



CHARLES RENNIE MACKINTOSH SOCIETY



Undated early 20 century postcard view of Garscube Road. Most of the surrounding tenements were demolished as part of the creation of the Maryhill Corridor. Apart from Mackintosh's own perspective, this is the earliest known view of Queen's Cross. © G. Hutton

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QUEEN'S CROSS CONSERVATION STATEMENT

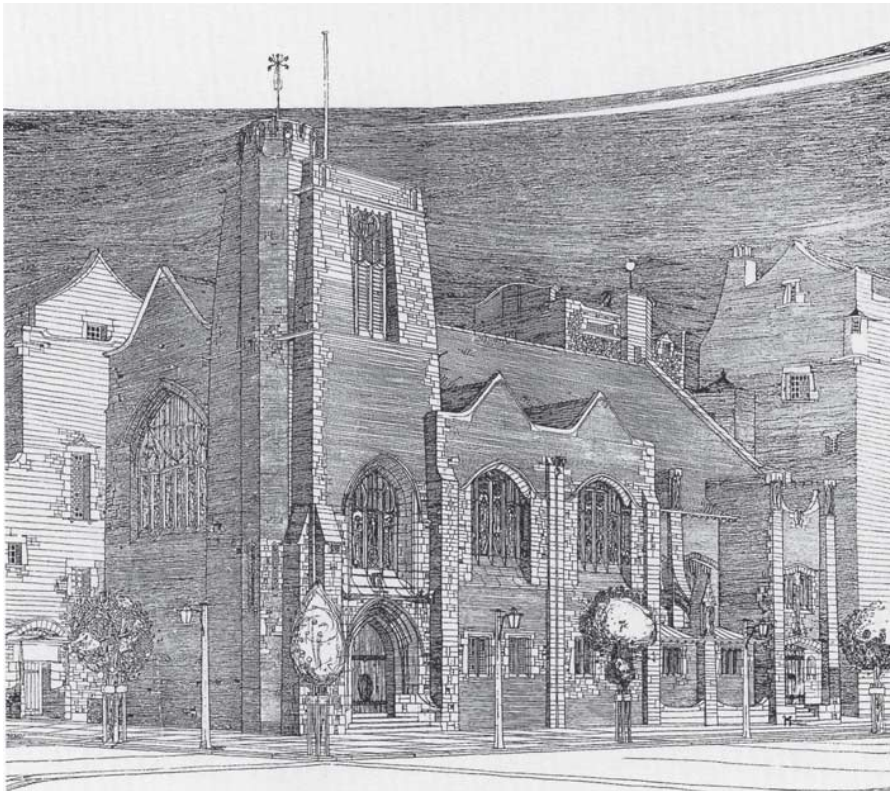
Earlier this year the CRM Society commissioned a Conservation Statement for Queen's Cross from Simpson & Brown Architects, as part of its plans for the future of the building. The Society has undertaken several programmes of major repair work to the Church in the past; the last was in the late 1980s. A new programme of essential repair work is now needed to secure the long-term future of the building and to allow it an ongoing active life. Essential repairs are required to the roof, stonework, woodwork and windows. In addition, services and amenities are in urgent need of upgrading. Currently inadequate heating means that the Church falls below recommended levels from October to March minimum, the kitchen fails to meet required standards for public catering, the hall is poorly equipped, and the resource area out-of-date.

The building is well known to members, and its history - in contrast to many of Mackintosh's buildings - is relatively uncomplicated, with successive owners being both sympathetic and careful. Extensive research was carried out for the Conservation Statement, some of which appears below. The main new research was into the church records: the minute books of the Kirk Session and

the Deacons Court for the period 1900-54 (with some gaps) which are kept in the Mitchell Library, Glasgow, and the CRM Society's own archive was examined in detail.

Queen's Cross is Mackintosh's only completed church, although he was involved in the decoration or furnishing of a number of churches, and designed church halls. It was commissioned by the church of Free St Matthew's as part of a mission programme to build twelve churches in newly developed areas, and quickly acquired an active congregation. The foundation stone was laid at Queen's Cross in June 1898 and the first service was held in September 1899.

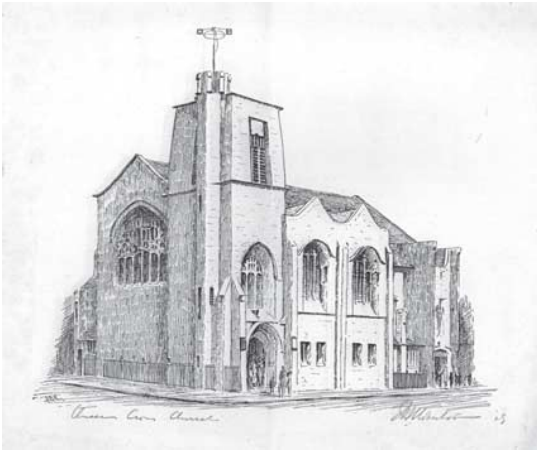
The Victorian development of Maryhill was of four-storey, stone tenements above a commercial ground floor, which created a dense urban context with a strong community identity. At the time when the church was being constructed, development had spread from the south, as far as Garscube Road, and by 1913 all the land to the north of the church, up to the canal, had been developed. Visitors to Queen's Cross will be familiar with the effects of the wholesale demolitions of the 1970s, from which the church itself only narrowly escaped.



Perspective drawing of Queen's Cross Church by Charles Rennie Mackintosh, c 1896-1897.

© Hunterian Art Gallery, University of Glasgow.

The church records describe a busy congregation. In the 1920s there were serious efforts to find a solution to the lack of space in the Hall, and eventually a supplementary building was leased in Firhill Road to accommodate the overflow of groups: the Women's Service, Sabbath School, Bible Class, Band of Hope, Boys' Brigade, Gospel Temperance, Girls' Auxiliary, Collectors, Choir, and Women's Guild. A committee of forty ladies looked after the church flowers.



Sketch of Queen's Cross in the CRM Society archives dated 1919

A further attempt to increase the accommodation involved the insertion of Thomas Howarth's screen in 1944 to form another room, which is thought to be the first example of a revival of Mackintosh's style. The Kirk Session thought *'under proper supervision and guidance this could be done quite artistically and without interfering in any way with the Architecture of the Church'*. The Conservation Statement recommends retaining the screen, but moving it slightly to allow Mackintosh's pillars to be seen from the main body of the building. Probably because of war-time restrictions, the glass is of poor-quality, in contrast to the very beautiful original glass, and it is hoped that this will be replaced.

Visitors to Queen's Cross in winter will not be surprised to learn that the original heating system has never given satisfaction. There were complaints of *'the uncomfortable atmosphere in the kitchen'*, and *'the cold in the Chancel'*. The Kirk Session of the 1920s refused for several years requests from the ladies to install hot water in the kitchen, but the Fabric Committee of 1944 were more gallant, raising *'the matter of the lack of heating in the Hall, once again bringing the attention of the Court to the unfortunate situation especially with regard to the meetings for the older ladies of our congregation'* and demanding *'that the prevailing conditions must cease. If heating cannot, because of the high cost, be provided for all organisations, it must be*



View of Howarth's screen at Queen's Cross © Simpson & Brown

provided for the Women's meeting and the Women's Guild'. Apart from issues of comfort, dry rot has had to be treated at Queen's Cross more than once, and improvements to the heating system would help guard against its reappearance.

The Honeyman & Keppie Plan of 1897 shows choir stalls but no evidence survives of how they were actually constructed. The section also shows the design for an organ, never installed. Howarth noted that *'the Chancel was originally occupied by choir stalls, long since removed and demolished'*. In fact there seems to have been a rearrangement of the choir stalls almost immediately. In August 1900 *'on behalf of the Choir and leader of Praise, Mr Neill suggested that the Choir seats be reconstructed or rearranged as the Choir...believe the singing would be more effective'*.

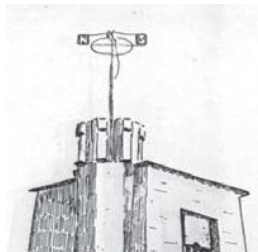
It was decided to remove the *'fixed seats on the Choir platform'* in December 1903. The *'partitions in front'* had been removed three years earlier in November 1900 *'with a view to the better accommodation of the Choir'*.

An area which requires further research is the shape of the finial originally on the tower. It is unclear what was originally intended. Mackintosh's design perspective indicates a seed-pod emerging from the highest part of the tower and a flagpole on top of the main tower, while Honeyman & Keppie's elevations of 1897 show a simple, needle-like finial in the higher part of the tower only. Perhaps the most reliable evidence to date is a photograph from the 1950s, which shows a sinuous, cruciform shaped weathervane, consistent with Mackintosh's style. A sketch in the CRM Society archive shows a similar shape. Further research is needed to establish its exact form.

There is photographic evidence in the NRMS that the finial pole at least was there in 1953, but gone by 1965. It is not known when the church had this replaced with the current simple cross.



Detail of c1950 photograph



Detail of sketch by 'JBR'
dated '19, CRMS archive

The *Glasgow Herald* article of 1899 makes no mention of wall colour. The CRMS commissioned a paint analysis in 1985 which found the original colour above the dado 'deep cream'. The Conservation Statement

recommends a further paint analysis, which may yield new information about the original colour scheme.

The 1899 *Glasgow Herald* article states: *'the pulpit and communion table are constructed in oak, the rest of the furnishings of the church being yellow pine stained to a grey colour'*. This statement has caused some confusion. The woodwork in the church was stripped in the 1950s. In the 1990s the CRMS had it re-stained following the paint analysis.

In 1954, the congregation of Queen's Cross united with St Cuthbert's to form St Cuthbert's and Queen's Cross. Queen's Cross ceased to function as a church in 1976, when its congregation moved to nearby Ruchill Church (where the hall had also been designed by Mackintosh). The building was subsequently leased from the Church of Scotland by the Charles Rennie Mackintosh Society when its future was threatened by motorway development. In 1999, following expiry of the lease, the building was purchased by the Society with funding from a private donor.

The future

Consultation with interested parties from the local community and elsewhere has demonstrated there is a role for the church not just as a landmark building but also as a venue within the community. The church is located in Maryhill, Glasgow, an area with a long history of social and economic deprivation. The immediate vicinity has seen a positive upturn with new housing re-establishing a local community.

A key element of the project will be the appointment of an Education Officer (part-time) over 3 years who will have responsibility for developing educational resources and activities in the Church for audiences of all ages and backgrounds, but particularly focussing on school children, young people and the local community.

Improved access to and understanding and enjoyment of Queen's Cross will be achieved through the provision of printed material and interpretative display material; an extended activity programme; and improved facilities for the disabled including toilet, ramps and signage.

The proposed works will benefit:

- * Local community as users
- * Local community and Glasgow citizens from the enhancement of the area through the upgrading of a landmark building
- * School children and adult learners within Glasgow and from further afield through the on-site and outreach educational programme
- * Culture tourists interested in architecture and design

Cath McFarlane

Cath McFarlane is an Architectural historian at Simpson & Brown Architects.

QUEEN'S CROSS REFURBISHMENT

Good progress continues to be made with our ambitious programme of refurbishment and development work for Queen's Cross.

The Building

Our architects Simpson & Brown have been developing detailed proposals for the upgrading of internal facilities and services, and for the submission of the necessary applications for Listed Building Consent and the Building Warrant. Scaffolding has been appearing outside and inside the building as they undertake close examination of the fabric. At least 10 footballs have been located on the roof!

Heritage Lottery Fund and Historic Scotland

As you are aware, we were delighted to be awarded, in June, generous grants for £357,000 and £189,000 from the Heritage Lottery Fund and Historic Scotland respectively. These awards are central to the success of the project and its total cost of £903,000.

Fund-Raising

The fund-raising campaign continues, with approaches being made to a range of organisations including Glasgow City Council, Scottish Enterprise Glasgow, the Big Lottery, Foyle Foundation, Pilgrim Trust, and The Wolfson Foundation. Elsewhere in the *Journal* you will see details of our Christmas fund-raiser to be held at Queen's Cross on 9 December.

Members' Appeal

Undoubtedly one of the most impressive and gratifying aspects of the fund-raising campaign to date, has been the tremendous response from members to our Appeal. I am delighted to report that you have already contributed over £17,500. If you would like to help us fill the gap to our target of £20,000, please send in your donation now (forms enclosed).

Next Steps

The key task is to complete the fund-raising so that we can action the tendering process for contractors at the end of the year, to enable work to start in the spring. On behalf of Council, I would like to thank all Society staff, volunteers and friends for their support and energy in helping us achieve so much already.

Pamela Robertson

Pamela Robertson is Senior Curator and Professor of Mackintosh Studies at the Hunterian Art Gallery, University of Glasgow and Chair of the CRM Society.

YOUR WILL

Remember the Charles Rennie Mackintosh Society

The Society recently received a legacy bequeathed in the terms of a Will. You can make a difference to our future by leaving a gift to the CRM Society in your will, leaving a legacy of inspiration and pleasure for many years to come.

For more than 30 years, the CRM Society has been shaped and developed thanks to the generosity of our supporters. Legacies can play a crucial role in the ongoing life of the Society, its educational programmes and capital projects, and the continuing enjoyment of the work of Charles Rennie Mackintosh, which it promotes.

The Tax Benefits of Charitable Gifts in your Will

Charitable gifts in your will are exempt from Inheritance Tax. This means that if you leave the tax-free portion of your estate to relatives and friends, and the balance to charities such as the CRM Society, you can be entirely exempt from Inheritance Tax. Even if your gifts to individuals exceed the Inheritance Tax exemption limit, a substantial reduction in tax can still be achieved by leaving the balance to charity.

Your solicitor can advise you on making your will tax-effective.

Contact Us

For further information about leaving a gift to the CRM Society in your Will, please contact Stuart Robertson, Director.

STOP PRESS

CONGRATULATIONS

We have just heard the good news that our Honorary Vice President Eleanor Taffner has been awarded an Honorary MBE for her services to the Glasgow School of Art and Glasgow.

Congratulations from the Society.

LONG LIVE THE ARTIST!

Recently discovered letters in the Stewartry Museum, Kirkcudbright, shed new light on the efforts made by Mackintosh's friends to ensure his reputation endured after his death. From 1929 Francis Newbery, the retired Director of the Glasgow School of Art (GSA), and E. A. Taylor, designer and occasional critic for the art magazine *The Studio*, sought to publish a tribute to their great contemporary. It would appear, however, that this may only have been possible after the death of Mackintosh's widow, Margaret Macdonald. In the months after Mackintosh's death, she resisted attempts by Taylor and Newbery to promote the memory of her husband as an architect during the Glasgow period. Her wish was for Mackintosh's achievements, as an outstanding designer of textiles and watercolour painter in the years after Glasgow, to be recognised.

In January of 1929 Newbery received a letter from Taylor suggesting they collaborate on an article about Mackintosh, to be considered for publication in *The Studio*. There was a strong connection between the two men, as Taylor's wife, Jessie M. King, had been, like Mackintosh, one of Newbery's most talented students and he remembered her as a student who made "beauty to flourish"ⁱ, and Newbery had been involved in the exhibition and promotion of Taylor's work. Newbery's response reveals his great sadness at Toshie's death and his recognition that if a true account of Mackintosh's life and work were to be written, it could only be done with the agreement and involvement of Margaret:

In making the generous request that I write something about our late and deeply loved Friend...I find it difficult to choose any words that are of sufficient intensity to express my feelings. But as some sort of a story is required you for your purposes I called my wife into counsel and then I wrote to the one person who should have a say in this matter and that is Margaret Mackintosh. Between the two of us there should be no lack of knowledge... Jessie has accordingly invited her here. Upon her arrival, talk will be immediate and I will write you her and my decision. But I should say that any matter supplied will be executed subject to certain conditions and of these I will let you know later on.ⁱⁱ

By 19 January 1929 Margaret was staying at the home of the Newberys in Corfe Castle, Dorset. It is interesting that Newbery asked his wife to extend the invitation to Margaret, drawing on their long-standing friendship which dated back to student days at Glasgow School of Art. Both women had married brilliant but temperamental men - Mackintosh was a perfectionist and Newbery worked himself to the point of exhaustion and depression

- and as a result must have experienced their fair share of quiet suffering. A mutual respect and understanding was shared between the two women. The friendship continued till Margaret's death, with Jessie writing and sending gifts during the Mackintoshes' years in France. Discussions were held between the three concerning Taylor's proposal and Newbery duly relayed the widow's response:

Dear E. A. Taylor

What she feels is that the latter part of Mackintosh's life should be dealt with and especially his work during that period in painting and the decorative arts. She wishes this to combat the prevalent idea that his conceptive product ceased with the termination of his residence in Glasgow. For my part, I shall be very pleased to put this into shape but I would have you please excuse me undertaking to write a full article...You are to be the writer...Do you think it possible that the 'Studio'... be prepared to make blocks illustrating some examples of the later work above referred to...specimens of his...textiles, his later paintings. These would be quite new and for the first time... Our feeling is that in any treatment of Mackintosh's work it should be seen as a whole, a thing never done before: the letterpress should not be excessive in quantity and the photographs many... Mrs Mackintosh nor I wish to take any fee or payment for that which we are willing to do. To honour our dead friend and great artist is I know the intended wish of you and of us and through your pen and our help this is best done among a tous les troisⁱⁱⁱ

Margaret's vision of how her husband's work should be viewed presented difficulties. Both Taylor and the editor of *The Studio*, Geoffrey Holmes, had little if any knowledge of these textiles or later paintings. Their concern was with the first part of Mackintosh's career and the reputation he had established as an architect. Newbery was caught in the middle. On the 15 February 1929 he wrote:

My dear Taylor

Thank you for your warm hearted letter accompanying a missive from Mr Geoffrey Holmes. This letter I have read and find myself in complete agreement with him that it is really the first part of Mackintosh's life and work namely that which he lived and did in Glasgow that is really of the first consequence. Continental recognition and reputation were given and secured before Glasgow was left and in dealing with this I am on firm footing for he was of the board and household. The London life was seen by me in glimpses and not as a whole. But Mrs Mackintosh, good woman, is insistent that

the legend that he, Mackintosh did nothing of importance after he left Glasgow is false and wants the legend destroyed. Well the weapons I have are not strong and sharp enough and so I have counselled her to make an appointment with and try to see Geoffrey Holmes....his idea is and it is a true one that Mackintosh's reputation was made and will be fastened only by what he did in architecture^{iv}

Taylor, Holmes and Newbery were unable to break Margaret's determination that "the legend" be destroyed. She wanted it to be acknowledged that the decision to leave Glasgow behind in 1914 had been right, and had led to her husband finding another vocation as a brilliant artist.

Margaret did not, as suggested, pay a visit to the editor of *The Studio* but appears to have turned elsewhere for an author: Desmond Chapman-Huston, a loyal friend and devotee of Margaret and Mackintosh's work ever since their time in Glasgow. On 13 April 1929, from Chapman-Huston's home in Porchester Square, London, she contacted Dugald Sutherland MacColl (1859 - 1948) - Keeper of the Tate Gallery and an influential player on the London art scene - about the possibility of Chapman-Huston covering a piece on her husband's paintings alongside an exhibition of this "new" work:



© Hunterian Art Gallery, University of Glasgow

Margaret Macdonald Mackintosh c.1929.
Passport photograph

I will leave the photographs of the pictures with Major Chapman-Huston, The Carlton Club, and if you should want them for an article later on will you let him know. I intended to consult you as to whether he might also write an article on my husband's water colours....I have not heard from W. Macdonald about a show I myself do not think the work is in their line - so I may have to try the Leicester [gallery] for a date next year. They had none vacant with any certainty this year. I hope you are able to see the watercolours^v

Before his death Mackintosh had intended to produce about 50 pictures for an exhibition but he only managed to complete 40. Margaret was determined the exhibition should go ahead, but for a woman of her time, now alone, grieving and with no real sphere of influence in the London art scene, the task must have been daunting.

Newbery was unaware of Margaret's efforts in London as two months previously she had virtually withdrawn from the original project. On 15 February 1929 an exasperated Newbery had written to Taylor about Margaret's decision:

Margaret Mackintosh practically withdraws herself on grounds of health from any immediate participation in our proceedings and if the prospect is to be fulfilled it must be accomplished by us... In Mackintosh then was a genius that one could dream about and the future held - ah! Who can tell what a man shall do.^{vi}

Undeterred Taylor did what he could to track Margaret down and persuade her to release photographs of Mackintosh's architectural achievements, principally the interior views of the GSA and his domestic creations. Finally a letter arrived from Margaret addressed to E. A. Taylor, Greengate Close, Kirkcudbright. It was dated 13 June 1929 and was written from the "Hotel Suite et Continental, St. Tropez". Margaret had returned to her beloved France:

Dear Mr Taylor

I received your letter to one and one from Mrs Newbery enclosing your letter to her - both last night. It is most kind of you to take so much trouble about the photographs. They are now in the care of Major Chapman-Huston, Carlton Club, Pall Mall, London. He is arranging everything about my husband's work for one. I found it was too difficult for me to do it when I am in France - so if you will apply to him?

I am afraid there are not many photographs these are of the interior of the Glasgow School of Art and of a house at Nitshill but if in time Miss Rathbone can communicate with Major Chapman-Huston. He

is writing an article for Art Work and so I am sorry about the delay. I only came for a few days to this little place just to see it - so Mrs Newbery's letter had to be forwarded and yours also. With kindest regards to you and Jessie

Yours very sincerely

Margaret M. Mackintosh^{vii}

Much to Taylor's disappointment, Margaret had entrusted another with her husband's story. But what was even more distressing to read was Margaret's postscript to this letter, "I cannot imagine how these drawings got into that little shop, but one lost count of things as the studio was often let. Some things got lost each time". The couple's inability to stop the loss of items from the Chelsea studios while it was let to tenants must have greatly saddened both Taylor and Newbery.

Realising that nothing more could be done to bring the original proposal "to honour our dear friend" to a satisfactory conclusion, Newbery revealed his disappointment to Taylor. On the 15 August 1929 he wrote:

The article on our dear friend Mackintosh which you protected and in which you so kindly asked my cooperation has never (occurred?)....strictly between us as friends I have and had even before being laid aside a feeling that the matter was not being sufficiently helped or urged forward by one who above all knows more than any other person what could be said and that is Margaret Mackintosh herself. Guard this feeling entirely in your own heart please. But her aid was the factor that meant accomplishment and even now from a recent letter and present action no really active help is coming from that source....The real man as we know him and the talented work that he left behind still remain to be dealt with and the desultory and scattered efforts that I believe are being made will not I feel do the justice that is crying out to be made to the dead friend that you and I mourn. With my sincerest wishes to you and with best wishes.

I am yours ever Fra Newbery^{viii}

It would be four more years before Taylor would realise his ambition and write an article on Mackintosh for *The Studio*. The article was a vindication of Margaret's position, as it concentrated on Mackintosh the artist, and reproduced, for the first time, a number of his paintings, "The Rocks", "The Fort", "The Boulders" and a group of flower studies. The article was published in June 1933, shortly after the opening of the Mackintosh Memorial Exhibition, which had put on public view for the first time a significant number of the watercolours. Entitled "A Neglected Genius", it was a glowing tribute to a man whose work was now recognised as even more diverse



Portrait of Fra Newbery taken in Swanage, Dorset, c. 1930s

© Helen Muspratt.

than had previously been realised - and thereby it was also a tribute to the woman who had always known it to be so.

Susan Johnson

Susan Johnson is a teacher at Hyndland Secondary School in Glasgow and teaches philosophy and Religious Education. Susan has a Masters in research at Strathclyde University and is presently completing a doctorate in education at the University of Glasgow.

i The Stewartry Museum, Kirkcudbright. E. A. Taylor archive. Newbery to Taylor, 5 January 1929

ii Ibid.

iii Ibid., Newbery to Taylor, 29 January 1929

iv Ibid., Newbery to Taylor, 13 February 1929

v Glasgow University, Special M362, Mackintosh to MacColl, 13 April 1929

vi E. A. Taylor archive. Newbery to Taylor, 15 February 1929

vii Ibid., Mackintosh to Taylor, 13 June 1929

viii Ibid., Newbery to Taylor, 15 August 1929

WHY DID MARGARET MACDONALD MACKINTOSH STOP WORKING?

“She lived in his shadow” is often given as the explanation why Margaret Mackintosh’s artistic output dropped away to nothing while her husband pursued his new career as an artist during their final four years together in France. Lack of productivity related to an increasing lack of energy. She was seriously ill.

I went to live in Port Vendres in 2002 where I was invited to start *L’Association CRM en Roussillon* and serve as its President. Apart from being a Scot, living on the spot, I had little detailed knowledge of CRM so I started reading everything I could lay my hands on to try and get up to speed. But I quickly discovered that although much has been written about Mackintosh the designer architect, the French period has remained something of a grey area. So with Pamela Robertson of the Hunterian Art Gallery supervising my research, I set about writing a book which will be published in late November by Luath Press to complement the exhibition of original watercolours being mounted by the Scottish National Gallery of Modern Art.

There is a general misconception that the Mackintoshes spent most of their time in Port Vendres. In fact they travelled a great deal and tended to reposition their base every six months or so. When they left London in the winter of 1923, they travelled first to Amélie Les Bains, a fashionable spa in the mountains. It had been known for its thermal springs since Roman times but had really come into fashion under Napoleon III, after whose Empress it had been renamed. It was frequented by a large British clientèle who came for the mild winter climate and the pure mountain air. It was a major centre for the treatment for respiratory diseases, especially TB, and the streets were lined with spittoons. Hot water from the springs flowed openly in the streets which Margaret reported was very handy for washing her hair! They booked into a small family hotel. It was modestly priced, comfortable and had an excellent cuisine. It was in a street which ran down to the old stone bridge which spanned the river Tech leading to Palalda. On the far side of the bridge, in the garden of the town doctor, was an old disused toll house. There was one room downstairs and one up. This provided each with a studio so at that time they obviously expected that Margaret would also go on working. But their main reason for choosing to come to Amélie had been because Margaret suffered from cardiac asthma. The heart pumps blood to the lungs for oxygenation. Asthma restricts this process, so that a strain is placed on the heart which then has to pump all the harder. This has a debilitating effect and the sufferer becomes increasingly tired and lacking in energy. This is what happened to Margaret. London, with its smog, was not a healthy place for an asthma sufferer and during the previous decade her condition had been worsening.

Basically, she was exhausted and at Amélie she enrolled for a cure. Their small hotel still exists as, of course, does the spa, but the old bridge, the toll house and the doctor’s house were all swept away in a flash flood in 1940.

One stop before Amélie on the railway line from Perpignan, is Ceret. This was the birthplace of Cubism and until only a few years before Mackintosh’s arrival had been home to Picasso and his coterie. It is certain that the Mackintoshes must have visited the town. At that time the key figure in the artistic colony was a painter called Frank Burty Haviland. He was fluently bilingual in French and English, having been brought up in a family which specialised in exporting Limoges china to America and having spent some time living in New York. He was extremely gregarious and his door was always open to visiting artists. Although there is no record to prove it, it is almost inconceivable that the two did not meet - particularly since they shared the same interest in flower studies and landscapes. It may well explain also why the Mackintosh’s chose to spend their summers in Mont Louis, a small fortified town with a population of just over 200 people on a high mountain plateau. Burty Haviland had built a summer house there, where he also played host to a steady stream of visiting artists.

The four years that the Mackintoshes spent in France were perhaps the happiest of their lives. Margaret’s condition may have stabilised somewhat but it did not improve. The damage had been done and she undoubtedly remained in need of plenty of rest, lacking the energy to pursue a career. In January 1933, nearly ten years after her arrival in Amélie, it finally killed her.

Robin Crichton

Robin Crichton, a Scottish film-maker is currently co-president of L’Association Charles Rennie Mackintosh en Roussillon.

Charles Rennie Mackintosh en Roussillon with over 250 illustrations, is to be published by Luath Press on 25 November 2005.

HIDDEN LAYERS

Discoveries made during conservation of *The Sleeping Princess* by Frances Macdonald and *The Lily's Confession* by James Herbert McNair.

In June 2003, Glasgow's Kelvingrove Art Gallery and Museum closed to the public for a £27.9 million refurbishment. Whilst the interior of Kelvingrove has been renovated, cleaned and restored, staff have been working behind the scenes preparing the museum's collections for new displays in over 30 galleries.

As we have been preparing for display two framed works on paper - *The Sleeping Princess* by Frances Macdonald and *The Lily's Confession* by James Herbert McNair - we have made some exciting discoveries. These have provided us with an intriguing insight into Macdonald's and McNair's working processes and their early technical experiments.

Very little conservation treatment had been undertaken on these works since Alice Talwin Morris gifted them to Glasgow Museums in 1946. Both drawings are now more than 100 years old, and over time they have distorted, and their surface has now become cockled - severely wrinkled. In both cases conservation treatment was needed to flatten out the drawings so that the cockled paper and the delicate pastel medium did not smudge or rub against the glass in the frame. If this treatment were not done, the drawings would continue to distort.

Glasgow Museums' paper conservators Tarn Brown and Ann Evans undertook the conservation work. They partially released the paper from its backing using small amounts of moisture applied with a fine brush, a microspatula (a paper-thin metal blade 4mm wide) and a steady hand. Their painstaking work was rewarded when hidden layers were revealed under the drawings for the very first time

The Sleeping Princess



Frances Macdonald, *The Sleeping Princess*, c.1895-96. Pastel and watercolour on tracing paper with beaten metal picture frame of silvered copper.

Drawing: 190mm x 464 mm

Frame: 565mm x 732mm

Frances Macdonald's *The Sleeping Princess* is based upon *The Day-Dream*, Tennyson's poetic reworking of the classic fairytale of the Sleeping Beauty. Macdonald has interpreted Tennyson's description of the princess lying asleep - '*a perfect form in perfect rest*' - in her original design. Tennyson's '*purple...silk star-broidered coverlid unto her limbs doth mould*' becomes Macdonald's bold geometric patterned material.¹ The long '*jet-black hair*', the head resting on a '*gold fringed pillow*', the gossamer scarf trailing over the princess's torso and left arm - the '*braid of pearl*' - are all taken directly from the third section of the poem. Macdonald's choice of colour palette also reflects Tennyson's poem, where the '*slumberous light is rich and warm*'.²



Left: The pencil drawing underneath the pastel is revealed.

Below: Detail of The Sleeping Princess drawing.



The Lily's Confession



James Herbert McNair,
The Lily's Confession,
1897

*Pastel, pencil and gold
ink on lens tissue,
pastel, pencil and wood
stain on wood, with
stained wooden frame*

Drawing:
249mm x 86mm

Frame:
382mm x 175mm

The Sleeping Princess is Frances Macdonald's only known pastel. Her technique is loose and unsophisticated. She made some attempt at layering and highlighting colours on the face, arms and bodice to give the princess a three-dimensional form, but otherwise kept her colours separate and the pattern quite flat.

Macdonald chose to draw her Princess on a thin transparent paper, rather like tracing paper. This was an unusual choice for pastel, but questions over her choice of media were answered when the backing was taken off the drawing. Under the pastel was another drawing of the same subject, beautifully executed in pencil on transparent paper. The graphite line is quite soft and uniform in weight, with only a little tonal modelling in places. Perhaps this drawing was a tracing of an earlier preparatory drawing?

Macdonald placed a transparent sheet over her original pencil drawing so she could trace its outlines and create a pastel version. The transparent paper has become discoloured and more opaque with time, which means the pencil underneath the pastel could not be seen. It is not known if, at the time of making, Macdonald intended the pencil lines to be visible through the pastel.

The pastel and the pencil drawing beneath raise a series of questions about Macdonald's processes in creating this work. It seems she set out to make *The Sleeping Princess* in pastel, but had she experimented with pastel before? Was her choice of materials influenced by a lack of experience in using the medium - the under-drawing and tracing paper providing an outline upon which she could draw with a medium that gives the appearance of spontaneity? Was she satisfied with the result? And if so, why did she not use the medium again? Certainly, other works in the collection, such as *Spring* (1897) and *Autumn* (1898) show that within a few years Frances Macdonald was creating accomplished work with subtlety, depth and atmosphere, using a combination of pencil and gouache. Perhaps she rejected pastel as a medium because it was simply too vivid in colour and failed to offer her the technical control, detail and subtlety she wanted.

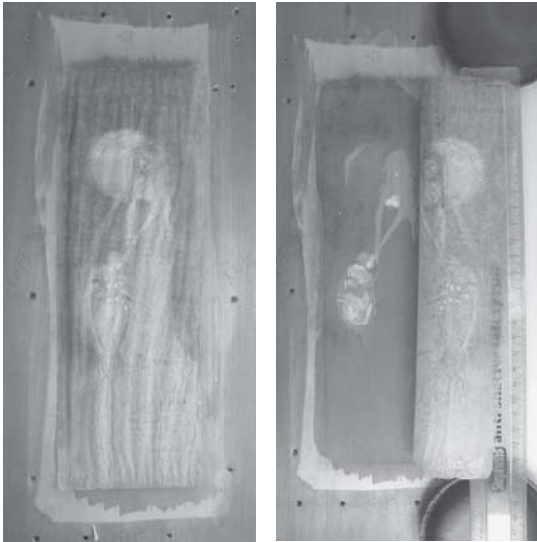
Conservation treatment

The adhesive Macdonald used to register the edges of the two layers of paper together had become brittle and distorted and the sheets had separated in some areas. These distortions meant that the two layers of drawing no longer lay flat against one another. It took seven hours to separate the two layers on three sides before re-adhering the edges evenly to one another. As a result, the tension between the drawings was largely removed and the work now sits flatter in its frame.

The Lily's Confession, a small pencil and pastel drawing by James Herbert McNair, appears to have a very personal iconography, heavy with flower symbolism.³ The lily-of-the-valley flower is a symbol for the return to happiness, and of purity and humility. A tall, semi-naked female figure comforts a female figure at her feet. The lower figure is clothed in a simple dress, and crouches behind two branches of lily-of-the-valley - their shape echoes her foetal position. She sits above a gold outlined seed whose roots extend far into the ground beneath. A moon that is both crescent and full illuminates the scene.

Little is known about *The Lily's Confession*, and until our recent discovery there had always been doubt as to whether the simple, varnished wood frame was even by McNair. Notes in the object files suggest owner Talwin Morris made the frame to display the drawing in his house. Conservation treatment confirmed that the frame was by McNair. When the conservators peeled back the tissue drawing they discovered he had used the yellow pine backing board as an integral part of the work - a surface for an under-drawing in both wood stain and pastel - so that his drawing, in effect, works across two surfaces.

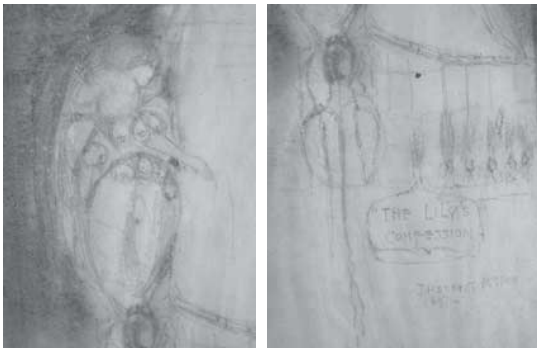
It seems that McNair stained most of the wood panel dark to give depth to the drawing. He let the natural warmth of the unstained parts of the wooden panel pick out and create the flesh tones and crescent moon. The colours on the wooden panel underneath come through because the lens tissue is so thin and porous. This technique illuminates the flat drawing with subtle moonlight and shadow. McNair used further layers to heighten the effect of soft moonlight on the two women's features. He created their glowing skin by layering the cream coloured pastel on the tissue drawing over the warm tones of the unstained wood. He modelled their flesh by drawing highlights of peach and white pastel directly onto



With front frame removed, raking light reveals the cockled drawing prior to conservation.

the wood. The clothes of both figures are coloured under the tissue layer through a combination of white and grey pastel and wood stain. McNair has added decorative vertical lines and dots at the top of the drawing by working the tissue with a blunt tool to remove the black pastel pigment. These add a further, purely visual, layer to the work.

This drawing by McNair - especially when compared to his other work - has always looked rather crude, as if it was never fully worked up, or undertaken in a hurry. Lifting the tissue layer however, has shown that McNair was deliberately experimenting with media, layering, and colour.⁴ This has given a new appreciation of this work and of its very subtle effects. It can only be guessed whether or not McNair felt he achieved the effect for which he was striving.



Conservation treatment

Before this work was treated, its overall effect was beginning to be lost due to McNair's frame design. Four simple slats of wood formed the front frame members and held the glass directly against the drawing. This, and the fact that it was adhered along all four sides to the back panel, prevented the tissue paper from naturally expanding and contracting, causing it to cockle severely.

Conservation treatment involved releasing the tissue layer around three of the sides of the picture - a task that took three days. This work revealed the underlying layer of the image upon the wood. The fourth edge of the tissue was left untouched so that the registration of the overlying image was not disturbed. Over the 100 years that the tissue had been in contact with the wood the paper had become yellowed and brittle, causing minor tears and losses. The drawing was patched where necessary, using a modern lens tissue toned to the appropriate colour, and small tears were repaired using wheat starch paste adhesive. The drawing has now been reattached on three sides to the wooden secondary support board using tabs of modern lens tissue held in place with wheat starch paste.

Last steps

In preparation for their display and for their long-term care, the works have been conserved so that both artists' original layering is retained in its original position. All the treatment carried out is reversible and non-invasive, and the underlying layers have been thoroughly documented for posterity. Slight modifications, in keeping with the originals, will be made to the frames of each of the works to ensure that a gap remains between the surface of the work and the glass. This will ensure that the paper can, if necessary, expand and contract, so that the pastel surfaces are preserved for the future.

Alison Brown

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Tarn Brown

Tarn Brown is Paper Conservator, Glasgow Museums

The Sleeping Princess can be seen in the Charles Rennie Mackintosh and the Glasgow Style gallery at Kelvingrove Art Gallery and Museum, from summer 2006.

Details of the drawing on tissue showing pencil, pastel and ink.

The gold ink has been applied with a nib.

These photographs were taken with the tissue layer placed over a plain white background to show McNair's technique on the tissue layer.

The Lily's Confession *is being lent to the Hunterian Art Gallery for the exhibition Doves and Dreams: The Art of Frances Macdonald and J Herbert McNair at the Hunterian Art Gallery, 12 August - 18 November 2006. The exhibition then travels to the Walker Art Gallery, Liverpool 27 January - 22 April 2007.*

- 1 *Macdonald, however, has focused on flat pattern rather than material flowing over anatomical form as Tennyson described. Did this drawing influence Viennese artist Gustav Klimt who later drew his women clothed in highly patterned dresses with similarly flattened surface?*
- 2 *The words on the frame - 'Love if thy tresses be so dark how dark those hidden eyes must be' - are those uttered by the fairy prince when he sets eyes for the first time on the sleeping princess and kneels to kiss her awake. The frame represents the scene from the prince's point of view. The other decorative forms on the frame - the cobwebs and closed eyes - represent The Sleeping Palace (section 2 of the poem) - although Tennyson makes no mention of spiders! We can assume the images in Frances's decorative frame are based upon the traditional fairytale, but they provide a pictorial framing device and context for the sleeping princess in her palace.*
- 3 *Timothy Neat writes about the sexual overtones of this work in Part Seen, Part Imagined Part, 1994, p71-2.*
- 4 *In conversation about our findings Pamela Robertson has noted that McNair was no stranger to the process of layering. He and Mackintosh created furniture designs by drawing over images of existing furniture on tracing paper. Thomas Howarth records that McNair said they usually did this 'during periods of idleness in the office'. (Howarth, Charles Rennie Mackintosh and the Modern Movement, 1952, p18-19).*

BUILDINGS AND INTERIORS

Scotland Street School

Currently there are proposals to build a multi-storey car park opposite Scotland Street School. Community and heritage groups have attacked plans for a car park opposite to one of Charles Rennie Mackintosh's greatest masterpieces. The Charles Rennie Mackintosh Society objected to it on the grounds that its size and the use of materials would have a "dominating, inharmonious and distracting influence" on the 100-year-old school. The Society's director, Stuart Robertson, said: "People just hope that the design is sympathetic to the area. I fear that a three-storey block would destroy some of the visual aspects of the school. The scale seems very large and would possibly dwarf the school."

NEWS FROM 78 DERNGATE

78 Derngate has had a successful second season, though understandably visitor numbers are lower than in the first mad flush of last year. The important thing is that visitor satisfaction remains high. The happy, smiling faces of people as they leave the premises are the best 'performance indicators', though the comments in the visitor book and the answers to our exit questionnaires are equally good. I was particularly heartened by the comment which said "we have been inspired to go away and read more about the art, history and politics of the period".

While everything on the '78' side has been running smoothly the trustees have been turning their attention to the fund-raising and planning for the reconstruction of 82 Derngate. Both are going slowly! Realistically, we shall probably need about £1m to refurbish and equip the visitor centre and support areas in number 82. We have enough money in the bank to contemplate beginning the structural work on the necessary and the completion of the new entrance, shop and café on the ground floor. The creation of the exhibition space, meeting/education rooms and offices on the upper floors may have to wait for a second phase. The original plans drawn up by John McAslan included a large glass 'atrium' at the back of the building. This has now been pared down to more of a 'cloister'! There are a few other internal modifications to the original plans, incorporating our experience of real visitors and how we really need the building to function. Having worked with the local planning officers on the revised plans, we hope that there should be no delay in their being passed. All being well the work will be done during the winter closed season.

I shall not be here to see the work through, as I am leaving 78 Derngate on 15th September to take up a post in Herefordshire. I am returning to my first love, research and writing. I will be working for the Victoria County History Trust, working with local history groups around the county. My main task will be to write a history of the market town of Ledbury. I am very much looking forward to it, at the same time as feeling very sad at leaving here. It has been a most interesting and satisfying experience. I shall miss all the volunteers and the many people that I have met in Northampton, Glasgow and all over during my nearly-four years in the job. I would like to thank them all for their various help, advice, support and friendship.

Sylvia Pinches

Dr. Sylvia Pinches is the Curator of 78 Derngate, Northampton

ARCHIBALD KNOX (1864-1933)

Artist, humble servant of God in the ministry of the beautiful.



Portrait of Knox by Edward Christian Quayle (1933)

©Manx National Heritage

At the end of September 2004 I took the ferry from Oban to the small Scottish island of Lismore (*Lios Mor* - the Great Garden). I had just been to an International Conference on the island of Iona to mark the 1300th anniversary of the death of Adomnan, 9th Abbot of Iona, theologian and law maker. Here, in this remote spot, people came from all over the world and Iona, as ever, though isolated, was not cut off from the rest of the world.

The Ferry to Lismore carried the Lismore Community Bus and my car. On my return journey my fellow passengers were 100 sheep who seemed aware they were going to the slaughter house. The wild beauty of Lismore was awesome, its skylines majestic, especially early in the morning. It has maintained the tranquillity that Iona has lost through “spiritual tourism”.

I was going to meet Donald Black a local historian and the founding members of the Lismore Historical Society. It was here in Lismore that Ann Carmichael (1828-1917) a native Gaelic/Gallic speaker and mother of Archibald Knox was born. Although she shares the same surname as Alexander Carmichael (1832-1912), author of the *Carmena Gadelica*, born on Lismore and

only four years younger, there is no evidence, to date, to suggest they were related though Carmichael is indeed an indigenous name on the island. I met Cathy Carmichael, a founding member of the Society who claimed her family were descendants of Ann Carmichael. She showed me the Balligroundle farmstead that was rented by Ann Carmichael’s family at a rate of £37 a year. In the small building that houses the Society there is a space proudly dedicated to Archibald Knox with some artefacts and a photograph said to be of Knox’s mother. They are proud of their island’s connection with this internationally renowned designer/artist of the late 19th and early 20th century.

In 1853 Ann Carmichael married William Knox of Kilbirnie, north Ayrshire. The Knox family had a long history in the area and were involved in industry. William Logan in his genealogy of “The Knoxes of Kilbirnie” (compiled 1855) states prophetically that William was “a very ingenious young man”. In 1856 with their young son Robert they left Kilbirnie for the Isle of Man where William found work in Moore’s sailcloth works, Tromode, just outside Douglas. They lived in the nearby village of Cronkbourne, Braddan, where ‘Archie’ was born in 1864. (A plaque recently erected in Cronkbourne Village by Braddan Commissioners commemorates “Archibald Knox (1864-1933) Artist & Designer for Liberty & Co. and a leading exponent of the Arts and Crafts Movement, Born in Cronkbourne Village Braddan and buried in Braddan Cemetery”.)

This period in Manx history saw a huge increase in holiday makers coming from all over the British Isles to Douglas.¹ It was a very prosperous time for the Isle of Man and by the late 1870s William Knox had established his engineering works on the South Quay, Douglas. He also ran steam ferries across Douglas Harbour.² The Knoxes were to prosper, making all kinds of machinery for fishing boats. They received the gold medal for steam winches and capstans at the Liverpool International Exhibition in 1885. Four out of five of William’s sons worked in this successful family business.

The young Archie was to tread a different path. Having been educated at Douglas Grammar School he was one of the first students at the age of 16 to enrol in the newly opened Douglas School of Art (1880). He became a pupil/teacher and gained his Art Masters Certificate. He also won a silver medal in the National Art Competition for his original study of the Ancient Manx Crosses. In 1893 the substance of this study was published in *The Builder* entitled “Ancient Crosses in the Isle of Man”.³ He had a keen interest in Celtic design and was influenced by medieval illustrated manuscripts such as the Book of Kells, and early Irish metalwork. He

travelled to Dublin on many occasions to visit the newly founded National Museum and used photographs of medieval metal work as visual aids in his teaching. He used over 3000 lantern slides in his teaching practice (see Manx Museum). He admired the Irish Celtic Revival Movement, especially the poetry and plays of William Butler Yeats.⁴ His interest in Celtic Art was maintained throughout his life and was central to his work for Liberty & Co. He converted to Anglo-Catholicism from Scottish Presbyterianism at an early age and attended St. Matthew's Church, Douglas, regularly.

In an article written by Knox⁵ on the death of the Manx artist, John Millar Nicholson (1840-1913)⁶, whom he regarded as his 'mentor'⁷. Knox describes himself and his colleagues at the Douglas School of Art, as "*venturesome modernists*" experimenting with colour in the tradition of William Turner. Elsewhere he describes the Douglas School of Art as being 25 years ahead of its time. Christie's recently described one of Knox's clocks as.

*"One of the four examples of this clock, it is a design of the utmost historical importance, rarity and beauty. Stylistically similar to work by C.R.Mackintosh, Joseph Hoffmann and others of similar stature, its simplified though visually compelling modernist presence demonstrates not only Knox's awareness of the advanced trends of the time but also his superb mastery of them. With it Knox moves beyond Art Nouveau and points towards the future evolution of the history of design and the styles of the Bauhaus, The Machine Age, Art Deco and true Modernism, all of which celebrate clean line, rectilinear surface decoration and simple yet extraordinary form."*⁸

While Knox regarded himself as a 'modernist' he did not favour the excesses of continental *Art Nouveau*, an opinion he shared with A.L. Liberty, as design must be integral to the object. Knox is quoted as having said the following, "*it has too much of the New Art in it, and we are putting that down remorselessly whenever it shows itself*"⁹. Knox was more influenced by the abstract linear design of Celtic Art particularly that found in archaeological digs at La Tene in Switzerland (1857).¹⁰ Many thousands of La Tene graves were excavated and one of the largest collections, amassed by Leon Morel of Rheims, was acquired by the British Museum in 1901. These were later exhibited and I am quite certain that Knox viewed them. He said

*"The horse bits in the B.M. are decorated with little discs of enamel and diverging planes and contours as decoration - decoration without any reference to nature it is wonderfully beautiful. The finest thing I know of in the whole field of art."*¹¹

and again he says,

*"The most artistic pattern that I know of is in the disc in the British Museum. It is simply designed with diverging contours, the very best of pure design there is nor resemblance to natural forms at all, but it is a spiritual curve throughout, described by the feeling of the designer only; the continual changing of contours causes the continual changes of lights; the character of the planes are beautiful. It is not used in modern art at all and I commend it to you."*¹²

This simple abstract curvilinear design is characteristic of Knox's best work and the Celtic Revival of Liberty & Co. (1900-1905). It is reflected in his most celebrated piece "The Silver Box" now permanently exhibited at the V&A. This specific and other *Cymric* and *Tudric*, Liberty designs, were to be recognised on the continent as typical of English *Art Nouveau* or *Style Anglais* though never attributed to Knox as they were produced under the Liberty & Co trademark.



Cigar box

© Stephen Martin 2001

In 1889 the newly married M.H. Baillie Scott went on holiday to the Isle of Man where he spent the next 12 years. It is reported he was so seick on the crossing that he could not bear the return journey so he set up a practice in Douglas, where he remained until 1901. There he eventually designed "Red House" as a family home in 1893. During this period on the Isle of Man he also designed Blackwell in Windermere. His design "Dulce Domum", for the *Haus eines Kunstfreundes* competition 1901 won the highest prize.¹³

A.J. Tilbrook, in his book *The Designs of Archibald Knox for Liberty & Co.* (1976) states that Knox "probably" worked in the offices of Baillie Scott.¹⁴ There is no real evidence for this. Whether Knox met Baillie Scott at the Douglas School of Art (I. Anscombe, *Arts and Crafts Style*, 1991)¹⁵ or worked on some of his projects in the Isle of Man (Gregory John Slater, *Mackay Hugh Baillie Scott*, 1995)¹⁶ still remains to be verified. There are, however, some similar stylistic elements to indicate that this may have been the case. They lived and worked in such proximity (Knox lived at 70 Athol Street and Baillie

Scott had his offices at 23) that it is hard to believe that in such a small place they were not aware of each other's work. It is also stated that he introduced Knox to *The Studio* magazine where in 1896 Knox published an article entitled "Isle of Man as a Sketching Ground" and that he also introduced him to Liberty & Co. Knox through his contact with Baillie Scott might have been aware of the work of Charles Rennie Mackintosh.

In 1897 Knox followed his close friend and fellow Manx man, A.J. Collister (1869-1964),¹⁷ - who was also a colleague at the Douglas School of Art, - from the Isle of Man to London. Collister was a graduate of the Royal College of Art and headmaster at Redhill, Surrey. He appointed Knox as a teacher. During this time Knox made many designs for the Silver Studio, which were submitted to Liberty & Co. They launched their famous Celtic Revival range called *Cymric* and *Tudric* (silver and pewter respectively) in 1899. Over the next six years or so, Knox was the main designer for Liberty although he did not get the credit until the 1970's, as many of his designs were attributed to Rex Silver of the Silver Studio. To this day the curators of the Silver Studio are only prepared to state that Knox "probably" worked for the Silver Studio, even though their website under the Silver Studio Collection displays 188 drawings/designs by Knox categorised under the titles of *Art Nouveau* and Arts and Crafts. Many of these items were made by Liberty through their Birmingham factory and formed the core of what is termed *Liberty Style*.

In 1900 Knox returned to live in the Isle of Man where he rented a house in the beautiful Sulby Glen. This was his most creative period. He described himself in the census of 1901 as a "designer for silverwork". Correspondence indicates he was working directly for Liberty at this time. He submitted thousands of designs for all kinds of household goods, wallpaper, cutlery, tea sets etc. It is a fact that the *Liberty Style* can be mainly attributed to Knox. Liberty valued Knox's artistic skill to the extent that he sent him a box of precious stones from which he could choose to decorate objects. He even designed Arthur L. Liberty's grave stone in a Celtic style.

Knox returned to London in 1904 resuming his teaching post with Collister, this time at Kingston-on-Thames, and Wimbledon. In 1912, following a school inspection by the South Kensington Examiners, Knox was criticised for being too individualistic in his teaching methods. In a rage he resigned his post and returned to the Isle of Man and by September, aged 48, he was on his way to America. In the meantime his loyal students in Kingston resigned from the school and banded together to form "The Archibald Knox Guild of Design and Craft" (1912-1937). Knox was to be the master of the Guild. Two prominent students in the founding of the Guild were the devoted Tuckfield sisters, Winifred and Denise (later

Denise Wren). Denise rescued many of Knox's designs from a bin which he dumped in a rage. They are now in the V&A. It was the Guild, and especially the dedication of these two sisters, that initially preserved the legacy of Knox, as a designer, after his death. While on the Isle of Man his skill as an illustrator, monumental designer and watercolourist was never forgotten, with regular exhibitions and a continuous local appreciation of his paintings were highly prized but sometimes controversial.

Knox was a gifted watercolourist mainly of Manx scenes, where the sky and clouds predominated. During the early 1920s the Guild exhibited their "art and crafts" at Whitechapel Art Gallery and Knox produced many watercolours, sometimes more than a hundred for one exhibition. (The catalogues can be viewed at the Manx Museum Library). They were spotted by the director of the National Gallery of Canada and exhibited in Ottawa (1926). The director offered to buy the whole collection but Knox refused to sell. This was a common trait throughout his life. He would give them away free rather than sell them. Although many of his watercolours were not signed, his distinctive style is unmistakable to the well trained eye. Many are now the prized possessions of Manx families and they occupy centre stage at the Manx Museum Art Gallery. He is generally regarded as the most prominent Manx artist and is synonymous with Manx national identity.

We get a glimpse of Knox's artistic imagination in these words of his written at Whitechapel in 1923;

"The places painted are within short walks from my home;

Passed often.

One day something never seen before,

Some new appearance of colour;

And the benison of the sky;

It may not be seen again;

Shortly it will fade and disappear.

And in an hour is forgotten."

It is interesting to note that during the Great War 23,000 internees were camped in the Isle of Man. Knox was a censor at the Knockaloe camp near Peel. The journals of J.T. Baily (Quaker and Industrial Superintendent)¹⁸ indicate that furniture designed by Mackintosh for W.J. Bassett-Lowke's house at 78 Derngate and elsewhere, was manufactured at Knockaloe where some of the finest cabinet-makers were interned. (78 Derngate Guide Book). There is photographic evidence in the Baily journals which contain images of Mackintosh designs. I suggest that as Bassett-Lowke was a keen photographer he sent many photographs to Baily/ Knockaloe of furniture designed by Mackintosh for further production. These photographs can be viewed at the Manx Museum and may verify some lost furniture

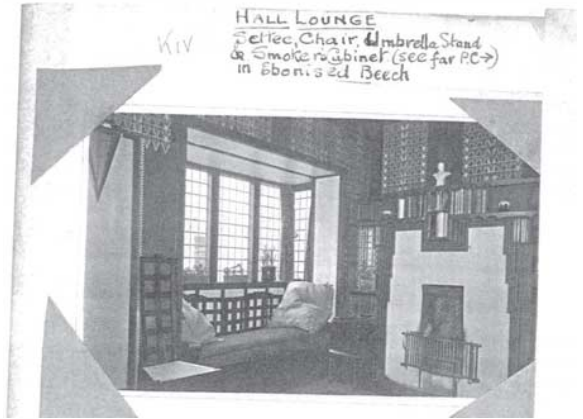
designs. By coincidence the photographs would have passed through Knox's hands in his function as camp censor.



An example of Inko-Engraving done in Knockaloe; a New Year greeting card, 1918



Clock made at Knockaloe for Mr. W. J. Bassett-Lowke



HALL LOUNGE
Settee, Chair, Umbrella Stand
& Smokers Cabinet (see far PC) in Ebony's & Beech

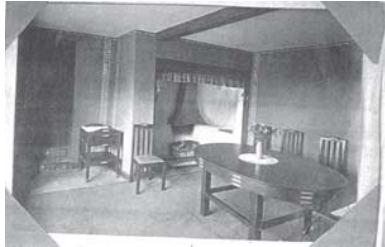


Table and two chairs for garden, fibrous, made in beech and painted white. Presented at Knockaloe Camp.

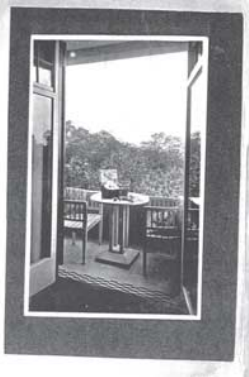
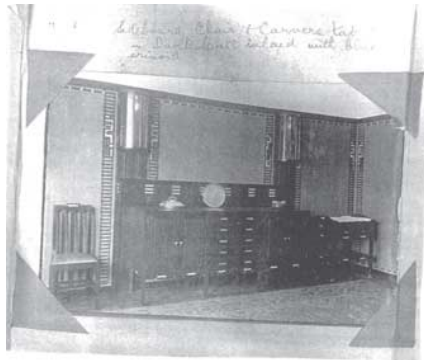
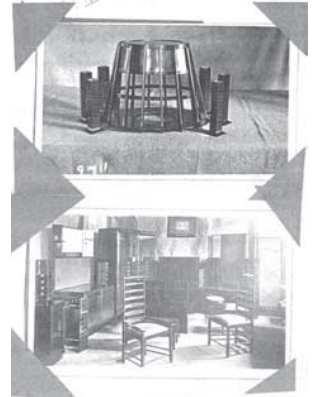
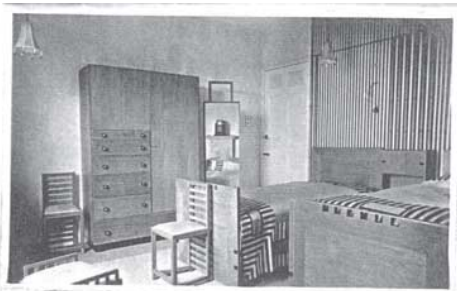


TABLE CENTRE Lamp & Finer also 6 Bloom Stands BEDROOMS in Mahogany with Rubber & Pearl Insets.

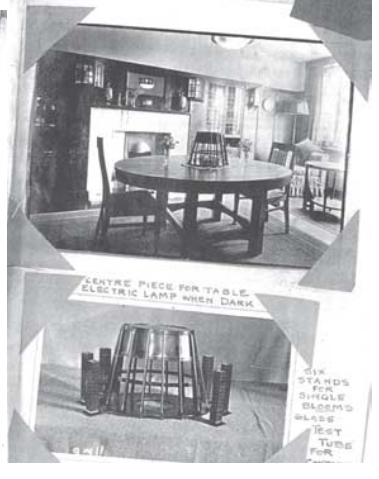


Settee, Chair, Canopy bed, Parlor, set with...

Photographs from J.T. Baily's Journal © Manx National Heritage



SMOKERS CABINET MADE FOR MR J. BASSETT-LOWKE AT KNOCKALOE P.O.W. CAMP.



CENTRE PIECE FOR TABLE ELECTRIC LAMP WITH DARK

SIX STANDS FOR SINGLE BLOOM GLASS FEET TUBE FOR



The 'Magnus' a silver and enamel clock designed by Archibald Knox, Birmingham 1902. Liberty & Co.
© Stephen Martin

Today Knox's watercolours and especially his Liberty & Co. silver and pewter artefacts are highly sought after. As part of the late Gordon House's collection, Christie's of London¹⁹ sold a clock designed by Knox (see Stephen Martin (ed), *Archibald Knox*, 2001 p. 234) and made by Liberty, for £21,000. It has its prototype drawing in the Silver Studio Collection. There were over a hundred other Knox pieces in the House collection. It was this collection that inspired Adrian Tilbrook to write his now legendary book *The Designs of Archibald Knox for Liberty & Co* (1976). Many of these items were made by Liberty through their Birmingham factory and formed the core of what is termed *Liberty Style*. His brilliant illustrated manuscripts such as the Deer's Cry (St.Patrick's Breastplate or Lorica exhibited in the Manx Museum) and the Book of Remembrance commemorating those past pupils of St.Ninian's High School who fought in the First World War are regarded as national treasures. His epitaph inscribed on his gravestone in Braddan Churchyard and composed by his most devoted student and protégée, Denise Wren, best describes the man and his work.

"Archibald Knox, Artist, humble servant of God in the ministry of the beautiful".

Liam O'Neill

Liam O'Neill is a researcher and lecturer at the University of Liverpool: Continuing Education Programme. Isle of Man.

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- 1 John Belchem, *A New History of the Isle of Man. Vol.5 The Modern Period 1830-1999*, (Liverpool University Press, 2000)
- 2 Stephen Carter, Douglas Head Ferry. *Twelveheads Press*, 2003, pp.3-25
- 3 Archibald Knox, "Ancient Crosses in the Isle of Man". *Sept. 30th. The Builder* (1893), pp.243-246.
- 4 Rosemary Wren, *New Light from Old Records: Archibald Knox's Approach to his Work in Stephen Martin (ed.), Archibald Knox*, 2001, pp. 103-116.
- 5 Archibald Knox John Millar Nicholson, *Vol.1, No.1, Mannin*, (May 1913)
- 6 Nicholson would have ranked with the most successful of Victorian painters had he not decided to live an isolated life in the Isle of Man. c.f. *Art of Mann*, 1996, pp.72-76. John Ruskin collected many of his pencil drawings and advised him to travel to Italy. Knox said "... (he) returned with a reservoir of memories that almost fixed his character as an artist... ..he brought back with him a painters Italy, architecture and its colour tanned and bleached by the strong light of the mildly blue sky"
- 7 Liam O'Neill, *Archibald Knox a Manx Celtic Artist*, pp. 40-45.
- 8 *Christie's Catalogue Liberty & Co. Including the Collection of the Late Keith Carpenter*. South Kensington. *Wed. 24th Sept 2003*, p.31. *Auction code and number AND-9784. An image of this clock can also be found in Stephen Martin's Archibald Knox ed. (2001), 236. It sold for £28,200, c.f. also Martin's article in the same edition, "The 'Great' Clocks of Archibald Knox: from Celtic to Modern". pp.70-75.*
- 9 Denise Wren lecture notes, Kingston-on-Thames, c.1910, (unpublished). I am grateful to Denise's daughter Rosemary Wren for allowing me to make a photocopy of her mother's lecture notes written c.1910 when she was a student of A. Knox at Kingston-on-Thames School of Art.
- 10 La Tene Art is synonymous with Celtic Art. c.f. Ruth and Vincent Megaw, *Celtic Art: from its beginnings to the Book of Kells*, Thames & Hudson, 2001.
- 11 Denise Wren lecture notes c.1910 (unpublished)
- 12 *ibid*
- 13 Which was 2nd. prize as the 1st prize was not awarded.
- 14 p.11
- 15 p.129
- 16 p.11
- 17 *Art of Mann*, pp. 32-36
- 18 *Manx National Heritage Library*
- 19 *Christie's Catalogue Arts and Crafts with Liberty & Co* South Kensington, 30th June 2005, *Auction Code and Number AND-5712*.

SAVING TALWIN MORRIS

As part of their project *Talwin Morris - New Research* Bill Buchanan and Jo James had the pleasure of meeting with the now retired architect Alex P. Hair at his home in Glasgow. While studying at the School of Art in the late 1960's he, along with a number of fellow students, was given the task of documenting and recording city buildings that were due for demolition. The following is a brief account of his visit to the office of the Blackie Printing works at Stanhope Street in Glasgow.

17 Stanhope Street, Glasgow is no more. Bulldozed by Glasgow Corporation in the early sixties. Designed by Alexander "Greek" Thomson, it housed some splendid interior decor, by Art Manager, Talwin Morris.

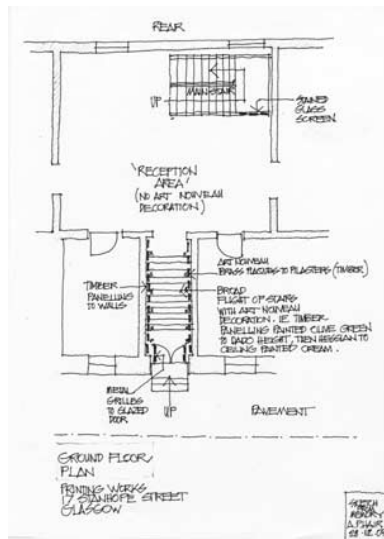
Surveying historically significant buildings was part of the Glasgow School of Art architecture course at that time. In 1963 historian and writer Frank Worsdall decided a focus should be made on buildings scheduled, by Glasgow Corporation, for demolition. In particular he suggested *The Blackie Printing Works*. It wasn't difficult to find.

The entrance had two huge doors with glass panels and wrought iron grilles in front of them. Not simply a practical device, but showing a fine sense of Glasgow Style. The grilles, painted black, bore vertical rods, divided by five horizontal bars with demi-roundels above, surrounded by leaf-shaped terminals. Each grille was 54" high and 19" wide. An entrance to whet the appetite of any architectural student.

The entrance hall had a broad flight of steps, protected on both sides with flat sheets of plywood to a dado height at approximately 7' 0". All the timber was painted olive green. Timber pilasters concealed the vertical joints of the plywood. Set into the pilasters, six each side, were embossed brass plaques 15" by 11" with a central motif of a heart, imposed on a stylised foliate grid of blooming and budding roses. Hessian-covered walls, above the timber dado, were painted cream, as was the smooth plaster ceiling.



A stained and leaded glass door panel divided in eighteen clear sections with a pink stylised foliate medallion (three sections cracked), 23" x 6" Talwin Morris, c.1893.



Ground Floor Plan – Printing Works, 17 Stanhope Street, Glasgow. Sketch from memory by A.P. Hair 28/02/05

The wall treatment and paint colour did not continue into the reception area, which was plain plaster and utilitarian, with one notable exception. An opening had been formed into the stairwell wall. Talwin Morris had designed and set in a stunning 48" by 21" stained and leaded glass panel. The centre was designed with sewn rows of stylised flower heads in gold and amber; with mauve shaped medallions and elongated leaves. This window was back-lit by a window formed on the exterior rear wall.

At first-floor level the eye was drawn to one massive office door with inordinately heavy facings and frames all painted olive green. This door had a stained and leaded glass window 23" by 6" divided into 18 clear sections with a pink stylised foliate medallion in the second top central section. Internally, the theme introduced in the entrance hall was continued, incorporating timber cabinets with glass door and brass door furniture. All designed by Talwin Morris. Other areas in the building were devoid of any Art Nouveau and were used simply as work areas.

With the survey completed, as much as possible of Talwin Morris was salvaged. Within two weeks the bulldozers moved in.

How lucky we are that he recognised something special on that day, and that he had the vision to save a number of Talwin Morris designs from the interior of the building shortly before it was destroyed. It is anticipated that both the door grilles and the leaded glass panel will be included in the Talwin Morris Exhibition at GSA in 2006.

Jo James

Jo James is Project Manager of Talwin Morris - New Research
For an update on New Research development:
www.jamesaylin.com/talwin

CAN YOU HELP?

An appeal for information on Miss Cranston's Tearooms, Ingram Street, Glasgow

Charles Rennie Mackintosh's interiors for Miss Cranston's Ingram Street Tearooms are the only original set of Mackintosh tearoom interiors to survive. Glasgow Museums are currently assessing what is needed to research and preserve them for future public display. The Project staff need your help!

Charles Rennie Mackintosh designed these unique interiors between 1900 and 1912. The building at 205-207 Ingram Street was used as a tearoom until 1950; then, under the ownership of Glasgow City Council, it served as a souvenir shop. The interiors were finally dismantled and moved into museum storage in 1971.

To help our research, the Tearooms Project Team would like to hear from anyone who has information on, or memories of, the tearooms. Did you, a friend or family member visit the tearooms, or work there? Can you remember how the rooms were used, decorated or furnished? Special events such as weddings were sometimes held there - do you have any photographs taken in or outside the tearooms?

We would be very grateful for any information that could help us in our research. If you can provide information, photographs or memorabilia, please contact the team at:

The restored Ladies Luncheon Room from the Ingram St Tearooms. © Glasgow Museums

Glasgow Museums Resource Centre
200 Woodhead Road, South Nitshill
Glasgow G53 7NN
Phone 0141 946 8015 Fax 0141 9453575
Email: helen.munday@cls.glasgow.gov.uk

Any material that you send to help our research will be returned to you, so please include your address.



SALEROOM

In the summer three important paintings by Frances Macdonald MacNair and James Herbert MacNair were sold at Christie's in London.

James Herbert MacNair (1868-1955)

Motherhood, signed 'Herbert MacNair' (lower right) pencil, watercolour and bodycolour heightened with gold on panel (46.3 x 44.5 cm.) This was purchased by the Hunterian Art Gallery for £6,000.

Frances Macdonald MacNair (1874-1921)

The Sleeping Princess, signed 'Frances Macdonald MacNair' (lower left) and inscribed 'The Sleeping Princess' (on the backboard), pencil and watercolour heightened with touches of bodycolour and gold, on vellum, (14.7 x 47.8 cm.). It was sold to a private buyer for £55,000.

The Rose Child, signed and dated 'Frances Macdonald, 1898.' (lower centre) pencil and watercolour with gum arabic, heightened with white, on vellum (45.7 x 20cm.) This sold at auction for £8,000 and was purchased by Donald and Eleanor Taffner. The painting will return to Glasgow next year, for the exhibition *Doves and Dreams: The Art of Frances Macdonald and J Herbert MacNair* at the Hunterian Art Gallery.



The Rose Child

REVIEW

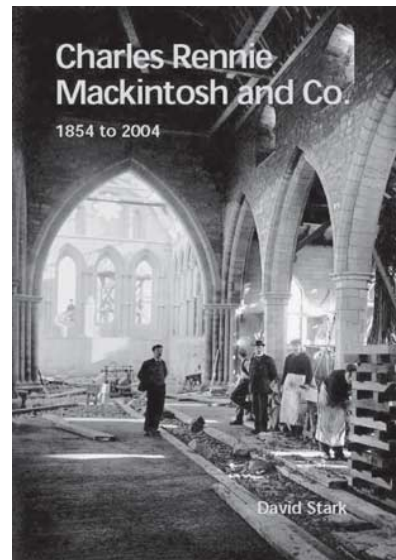
Stark, D., *Charles Rennie Mackintosh and Co., 1854-2004*, Stenlake Publishing Ltd., Catrine, Ayrshire, 2004, 328pp, £25.00.

It is perhaps easy to understand why this publication has been entitled *Charles Rennie Mackintosh and Co.* After all, any book with Mackintosh in its title is almost certainly guaranteed a prominent place in most high street bookshops. Unfortunately the title is somewhat misleading. The architectural firm that Mackintosh joined as a relatively young man in 1889, and which in 2004 celebrated its 150th anniversary, has never been known as “Charles Rennie Mackintosh and Co.” However, in defence of the author, the company that started out in 1854 as simply John Honeyman has changed its name no less than ten times since its inception so choosing an easily recognisable name and one that did justice to its long and illustrious history was never going to be easy.

This grumble aside, David Stark’s first venture into publishing is to be recommended. As he himself remarks in the introduction, “The story of an architectural practice over a 150 year period is as much a social history as an architectural one”. His publication never sets out to be just a book on buildings and architecture that would appeal almost exclusively to builders and architects. Instead, it weaves a rich, social narrative where the personalities of the firm’s clients and patrons are seen to be almost as important as the architects and their buildings themselves. The use of illustrations reflects this and for a book on architecture there are surprisingly few perspective drawings and even fewer plans, elevations and sections.

As one would expect perhaps, the author has placed great emphasis on the early formative years of the company and the rise of individuals such as Mackintosh. Chapters dealing specifically with the Mackintosh years and projects such as the Glasgow School of Art and the Cranston tea rooms offer little in the way of previously unpublished material. But without the earlier success of the company in designing a host of Glasgow churches and schools and a string of West of Scotland country houses, the stature and reputation of the company would have been significantly less. Who knows whether Mackintosh would have found Honeyman and Keppie a source of inspiration for his own increasingly confident designs in the early 1890s?

The inter-war years are given relatively scant attention. This clearly reflects the unsteady economic period of the time and it is apparent that other less established architectural practices found operating conditions during the depression of the 1930s ever tougher. Importantly, the years immediately after the Second World War found the company in a relatively strong position able to capitalise on the growth of public



sector initiatives, with schools, colleges and healthcare buildings dominating their business. Further consolidation in the 1970s and 1980s then allowed the practice to benefit from the onset of Private Funding Initiatives, beginning in the 1990s and continuing today.

The author admits that he has found it less easy to chronicle the activities of the company in more recent times - the reason being that he would have been tasked with having to validate the work of his own contemporaries. As he himself puts it, “Perhaps the person who updates [the book] for the 200th anniversary of the practice will cover these years more objectively”.

The future of the company appears bright. The range of projects currently being addressed is as wide and varied as at any time in its history. From a workforce of no more than half a dozen during the Mackintosh years (hard to imagine given the extensive output during the 1890s and early 1900s) the company currently employs over 150 people spread over four Scottish locations and even one in Belfast. It will be interesting to see whether any of the staff photographed in the Glasgow office in November 2004 (as seen on the inside back cover) have aspirations to become the company’s new Charles Rennie Mackintosh. If they do, then the likelihood is that in 50 years’ time Keppie Design (or whatever the practice is called by then) will have a new individual to carry the company’s reputation forward and Charles Rennie Mackintosh will no longer be the only household name associated with this influential practice.

Peter Trowles

Peter Trowles is Taffner Curator, Mackintosh Collection at The Glasgow School of Art

REPORT ON THE SOCIETY'S 32nd ANNUAL GENERAL MEETING

at Kensington Library, London on Saturday 11 June 2005

The Chair of Council, Professor Pamela Robertson, welcomed members to Kensington Library for the Society's AGM, giving a special welcome to Honorary Vice President Patricia Douglas and members from the Regional Groups, Berlin, Isle of Man and the U.S.A.

Professor Robertson explained that this was the first occasion on which the AGM had been held outwith Glasgow and explained that this had been done to acknowledge that this was an international Society, that there was strong membership in the south-east, and to provide an opportunity for members to visit the current International Arts and Crafts exhibition at the Victoria and Albert Museum, London.

Matters arising from 2004 AGM:

The proposed Liverpool branch had not been established, yet.

The proposal to negotiate discounted entry to Mackintosh properties for Society members would be pursued as part of a forthcoming membership drive.

DIRECTOR'S REPORT

Director Stuart Robertson thanked the Chair, welcomed members and told the meeting that he was now in his fifth year as Director, with ever new challenges ahead and exciting new initiatives which he would report on later. He then reported on the past year's activities.

The Mackintosh Church

SR reported that the Chair would cover the refurbishment and development of the Church later in the agenda.

Some minor repair work had been done in the building. There were water and drainage problems but most efforts had been concentrated on preparation of the HLF bid and Conservation Plan.

There was now an impressive donation box courtesy of the Hunterian Art Gallery and Dai Vaughan.

Wi-Fi technology had been installed.

Membership

Membership had been relatively steady, but it was important to attract new members. Various initiatives like the inclusion of membership in the Mackintosh in Style Weekends package had helped. The upgraded website would be a great bonus in encouraging fellow enthusiasts to join the Society and support the work of the Society. A special thank you was given to the membership team of Drew Sommerville and Jack McIntosh for their work in managing the membership and database. There had been continued support for the activities of the branches in Bath, North of England, London and the SE, and Japan. It was a matter of great pleasure that Bath was successfully

re-established. Special thanks were extended to Mike Collins for his hard work.

The new affiliated group in France had a successful launch in Port Vendres with a very popular exhibition, largely due to the efforts of Robin Crichton.

John Wylie and SR had looked at ways in which the Society could develop links with commercial companies. Our photocopier supplier Well Connected had offered a PC for the library.

Obituaries

We had been saddened to hear of the deaths of two creative photographers who had special connections with Mackintosh: Eric Thorburn and Mark Fiennes. We had also been much saddened to hear of the passing of Lady Howie of Troon. She had been a valued supporter of the Society and had joined many of the study tours.

Promotions and Marketing

The Society continued to be involved with a number of organisations including the Arts & Business Development Forum, the Association of Scottish Visitor Attractions and recently it had joined the Glasgow Chamber of Commerce. Such activity was essential to support the Society's mission to promote the Mackintosh heritage and bring more visitors and income to the Church.

The Mackintosh Church Leaflet

This had proved to be a very useful promotional tool for the Church.

Banners

A new style "toblerone" banner has been positioned outside the Church.

Legacy Leaflet

Once again the Society had coordinated publication of the Mackintosh Heritage Leaflet, funded by the Heritage partners, with support from the City and Scottish Enterprise Glasgow. The leaflet also incorporated a section on the Mackintosh Ticket.

Glasgow City Marketing Bureau/ VisitScotland - Glasgow (GGCVTB)

The Society continued to enjoy a good working relationship with the city's tourism agencies. In February the Society coordinated the Mackintosh presence at the 'Destinations' travel show in London, sharing the stand with the Tourist Board. Again the show proved to be successful and thanks were extended to the London members and Friends of 78 Derngate who volunteered to help.

Glasgow Leading Attractions

We continued to participate in the GLA group.

Volunteers

Hearty thanks were extended to all volunteers who had given up valuable time to ensure the Church was open on Sundays. The Society was also indebted to the volunteers who helped out during busy periods and had provided holiday and sickness cover.

Events and Tours

The number of Mackintosh in Style weekends in association with the Argyll Hotel had levelled off. The Society had been a runner-up in the 2003 Thistle Awards, Small Business Marketing Initiative.

Trish Ingram was warmly thanked for her work in this area.

A wide-ranging programme of events had been delivered, including concerts by Strictly Songtime, the Haderslev Choir, Denmark and the Strathaven Choral Society as part of the West End Festival.

In September Patricia Douglas had led a highly successful Study tour to Berlin. Warm thanks were due to both Patricia and Tom Douglas for all of their input.

In October Charlotte Gere gave a lecture on Christopher Dresser, organised by the Society, Hunterian Art Gallery, and the National Art Collections Fund. In the spring Rab MacInnes talked on the restoration work at Windyhill and The Willow Tea Rooms. Our new Curator's Choice lunchtime series of talks was initiated with presentations by Pamela Robertson and the Director. In April the Society visited the new Scottish Parliament Building, the Poetry Library, St. Cecilia's Hall Mansfield Traquair Centre and the Simpson and Brown architectural practice offices.

Exhibitions

In April Dugald Cameron showed his recent paintings of Mackintosh buildings, commissioned by the Mackintosh Heritage Group for a new calendar.

In May Mark Cranfield created a fabulous display of contemporary furniture 'Hommage To The Square'.

Journal

A larger format *Journal* is now produced twice a year, with publication in April and September. SR extended a special thank you to Professor Frank Walker for all of his support and guidance in editing the *Journal*.

Buildings and Interiors

The Building & Interiors committee continued to do good work behind the scenes monitoring QX and giving advice on other buildings by Mackintosh and his contemporaries including The Daily Record Building and the former Elgin Place Congregational Church in Pitt Street, Glasgow.

Mackintosh Heritage Liaison Committee

The Mackintosh Heritage Liaison group continued to work on behalf of the city's Mackintosh heritage.

Major initiatives included:

- * Joint Merchandising
The joint merchandising strategy inaugurated last year had delivered its first output, a pocket calendar.
- * Mackintosh Trail Ticket
The Mackintosh Trail Ticket had given Glasgow a unique Mackintosh packaged product that has been embraced by the tourism industry. At the ASVA Conference, Philip Riddle, Chief Executive of VisitScotland highlighted it as a benchmark to the industry. The initiative had been a finalist in the UK Museums & Heritage Awards for Excellence 2005.
- * Web Portal
Extensive upgrading and development of the website had been undertaken by Targeting Innovation on behalf of the Mackintosh Heritage Group with funding from the Scottish Executive.
- * Wi-Fi
Wireless Internet access (Wi-Fi), had been installed at most of Glasgow's Mackintosh venues, including QX, to support hand-held computers (PDAs) that will give access to a database of information about where visitors are and what is on show.
- * Mackintosh Festival
The University of Glasgow had submitted the final ERDF (Mackintosh Marketing) bid in support of a city-wide Mackintosh festival in Glasgow in September 2006.
- * World Heritage
Consultants appointed by the Council had completed a study on the way forward for World Heritage Status.

Conclusion

The Society is achieving much in promoting Mackintosh around the world. It is developing new initiatives and partnerships that will deliver long-term benefit to the tourism and heritage of the city. Mackintosh is now recognised as an important part in the city's cultural and economic base.

FINANCIAL REPORT AND ADOPTION OF ACCOUNTS

The Chair thanked our Honorary Treasurer Jack Smart, Marjory Nisbett and the Director for their management of the Society's accounts. In JS's absence, PR delivered the following report.

The accounts had been audited by BDO Stoy Hayward who are registered auditors. Their audit opinion was that the accounts showed a true and fair view of the state of affairs of the Society at 31 March 2005 and that the accounts had been prepared in line with relevant legislation. The overall funds of the Society at 31 March 2005 were £210k compared with £223k at the previous year-end, a fall of £13k.

The Society operates two funds - the General Fund and the Fabric Fund.

The General Fund represents monies raised and set aside for unrestricted use in meeting the Society's charitable objectives. It operated at a deficit of £19k in the year under review.

Income from Subscriptions had again shown a small decline but General Donations, including tax reclaimable from the Inland Revenue, were substantially up. Together these income streams had generated £28k of income compared with £24k in the previous year.

From a trading point of view the Shop continued to trade in a profitable manner, contributing £16k this year as opposed to £11k in the previous year. Rental income from the use of the Church premises by outside parties had realised £2k. Investment income had increased from £3k last year to £4k. Although the funds held on bank deposit had fallen there had been an increase in interest rates and this, together with good cash-flow management, had resulted in the increase in income. Tours, functions and admissions delivered a reduced contribution to the Society's General Funds of £9k compared to £16k in the previous year. In particular Tours had not shown the predicted level of profit. This was being carefully monitored.

In total, income and contributions from events, trading etc., was up by 9% from the previous year, which the Council considered to be satisfactory. Expenditure, however, continued to outstrip income, albeit costs had been pegged at 2004 levels. As a result of these income and expenditure flows, the General Fund, as already stated, operated at a deficit for the year of £19k. The balance of the General Fund at 31st March 2005 was £189k of which £99k was represented by cash.

The Fabric Fund, which represents restricted monies set aside for refurbishment and maintenance costs of the Mackintosh Church, operated at a surplus of £6k. Income in the year consisted of grants totalling £11.5k. Expenditure in the year was £5.5k in respect of consultancy fees incurred as part of future projects. The balance of the Fabric Fund at 31st March 2005 was £21k,

all of which was represented by cash.

The Assets of the Society at 31st March 2005, totalling £210k comprised -

Mackintosh Church, held at a book value of	£81k
Shop stock, held at a book value of	£18k
Bank deposits	£120k
Less - Monies owed to creditors	£10k

In summary the Society had again required to utilise its reserves to fund its operations during the year. The Society had been able to do this, operating presently from a reasonably strong balance sheet, but this was not sustainable. The Society had increased its income by 9% in the year whilst holding costs at 2004 levels so the magnitude of the annual operating deficit was being reduced. This would be assisted by the recent generous offer of a £15k p.a. annual revenue grant from Glasgow City Council. The objective had to continue to be to balance the General Fund.

In response to questions from the floor it was:

- a) *Stated that the Society had 1600 members.*
- b) *Stated that the Society was a registered charity.*
- c) *Stated that the Journal format was not to be changed in the foreseeable future.*
- d) *Stated that the proposed new Education Officer position would develop a wider events programme.*
- e) *Agreed to consider membership evaluation.*
- f) *Noted that further efforts should be made to maximise Gift Aid payments.*

With no further matters arising from the Financial Report, the accounts were proposed for adoption by Peter Ratzer, John Barter seconded this proposal.

BDO Stoy Hayward was thanked for their work in preparing the accounts.

QUEEN'S CROSS CHURCH

The Chair referred to the summary of proposed works outlined in the April 2005 edition of the *Journal*. Considerable progress had been made over the year towards achieving these ambitious goals.

- 1) Simpson & Brown, Edinburgh, an experienced, conservation-accredited architectural practice had been appointed after a thorough invited tender and interview process. They had already achieved much, including a survey of the building, the development of additional proposals, and the preparation of a conservation plan and conservation history of the building.
 - 2) Funding applications had been submitted to Historic Scotland and the HLF, with success. An indication grant of £189,000 had been offered by
-

Historic Scotland, and a grant of £357,000 from HLF. These were major steps towards our total of £900,000.

- 3) An appeal to members had been launched in the last *Journal*, and this had raised £3,000 to date - excellent progress towards the target of £20k.
- 4) Subject to successful fund-raising, capital work would begin in spring 2006, and finish by the year end.

Warm thanks were extended to all staff, volunteers, Council members and consultants who had contributed to these major achievements.

HONORARY OFFICE BEARERS

The Chair was pleased to announce that The Rt. Hon. Lord Macfarlane of Bearsden had agreed to remain the Society's Honorary President. The Chair also formally thanked our Honorary Vice Presidents, Roger Billcliffe, Patricia Douglas, Professor Andy MacMillan and Eleanor Taffner who had all indicated that they were prepared to remain in office. This was approved by acclaim.

ELECTION OF COUNCIL MEMBERS

It was announced that Professor Pamela Robertson was willing to continue for a final year as Chair of the Council. This was approved by acclaim. It was reported with regret that John Wylie was stepping down from Council because of other commitments. His contribution was warmly acknowledged. The remaining Council office bearers and members were proposed for re-election and were approved by acclaim.

Gareth Hoskins was proposed as a new member of Council by Anne Ellis, seconded by Pamela Robertson, and approved by the meeting.

COUNCIL 2005-2006

Chair: Pamela Robertson Vice Chair: Anne Ellis
Members: Lesley Dunlop, Murray Grigor, Professor David Porter, Jack Smart, Suzanne Williams and Gareth Hoskins.

ANY OTHER BUSINESS

The Chair thanked everyone for their contributions and hoped they would enjoy the rest of the AGM celebrations. Stuart Robertson proposed a special thanks to the Chair.

The Meeting drew to a close at approximately 12 noon.

AGM WEEKEND REVIEW

The weekend got off to a very good start with a visit to John McAslan's new studio near Holland Park. We were invited to take a tour of the building, which I believe had once been used by Richard Rogers, an old boss of John's. John and one of his associates then gave an illustrated talk on the practice, and an insight into the progress being made with 78 Derngate.

The next day began with the AGM at Kensington Library. Everyone managed to get there despite extensive tube closures, and both Pamela Robertson and Stuart Robertson gave us a comprehensive summary on the Society and its plans for the future.

Diane Haigh from Allies & Morrison gave us a fascinating account of the complexities of designing the International Arts and Crafts Exhibition at the V&A. It was amazing the sort of things that had to be considered in the planning stages. When I went to see the exhibition for the second time on Sunday I was, therefore, much more aware of the design and layout of the stands and could appreciate the considerable effort that had gone into the whole process. What surprised me was that a lot of exhibits, originally promised, became unavailable as the starting date for the exhibition loomed near. A nightmare for the curator!

After sampling the delights of Kensington High Street for lunch we then reconvened and split into two groups to view the Linley Sambourne House and Leighton House. Leighton House is always a delight to visit - in particular (for me) the William de Morgan tiles on the staircase and the 'arabian' room with its fountain. Daniel Robbins gave us a lively and informative tour of the House, and we very much appreciated that he had given up some of his weekend to be with us.

Being my first visit, I was, however, particularly interested to see the Linley Sambourne House and was not disappointed. A short video set the scene before we toured the house which survives with almost all its furniture and fittings intact. Spread over five floors it has a wealth furniture, pictures, etc. which made for a fascinating visit.

We then had a brief rest before meeting up at Westminster Pier for our evening boat trip on the Thames. We sailed at a leisurely speed to just beyond the Thames barrier before turning round to make our homeward journey enjoying a buffet and drinks. We were able to see many of London's landmarks in the daylight on our outward journey and floodlit on our return, which was magical. They even managed to raise Tower Bridge when we were passing. The trip was a fitting end to a busy and enjoyable day.

Sunday morning and out again to the Victoria and Albert Museum. One of our members, Jean Heath, had kindly arranged for us to use the Members Room for early

morning coffee and tea before we visited the International Arts and Crafts Exhibition. I was really surprised at the range of items on display from so many different places and thoroughly enjoyed seeing how the movement developed around the world, from the William Morris period to 20th-century Japan.

After lunch some of us made our way to Christie's, near Piccadilly, to view two paintings by Frances McNair and one by Herbert MacNair, which were to be sold at auction. This was a real treat to see these rare paintings at close quarters.

I know the London and South East members I spoke to over the course of the weekend were delighted that the AGM had been held down on 'our patch' and considered the weekend a resounding success to be repeated again, soon, I hope! A big thank you must go to all the people involved in organising the weekend.

Ann Richards

Ann Richards - Charles Rennie Mackintosh Society London and South East.

EXHIBITION REVIEW

The Arts & Crafts movement in Europe & America: Design for the Modern World at Los Angeles County Museum of Art, 19 December 2004 to 3 April 2005; Milwaukee Art Museum, 19 May to 5 September 2005; Cleveland Museum of Art, 16 October 2005 to 8 January 2006

International Arts and Crafts at the Victoria and Albert Museum, London, 17 March to 24 July 2005; Indianapolis Museum of Art, 27 September 2005 to 22 January 2006; Fine Arts Museums of San Francisco, de Young, 18 March to 18 June 2006

Here are two major exhibitions on the Arts and Crafts movement. They are both about the same size, both are accompanied by big fat books, and both cover more or less the same ground. What is more, they will soon be chasing each other round the American Mid-West. But they are very different.

Los Angeles is not the most obvious place for a major international exhibition on the Arts and Crafts movement. And Los Angeles County Museum is a newish institution. Its own collections are strong in American Arts and Crafts, but otherwise it has had to rely heavily on loans for this

ART NOUVEAU: FROM EUROPE TO ISTANBUL

Charles Rennie Mackintosh and the Glasgow School of Art in particular, were well represented at a recent exhibition in Turkey. The exhibition, *Art Nouveau: From Europe to Istanbul 1890-1930* took place from 30 June - 31 July 2005 at the Imperial Mint Buildings, part of the Topkapi Palace Museum in Istanbul. Curated by Professor Afife Batur, the exhibition was staged to coincide with the opening of the XXII World Congress of Architecture attended by over 8000 architects.

The exhibition consisted of a number of sections representing national *Art Nouveau* styles from a range of major European cities including Glasgow, Barcelona, Brussels, Vienna and Prague. A selection of large-scale photographic images representing the breadth of Mackintosh's work was included within the Glasgow section together with the loan of two large scale models of the Glasgow School of Art made by Brian Gallagher of BG Models Ltd. These models were first exhibited at Glasgow Museums' Mackintosh exhibition held at the McLellan Galleries in 1996 and were subsequently gifted to the Glasgow School of Art by Donald and Eleanor Taffner of New York in December 2000.



An extensively illustrated book accompanied the exhibition and Roger Billcliffe was the author of an individual chapter on Mackintosh's contribution to European *Art Nouveau*. Thanks are due to the British Council Turkey who both funded and co-ordinated Glasgow School of Art's representation at the exhibition.

Peter Trowles

Peter Trowles is the Mackintosh Curator at The Glasgow School of Art

international show. Only about a quarter of the exhibits are from its own collection. Not very promising. And when I saw the show in Los Angeles I was slightly underwhelmed. It was displayed in a tasteful, laid-back way, with helpful colour-changes as one moved from country to country, but the galleries were big high-ceilinged spaces, presumably designed for big paintings, and they made the Arts and Crafts look small. But as I looked more closely, I began to see what a remarkable exhibition this was.

The problem of having to rely so heavily on loans had been turned into a brilliant solution. The heart of any exhibition is the intelligent selection of objects, and the curator, Wendy Kaplan has ranged energetically across Europe and America, choosing objects with wonderful discrimination. It took time, travelling, money, patience and pleading, but it has produced a triumph.

The objects were not just outstanding visually, but often also key elements in a narrative. You might expect Mackintosh to be represented by, among other things, the high-backed chair for the Argyle Street tea rooms; but at LACMA we got the very example of this chair which was exhibited at the Vienna Secession in 1900 and bought by the designer Kolo Moser, brilliantly demonstrating international connections. In the same spirit, Kaplan did not show any old work by the Hungarian designer Pál Hórti; she showed a desk and chair designed for an American manufacturer.

London is the most obvious place for a major international exhibition on the Arts and Crafts movement, for the movement had its origins in Britain and, to a significant extent, in London. The Victoria and Albert Museum is long-established, its own history is intertwined with that of the Arts and Crafts, and its Arts and Crafts collections are probably the largest in the world. Here one would expect to find an outstanding international exhibition on the Arts and Crafts. And when I first saw the show I was overwhelmed by the beauty of the objects and the strong, intelligent but unobtrusive character of the exhibition design. But as I looked more closely I began to see that a great opportunity had been missed.

There are four things wrong with the show at the V&A.

First, it's an objects-only show. It reflects the museumish assumption that all you have to do to create a convincing decorative-arts show is bring together some handsome objects and write text panels explaining how they are grouped. That might be all you would have to do for topics with a clear stylistic identity. But the Arts and Crafts movement did not have and did not want to have a clear stylistic identity. It was as much about people and making and ideas as about what things looked like. There is almost no sense of this in the V&A show, no sense of

people, of lives, of workshops or aspirations. All this could have been exhibited, with a little care, some old photographs and intelligent writing, but it isn't. The movement is betrayed.

Second, it has significant errors. In the British section two panels of stained glass are exhibited, one by Selwyn Image, the other by Christopher Whall. We are told in the captions that Image was closely involved in the process of making stained glass; nothing of that kind is said about Whall. But Image was not particularly involved in the making of stained glass, and Whall very definitely was. It was his great contribution to the movement.

Third, it is patchy, though there are actually more objects overall than at LACMA. Printing and book design in Britain are represented by only ten objects, two of which are late book covers by Mackintosh quite uncharacteristic of the Arts and Crafts. Scandinavia and Central Europe get a particularly raw deal: Finland gets four objects (at LACMA there are ten), Norway five (LACMA eleven), Sweden none (LACMA twelve), Hungary four (LACMA thirty-three).

Fourth, it is unbalanced. The last quarter of the exhibition is devoted to a display of ninety-eight objects from the Japanese Mingei movement of the 1920s and 1930s. The curators would have us believe that Mingei was the culmination of the Arts and Crafts, that the movement "began in Britain around 1880 and quickly spread across America and Europe, before emerging finally as the Mingei (Folk Crafts) movement in Japan." Mingei was influenced by Arts and Crafts ideas, but so were other craft movements in other countries during the twentieth century. To present Mingei as the final flowering of the movement itself is historically absurd. A balanced treatment would not have omitted Japan. But it would have taken most of those ninety-eight objects and redistributed them in Scandinavia and Central Europe.

Alan Crawford

Alan Crawford is a freelance writer and consultant in the field of architectural history and the history of the decorative arts. His publications include Charles Rennie Mackintosh (1995) and C.R. Ashbee Architect, Designer and Romantic Socialist (1985).

EXHIBITIONS 2005

Charles Rennie Mackintosh in France Landscape Watercolours

Dean Gallery, Edinburgh

26 November 2005 - 5 February 2006

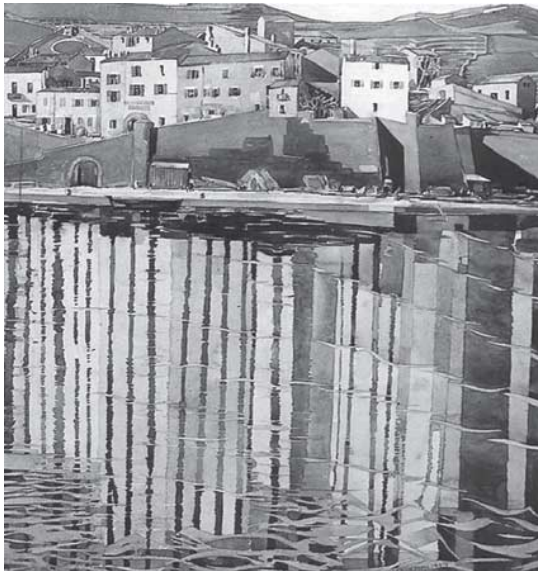
Sponsored by Deloitte and organised by the Scottish National Gallery of Modern Art, in collaboration with the Hunterian Art Gallery, University of Glasgow.

In 1923 Mackintosh left London for the south of France, where he devoted himself to painting in watercolour. Meticulously executed and brilliantly coloured, these works are conceived with a sense of design and an eye for pattern in nature which owes much to his brilliance as an architect and designer. This important exhibition, the first on Mackintosh at the National Galleries of Scotland, will begin with a group of works showing the development of Mackintosh's landscape painting, from his student days onwards. Mackintosh is known to have completed only forty-four paintings while in France (the location of forty-one is known, three remain missing); at the time of writing, the majority of these have been agreed for loan to the exhibition from collections around the world.

The exhibition will be accompanied by a fully illustrated catalogue published by the National Galleries of Scotland, with essays by Pamela Robertson, Hunterian Art Gallery, University of Glasgow, and Philip Long, Scottish National Gallery of Modern Art.

Philip Long

Philip Long is Senior Curator at the Scottish National Gallery of Modern Art, Edinburgh.



Windows

The Mackintosh Church

26 September - 18 November 2005

A photographic exhibition by Michael Wolchover. Edinburgh-based photographer Michael Wolchover has created this stunning series of images inspired by the unique fenestration of Charles Rennie Mackintosh's Hill House - exploring their aesthetic and metaphorical potential.

Jessie M. King

The Mackintosh House Gallery

5 August - 29 October 2005

Jessie M. King (1875 - 1949) was one of the leading figures in the group of artists known as the Glasgow Girls. A student of Glasgow School of Art, where she later became a lecturer, she was a highly gifted watercolour artist and book illustrator. She also designed silverware, leaded glass, jewellery and textiles, and painted pottery. This display presents a selection of her prints, watercolours, designs and ceramics.

Mackintosh Architectural Sketches

The Mackintosh House Gallery

4 November - 28 January 2006

Mackintosh sketched throughout his life, as a student and traveller. His sketchbooks of the 1890s are filled with what he termed 'jottings' - notes of building detail and construction. These pages provided useful reference material for his design work. Later sketches present more developed compositions, notably those of Holy Island castle, or the picturesque village of Chiddingstone, Kent. Mackintosh's artistic draughtsmanship is richly illustrated in this group of drawings.

La Rue du Soleil 1926 Pencil and watercolour 39.7 x 38.2cm

Signed and dated lower right 'C.R. Mackintosh 1927'

dated verso 'March 1926'

© Hunterian Art Gallery, University of Glasgow

SPECIAL EVENT AT QUEEN'S CROSS

Deco Diva - Friday 9 December 2005

The Mackintosh Church at Queen's Cross

The glamorous and decadent Art Deco legend of 1930s Paris, Tamara de Lempicka, is recreated by actress and painter, Kara Wilson. She paints a portrait whilst giving a glimpse into Tamara's life and times. Songs from the period combine with the action to create a magical occasion in this very special one woman show.

If you are fascinated by art in general - and the bohemian world of twenties and thirties artists in particular - you'll love this. Kara Wilson's inimitable portrayal of an artist through words, music and painting - the divinely decadent Tamara de Lempicka.

Kara transforms herself into this wild woman of art, who lived in Poland, and whose life was dramatically altered by the Russian Revolution and the rise of Nazism. She was one of the Twenties' most exotic artists taking many of her portrait subjects as lovers, both men and women.

Kara brings this hugely egotistical, witty and talented artist to life marvellously and, for the hour or so of the show, you are transported to a world of glamour, fame and being chums with Picasso and Mondrian. Through anecdote, song and, best of all, painting (she completes a copy of a Tamara de Lempicka painting), Kara makes her real in a way that even a great biography cannot match. The painting will be auctioned after the performance.

Kara Wilson is an actress, writer and artist, born in Glasgow. She has appeared in many plays and feature films including 'Jane Eyre' starring George C. Scott, 'Reuben, Reuben' and 'Heavenly Pursuits'. Innumerable television appearances range from presenting children's shows to classic serialisations such as 'Children of The New Forest' and 'Dombey and Son'; single plays including 'Once In Every Lifetime' in which she starred opposite her husband Tom Conti and which brought them to London in 1968. She also appeared with Tom Conti in a major documentary on Charles Rennie Mackintosh for Channel Four.

Tickets are priced at £25. The evening starts at 7.00pm and includes drinks and canapés. After the performance by Kara there will be a special auction and raffle. This will be followed by coffee and cake.

Dress style for the evening is Art Deco
(1920s-1930s Style)

**This special performance is in support of the
Queen's Cross Appeal, an evening not to be missed.**

DECO DIVA



A portrait of the artist

TAMARA DE LEMPICKA

by **KARA WILSON**

NEWS FROM FRANCE

Holidays in 2006

Landscape Painting in Watercolour - 28th April to 5th May 2006 - a 5 day course with tuition for all levels. Details from: crichton.efp@virgin.net

In the Footsteps of CRM - 5th May to 9th May 2006 - a guided tour from the coast to the mountains rediscovering the life and adventures of CRM. Details from CRM Society.

Glasgow Visit

25th November 2005 - 24 members of the Association will be visiting Glasgow and Edinburgh to attend:

- * the opening of the Mackintosh Exhibition of French watercolours in Edinburgh
- * the launch of the book "CRM en Roussillon" in Glasgow
- * the opening of an exhibition of paintings by Sarah Lacey and Nichol Wheatley - bursary winners as artists in residence in Collioure summer 2005.

Franco/Scottish Exchanges

We have members who would be interested in an adult exchange - hosting Scottish members in France in return for reciprocal hosting in Scotland to mutually improve language skills.

Mackintosh Trail and Centre

The placing of reproductions in situ throughout the Pyrenees Orientales is well under way.

A premises for a permanent Mackintosh Centre in Port Vendres has been identified and a fund raising initiative to finance its conversion is under way.

The town of Vernet Les Bains is to establish a permanent Mackintosh exhibit.

Talks

Over the winter it is hoped to arrange two talks (dates to be arranged):

- * Robert Loeillet will present "Mackintosh within the context of French contemporary architecture" in French with English translation.
- * Charlotte Rostek will talk on "The Hill House" in English with French translation

WEB SITE: www.crm-roussillon.org

New President

The Association now has two presidents. The Scottish president Robin Crichton has been joined by a French co-president, Robert Loeillet, an architect with a lifelong interest and passion for CRM.

NEWS FROM GLASGOW

The Glasgow School of Art wins major grants

At its meeting in June 2005, the Heritage Lottery Fund awarded a Stage 1 grant to The Glasgow School of Art of £4.66m plus a development grant of £153,500 to support its Mackintosh Conservation and Access Project. This project marks the first step in the major redevelopment of the School's Garnethill campus by restoring and making more accessible for staff, students and visitors its important and very special heritage vested in the world-famous Mackintosh Building, its fine art, design and architectural collections and its unique institutional archive.

The conservation aspect of the project will restore the interior of the Mackintosh Building, bringing back original features, remove inappropriate, modern additions and revert some studio spaces to their original purpose. The Heritage Lottery grant will also allow the School to conserve its outstanding collections and archives and to store them in improved and environmentally controlled conditions, ensuring that they are available for staff and students (to use for teaching and research purposes) and for visitors and members of the public to enjoy as an important cultural resource.

The access part of the project will move the current Mackintosh Furniture Gallery to the basement of the Mackintosh Building making it fully accessible to disabled people for the first time; create a gallery space for programmes of temporary exhibitions enabling the restored items in the collections and archives, many of which have never been seen in public before, to be viewed; provide a meeting point for tours with a new interpretation centre opposite the Mackintosh Building; and re-route the tours through the Mackintosh Building to meet growing demand and accommodate larger numbers of visitors without inconveniencing staff and students.

The development of the Mackintosh Conservation and Access Project will be carried out in phases up until 2010 ensuring that the role of the Mackintosh Building as an educational resource will continue with minimal disruption.

Peter Trowles

Peter Trowles is the Mackintosh Curator at the Glasgow School of Art

REGIONAL NEWS

BATH

Tuesday 29 November 2005

David Stark, Managing Director at Keppie Design, will talk about the 24 years that Mackintosh spent with the Glasgow architectural firm Honeyman and Keppie. The talk will cover the various building projects - large and small - Mackintosh worked on during the 24 years he was with the practice. The talk will also provide a unique insight into how the office functioned during the Mackintosh period.

Tuesday 7 February 2006

Leading authority on Mackintosh, Pamela Robertson will be talking about the time Mackintosh spent living in the south west of France between 1923 and 1927. Pamela Robertson is Senior Curator and Professor of Mackintosh Studies at the Hunterian Art Gallery in Glasgow and Chair of the CRM Society.

All events are held at the Bath Royal Literary and Scientific Institution, 16-18 Queen Square, Bath, starting at 7.30pm. For further information contact Mike Collins on 01225 443356 or crmbath@hotmail.com

LONDON AND THE SOUTH EAST

Saturday 19 November 2005

The speaker for the pre-Christmas lecture has changed since the previous flyer. Details of the new speaker, have still to be finalised.

Royal Institute of British Architects, 66 Portland Place, London W1 10.30 for 11.00am

Ticket price includes tea/coffee on arrival.

London & South Committee:

Evelyn Randall (01923-774130)

Ann Richards (020 8364 5866 - mobile 0774 7776 866)

George W Murray (020 8677 0081)

NORTH OF ENGLAND

Sunday 23 October 2005

Restoration of Blackwell - a talk by Cherrie Trelogan. Designed by M. H. Baillie Scott, Blackwell in the Lake District is a superb example of the Arts & Crafts movement architecture.

This talk will tell the story of how Blackwell was brought back from a poor state of repair to become a jewel in the Lakeland landscape.

Sunday 20 November 2005

Author and former Head of Fine Art at Glasgow School of Art, William Buchanan, will discuss the outburst of creativity in Talwin Morris's adopted city at the end of the nineteenth century, and the sources of the elegant and revolutionary Glasgow Style.

Sunday 26 February 2006

Christopher Dresser - a talk by Harry Lyons.

Dresser was one of the most influential designers of his time. He was a contemporary of William Morris and is widely known as Britain's first independent, industrial designer.

Elm Bank Hotel, The Mount, Driffield Terrace, (Tadcaster Rd), York. YO24 1GE at 5.00pm

E-mail: paul.gilby@btconnect.com

Tel: 01423 500 316

LONDON AND THE SOUTH EAST

We had our first lecture on 13 July at our new venue, The Gallery, near Farringdon Station and I was delighted that everyone turned up despite the events of last week. Keith Baker, one of the experts regularly seen on the Antiques Roadshow, gave us an entertaining and informative illustrated talk on Tiffany Silver and Glass. Having worked for Phillips during his career, he had interesting inside information on auctions where Tiffany items had been sold for enormous sums and, in a lot of cases, had seen the items in the 'flesh' so could add extra details to the slides being shown. He could also tell us which museums certain items could be found.

We anticipate being able to have a lot more lectures, from 2006 onwards, so watch out for our newsletters. You should receive more information at our Christmas meeting.

Unfortunately I shall be stepping down from the committee here in London at the end of the year. So if any London members would like to get involved, then please let me know.

Ann Richards

Ann Richards - Charles Rennie Mackintosh Society London and South East.

DIARY DATES

Wednesday 5 October 2005

Philip Webb (1831-1915): defining a body of tradition by Peter Burman

Dr Peter Burman MBE FSA is an architectural historian with a special interest in the Arts and Crafts Movement. When at the University of York he organised successive conferences on the themes Architecture 1900 (published as a book) and Architectural Decoration 1900, and he has published substantial articles on his architect-hero, Philip Webb, who was one of the key early figures in the Arts and Crafts Movement. Currently Peter is Director of Conservation & Property Services at The National Trust for Scotland.

Wednesday 2 November 2005

Talwin Morris by Bill Buchanan

Author and former Head of Fine Art at Glasgow School of Art, William Buchanan, will discuss the outburst of creativity in Talwin Morris's adopted city at the end of the nineteenth century, and the sources of the elegant and revolutionary Glasgow Style.

Wednesday 16 November 2005

Douglas Lecture by Janice Kirkpatrick

Janice Kirkpatrick is a Director of Graven Images, a successful Glasgow design consultancy offering architecture, interior design and graphic design skills and services. Janice, who studied graphic design at the Glasgow School of Art, and co-director Ross Hunter, founded the company after leaving art school.

Friday 9 December 2005

Deco Diva by Kara Wilson

Actress and painter, Kara Wilson, recreates the Polish artist, Tamara de Lempicka, the glamorous and decadent Art Deco legend of 1930s Paris. She paints a portrait whilst giving a glimpse into Tamara's life and times. Songs from the period combine with the action to create a magical occasion in this very special one woman show which pays tribute to a great talent and provides a rare mixture of the arts for the diversion of the audience who have the unique opportunity to buy the painting at the end of the evening. Further information on page 29.

Friday 20 January 2006

Mackintosh Exhibition - Dean Gallery, Edinburgh

Known worldwide for his architecture and interior designs, Mackintosh was also an extremely gifted painter. Towards the end of his life he gave up his principal career as an architect and moved to the south of France where he devoted himself to painting in watercolour. Mackintosh is known to have completed only forty-four paintings while in France (the location of forty-one is known, three remain missing); at the time of writing, the majority of these have been agreed for loan to the exhibition from collections around the world.

5-9 May 2006

Study tour to Port Vendres

In the Footsteps of Charles Rennie Mackintosh - a guided tour from the coast to the mountains rediscovering the life and adventures of Mackintosh. See Stop Press for the tour itinerary.

The CHARLES RENNIE MACKINTOSH SOCIETY was founded in Glasgow in 1973 to foster interest in and conserve the buildings and artefacts designed by Mackintosh and his associates. Membership is open to everyone, and those wishing to join the CRM Society should write to:

The Director, Queen's Cross

870 Garscube Road, Glasgow G20 7EL

Tel: +44 (0)141 946 6600 Fax: +44 (0)141 945 2321

Email info@crmsociety.com www.crmsociety.com

Director:	Stuart Robertson
Information Officer:	Patricia Ingram
Retail Officer:	Irene Dunnett

Membership Secretary: Drew Sommerville

**The Society's Headquarters,
The Mackintosh Church
open:**

Monday to Friday	10.00am to 5.00pm
Sunday (March-October)	2.00pm to 5.00pm

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

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