflection on Mackintosh's work and as Roger Billcliffe added at the end it was interesting to hear from the creative side rather than the analytical.

Questions and Answers

During the question time after this talk, the Mackintosh House visitor experience was discussed. Professor Pamela Robertson confirmed that during the works to the Hunterian, which is due to re-open in September 2012, only minor works are being carried out on the house which do not address circulation. The rooms are small but need to be entered to fully appreciate the space and it is hoped that larger groups can enjoy other displays while they wait to see the house. Professor David Gaimster, Director of the Hunterian added that ways of improving the visitor experience are being reviewed as is longer term planning for the Hunterian Estate. The issues with high visitor numbers and fragile interiors were also discussed with the general consensus that it was still preferable to see originals rather than replicas where possible. Stuart Robertson referred to Peter McLaughlin's talk on the tactility of Mackintosh's work. "This was very evident when we had a stand at Destinations in London. Visitors and exhibitors wanted to touch Bruce Hamilton's replica furniture, as they found it very therapeutic". A member of the Mackintosh Society noted that there should be better cross-site marketing between the Mackintosh displays at the Hunterian and Kelvingrove Art Gallery to which Professor Pamela Robertson agreed and said that University now had a framework agreement with Glasgow Life to share expertise and build on their strong relationship.

Issues facing Mackintosh's only functioning tea room, the Willow Tea Rooms, were also discussed. Even though, these tea rooms are a key visitor destination, the current management company Wilson Group have been unable to gather the required funding to undertake extensive repairs and the property has been put up for sale. The planners have been consulted and the retail part of the property



The Willow Tea Rooms © McAteer Photography



needs to be maintained even though everyone agreed that it seemed odd to have a jewellers on the site. Several ideas were put forward for possible uses for the building such as an information point for local architecture due to its prominent street front and city centre location. Everyone expressed the wish for a good solution for the Willow Tea Rooms and agreed that it is a vital part of Glasgow's cultural identity.

6 The Hill House

William Napier, Lead Surveyor at the National Trust for Scotland gave a detailed description of some of challenges faced at The Hill House with a history of defects in the



The Hill House © Stuart Robertson

external render (also referred to as harling). A similar surface finish was also used at Windyhill, Kilmacollm and the Glasgow School of Art which have experienced similar problems and also a series of, sometimes ineffective, patch repairs. Extensive cracking has occurred at The Hill House, evidence of which was seen in old photographs, and even in areas of recently restored work. There are not sufficient details on the house to divert rain from the surface and wind driven rain penetrates it and gets trapped causing damp, rot and disintegration of the sandstone walls. This in turn blocks cavities when debris falls from the wall internally. Subsequently, there is a great variation in temperature and humidity in different rooms which causes a great deal of concern to both those responsible for collection care and the building fabric. A survey by Andrew Wright Chartered Architects has been commissioned by the Trust to inform the direction of future care. The approach could vary from removing the render to retaining and consolidating the surface, but paramount is the fact that the render needs to perform its function as a protective coating to the house and its irreplaceable interiors. The Trust's 2010 Property Statement says "Mackintosh design is of the highest significance and the authenticity of the fabric externally secondary" and the Trust needs external support in making this forthcoming decision.

7 Regeneration in Bath/Bristol

David McLaughlin, McLaughlin Ross, a Conservation Architect based in Bath spoke about the changing role of churches and chapels and looked at some regeneration projects in Bath and Bristol as a case study for the Symposium.

8 Reinvigorating Historical Interiors

Ross Hunter, Founding Partner of Graven Images gave an overview of several interior refurbishment projects they have undertaken. Their approach is both creative, thoughtful and positive and demonstrates a freedom of expression. "You can push life into old buildings" stated Hunter "a bit of love makes a difference". One of their projects presented was The Blythswood Hotel, Glasgow in which sensitivity was shown to the original architecture as some spaces were just cleaned and polished. The building was used as the Clubhouse by the Royal Scottish Automobile Club from 1910, and the designers have used sawtooth tweed extensively to reference tyre treads. Other projects include the Student Loans Company, Darlington, a former wool factory with inspirational architectural energy from the industrial space; Tiger Lily, Edinburgh and the Corinthian Club, Glasgow. Ross Hunter summarised his role as getting energy and life back into spaces.

9 Mackintosh and Community Engagement

Dr. Ellen McAdam, Head of Museums and Collections, Glasgow Museums spoke about some of the issues faced at Scotland Street School Museum concerning its fabric and location. Even though a great deal of work has been undertaken on the property window refurbishment had to be paused after lead was found in the paint. The presence of buddleja trees in the asphalt and asbestos in the toilet block need to be addressed and it is hoped the playground will be restored. The area around the building which is awaiting regeneration also lets it down, and the recently built car park opposite hides the school from passing cars on the motorway which does not help the already low visitor numbers. This museum of education has previously been under threat of closure but planning is in progress to change the emphasis and create more displays following on from both the M74 archaeological and oral history projects and address the culture and local history of the southside. This would include working with Asian and other migrant groups and following on from community engagement would be led by local needs. Ellen McAdam also spoke about the Ingram Street Tea Room interiors which have been in the collection since their removal from Ingram Street in 1971. The interiors are fragile 'shopfittings' currently in pieces and kept in storage. Several proposals have been put forward for them in the past including plans for a National Museum of Scottish Art in 1993, a major exhibition held at the McLellan Galleries in 1996 after which parts of the conserved Ladies'



Luncheon Room were toured to America, and in 2000-2002 the re-assembly of the Chinese Room and the Cloister Room. Between 2005 and 2007 the full collection was quantified and reassessed and a detail archive created with a full paper and photographic record of how the pieces fit together. Ideally, it would be good to see the tea rooms reconstructed in their original configuration but this is unrealistic in modern times when safety and disabled requirements would make it impossible, for example some door widths are too narrow for wheelchair access. A structure on which to support the interiors would also increase the footprint. There are a lot of practical and ethical issues to be resolved but Glasgow Museums are pleased to have achieved a first stage pass for Heritage Lottery Funding to re-house this collection amongst others in the Kelvin Hall building and enable them to reconstruct the tea rooms one at a time and allow members of the public to see the work in progress.

10 Historic Scotland and Mackintosh

Ranald MacInnes, Head of Heritage Management at Historic Scotland paid tribute to the work of David Walker, a former Chief Inspector of Historic Scotland who joined in 1961. Walker had great admiration and interest in the legacy of Mackintosh and listed several of his buildings. He recognised them as heritage assets and as having cultural value. Ranald MacInnes discussed some of the issues faced by Historic Scotland in their role as “heritage police” such as how to guarantee authenticity and he showed a humorous slide of a plaque stating “Charles Rennie Mackintosh did not design this coffee house”. Martyrs’ School was saved from demolition when the M8 motorway, which was planned to cut through the site of the school, was re-directed. The Willow Tea Rooms were restored in the 1970s on the basis of photographic evidence and in a 1990s survey to review what was authentic, some of the conservation work was itself seen as heritage. Objects designed for a space are often seen to be collectable when they should be left in their original setting and the question is raised “is furniture a fixture?”. The door from the Room de Luxe in the Willow Tea Rooms was removed some years ago by Glasgow Museums for restoration work and then assumed status as an object in its own right when exhibited abroad in the USA. There has subsequently been ongoing debate about whether the door should be returned, a move which some were against due to the risks. As a compromise, a replica was made and installed to evaluate the wear and tear and inform the way forward. The original doors have now been installed with a protective system and the replica is currently in the Billiards Room. It is a celebrated fact that the Glasgow School of Art is still used for the purpose for which it was designed and is frequently visited by tourists on the tours provided. Visitors always want to touch items in the library which raises the question of how to preserve the spirit of Mackintosh. Ranald MacInnes also touched on several other properties such as Queen’s Cross Church and the discussions during its

restoration about cleaning and pointing the stonework. The communion table and wooden screen which are integral to the space even though they are items of furniture. Scotland Street School has complex issues such as the treatment of fixtures such as the lighting for which each decision needs to be recorded. The talk was concluded with reassurance that Historic Scotland takes its responsibility for the Mackintosh heritage very seriously.

Questions and Answers

The discussion around the rendering of The Hill House continued and it was noted that neither the insertion of carbon rods nor the injection of silicone had been truly successful. The silicone has been known to alter the properties of stone, and with the wall core hidden behind the render it is difficult to know exactly what one is fixing to. It is a philosophical debate whether to maintain authenticity by retaining the design expression in the drawings and follow the traditional use of rough cast in Arts and Crafts architecture in England. However, the urgency of conserving the original interiors was stressed and also the importance of having a Conservation Plan for the property. Ranald MacInnes added that we are lucky that The Hill House is now owned by the National Trust for Scotland. There are already examples of permitted deviations from the original material, for example on the St Vincent Street Church a new lead roof replaces the slate one, although this change is not obvious from the street. Whereas a big change to the exterior of The Hill House would be dramatic. William Napier added that the current reports will lead to a Conservation Plan, noting that the cement is important to the building as it was requested by the client who thought it would help the house blend in with the grey Scottish sky.

The issues surrounding the display of the Ingram Street Tea Rooms were discussed further. The support structure required for the tea room interiors to be re-assembled would increase the footprint of both the original ground and basement floors. Prohibitive compliance issues to make the rooms safe to visit and accessible to all visitors ultimately means thoughts of displaying them in their original configuration are unrealistic. However it was noted that the original layout is important and could be represented digitally alongside partial display. More research is required to inform decisions on whether the rooms are preserved as they now are or taken back to their original state; removing subsequent layers of paint and decorative schemes. It was agreed that the tea rooms form an important part of Glasgow’s cultural heritage and should be displayed in some way for the public to gain access to them. It was clear everyone is excited and hopeful that this will happen in light of the latest successful Heritage Lottery Fund bid.

Further clarification was given on the proposals for Scotland Street School Museum which will expand on its existing



Mackintosh: Building the Future

function, providing more display space as a result of community engagement with a view to encouraging more visitors. The future of the Willow Tea Rooms was pondered and whether its designation as retail by the planners is appropriate. Roger Billecliffe remembered that the 1979/80 reconstruction was suggested at the time as a base for the Tourist Board and it has been suggested again that the space might be more suited to an information centre about Mackintosh in its central location than a jewellery shop. The tea rooms are still a popular destination for tourists despite being partly reproduction and their future needs to be addressed. The future of the Mackintosh House reconstruction at the Hunterian Art Gallery also needs to be debated and opinions were invited by the Director of the Hunterian Professor David Gaimster. Ranald MacInnes noted that even though the creation of the Mackintosh House was viewed as absurd at the time, it was an interesting cultural move and is now a valued part of the city with its original orientation for daylight on the interiors.

The atmosphere at the end of the Symposium was positive and general feedback from the audience was full of enthusiasm for an informative and thoroughly enjoyable day. Stuart Robertson and Roger Billecliffe both agreed that

the day had been thought provoking and had provided a platform for future discussion and consultation on the future of our Mackintosh heritage.

When informed about the Symposium taking place, Fiona Hyslop MSP (Member of Scottish Parliament), Cabinet Secretary for Culture and External Affairs wrote: “The surviving buildings of Charles Rennie Mackintosh are of huge economic and cultural value to our country and I am delighted that you have arranged a conference to explore ways of ensuring this internationally-important heritage continues to receive the attention it deserves.” It is hoped that forthcoming events such as the Olympics in 2012, Commonwealth Games in 2014 and the 150th anniversary of Mackintosh’s birth in 2018 will bring new opportunities to invigorate interest and enthusiasm for Glasgow’s architectural legacy. A summary of the Symposium has been sent to Fiona Hyslop, MSPs representing areas with Mackintosh properties, relevant Glasgow City Councillors and officers and representatives from Architecture Scotland and RIAS (Royal Incorporation of Architects in Scotland) and the dialogue will be continued.

Abigail Morris



The Mackintosh House © Stuart Robertson



Here follows in full the transcript of the keynote paper at the *Mackintosh: Building the Future Symposium* delivered by architect Peter McLaughlin on behalf of John McAslan. McAslan had developed a personal understanding and response to Mackintosh's work when his practice had undertaken the refurbishment of 78 Derngate in Northampton. As a result he describes Mackintosh's built legacy as 'an intense lesson in making beautiful new sense out of disparate influences'.

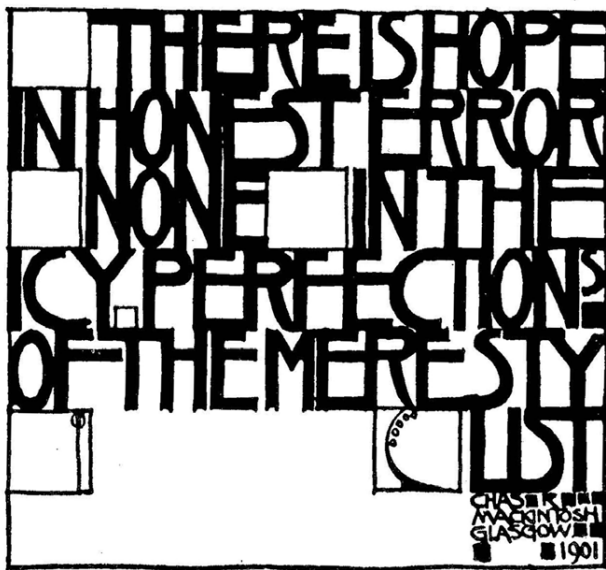
Introduction

A legacy only has a value if it has a use in the future. To speak about Charles Rennie Mackintosh is unnerving and challenging, particularly for a Scottish architect who regards him so highly. What can I add to the story?

I can't refresh the canon of academic investigation. But I do hope I can speak usefully about the Mackintosh legacy in relation to today's practice of architecture.

Nevertheless, I shall immediately protect myself by quoting J.D. Sedding: "There is hope in honest error, none in the icy perfection of the mere stylist."

Hunterian Museum and Art Gallery, University of Glasgow



A great artist leaves two legacies. The first is a factual legacy – the work. It can be seen and, in the case of architecture, touched and used. The second legacy is subtler. It's about the ideas embedded in the work, and the ideas that the work may provoke in the future. So an artist's legacy offers two forms of engagement. In Mackintosh's case, to touch and look is to experience his thought processes.

This event's programme notes suggest that the "The Mackintosh legacy is small, vulnerable, and irreplaceable."



Scotland Street School © McAteer Photography

Yes, the work is vulnerable. But the refractions and continuing influence of the work are not.

If Frank Lloyd Wright had been run over by a car seconds after completing one of his early buildings, his home and studio in Oak Park, that one building alone would have been enough to signal the work of a genius. And that building would have continued to influence people well into the future. The same would have applied if Mackintosh had been, say, shot by John Keppie after designing Scotland Street School.

Wright designed and built scores of extraordinary buildings, Mackintosh only a handful. But they unquestionably exist in the same Pantheon of architectural greatness.

If Mackintosh's legacy is to be refreshed – and I'm not sure that's quite the right word – where did his legacy begin?

The City that made Mackintosh

Mackintosh said: "Life is the leaves which shape and nourish a plant, but art is the flower which embodies its meaning." Glasgow was the fundamental force and presence that coloured Mackintosh's perceptions of the world, his reactions to it, and his work.

The most obvious thing to say is that Glasgow was an extraordinary place in the second half of the 19th century. It was a city of enterprise, even if Thomas Annan's grim photographs of the Gallowgate slums, taken in the 1870s, remind us of the flip-side of the city's achievements. Nevertheless, even an abbreviated litany of Glasgow's finest remains hugely impressive: Lord Kelvin, John Logie Baird, James Watt.

By the time Mackintosh was designing the first phase of the Glasgow School of Art, the city was building half of Britain's ships and a quarter of the world's railway locomotives. Glasgow was the Second City of the Empire, and the fourth



largest Victorian era city in Europe, after London, Paris and Berlin.

Glasgow was more than a can-do city. It was a can-imagine city. The idealised national heroism that had been promoted by Thomas Carlyle and Sir Walter Scott in the first half of the 19th century was giving way to something more complex and international.

The city of pragmatic industrial invention became a city of art and architecture that steadily become more experimental...

Greek Thomson's Holmwood, and St Vincent Street Church, may have been essentially classical, but their modulations of form and detail suggested other possibilities. And, perhaps anticipating Mackintosh 25 years hence, Thomson himself said: "The resources of the architect are not exhausted, and from the variety exhibited in bygone styles it may safely be assumed that as great a variety is yet to be displayed in those that are to come."

© Culture and Sport Glasgow (Museums)



Sir William Burrell and Alexander Reid

Glasgow School of Art already existed, and art and architecture were increasingly well served. The Glasgow Arts Club. The great patron, Sir William Burrell. Alexander Reid, the art dealer who brought the Impressionists to town. The Glasgow Boys. The Glasgow Girls. The Four. The Academy Architecture magazine, which publicised what was going on in London, Paris, and America. James Miller and the Glasgow International Exhibition of 1901.

By 1900, Glasgow was one of perhaps 8 or 10 World Cities – more than a century before that glossy phrase was invented. Glasgow had as many direct dealings with India and America as it did with London. And, like London, Liverpool, and Manchester, Glasgow was self-confident, and largely self-determining.

America's wittiest song writer, Cole Porter, had yet to compose Anything Goes. And the architect and polemicist Cedric Price had yet to say that the possible was far more

important than the probable. But, at some fundamental level, Glasgow had already got those messages by the time Charles Rennie Mackintosh appeared on the scene.

If Glasgow is the bedrock of Mackintosh's legacy, what is the legacy of his work?

Mackintosh, a flame that glowed with art, architecture, and graphic design

The blunt facts of Mackintosh's life might be crudely summarised like this: built and designed uniquely and brilliantly, but not much. Died in relative obscurity. Talent not fully recognised until decades after his death. His example is both inspiring, and threatening.

In the 21st century, how many currently fashionable architects are destined for a reversed obituary: completed a vast number of buildings. Died wealthy. Lack of talent not fully recognised until decades later.

What is it about Mackintosh's architecture, and other areas of his design, that still matters so much? In two words: innovation and creative fusions. I could underline that with a third factor: an intensity of formal expression.

Three generations of historians, artists and architects have focused their concentration on relatively few works. It's much easier for students to know Mackintosh's work in detail than, say, the buildings of Wright or Niemeyer, Kahn or Aalto. And so, the various qualities of Mackintosh's work have become magnified through time, rather than reduced. These qualities are genuinely iconic.

John McAslan + Partners experienced this sense of magnification professionally, in its renovation of 78 Derngate,



78 Derngate © John McAslan + Partners



De La Warr Pavilion © John McAslan + Partners

and the forensic examination and repair of the building, and its furniture and fittings. The same applied, incidentally, to our renewal and extension of Mendelsohn and Chermayeff's De La Warr Pavilion, the most important example of inter-war modernist architecture in Britain.

I can illustrate this idea of intensity in a slightly different way. Imagine how much more intense our opinion of Cezanne's genius might have been if he had only painted, say, *Forest, A Bend in the Road*, and the *Mont Sainte Victoire* series.

Mackintosh's buildings are simultaneously rivetingly actual, and mythical, in a way that does not quite apply to most of the modern greats. Mackintosh's buildings and other designs are singular, in both senses of that word. It's not that Fallingwater, the Seagram Building, or Le Corbusier's recliner aren't extraordinary, and nominally mythical – it's just that we can't quite lose sight of the freight trains of architectural output they're attached to.

The other obvious point to make about Mackintosh's work is the range of architectural styles and finishings he achieved so rapidly, despite the few buildings he completed.

The Hill House. Not precisely baronial, or modernist, and as wonderfully unclassifiable as Lutyens' extraordinary Castle Drogo, completed about 20 years later.

The Willow Tea Room's facade. Proto-modernist up to the first floor, something subtly different above. And inside, furniture and fittings that manage to suggest Art Nouveau, Arts & Crafts, and modernism.

Scotland Street School. Again, an architecture that resists the straightjacket of type. Baronial-cum-Industrial-cum-Arts & Crafts. It can, in some ways, be compared with Peter Behrens AEG factory in Berlin, completed seven years later.

Glasgow School of Art. Part castle, part art factory. Certainly not urban in form. Freestanding. Unique and fantastic.

It's an interesting anomaly that Mackintosh should have spoken about the "instinct of insight" gained through long practice, that was "not possessed by mere outsiders". He was an outsider, of sorts, who did not require long practice to develop his unique instincts for highly wrought form, materials and detail. Mackintosh admired Ruskin and wrote of sketching "the mutilated though venerable castle with feelings of indescribable delight". But his work transcended those romantic notions.

Mackintosh was simply one of the greatest architectural innovators and experimenters in the last century and a half. And one of the few who knew how to bring different styles and materials together to create a wholeness that was surprising – and touching.

Today, Mackintosh's work is considered to be "international". But we must remember that, though it may have been influenced by imported ideas, it was of Glasgow. And so, I believe the legacy of his completed work is best seen as a legacy of intensely singular design. Mackintosh should not be mythologised, and neither should his work.

There is one more important quality of Mackintosh's completed work – its direct, humane expression of craft, its physical and visual tractions. And this leads to my final remarks about the future value of Mackintosh's legacy.

Mackintosh's legacy as a challenge in the future

Mackintosh's said: "We must clothe modern ideas with modern dress. We shall have designs by living men for living men." But his legacy should not be seen as a romantic commodity. There a risk of brandmarking Mackintosh as a romantic idealist.

Better to concentrate on his legacy of ambition in design, and the creative enquiry that ranged from startling proto-modernism to the picturesque. His reactions to not being



Refreshing the Legacy



The Hill House © Stuart Robertson

immediately identified as the designer of the Glasgow Herald Building and the School of Art tell us that he knew he'd designed important new architecture, and wanted the public to know it.

Mackintosh was an avant garde designer. But there is no genuine avant garde now. In fact, the idea of clothing modern architectural ideas with modern dress has degenerated into a general 21st century architecture whose "originality" too often depends on tricked-up surface embellishments that are uninteresting, and hardly beautiful. They radiate a sense of appliquéd mass production.

You notice that I haven't started by mentioning architectural form. I am being pragmatic. The plain fact is that most projects today arise from design processes that are subject to regular cost reviews and value engineering. There is absolutely nothing wrong with this. The situation simply reflects economic and corporate conditions. But it does mean that there is pressure to design relatively simple structures and forms.

In a situation like this, why should we think of Mackintosh? I think he can prompt us to think much harder about how a building can convince passers-by, and its users, that it was designed by a human being, for human beings who would notice this important fact.

We experienced this at the De La Warr Pavilion, and its co-designer Erich Mendelsohn said something very telling in a lecture to the RIAS in 1938.: "While man must not become subservient to the 'phantoms' of mass production, industrialisation, and speed or degraded into becoming the servant of the machine, the deadly peril now threatening the world, salvation will arise from an understanding of technology; a tool in the hands of humanity.'

The key sentence: "A tool in the hands of humanity." Not humanity in the hands of a tool.

If there is one lesson from Mackintosh that remains constant and true 84 years after his death, it is that his architecture can express, in detail, the ideas of an individual – of humanity, if you prefer. The ideas of an individual designer who wants his materials and details to communicate an expression of personal craft – a human exchange of ideas and purposes, via architecture.

If we look at a Mackintosh building, or encounter a piece of his furniture, we sense immediately that a particular mind, particular eyes, and a particular hand, holding a particular pencil or pen have been involved. We are also instantly aware that other eyes, hands, and skills have subsequently brought



Peter Zumthor's Kolumba Museum in Cologne © John McAslan + Partners

a particular design to life. We want to touch the push-plates on the doors of the School of Art. We want to touch, and sit on, the Willow Tea Room's original Cashier's chair.

This instinct is not lost in history. You will feel it the moment you enter Louis Kahn's Kimbell Art Museum in Fort Worth, or Peter Zumthor's Kolumba Museum in Cologne, which our whole practice visited five years ago. We experienced it, in detail, some years ago when we led the restoration of Wright's extraordinary buildings at Florida Southern College.

The art of architectural surface and detail, the qualities of a building's space and light, are immensely challenging, and even more so when building forms have little or no articulation. All the more reason to find a way to design a small detail, or crafted element, that may bring a pleasure to people in, or around, buildings.

Mackintosh has taught us that the ordinary can become extraordinary. He also shows us how a building's internal



Colin Davison Photography www.rosellastudios.com

Martin Boyce's installation *Do Words Have Voices* at the Baltic Centre for Contemporary Art in Gateshead

and external surface details and finishes can concentrate the character of the architecture as a whole in a series of punctuation-marks. His virtuosity is unrepeatable, but his desire to communicate human and artistic qualities in design is not.

If the pursuit of these expressive architectural qualities is challenging, it must surely be less so in Glasgow. Mackintosh's ideas are in the city's collective DNA, and its mingled pools of design and artistic talent, which remain at the cutting edge. It now comes as a slight shock, for example, if a School of Art FP isn't shortlisted for the Turner Prize, or fails to win it in any given year.

Martin Boyce, the 2011 winner, said that a school for sculptors, architects, and designers should question its own existence. "It should be a school that interrogates its own form – that asks questions of itself, that says: think with me about how I work." His remark applies equally to the way Mackintosh's explored expressive design – and to the way we react to his legacy.

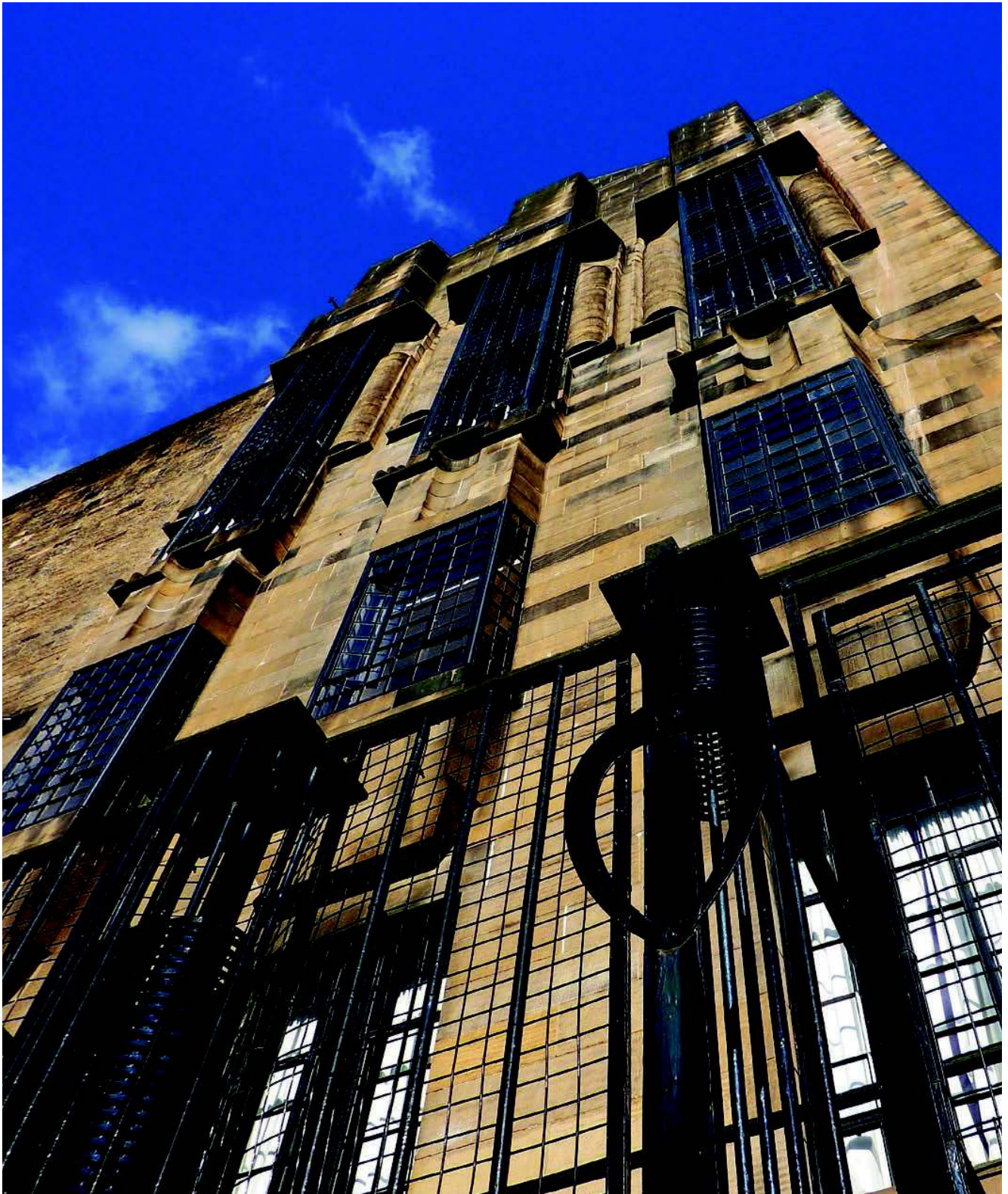
I would like to conclude by quoting Alexander Thomson. He said this in 1871: "Why is there no modern architecture? Some will answer that the field is exhausted, but genius and enterprise has converted many an exhausted field into a stage from which deeper and richer fields have been reached and wrought."

The remark may be historic, but it has a strong resonance in the 21st century, doesn't it? At the heart of Mackintosh's legacy is the idea that artists, designers and architects must always find new ways to uncover and re-express these deeper, richer fields.

Paper presented by Peter McLaughlin on behalf of John McAslan



Refreshing the Legacy



GSA © Stuart Robertson



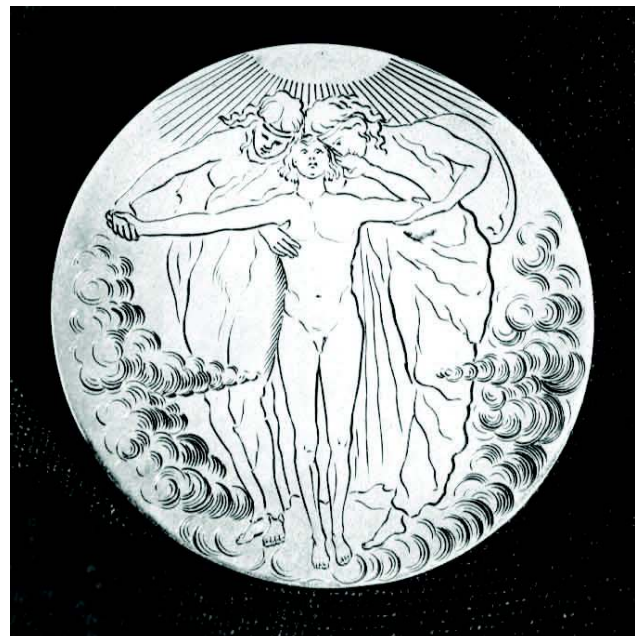
A friendship to ignite the imagination: Fra Newbery and Bram Stoker

Glasgow School of Art's Annual Report of the 1902/3 academic year¹ records the award of a new gold medal, presented to the student who produced the 'best imaginative work of the session in any branch of effort in the School'. The recipient was David Broadfoot Carter (1880-1940) and the medal was the gift of Bram Stoker, now best known as the author of *Dracula*. After being awarded again, in 1904, to James Huck (1875-1940), the prize was allowed to lapse and was forgotten about. This was until the 1980s when Professor Anthony Jones was Director of the School.

Soon after his appointment Professor Jones discovered on the shelves above the fireplace of his office a small velvet

when she, her older sister Elsie, and her parents went to see the melodrama, *The Bells*, performed by The Lyceum Theatre Company of London. The drama's principal character, Mathias, played by the most famous actor of the day Sir Henry Irving, was a conscience-haunted man for whom the sound of bells continually acted as a reminder of the robbery and murder he had committed. The Newberys were seated waiting for the curtain to rise when, Mary recalled:

'a huge hand, like a paw came over the seat from behind and tapped Daddy on the shoulder, and a deep voice that belonged to the paw said in an Irish accent "Good evening, Mr. Newbery..." both my parents turned around and so did I.' Behind them were seated a very big man and his wife (Florence Balcombe) whom the Newberys were delighted to see, shook hands etc., and introduced to Mary and her sister Elsie as 'Mrs and Mr Stoker from London'³.



The front and back of the Bram Stoker medal in Glasgow School of Art's collection. © GSA Archives and Collections

pouch which contained the original engraved silver-gilt medal awarded to Carter. At that time Jones was researching his book on Mackintosh² and conducted several interviews with Mary Sturrock, the younger daughter of Francis Newbery, Headmaster and Director of the School from 1885 to 1918. When the Bram Stoker medal was shown to Mrs Sturrock 'she expressed great surprise and said she indeed knew the story behind it, and with great delight remarked – "this is a name I had utterly forgotten about" '.

Newbery was a great enthusiast for all of the arts and this included the theatre. Mrs Sturrock recalled one occasion

It would have been no surprise to Newbery that Stoker was attending the performance because at this stage in his career he was principally known as the Lyceum's business manager. He had been based in London since 1878 and might have become acquainted with Newbery there as the latter was living in the city between 1875 and 1885. Alternatively it is possible that the two couples could have met previously in Glasgow through their mutual interest in the theatre.

At the end of the play Mr and Mrs Newbery invited the Stokers back to the Director's office for a dram. The Newbery girls, who had a governess, were taken home but Mary thought



Bram Stoker by W. & D. Downey photogravure, 1906
© National Portrait Gallery, London

that, in addition to the Stokers, Margaret and Charles Rennie Mackintosh joined the party that went on to the School of Art. She also maintained that during their evening chat in Newbery's office, Stoker said that he was writing a fantastical story called "The Un-dead" (the original title of *Dracula*) but that he was having a hard time of it because of his London commitments, and that as a result the Newberys offered the use of their seaside cottage on Cruden Bay in Aberdeenshire as a retreat to allow Stoker to get away from London to finish the book.

If Mary's recollection is correct and this meeting at the theatre and subsequent Art School gathering took place before the publication of *Dracula* in May 1897 it could not have happened later than 1896 when the Lyceum Company gave two evening performances of *The Bells* at Glasgow's Theatre Royal on 23 and 27 June⁴. However, Mary, who was born in September 1892, would have been only three years old, so it is perhaps questionable exactly how much she personally remembered of the evening and how much she was retelling her memories of her parents' recollections of the event.

The story of the offer of the cottage at this date can be made to correspond fairly well to what can be ascertained about Stoker and the Newberys' history. The Newberys tended to spend a part of each of their summer vacations somewhere along the coast of Britain where they would rent accommodation and Newbery would paint. In 1884, before his marriage, Newbery had first visited Walberswick in Suffolk at the same time as the painter Philip Wilson Steer. During the 1890s the Newberys, who had married in 1889, stayed at Crail and Largo on the Fife coast, and later in the decade at Runswick Bay in Yorkshire, before permanently renting a house at Walberswick in the early 1900s. The dates of their residence at Cruden Bay are not known but more information is available about Stoker's association with the area. At the time when he was finishing *Dracula* he already knew Cruden Bay: he had stayed twice at the Kilmarnock Arms Hotel in Port Erroll (now renamed 'Cruden Bay') on the northern end of the Bay, from 2 to 29 August 1894, in the following August and possibly again in July 1896.⁵ A cottage, 'The Crookit Lum'⁶ in the cliff top hamlet of Whinnifold at the southern end of the Bay is identified locally as Stoker's long-term residence and if he no longer visited the Kilmarnock Arms after 1896 it could have been first used by him in the summer of 1897 and most likely can be identified as the Newberys' previous summer retreat. Whinnifold was a fishing hamlet built in the 1860s and its cottages were rented out during the summer to allow the occupants to take advantage of the herring fishing out of Peterhead. One of Stoker's biographers, however, dates the latter's acquisition of the cottage to 1902 and this would suggest a later date for the encounter in the theatre.⁸

The Lyceum Company performed *The Bells* at the Theatre Royal, Glasgow, several other times between 1891 and 1900⁷, and the most likely of these is October 1900, when Mary would have been eight years old. In this case Newbery would not have been offering the cottage as a location to complete *Dracula* but as a retreat that Stoker could use to write some of his subsequent novels. October 1900 seems more likely if the Mackintoshes, who were not married until that August, and were to visit Vienna in November, were in fact invited for the post-theatre drink. This last date is also more probable as it was in November 1902 that Stoker was invited to the School to address the Glasgow School of Art Club, when he offered the gold medal for imaginative figure work.

After his discovery of the medal Professor Jones reinstated the award, choosing Steven Campbell (1953-2007) as its first recipient. This resulted in a series of paintings in which Campbell featured a character, Van Helsing, named after the hero of the *Dracula* story.

There are three postscripts to the Stoker-Glasgow connection. Although Stoker never visited *Dracula*'s homeland of Transylvania, one of Newbery's staff did. Some time in the early twentieth century De Courcy Lewthwaite



Dewar made a painting of Castle Bran, identified by some as Dracula's lair. Later, another Newbery friend, the Glasgow Boy, John Lavery, made a portrait of Marchesina Estelle Marie Carandini di Sarzano, the mother of Christopher Lee, who was to become one of the most famous interpreters of Stoker's un-dead anti-hero. Finally when Stoker died in 1912 his funeral was held at Golders Green crematorium where Mackintosh's body would also be cremated.

Dr George Rawson

With thanks to Professor Anthony Jones for the quotations from Mary Newbery Sturrock and information on Christopher Lee and Dewar's visit to Transylvania.

¹ *Glasgow School of Art, Annual Report, 1903, p. 10.*

² *Charles Rennie Mackintosh (London: 1990).*

³ *Anthony Jones, letter to George Rawson, 26 October 2010, giving his recollections of an interview with Mary Newbery Sturrock. The interview between Jones and Sturrock took place in the early 1980s.*

⁴ *Glasgow Herald, and Belford, Barbara, Bram Stoker: a biography of the author of Dracula (London: 1996) p. 269*

⁵ *The Kilmarnock Arms Hotel Visitors' Book only records two visits in August 1894 and 1895. It contains no further record that Stoker himself stayed there. Barbara Belford, op. cit., p. 255, maintains that Stoker 'signed the guest book' in July 1896. This is not the case, but as Belford had access to Stoker's family papers this could be a recollection of a visit that year. The Visitors' Book contains one more entry for Stoker's son Noel and family dated August 1897, and three other visits of a T. Stoker and family in the summers*



'The Crookit Lum', Bram Stoker's cottage at Whinnifold, Aberdeenshire.
© George Rawson 2011

of 1913, 14 and 15.

⁶ *The name 'Crookit Lum' refers to the ten degree list of the cottage's chimney.*

⁷ *1891, 1896, 1897, 1898 and 1900.*

⁸ *Belford, op. cit, p. 294 states that Stoker took the cottage at Whinnifold in 1902.*



The Kilmarnock Arms, Cruden Bay, Aberdeenshire
© George Rawson 2011



Chandelier from the Willow Tea Rooms

An Illuminating Find

The Mackintosh Society received an unexpected gift in the summer. Mrs Lieve Van Waeyenberghe, a passionate admirer of Art Nouveau living in Brussels for many years of her life, sent in a letter about a black and white photograph she owned that she thought should be back in Glasgow.

Her photograph was of one of Mackintosh's original chandeliers for the Willow Tea Rooms. Three of these glass chandeliers hung from the highest point of the barrel-vaulted ceiling of the Room de Luxe on the first floor. They were a magnificent arrangement of clear and coloured translucent glass drops, made by hand with irregular air bubbles deliberately sealed into the molten glass in the same way a paper-weight would be made.

Mackintosh ordered 830 glass drops for the entire Willow Tea Rooms from James Couper's, The Glasgow City Glassworks, (best known as the company that made *Clutha* art glass). The majority of these drops were cradled in twisted copper wire, then linked together to form long beaded threads of up to four glass drops. To distribute the weight, each thread is secured into the painted wooden grill fixed to the ceiling.

Two circular bands of metal direct the hang of the glass drops and their electric illumination. The chandeliers are lit by 16 clear light bulbs, eight fitted to the underside of the upper circle, eight hanging amongst the glass drops just above the lower circle. Mackintosh places two bands of irregular conical green drops in line with these two rows of light bulbs, and spheres of, possibly, ruby glass at the base.

Sadly these light fittings do not survive, but this black and white image published in 1905 has always given us a good idea of the original design. It has also enabled us to see how much dappled refracted light and patterned shade these chandeliers cast onto the curved plaster ceiling when only lit by daylight.

Until now the only photographs showing the interiors of the Willow Tea Rooms after their completion in October 1903 were published in the German periodical *Dekorative Kunst* in April 1905. No originals were known to still exist - the assumption being that Mackintosh had sent a set of original prints to the publishers and they had never been returned. Mrs Van Waeyenberghe's silver-gelatin print complete with, what appears to be, Mackintosh's handwriting in the bottom right-hand corner is the first sighting of an original print of this image.

Now based in France, Mrs Van Waeyenberghe visited Scotland a few years ago and described to us how she took in as much Mackintosh as she could on her visit to Glasgow and the West of Scotland.



Glass Chandelier, The Willow Tea Rooms c.1903 © CRM Society.

She found this original print at a flea market in Brussels about twenty years ago, and has donated her astute purchase to the Society so she could 'leave a definite mark of my interest in Art Nouveau and specially in Scottish Art Nouveau.'

The Society is deeply appreciative of Mrs Van Waeyenberghe's gift. And this discovery of one of the original prints does lead us to question how many sets of images Mackintosh sent out to promote the Willow Tea Rooms, and how many other prints are still out there!

Alison Brown

*Curator, European Decorative Arts from 1800,
Glasgow Museums*



Society member John Wallis has been undertaking some exciting research in Norfolk. This is his first instalment as he uncovers evidence of Mackintosh's first journey to East Anglia.

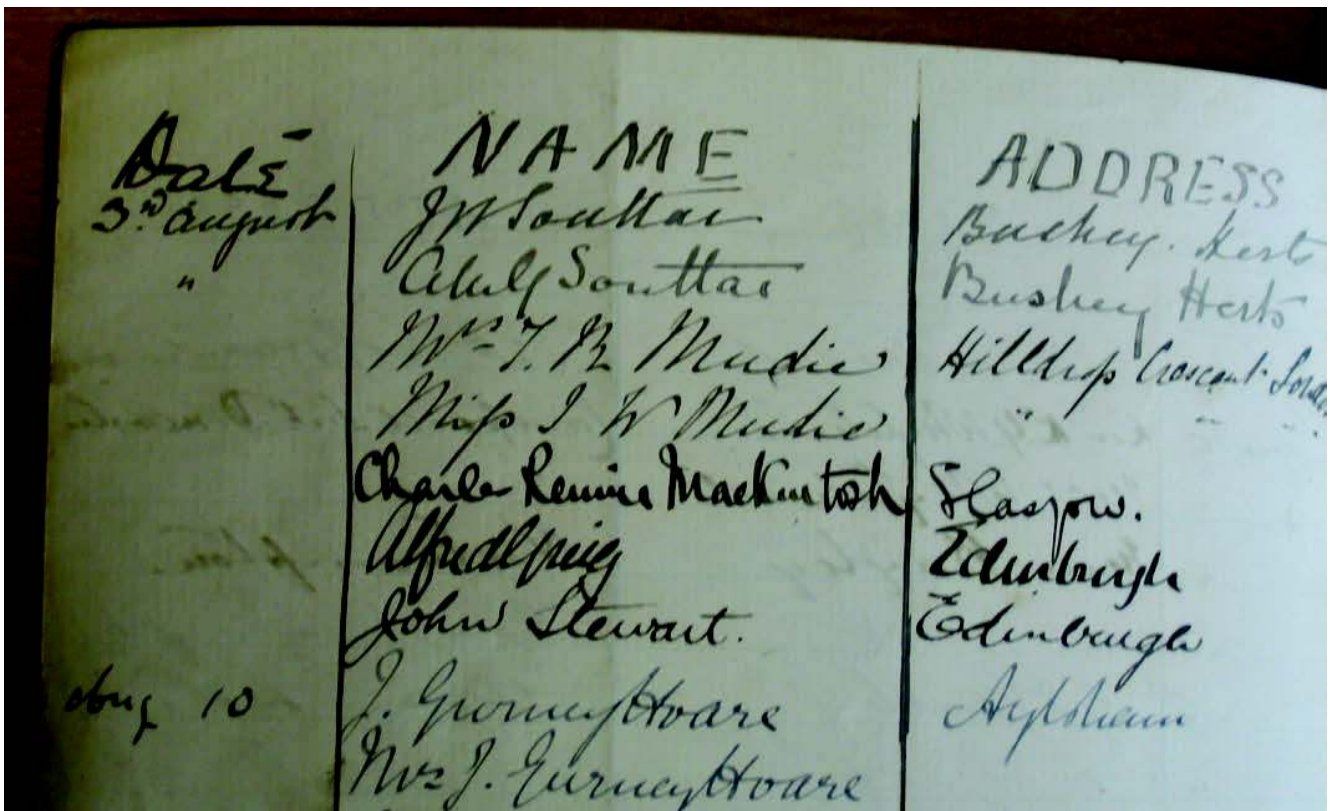
Mackintosh Signs In

Most biographical sketches mention Mackintosh's time spent at Walberswick in Suffolk, but it came as quite a surprise to me when I looked at the, "Chronology," in Roger Billecliffe's book, *Architectural Sketches & Flower Drawings* by Charles Rennie Mackintosh¹, to recognise the clutch of Norfolk place names listed as having been visited by Mackintosh. Not so much has been written about these, so I noted them and decided to find out more.

At the time the contents of the Mackintosh sketchbooks were not fully available online, so I travelled to the Hunterian and spent a couple of sessions examining the original drawings page by page. It was thrilling to see them in Mackintosh's own hand as I listed the Norfolk locations to work from. I was intrigued to see that, *West Tower. St. Agnes. Carwston. 1896*², shows a detail from a Norfolk church but is dated a year earlier than shown in the Billecliffe chronology.

Back home in Norwich I went to the Archive Centre at the Norfolk Record Office and searched for visitor books from local public buildings - anything from the 1890's. The first thing I chose to view was The Visitors' Vestry Book of the church of St. Mary Worstead . This is an impressive medieval flint and brick built church dominating the view of the village on every approach. At the time there was no known drawing by Mackintosh relating to this church but he had sketched a house very close by. To my surprise and delight when the Visitors' Book arrived at the collection desk I found it contained Mackintosh's signature! It is under the date of 3rd August in the sequence for 1896. Mackintosh is signed in together with Alfred Greig and John Stewart both of Edinburgh.

John Stewart (c.1869-1954) appears on the student registers at Glasgow School of Art around 1890, and both Stewart and Alfred Greig (1869 or 1870-?) have entries in the Dictionary of Scottish Architects . These show that in 1896 both of them were working in R. R. Anderson's office and both were attending the Edinburgh School of Applied Art, with Greig beginning teaching there during the year. I also notice, from the records of the Royal Institute of British Architects, that John Keppie proposed and recommended Mackintosh for election as a Fellow of the R.I.B.A. in 1906 when Mackintosh



Mackintosh's Worstead signing. Photo by John Wallis with permission from Norfolk Record Office.



was working at 4, Blythswood Square in Glasgow, and Keppie also acted as a witness for John Stewart's application in 1920 when Stewart's address is given as 16, Blythswood Square. More research may tease out other links and parallels in the lives and careers of these three architects. In particular it would be interesting to trace any extant drawings or sketchbooks belonging to Stewart or Greig, both for what they would tell us about their work in general but also, in this instance, for what they might tell us about the itinerary of this trip.

A little more is known, for spurred on by the happy chance of finding Mackintosh signed in, and discovering that one of the surviving Visitor Books for the magnificent Norman built Norwich Cathedral covers the period 1885 to 1907, I checked it out. Sure enough there again was Mackintosh's signature and on the very same day as the Worstead signing! Mackintosh signed the Cathedral book on behalf of a party of three making it easy to guess the identities of the accompanying two. In the entry in the Worstead Visitors' Book Mackintosh signs his name first, and he stepped forward to sign for all three in Norwich Cathedral which might suggest something of his standing within the trio.

It seems that Mackintosh was not only back in Norfolk

the following year but even back in Worstead, for on page 9 of sketchbook A5 in the Hunterian is the drawing of, *An Oak Leaf. Worsted. (sic). Norfolk. 1897*. His travelling companions this time are sadly unknown.

My research into Mackintosh's East Anglian journeys continues...

John Wallis

Postscript and appeal to fellow members:

I would be very interested to trace any extant drawings or sketchbooks belonging to Stewart or Greig. I would be delighted to receive any information, please contact me through the society.

References

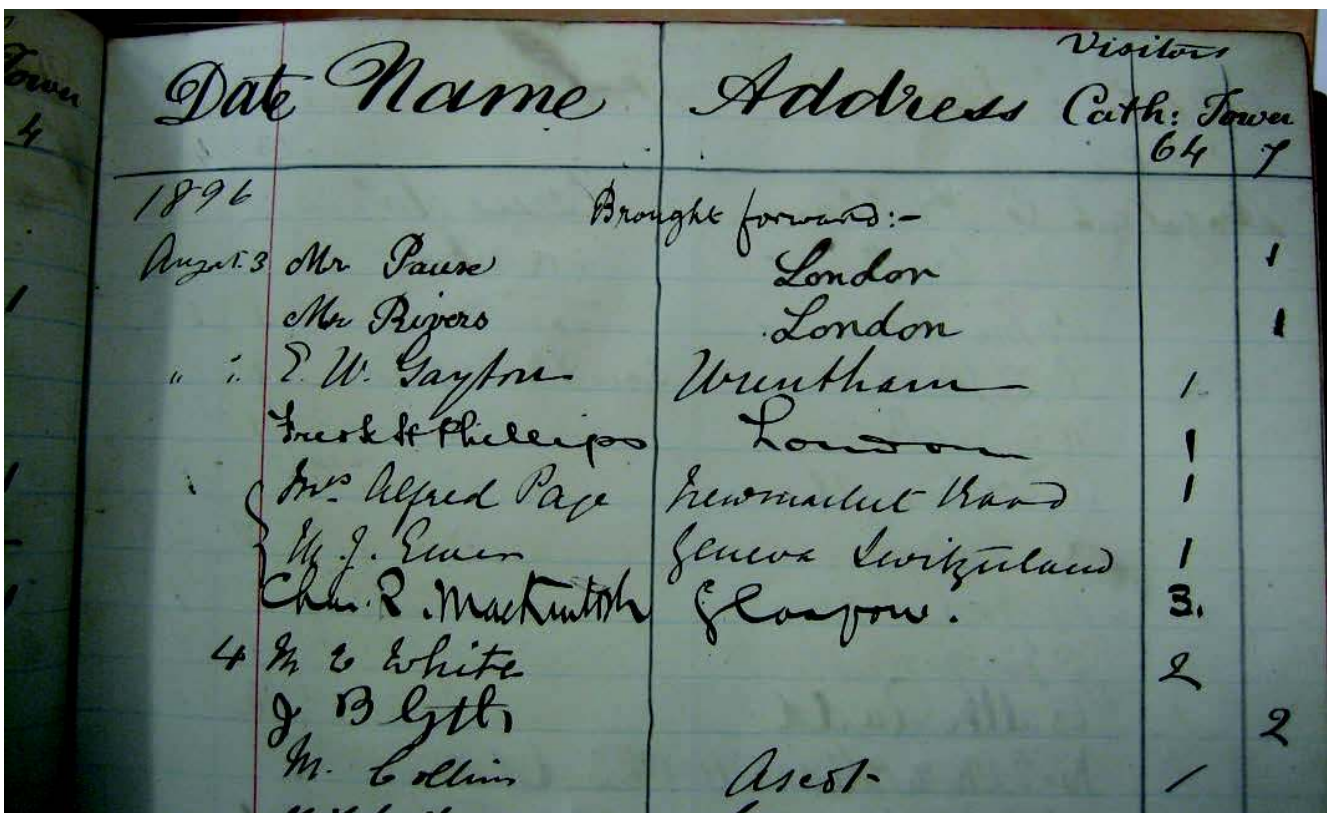
¹ *Academy Editions, London, 1977, pages 14-17*

² *Hunterian Art Gallery and Museum, University of Glasgow Collection: GLAHA53013/12*

³ NRO PD 402/84

⁴ www.scottisharchitects.org.uk

⁵ NRO DCN 140/7



Mackintosh's signature in the Norwich Cathedral Visitor Book. Photo by John Wallis with permission from Norfolk Record Office



Obituary

Margaret Davidson – Maggie – who passed away in July 2011 after a long illness, had been a lifelong champion of Mackintosh and his heritage. Her support continued a long-standing tradition of patronage by the Davidson family, which has continued over three generations. Without this support, Glasgow's Mackintosh collections and our experience of Mackintosh would be greatly diminished.

Margaret's grandfather William Davidson (1861 – 1945) was a self-made Glasgow businessman. By 1887 he and his brother Robert had founded R. & W. Davidson, produce brokers and commission merchants, in Glasgow. The business grew to have branches in Leith, Newcastle-upon-Tyne, London, and elsewhere, and imported produce from around the world, including the US and the Continent. Mr Davidson was active in his profession and civic life, with leading roles within the Grocer's Company, Incorporation of Coopers, and the Scottish Provisions Trade Association. Modest and unassuming, he was a talented musician, keen photographer and, from an early age, progressive in his artistic tastes. He bought modern furniture from Guthrie & Wells, unaware the designer was Mackintosh, subsequently commissioned furniture and decorative schemes from the young architect for Gladsmuir, the house in Kilmacolm he and his family shared with his parents, before commissioning Mackintosh's first important house, Windyhill. His support continued for the rest of the Mackintoshes' lives and beyond. During the couple's lean years in London, he provided loans, small

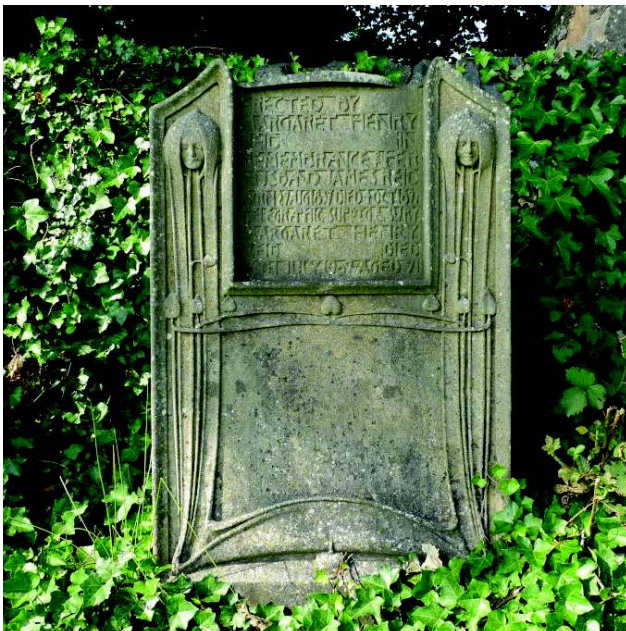


William Davidson at the piano, Gladsmuir, Kilmacolm, 1898

commissions and encouragement, and in 1920 purchased their Glasgow home at 78 Ann Street (formerly 6 Florentine Terrace), which the couple was finding hard to sell. Mr and Mrs Davidson lived there for the rest of their lives. Mr Davidson was the lead organiser of the Mackintosh Memorial Exhibition of 1933 and subsequently safeguarded the residue of the Mackintosh Estate. Overall his support of Mackintosh lasted for more than 50 years.

At his death, his two surviving sons, Hamish and Cameron, made important decisions related to the Mackintosh heritage. First, the Mackintosh furniture from the Glasgow house was gifted to the University of Glasgow; at the same time, the University purchased the property. Secondly, they arranged with the Mackintoshes' heir, Sylvan McNair, for the transfer of the Estate to the University. These actions established the unrivalled Mackintosh Collection now housed in the Hunterian Art Gallery and The Mackintosh House. Subsequent important gifts of furniture, graphic works and archival material, were made both to the University and the Glasgow School of Art and both men were consistently generous lenders to exhibitions, including the revelatory centenary exhibition held in Edinburgh in 1968.

This interest was maintained by the next generation who continued to lend to the growing number of Mackintosh exhibitions. Cameron's daughters, Winifred and Margaret, provided valuable input to the development of The Mackintosh House interiors and funded the conservation of the Mackintosh-designed monument to their great grandparents, James and Margaret Henry Reid, in Kilmacolm Cemetery. There were unexpected initiatives. In 1993, Hamish's son



Charles Rennie Mackintosh Monument to James Reid, 1898
The name of Mr Reid's widow was added after her death in 1907.



Golden Wedding celebration for William and Jane Davidson, 1939
A family gathering was held in 78 Southpark Avenue. Mr and Mrs Davidson centre, with their two sons and their families. Margaret is seated left.

Michael arranged for a wood to be named the Mackintosh Davidson wood in the countryside near his Dorset home (www.woodlandtrust.org.uk). There is added resonance to this as Dorset was both the home county of Francis Newbery and a holiday destination for the Mackintoshes.

Margaret Davidson's career was as a teacher, first of P.E. and subsequently of children with special needs. Though raised in England, Scotland was deep in her heart. As her close friend, Jean Wilks, commented, she was 'a full Scot in spirit', making regular pilgrimages to Glasgow and on to Skye. The home they shared in a quiet, leafy part of Oxford, contained treasures unfamiliar to neighbours and friends: works by Henry and Hornel, Pringle, Mackintosh, Margaret Macdonald and others. These had formed part of William Davidson's personal collection, an outstanding group of then contemporary Scottish painting, and are now with public institutions, including the Hunterian.

On a personal note, I must record Margaret's good manners, fairness, sense of responsibility and fun, which were doubtless Davidson characteristics. She was a supporter of the Hunterian who became a valued friend. The Davidson family name will be enduringly connected with the Mackintosh heritage to which they have made such a significant contribution.

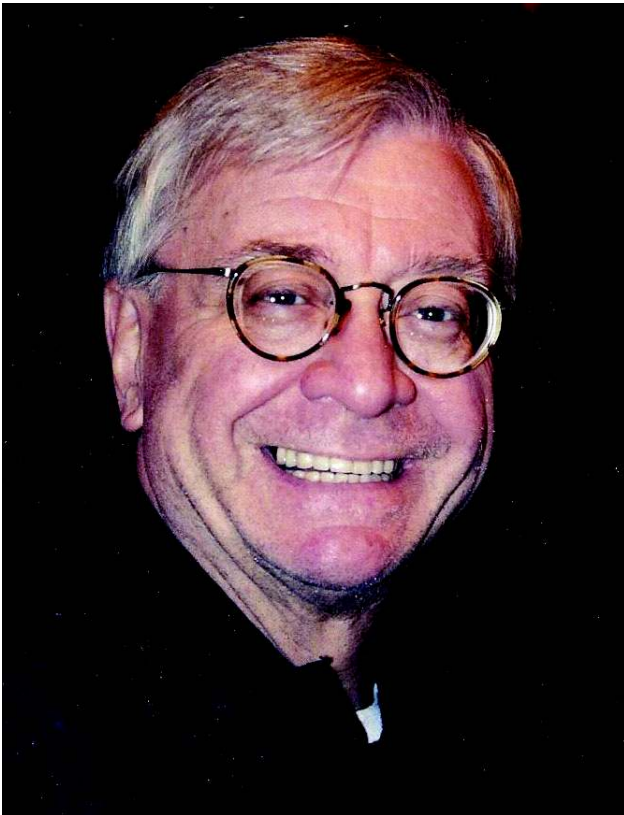
Pamela Robertson

Prof Pamela Robertson is Senior Curator at The Hunterian Museum & Art Gallery

All photographs copyright and provided by The Hunterian, University of Glasgow.



Obituary: Donald L Taffner



Donald Taffner © Donald Taffner Jnr

Whilst the work of comedian Benny Hill and that of artist Charles Rennie Mackintosh can hardly be seen as comparable, both gained enormous media attention in the USA thanks in part to the efforts of Donald L Taffner, the New York based TV and theatre producer and distributor, who died in September 2011.

Don Taffner was born in Brooklyn in 1930 and after graduating from St John's University, New York in 1952, he took a job in the mail room at the William Morris Agency. By the time he left in 1959 he had established himself as an agent and in 1963 launched his own company, D.L.Taffner Ltd, in partnership with his wife, Eleanor. Since then, the business has grown into an internationally recognised company (known latterly as DLT Entertainment Ltd) that has produced and distributed television programmes around the world.

In the UK, Don represented Thames Television for over 25 years, selling programmes such as *The Benny Hill Show*, *Rumpole of the Bailey* and *The World at War* to network stations across the USA. To UK audiences, DLT Entertainment Ltd is best known as the company behind the BBC's long-running sitcoms *As Time Goes By* (with Dame Judi Dench and Geoffrey Palmer) and *My Family* (starring Robert

Lindsay and Zoe Wanamaker). Looking ahead, executives from the Taffner offices in New York have recently been in Glasgow exploring the potential of using current Scottish screenwriting talent for future sitcom productions.

In 1986 Don became a shareholder and later chairman of the Theatre of Comedy Company in London's West End which continues to own and manage the prestigious Shaftesbury Theatre.

Don and Eleanor's links with Scotland started in the mid 1980s when they were introduced to Professor Tony Jones, then Director of the Glasgow School of Art (GSA). The Taffners quickly developed a passion for Glasgow and for the GSA in particular, establishing an American Friends of GSA to support the School's links with the USA. They became avid collectors of Mackintosh's work and that of the Glasgow School and in 1986 created the post of Taffner Mackintosh Curator at the GSA, sustaining the position for almost 20 years. In 1996 the Taffners supported Glasgow Museums' *Charles Rennie Mackintosh* exhibition when it showed on tour in New York, Chicago and Los Angeles. In 2000 they provided funding to allow a recently conserved Mackintosh tea room (owned by Glasgow Museums) to be exhibited at an art nouveau exhibition at the National Gallery of Art in Washington DC. They were life members of the Charles Rennie Mackintosh Society and in recognition of their support for Mackintosh and the arts in Scotland, the Taffners were presented with a Wallace award at the 'Icons of Scotland Dinner' hosted by Scotland Magazine in 2005. They were the first ever recipients with no hereditary connection to Scotland to receive the award - a remarkable achievement.

Don's significant contribution to the entertainment business was recognised by the International Council of the National Academy of Television arts and Sciences who presented him with an Emmy Award "for setting new levels of creativity in the worldwide exchange of television programs". Meanwhile in the UK, Don was awarded an OBE for his contribution to British television.

The Taffners were life-long friends and benefactors of St John's University and in 2005 were given Johnny's Angels Awards by St John's Bread and Life, an organisation devoted to providing food to those in need across the boroughs of Brooklyn and Queens. It was therefore fitting that a memorial mass was held in honour of Don's life at St Thomas More church on the campus of St John's University on 17 September 2011

Don Taffner is survived by his son Donald Taffner Jr, daughter Karen Butler and three grandchildren, John, Henry and Tom.

Peter Trowles
Mackintosh Curator
The Glasgow School of Art

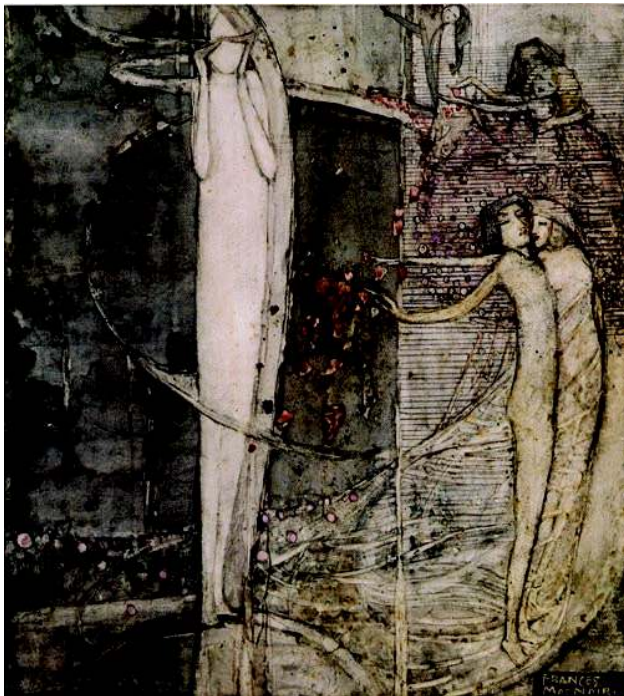


In recent years there has been a couple of large collections of work by Mackintosh and The Four which have come onto the market. The last was a major sale in 2002 of furniture and watercolours and the largest was the sale of Thomas Howarth's collection in 1994. In the 1994 sale Donald and Eleanor Taffner purchased the washstand for Mr. Blackie's bedroom at The Hill House, which they later donated to the National Trust for Scotland.

Donald Taffner and his wife Eleanor had no connection to Scotland whatsoever before they met the Tony Jones, Director of the Glasgow School of Art in the 1980s. That meeting sparked an interest in Mackintosh and the Glasgow School of Art. Since the mid 80s they have been collecting the work of Mackintosh and his contemporaries.

The sale at Lyon & Turnbull in Edinburgh was the first sale of its kind in Scotland since 1933. It was also was one of the largest collections of art by Charles Rennie Mackintosh and the Glasgow Four. The collection raised £1.3m on the day.

It was certainly a fantastic atmosphere in the packed saleroom. Even the auctioneer had been brought in from Philadelphia to add to the occasion. To add to the cosmopolitan feel of the day, some of the bidders had flown in from the USA and Europe, some even leaving their private jets at Edinburgh International Airport.



Frances Macdonald MacNair, *Sleep*, after 1911
Pencil & watercolour on vellum © Lyon & Turnbull



Charles Rennie Mackintosh, *Yellow Tulips*, 1919,
Watercolour © Lyon & Turnbull

The sale included work by Mackintosh's sister-in-law Frances Macdonald MacNair and her husband Herbert MacNair. It also featured Glasgow contemporaries including Annie French and Jessie Marion King.

The Mackintosh watercolour *Yellow Tulips*, painted in 1919, fetched £130,000 and will remain in Scotland.

A rare watercolour by Frances Macdonald McNair was acquired by the National Galleries of Scotland for £60,000. The work titled *Sleep* is the first by Frances Macdonald MacNair, a key figure in the Glasgow Style movement of the period 1890-1910, in the Scottish national collection.

Frances's husband destroyed much of her work after her death in 1921, which was possibly suicide.

Simon Groom, director of modern and contemporary art at the National Galleries of Scotland, said: "We have wanted to acquire a work by Frances MacNair for many years, but they are incredibly rare. Had we been able to choose just one work, it would have been this one, so we are obviously delighted to have it."

Frances Macdonald MacNair was born near Wolverhampton and moved with her family to Glasgow in the late 1880s. In 1891 Frances and her older sister Margaret enrolled at Glasgow School of Art where they met fellow students Charles Rennie Mackintosh and James Herbert McNair.



The Taffner Collection

The recent auction of the Taffner Collection held by Lyon and Turnbull in Edinburgh generated a level of media attention that was not altogether surprising as the sale delivered the largest and most significant body of Mackintosh and Glasgow School-related works to come to auction for many years.

As Donald and Eleanor Taffner had been philanthropic supporters of the Glasgow School of Art for over a quarter of a century there was a widely held desire that one or two pieces from their collection might find their way back to GSA. The Taffner children, Karen and Donald Jr., were more than happy to assist, enabling two pieces to be selected and acquired for the GSA by private treaty sale prior to the publication of the remaining 115 lots.

The Glasgow School of Art secured an important four-piece set of silver cutlery, designed by Mackintosh and made by David Hislop in 1902, commissioned from Jessie and Fra Newbery, then director of GSA. The initial design was for a twelve place setting and a number of these sets of cutlery have been sold separately throughout the 1970s and 1980s. A further three place settings were included in the Taffner sale. The School also acquired a rare silver student medal, awarded to James Huck, dating from 1904. Known as the *Bram Stoker* medal (having been funded by the celebrated author, through a connection to Newbery), this was one of only two known examples of the medal to have been struck and were given as a student award for 'best imaginative work'. The School of Art now has both examples of this medal in their collection.

The sale itself generated one further important acquisition for GSA. A highly unusual copper and enamel mantel clock by *Glasgow Girl* and former member of GSA staff, De Courcy Lewthwaite Dewar, dating from about 1905, was purchased on behalf of the School by the Esterson Trust.

The Glasgow School of Art is indebted to Karen and Donald Taffner Jr and the Esterson Trust for their support in acquiring these important works for the GSA collection.

Peter Trowles
Mackintosh Curator
The Glasgow School of Art



Margaret de Courcy
Lewthwaite Dewar
Copper and Enamel
Mantel Clock, c.1900
© Lyon & Turnbull

Glasgow Museums are delighted to announce they were also successful in acquiring at the Taffner sale. They secured for the city's collection the large presentation silver Quaich designed and made at the Glasgow School of Art.

This Quaich was designed by Dorothy Carlton Smyth (1880-1933), the metalwork was undertaken by William Armstrong Davidson (1883-1951) and the enamelwork by De Courcy Lewthwaite Dewar (1878-1959). It is inscribed on the base with the names of all three and hallmarked on the upper edge by James Reid & Co of Glasgow, 1904.

A 'Quaich', said to be derived from the Gaelic word 'cuach' for cup, is a shallow drinking bowl with two flat lug handles and is a form associated traditionally with Scotland. This Quaich made in repoussé and chased silver measures 49cm across at the widest point and once upon a time would have had a presentation stand.



Dorothy Carleton Smyth, Large twin-handled hammers silver Quaich, 1904
© Lyon & Turnbull

This Quaich was made at the time when the School of Art, in particular its metalwork and needlework departments, were receiving international acclaim for the innovation of design, quality of teaching and students' work. Enamelwork had only begun to be taught as a subject by Dewar in 1902. It is a wonderful example of a piece of work produced by another close-knit circle of friends working in Glasgow – years after the influential Mackintosh circle of Four had split to work in separate cities. Smyth, the Davidson brothers - William was the younger brother of the School's technical metalwork instructor Peter Wylie Davidson - and Dewar were all close personal friends and work associates, working from adjacent studios in Glasgow's city centre when they were not teaching in the Art School.

Purchase would not have been possible without the assistance of grant funding from the National Fund for Acquisitions administered by the National Museums of Scotland.

The Quaich will go on display in Kelvingrove Art Gallery and Museum later in 2013.

Alison Brown
Curator, European Decorative Arts from 1800,
Glasgow Museums



Obituary: Louise Annand MacFarquhar

Born: May 27, 1915; Died: 6 January 2012

Over her 96 years, Uddingston born, Louise Gibson Annand, later MacFarquhar, made an important and tireless contribution to Scottish art, its teaching, access and appreciation; to museum education; educational filmmaking; further education and Scottish-wide arts institutions and societies.

After studying at Glasgow University and Jordanhill College of Education she moved into teaching. In the evenings, throughout her training and once in work, she attended classes at the Glasgow School of Art - the career path she had always wanted to pursue. She exhibited throughout the 1940s - including at JD Fergusson's New Art Club in West George Street, Glasgow. Over the decades her painting style changed and she also worked in pastels and watercolour as well as undertaking book illustrations for both children and adults. In 1988 she produced *A Glasgow Sketch Book: A Quarter-Century of Observation*, recording architectural details of buildings in the city. A retrospective exhibition, and catalogue, of her work was mounted by the Lillie Gallery in Milngavie in 2003.

Annand joined the Schools Museum Service in 1949 - the education unit run out of Kelvingrove Museum and Art Gallery in Glasgow. Here she worked firstly as an assistant, later running the service as chief education officer for her last decade there. She retired in 1980. Through this career she introduced children to the collections, art, Scottish culture and history and how things worked. Between 1953 and 1973 she worked on a number of 16mm educational films for use in schools as a teaching medium; writing and directing, editing or producing. She helped to set up the Glasgow branch of the Educational Film Association, later becoming its Chair, and National Vice-Chair of the Scottish Educational Media Association in 1979-84.

Through these films she made significant early contributions to recording and promoting the awareness of art, design and architecture in Glasgow; producing films on Jessie M King and JD Fergusson and co-directing the first film on Mackintosh in 1965.

She represented women's art at the highest level serving as President of the Glasgow Society of Women Artists in 1977-79 and 1988-91 and President of the Society of Scottish Women Artists (later Visual Arts Scotland) in 1963-66 and 1980-85. Important written contributions included the chapter on Annie French in the *Glasgow Girls, Women in Art and Design 1880-1920* publication of 1990 and her book *J. D. Fergusson in Glasgow 1939-1961*, published in 2003.

Annand was a friend of Colourist JD Fergusson and his wife, the dancer Margaret Morris, and was involved in helping set up the JD Fergusson Art Foundation. After her retirement



Louise Annand © Douglas Kynoch

she chaired the Foundation from 1982 to 2001, remaining a Trustee until 2010. Over Annand's time as Chair a permanent home for its significant collection of Fergusson's artwork and archival material was established. The collection was gifted to the city of Perth in 1990 and The Fergusson Gallery was opened in 1992.

Louise Annand's other interests included the Scottish Ladies Climbing Club and the SNP. She was made an honorary member of the Saltire Society in 1993. In 1980 she was awarded an MBE for her educational work and in 1997 an Honorary Doctorate for her art. She died on 6 January 2012.

Further biographical and archival sources for Louise Annand can be found through collection searches of the websites of Glasgow University Archives and the Scottish Screen Archives.

Her paintings in public collections can be found by searching: http://www.thepcf.org.uk/your_paintings

Alison Brown
Curator, European Decorative Arts from 1800, Glasgow Museums



Celebrating 40 Years

As a preview to our year-long celebrations in 2013 we thought members may enjoy reading the press release announcing the formation of the Society - and its first office bearers and committee - back in 1973.

PRESS RELEASE OCTOBER 1973

NEW SOCIETY FORMED TO STIMULATE INTEREST IN CRM

Collins Exhibition Hall, Strathclyde University

On Thursday 4 October over 130 enthusiasts attended the inaugural meeting of the *Charles Rennie Mackintosh Society*. After viewing Murray Grigor's controversial film of the Glasgow scene of CRM two years ago, a Constitution was approved and committee elected.

The CRM Society has been formed with the objects of bringing to the notice of every Scotsman, and indeed people throughout Britain, the works of *Charles Rennie Mackintosh* and his importance as a great modern architect. The Society also aims to preserve and restore buildings and works of art designed by Mackintosh and his associates.

Robin Haddow, a young Glasgow architect was elected Chairman, with remaining office bearers as follows-Professor McLaren Young and Roger Billecliffe of Glasgow University Fine Art Department, H. Jefferson Barnes, Director of Glasgow School of Art and Dr. B. Del Priore, an Italian architect working in Glasgow to be Vice-Chairman; James Stevens Curl, at present in Glasgow as Architectural Adviser for European Architectural Year to be Honorary Treasurer and Patricia Douglas to be Honorary Secretary. Also elected to the committee were Gordon Borthwick; Norman King; George Smith; Brian Blench and Roger Guthrie.

Robin Haddow was delighted to announce that Sir Hugh Fraser Bt., and William Gray (Lord Provost of Glasgow) had agreed to serve as Honorary President and Honorary Vice-President. Subscription was agreed at £2.00 per annum with special rate of £1.00 per annum for students and OAPs. A life membership was also agreed at £25.00.

It is worth remembering that in the 70s the centre of Glasgow was undergoing radical change with the creation of the inner-city ring road. Thousands of city-dwellers and families were relocated to new suburbs, and buildings by about one hundred different architects were being demolished to enable the creation of this new transport infrastructure. Amongst them Mackintosh's two school buildings - Martyrs' and Scotland Street - and the districts they were located in were directly affected by the proposals.

Over the next issues of the Newsletter and the 2013 Journal we will be piecing the story of the Society together; interviewing those involved right at the beginning to reflect back on Glasgow as it was in 1973 and the early years.

We welcome personal contributions from members for their thoughts, images and recollections as the city, and its attitude to Mackintosh, evolved. Please write to us or email stuart@crmsociety.com with your thoughts and comments. We look forward to hearing from you.



Patricia Douglas at the Glasgow Garden Festival in 1988



70s Timeline

1973

The main objective was the preservation of Martyrs' Public School, under threat of demolition. The future of Queen's Cross Church and Scotland Street School were also uncertain.

1974

Concern over the future of 78 Derngate also became an issue for the Society. At this point it was unoccupied but advertised 'to let'.

The Society had become a respected voice on the issues regarding Martyrs' Public School, Scotland Street School, Queen's Cross Church and Ruchill Church Hall (all threatened by motorways which would isolate or demolish them).

The building of the Hunterian Art Gallery, designed by William Whitfield, was underway, along with an adjacent reconstruction of Mackintosh's own house.

1975

Plans to set up a gallery devoted to Mackintosh and his contemporaries were under way at Kelvingrove Art Gallery and Museum.

1976

Final service was held in Queen's Cross Church on 21st March causing concerns about its future use. By the end of the year the Society had moved in.

A permanent Mackintosh exhibition opened in Kelvingrove Art Gallery and Museum.

At last it was formally announced that the application for the demolition of Martyrs' Public School had been withdrawn. Strathclyde Regional Council's design for the Townhead interchange would not affect the school.

1977

The Society relocated from Argyle Street to Queen's Cross. A 21 year lease was negotiated with the Church of Scotland and a major restoration programme began.

The Glasgow Herald announces their intention to vacate the Mitchell Street building.

1978

The Society begins to see Mackintosh and the interests and activities of the Society in a much wider context than Scotland, Britain or even Europe.

Uncertainty as to the future of the Ingram Street Tea Room interiors.

The opening of a Mackintosh watercolour exhibition at Kelvingrove Art Gallery and Museum.

It is discovered that Craigie Hall, designed by Honeyman, had been worked on by Mackintosh.

Restoration begins on The Willow Tea Rooms.

1979

Scotland Street School ceases to be used as a school.

More information and Timelines will appear on the website.

Let's Celebrate

2013 marks the 40th Anniversary of our Society.

During the year, you are invited to join in and enjoy the exciting programme of exhibitions, events and activities planned to highlight the significance of our very special architect, designer and artist, Charles Rennie Mackintosh.

This is the year to plan a trip to Glasgow to see Mackintosh's iconic architecture again or participate in events at the stunning, refurbished Mackintosh Church at Queen's Cross. Perhaps it's the very year for you to meet up with fellow members at the AGM weekend 7-9 June. It's certainly a great year to share the enjoyment of the Mackintosh legacy - encourage friends and family to support the Society by becoming members for the next 40 years! Or arrange membership as a gift for an art lover - just call +44 (0) 141 946 6600 for details.

Keep a look out for 40th Anniversary news and event details on the CRM Society website www.ermsociety.com 2012 was a record-breaking attendance year for CRM Society events and we look forward to welcoming even more visitors throughout 2013.

www.ermsociety.com

www.mackintoshchurch.com



WEDDING PERFECTION THE MACKINTOSH CHURCH QUEEN'S CROSS ▣ GLASGOW

The Mackintosh Church at Queen's Cross makes the perfect setting for your **Wedding Ceremony**. This hidden gem is the only church designed by the celebrated Scottish architect, designer and artist, Charles Rennie Mackintosh.

The Mackintosh Church is a truly unique venue that offers a stunning backdrop for your special day. Here, the simplicity of the design is inspiring.

Please contact us for further details of availability and options for weddings and civil partnership ceremonies as well as details of the Mackintosh Hall at the Church which provides an attractive venue for a Champagne reception or other celebrations.

We can also offer a unique partnership with House for an Art Lover making your day extra special by having the ceremony at the Mackintosh Church, followed by the reception at the House.



Queen's Cross, 870 Garscube Road, Glasgow, G20 7EL
T: 0141 946 6600 F: 0141 946 7276 E: info@crmsociety.com
W: www.mackintoshchurch.com W: www.crmsociety.com

