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CHARLES RENNIE MACKINTOSH SOCIETY



Kimono Mackintosh: A full house for the first major event after the refurbishment of the Mackintosh Church.

In this issue: Director's Report, Message from new Chair Evelyn Silber, The Refurbishment of The Mackintosh Church, Meeting Mr. Leiper, Mackintosh's Ayrshire Connections, Reviews, Obituary, Future Exhibitions, News, Education and Learning for The Mackintosh Church, Summer Arts Workshop Festival, Exhibitions, Regional News, Diary Dates.

DIRECTOR'S REPORT

We are now settled in to our new surroundings after an extremely hectic period preparing The Mackintosh Church for the reopening in March. Our launch events were all extremely successful.

On Wednesday 28 February we held a special Press launch. Scottish Enterprise Glasgow has been very supportive throughout the project and they commissioned Matthews Marketing to work on the Marketing and Press coverage for the re-launch. The success of the campaign resulted in excellent media coverage on prime time television and a good range of quality newspapers and magazines.

We were delighted that Patricia Ferguson, Minister for Tourism, Culture & Sport was able to attend our VIP event, along with our Honorary President, Lord Macfarlane of Bearsden.

At our members event on Friday 2 March, Stewart Brown, from Simpson and Brown Architects gave an excellent presentation on the refurbishment. See the refurbishment report.

Our new Development Officer, Sha Nazir has coped well during this frenetic period. The Community Event on the Saturday 3 March was a great success with over 600 attending on the day. I would like to thank everybody who helped, especially Sha and his team who worked on the activity programme. For more information see Sha's report.

The building officially opened to the public on Monday 5 March and we are delighted that The Mackintosh Church now has a new interpretation leaflet and interpretation panels to add to the visitor experience. Both were designed by Pointsize.

Our first major event was a Japanese cultural

extravaganza on Sunday 18 March. The Kimono Mackintosh event was an interpretation of Mackintosh by Scottish and Japanese Women. The day included: Tea ceremony, music performance, Japanese dance performance, Japanese food and drink tasting, Origami & Calligraphy workshop and Kimono Fashion Show. This was an extremely popular event with over 600 attending on the day. Mr Takahashi the Consulate General of Japan is keen to develop on this success and we hope this may become an annual event.

As a result of the Mackintosh Festival, we held a small exhibition in April, Mackintosh Festival - City Style Exhibition - City Style is an outreach programme that Impact Arts have delivered as part of the Glasgow Mackintosh Festival programme.

Since reopening we have had over 3000 people visit the Church.

As Evelyn Silber, our new chair reports, we are keen to build on this success and it is imperative that we start developing new income streams. We are currently working on a number of projects and a new website is being developed as a marketing tool for the Mackintosh Church. We want to open the Church to a wide variety of users. We want to expand our membership, increase visitor numbers, extend our city tour provision, develop educational and other resources, and much more.

This has been a challenging time for the Society and the Mackintosh Church and I would to thank all my team for their hard work and dedication in making this happen.

I hope you enjoy this edition and thank you all for your continued support.

Stuart Robertson
Director

THE MACKINTOSH CHURCH
QUEEN'S CROSS : GLASGOW



New Branding for The Mackintosh Church.

MESSAGE FROM NEW CHAIR EVELYN SILBER

Following in Pamela Robertson's footsteps is quite a challenge and I am enormously grateful to her for steering the restoration of Queens Cross through the fundraising and planning stages and overseeing the delivery of the project. She has also been a moving spirit in the highly successful Mackintosh festival last autumn and herself curated the main exhibition, *Doves and Dreams*, now completing its showing in Liverpool. The Society is extremely fortunate to have had someone of such stature and purpose as its Chair.

The Mackintosh Church now looks great, the quality of daylight has been transformed by the replacement of the old secondary glazing and the restoration of the windows to their full brilliance. The office, shop and new Resource Centre at the back of the nave provide a smart and comfortable rendezvous, information and sales point while the Hall now comes into its own as a meeting and event venue with some refreshments readily available. And of course the fabric is now in a better state than for many decades. It is thus an immensely exciting time to be taking on the chairmanship of the Society and I look forward to working with fellow Council members and Mackintosh supporters and societies everywhere. I especially look forward to meeting some of you at the AGM weekend in June.

As some of you will know I have been Director of the Hunterian Museum and Art Gallery at the University of Glasgow (2001-2006) and as such have worked closely with Pamela and seen at first hand the enthusiasm for Mackintosh sites and collections, both among tourists and students of his work. Previously I was Director of Museums and Galleries in Leeds where my responsibilities included the ruins of the Cistercian Abbey (Kirkstall), two country houses (Temple Newsam and Lotherton Hall), two former mills (Armlay Mills and Thwaite Mills) as well as the Museum and Art Gallery. All this is helpful as a background to helping sustain wonderful buildings and collections, develop partnerships and work with a wide range of audiences which is pretty much what we do in the Mackintosh Society. We have a triple remit - fostering and showcasing interest in and research on Mackintosh and the Glasgow Four, promoting Mackintosh collections and buildings as an important part of Glasgow's style and identity, and introducing audiences to his work. Among my other current activities is membership of the Historic Environment Advisory Council for Scotland (which provides advice to Scottish



The VIP Launch Event in February, from left to right: Sha Nazir - Development Officer, Deirdre Bernard - CRM Council, Lesley Dunlop - Vice Chair, Trish Ingram - Information Officer, Evelyn Silber - Chair, Prof. Pamela Robertson, Stuart Robertson - Director, and Margaret Craston.

ministers on all aspects of the historic environment), and membership of the Scottish Museums Council's panel introducing a Recognition scheme for highly important non-national museum collections, both activities providing a valuable perspective on Scotland's culture and heritage.

The completion of the restoration of The Mackintosh Church at Queen's Cross and the appointment of Sha Nazir as the Community and Development Officer for the next three years, supported by the Heritage Lottery Fund, marks a new era in the history of the Society. From a group of dedicated campaigning enthusiasts determined to promote Mackintosh and save several of his buildings from demolition or drastic alteration, the Society has grown into an international, multi-faceted organisation focussed on an artist known throughout the world. We can be justifiably proud of our success. We now own The Mackintosh Church and for the first time - with restorations, renovations and, praise be, proper heating - we can plan for the Church and Hall to be used all through the year. The opening events at the Church went extremely well. Patricia Ferguson, Minister for Tourism, Culture and Sport, as well coincidentally as our local MSP, formally opened the building; she was emphatic in her praise for the part played by Mackintosh and the role of the Society in Glasgow's reputation as a city of style and architectural and design excellence. The reopening was well covered by the media, as Stuart reports, some 70 members joined

us at the Church for a Society evening and we were delighted to welcome members from London and Liverpool. The Community Open Day, Sha's first event, was an outstanding success with over 600 people. Our small staff and volunteers worked their socks off over the moving in and opening up period and it was a pleasure to be able to thank them publicly for all they had achieved at the Society members' evening. The Mackintosh Church reopened to the public on 5 March and has already welcomed more than 2400 visitors (to the end of April) as well as hosting the Japan Day and City Style Exhibition, upon which Stuart reports.

Now as we complete the snagging and learn how the new equipment works, we begin to return to 'normal' for the first time in two years and turn to future developments. Our priorities over the next three years are to:

1. Generate significantly more recurrent income to eliminate the deficit in our operating budget.
2. Increase dialogue with regional societies to respond to members' views and to communicate about tours, research, property news and what the Society does.
3. Campaign though Glasgow's Mackintosh Heritage Liaison Group to have the Glasgow School of Art and The Hill House recognised as World Heritage Sites.
4. Foster appreciation of Mackintosh and Glasgow arts and crafts through community, outreach work, tours and effective marketing and tourism initiatives.

The Society's resources are a source of concern since there is a continuing and growing annual deficit which has been met in the past in part by reserves and in part by grants supporting a variety of projects and developments. We now need to tackle this to ensure we can sustain this level of activity in the future. It costs roughly £100,000 a year to run the Society, cover the salaries of 2.5 staff, maintain and operate the Mackintosh Church, look after visitors, including school and tour groups, run the website, arrange events, produce the Journal and related mailings, and participate fully - often as the coordinators - in Glasgow-wide initiatives to promote Mackintosh. All the staff work very hard at all this and we are all, I think, proud to belong to one of the most active, successful (and enjoyable) societies, one that has combined dedicated and enthusiastic championing of our cause with the warm welcome to new members and visitors characteristic of this City. However, membership income accounts for only about 15% of the Society's overall income, a grant from Glasgow City Council for a further 15% and a variety of other activities for about as much again. We are therefore developing a business plan to increase our income - not one-off project grants - but repeatable reliable earned income through a variety of means, including tours and venue hire for weddings, civil partnerships and business meetings.

MEMBERSHIP FEES

Part of this has necessarily involved a review of membership subscriptions, last increased in 2002. The Council has agreed on the following rates with effect from 1 August 2007.

Individual	£30
Concessionary	£20
Students (Full Time)	£15
Family	£55
Library / Institutional	£70

Life memberships are being discontinued with immediate effect, which means there will be no new life members, but existing life members will continue to enjoy all membership privileges. However, we would be deeply grateful if existing life members would consider how they might help the Society now and in the future. We know there are quite a few of you who joined in the days when life membership cost only £25-£70. This means that for some time now the Society has been subsidising your membership since administration, Journal, website and mailing costs have long since outstripped your contribution. We know some of you supported the refurbishment appeal for which we are deeply grateful. However, making regular annual gift aid contributions, or a one-off donation, or considering a bequest to the Society would all be enormously helpful and help ensure the Society's continuing vitality.

You are some of our most precious advocates, so if you haven't been here for a while, do plan and visit soon. Mention Mackintosh to interested friends and see if you can recruit a new member or encourage a visit, whether first time or first in years. We look forward to seeing you.

Evelyn Silber

Evelyn is Chair of the Charles Rennie Mackintosh Society

THE REFURBISHMENT OF THE MACKINTOSH CHURCH

The design team were appointed in January 2005 to prepare a scheme of fabric repairs and internal alterations to facilitate the development of the work of the CRM Society within the church. The work started on site in April 2006 and Practical Completion was achieved in December 2006.

The last large external repair scheme had been carried out in c1986 by Keppie Henderson Architects. This work included comprehensive stone repairs and roofing works, including the rebuilding of the tower wall head and reslating the main roof of the church.

Roofs

The slating on the church roof was still in good order in 2006 but the roofs over the secondary spaces were in a poor state of repair. As the finishes had to be stripped back, we took the opportunity to improve the thermal performance of the new roofs.

The church hall and adjoining kitchen had historically been cold spots. It was decided to tackle this problem by insulating the roof, double glazing the rooflight and improving the heating system. As the interior of the hall is an important Mackintosh space, the roof was stripped and insulation laid in the plane of the pitch, before rebuilding the roof back on top. All the leadwork was renewed and the roof vents re-instated. Unfortunately, we had no record of the design of the original roof vents but had the remains of a square base from which to work. The vents at Ruchill Church hall had been much altered so we took the design of a simple vent from the Glasgow School of Art as our model. The new vents have automatic dampers fitted to control the comfort levels within the space. The unsightly grilles and Georgian wired glass in the rooflight have been replaced with clear safety glass and motorised blinds have been fitted to control the light for talks and lectures. Apart from the upgrading of the services, the interior of the hall is largely unchanged but

Scaffolding goes up.



The Hall roof is restored.

the room is, hopefully, more comfortable and fit for purpose.

In the roofs generally, lead gutters were rebuilt and re-lined, rainwater goods were overhauled and lead flashings replaced as required. The flat roof over the stair to the east gallery had been a source of water ingress for some time and the structure and finishes had been replaced in the earlier repair scheme. The existing plasterboard finish was stripped out when work started to allow the fabric time to dry out during the contract. A new ventilated, lead flat roof was constructed, the rainwater goods redesigned and the interior finish re-instated in lime plaster on lath, allowing the fabric to breathe and dry out.

Roof access ladders and handrails were added in the tower and a new access onto the main roof formed to enable regular roof maintenance.

Stone repair

Major stone repairs were carried out in 1986. In 2006 we aimed to conserve the stone as far as possible, carrying out selective repairs and repointing where required. Stone and mortar analysis were carried out and “Corncockle” building stone was selected for the repairs as the best characteristic match to the original stone. A hydraulic lime mortar mix was used to match the make up of the original mortar. Where the carved stone detail was found to be delaminating, every attempt was made to conserve the original detail in-situ. This careful work was carried out by specialist stone conservators who will return this summer to complete repairs to the moulded stone hood over the west door.

Windows

Perhaps the biggest single improvement in the building is the conservation of the leaded glass and the upgrading of the window protection in the church. The work was carried out by specialist conservators, both at their workshop and in-situ. In the worst case, the leadwork in



The east window is restored.

some lancets had failed or been damaged beyond repair and was rebuilt. The original glass was cleaned, inferior replacement glass was removed and replaced with glass manufactured to match the original. The polycarbonate sheeting was removed and replaced with powder coated, stainless steel fine mesh protection. The result is a much brighter church interior and the visitor can now see into the church from the outside. Changing patterns of natural light move across the main space throughout the day and the visitor can again appreciate both the design of the windows and the space as Mackintosh intended.

Internal alterations and repairs

The most significant internal alteration for the listed building was the re-positioning of the screen under the east gallery, which was designed by Howarth and erected in 1944 with the intention of being demountable. The screen previously sat in front of the columns supporting the gallery, interrupting the visual connection between the columns and the detail of the gallery above. It was taken down in panels and re-erected behind the columns thereby restoring this important designed element. In so doing, it was found that the top of the column bases line through with the pews.

The impact of this was to reduce the useable space within the new Mackintosh resource centre. In order to maximise the use of the available space, cabinets were designed along the perimeter of the space to provide much needed storage, retail display and book shelves.

Other internal alterations included the provision of an accessible toilet, upgrading of the kitchen and creation of a space for an education officer, with additional storage where possible.

Services

The existing heating and security systems were upgraded, new electrical services, emergency lighting and fire detection systems were installed. The old oil tank and associated pipes, which previously blocked the north courtyard, were removed and a new gas boiler installed in the boiler room. Radiators were added in spaces where there were previously none and booster heaters were added in the hall.

An aspirating fire detection system was used in the main church space to minimise the impact of services on the interior architecture.

Future work

The nature of this work was to make careful repairs to the fabric and improvements to ensure the sustainable future for the building. It was not a comprehensive scheme and it is hoped that an interior decoration scheme will follow, informed by a paint investigation and analysis which was carried out during this contract.

Lesley Kerr

Lesley Kerr is a Conservation Architect and an Associate with Simpson & Brown Architects

Design Team contractor & specialists:-

Simpson & Brown, Architects

Ian Elliott, Quantity Surveying Consultants

Buro Happold, Structure and services consultants

Thomas & Adamson, Planning Supervisors

Hunter & Clark main contractors

Stained Glass Design Partnership

Graciela Ainsworth, Sculpture Conservation Studio



The Howarth Screen is moved.

MEETING MR. LEIPER

Scotland can boast more than its fair share of world-famous architects; William Leiper is not one of them. Yet his buildings - largely country houses and villas for a discriminating client group - have acquired a certain cult status as well as academic interest. The result is that Leiper, though perhaps not figuring much in academic histories of the development of Scottish architecture, is far from unknown in the West of Scotland, and his work has considerable appeal.

Throughout his long career from the 1860s until his death in 1916, Leiper was never less than fashionable. Influenced by such contemporaries as E A Godwin, William Burges, J L Pearson and Richard Norman Shaw - and also by himself - Leiper produced domestic architecture for connoisseurs, constantly refining details and forms which had become recognisably his own. Unlike the work of C R Mackintosh, Leiper's productions charmed rather than challenged clients.

Curiously Leiper's debt to his own canon of work amounted to a kind of self plagiarism! He reproduced the same compositional devices, architectural features, and even whole houses, again and again. The houses were admittedly superficially disguised, usually by reversing the plan and altering the surface materials. But on occasions the similarity could be too close to be passed over easily. At Kinlochmoidart House (1884) in Moidart, the client spurned initial plans supplied by Leiper, opting for an alarmingly similar design to that of Leiper's Dalmore (1873) at Helensburgh. One can almost hear Mr Robert Stewart, the client for Kinlochmoidart, announcing that "No", he wanted "one like that".

Interiors, too, seemed to be assembled from a kit of parts. For architectural historians, spotting timberwork detailing of panelling, doors, picture rails, banisters and fireplace surrounds becomes a game. And then there is the stained glass in the hall: is it sub-contracted to Daniel Cottier, or to someone else? And when one does come across for the first time a particular feature or treatment, the novelty may temporarily make one doubt its attribution.

Leiper's contribution to Scottish architecture in terms of "evolutionary" significance is limited to the unobtrusive and little-known introduction of some Anglo-Japanese interior work in the 1860s and 1870s, to a role in the introduction to Scotland of Arts & Crafts influenced work (more in pursuit of artistic effect than of Arts & Crafts principles) from the 1870s, and to the design of some of the most attractive Scots Baronial chateaux of his time (namely, Colearn (1869) at Auchterarder, Dalmore (1873) at Helensburgh, Kinlochmoidart (1884) in Moidart, Auchenbothie (1898) at Kilmacolm, and Glendaruel (1900-01) in Cowal). His other work was in a striking variety of styles, from Swiss style villas, through



Dalmore, Helensburgh, 1873

Dalmore and Kinlochmoidart display the extent to which it is possible to play 'snap' with Leiper's work.

work superficially in the style of "Greek" Thomson, to an early predilection for French Gothic. But stylistic variety was always combined with meticulous concern for effect and with a recognisable handling which nicely merges individualism or invention with repetition.

Yet, although Leiper often used Arts & Crafts effects, he never took on board any of the real motivations of the Arts & Crafts movement, remaining an aesthete to the end, even at one point (when business in the West of Scotland was slack) going off to study painting in Paris. At times, the devotion to art for art's sake took too literal an expression in his buildings, occasionally introducing copies of Renaissance artworks to his facades and interiors, proclaiming in repro a baggage of cultural souvenirs which is the least successful element of his work, as for example the relief sculpture of Italian Renaissance putti prancing across an Old Scots style baronial fireplace hood at Piersland in Troon.

Kinlochmoidart in Moidart, 1884



When the industrialist James Templeton wanted art put quite literally onto the face of industry, Leiper provided him with a façade (1889) - colourful in every sense - for his carpet factory. The design was influenced by the Doge's Palace and other buildings in Venice and in its dramatic coloration had more than a hint of an arabesque carpet. When commissioned to design the Sun Building (1892-5) in West George Street in Glasgow, Leiper equipped it with reproductions of Michaelangelo's Dawn and Dusk from the Medici Tomb in Florence. Some of the stencilled decoration at Kinlochmoidart House, and a gate to upper Clarendon in Helensburgh, indicate that the conspicuous wackiness of Templeton's was not unique in his *oeuvre*.

My own introduction to the work of William Leiper was specially evocative. As a teenager, sailing on Loch Fyne on a summer's day, with just sufficient wind to make the water gurgle around the rudder of my sailing dinghy, the rudder unexpectedly snapped. Eventually, I drifted to the Cowal shore, far from houses, roads or people. Dragging my boat onto the beach above the reach of the incoming tide, I set off to walk to Ballimore. I knew that this dramatic country house existed because, on earlier fishing trips with my father, I had seen its mellow turrets and chimneys appearing above the trees like a scene from *Les très riches heures du Duc de Berry* until, gradually, an avenue opened up, and it was revealed in its Old Scots style splendour.

Ballimore was not lived in at that time. It was later re-occupied in the 1980s and remains so. Although it was built in the 1830s for an influential Glaswegian who went by the unusual name of Mungo Nutter Campbell (when he failed to declare support in a local election, his neighbours hailed him as Mungo *Neuter* Campbell), it had been remodelled and extended by Leiper from 1898. When I happened upon it, it stood amid overgrown architectonic terraces laid out in 1899 by the English landscape designer, Thomas Mawson. Below, to one side, lay the tangled and by then almost impenetrable wilderness of what was once a specially manufactured highland burn, gurgling and splashing through pools and waterfalls. It had taken the skills and expertise of James Pulham III to engineer the mock-stratifications and outcrops of this extensive rockwork. A case of art mimicking nature mimicking art.

Even today, under certain conditions and with the winds of memory blowing from the right quarter, I can catch a whiff of the atmospherics of that discovery, as if I can hear the humming of insects, feel the long grasses against my legs, and still taste the salty flavour of having come ashore from the Loch. There was no glaring sign of decay (overgrown lawns are not too unusual in the West Highlands) and at first inspection the house seemed

merely empty. It took me a long time to understand that the appeal of the place was due to a combination of its atmospheric setting and to the associations and appeal of its equally atmospheric architecture. Ballimore had weathered appealingly.

During the 1980s, in the wake of some research on Ballimore, I developed an interest in Leiper's other works. Gradually, it dawned on me that I was often not the first Leiper enthusiast to cross a threshold; someone had usually preceded me. At Tighnabraich House on the Kyles of Bute, in the 1990s, the then owners happily informed me that I was the third that year! Also during the 1990s, a handful of scholarly articles appeared, and Historic Scotland substantially funded the saving of Kinlochmoidart House, which was complete to its furnishings and wallpaper.

But Leiper himself remains enigmatic, and a surprising quantity of his work may yet remain for architectural historians to find. In 1997, Frank Walker, at work on the Buildings of Scotland volume, *Argyll & Bute*, wandered up a rough track at Ballimore and found 'buried deeper in the estate grounds' the dower-house (for which Mawson claimed to have designed a garden setting) which Leiper had evidently remodelled from an earlier building. Simon Green from RCAHMS has turned up a number of houses clearly attributable to Leiper, including a variant of Leiper's own Helensburgh home, Terpersie. And thumbing through an old guide to Rossdhu House (1772-3) on Lochlmondside, I found unmistakably Leiperian interior work. It proved that Leiper & McNab had carried out some interventions after a fire in 1914. Small wonder, really, that the Colquhouns of Luss should have turned in this direction for interior designs for their mansion, considering that it was they who were feuing the land in Helensburgh upon which many of Leiper's mansions were built. The real surprise was that the interior work at Rossdhu, which had even been open to the public in the early 1980s, should have escaped close examination. Then my eye suddenly caught on the less obtrusive "Georgian" interiors. Was the library in fact a Georgian room at all? Could the complete interior be an exercise by the firm in neo-Georgian? The wallcovering and the frieze would certainly suggest that it might.

More recently, I was contacted by a lady from a terraced house in Glasgow's Broomhill, who felt that her chimneypiece and corner seat might be "by someone". I popped round for a look and could already see that the chimneypiece was by Leiper from out in the street; a huge Renaissance-style confection highly visible through her bay window. The corner seat was ingenious, modelled from the recess formed for the original cupboard and from the corner of the room itself. It reminded me of the neat interlocking of towers (like threepenny bits of different



Stylistically midway between Scotland and Ruritania, Glendaruel House in Cowal (1900-1) displays Leiper's compositioned talent and his love of complex, multi-faceted forms. (Photo courtesy of Ann Craig)

size) at Leiper (or McNab)'s nearby "art" barracks at Yorkhill. That amazing building has the added distinction of an extraordinarily subtle selection of various tones, hues and finishes of brick, giving the multi-faceted pile a hint of the shimmer of fish scales.

But I had come no nearer to "meeting" Mr Leiper. McNab, when playing the role of his obituarist, had him down as shy and retiring, as well as being 'a votary of the wheel' (which means that he enjoyed cycling). Leiper authority, Simon Green, is less convinced that the cycling bachelor and amateur photographer had always been the shrinking violet that McNab recalled from his later career. Simon points to Leiper's friendship with artists: he was best man to the painter, William MacTaggart, for example, and it is clear that he collaborated with Sir John Lavery, apparently a friend, on several projects.

Then, on the track of Leiper's paintings, I met two contacts. The first, a granddaughter of McNab, came carrying a Leiper canvas. She could shed little light, save that McNab had been a colleague of Leiper and had admired Leiper greatly - he it was who coined the term 'Leiperian' and even went so far as to name his son 'William Leiper McNab'. But his own architectural practice had declined after Leiper's death. The painting - an interior of Durham Cathedral - did not suggest that Leiper was greatly talented, despite his stay at Julian's Studio in Paris. Secondly, I spoke to a retired doctor in Helensburgh, the town where Leiper had lived for most of his life. The doctor's long-deceased Great-uncle had been a friend of Leiper and would play billiards with him of an evening. Leiper was coloured in to some extent as a sociable man. The same source confirmed that Leiper's later life had been overshadowed by the tragedy during

the building of Templeton's carpet factory. During the construction of the façade on Glasgow Green, the façade collapsed on top of temporary weaving sheds with great loss of life due to being insufficiently tied in to the structure by the engineer. Although Leiper was exonerated from blame, the dreadful events clearly left their mark.

But what can be said of Leiper's paintings. Reports are not encouraging, from those who have seen more of them than I. I asked my new acquaintance the doctor, himself no mean artist, who had mentioned that his great uncle had been given several by Leiper, and they had passed down to him. 'Might I see them?', I asked. 'I'm afraid you can't', came the reply. 'They were pretty awful, and I painted over them.' Recently I saw a rather fine portrait in the Helensburgh Art Show by this same doctor and wondered if a rather dismal Leiper landscape lay beneath.

Another Helensburgh resident, whose uncle stayed next door to Leiper, recounted to me the memory handed down of Leiper as an old man with a long beard, out in his garden tending his roses. 'He had a great love of roses and of gardening'.

Purely by chance, surfing through the new web-based Dictionary of Scottish Architects, I realised that Leiper's last pupil, James Steel Maitland had left a daughter. Before long I was in contact, but there were no anecdotes about life in Leiper's studio-office that she could remember her father telling. All she recalled was that her father always spoke very kindly of Leiper, and used to continue to visit the much older man after Leiper had retired. 'They got on well', she told me, 'and Leiper gave a lithograph by Mauve, the Dutch artist, when my parents married in 1914'.

In a surviving, fairly informally written reference which Leiper wrote for Maitland in September 1909, a little of Leiper's personality comes through, if only in the easy conversational tone in which he writes: 'He is a most gentlemanly clever fellow of the highest character ... He is very well up in old English and Scottish architecture.'

And that appears to be the total sum of recollection to survive.

It was back in Cowal again that I had my next real encounter with William Leiper. I had been searching out various ancillary buildings designed by Leiper in the former Glendaruel Estate when I met Ann Craig who runs the caravan park based on the old stables. Ann, who takes a considerable interest in local history did not find my enquiry at all *outré*. She showed me two presentation photographs of Glendaruel House. The first showed the house as rebuilt by Leiper in 1900-1, but from an unusual angle. Every surviving view of the house I had previously seen was taken "head on", from across its lawn. This view, almost certainly instructed or even taken by Leiper himself, was from an oblique angle, on the actual approach



William Leiper, photographed in 1901 at Glendaruel House. Note the artistically posed arm and pinkie! (Photo courtesy of Ann Craig)

to the house. Clearly, Leiper's remodelling had been intended to mass most effectively from precisely this chosen vantage point. Since the house was burned down decades ago, we can only view the house and appraise its composition through images like these. The second view was even more interesting, taken during the construction of Glendaruel House. Amidst workers down from the scaffolding sits Mr Leiper, frail and aged, in a felt hat with a wide, rather 'aesthetic' brim; his pose distinctly fey in contrast with the masons' and slaters' artless, four-square demeanour. He gazes out of the picture, quite unlike the photograph of a younger man published in the architectural press decades before. I had met Mr Leiper 'on site'.

Then came a visit to the late Miss Hope MacDougall of Dunnollie's house at Ganavan, a small country house built by Leiper on a rocky headland. The road does not approach the house, the visitor being forced to walk through a gate and up a massy flight of steps. The garden is all lumps and bumps. There was and is faint sign of a lawn or terrace. The setting is shockingly natural, and it is difficult to consider how it originally appeared. It appeared to me dreamlike: a romantic, sweet house, its half-timbering half rotten, yet at one with the mellowness of its setting, its pretty Old English joy tempered by its wild highland setting.

The old Hebridean peat creels hanging within the porch hinted at what lay ahead. If there was any individual likely to accentuate the nature worship, which seemed

inherent in the placing of the house in such a setting, it was Miss MacDougall. The spry, kindly old lady who opened the door to me on that day, by that time virtually lived and slept in the kitchen of her decaying home. It was well known, for she often told the tale, that her love of wild creatures had extended to tolerating swallows who nested in a corner of her bedroom. One morning she was awakened by a swallow tweaking at her hair in an attempt to add some silvery strands to its nest materials, but that was in the days before she quitted the upper floor for the warmth of the kitchen.

'It is not quite as Mr Leiper would have envisaged it', she observed, as I followed her through to the drawing room. Indeed it was not, though it was unclear if her comment was the product of dry understatement or innocent honesty. Salvaged items representative of Highland country life in an age that is gone were all around us. A post office interior from one of the Hebridean islands lay reassembled under the stairs, and the dining room housed what seemed likely to be the world's largest collection of wooden spoons.

Spring sunshine streamed in through elaborately leaded glass as we sat in the drawing room window bay, sipping our coffee. Miss MacDougall had many years before instructed the knocking out of Mr Leiper's grate and slip from the fireplace, in the interests of hanging a sweet, bothy style, doubtless salvaged from a Hebridean rubbish tip. Rush matting was on the floor, and the general character of the room, but for the delight of sitting in Leiper's window seat, was more or less Spartan in a highly atmospheric way. It was remarkable.

After coffee, we talked about Leiper. 'Oh', she said. 'I have a letter from Mr Leiper', and, before I could even register this information, she walked across to a bureau and out of a drawer came a crisp, clean, hand-written sheet from 121 West George Street. 'He was asked to alter the bathroom'. It might have been yesterday. I looked at the pristine page I was handed, astonished not by the survival of an inconsequential curio but by something more spookily suggestive of a timewarp. For a moment I paused, common sense suspended. Outside, a branch stirred in the wind and my eye caught the movement. Could that half-received impression really have been that of a bearded man in tweeds walking past? I am almost sure that it was not but, then again, in the setting of Miss MacDougall's deeply magical house, who can be sure that I did not, at last, meet Mr Leiper...

Michael Davis

Michael Davis indulges a personal interest in the work of William Leiper, a Scottish architect whose atmospheric buildings inspire an exploration of his achievement.

MACKINTOSH'S AYRSHIRE CONNECTIONS; Architectural and Familial

In a county obsessed with Scotland's national bard Robert Burns, it is sometimes difficult to have due attention paid to Ayrshire's links with other practitioners of the arts. Few realise that John Ruskin was descended from the Kennedies of Baltersan or that Penkill Castle near Girvan is where William Bell Scott, in his *ménage-à-trois*, regularly played host in the second half of the 19th century to the Pre-Raphaelites. The father of *Art Nouveau* designer Archibald Knox was from Kilbirnie, John Keppie lived in Prestwick where Mackintosh was a frequent visitor, and Mackintosh's mother and maternal grandparents were from Ayr. With the imminent probability of significant changes to two 16th century tower-houses sketched by Mackintosh in 1895 it is perhaps time to look a little deeper into the architect's connections with Ayrshire.



1. Baltersan: view from the north west as drawn from a photograph c. 1889.

Maybole Castle and Baltersan [Fig. 1], just over 1 mile apart, were seen by Mackintosh in 1895, perhaps during an excursion from "The Roaring Camp" at Dunure, six miles away. He also visited the mediæval ruins of the College Kirk in Maybole and 13th century Crossraguel Abbey, by Baltersan.¹ Mackintosh would have had prior knowledge of these from *The Castellated and Domestic Architecture of Scotland* by Edinburgh architects, MacGibbon and Ross.² Maybole and Crossraguel also featured in *The Baronial and Ecclesiastical Antiquities of Scotland* by Robert William Billings,³ a 4-volume set which CRM would certainly have studied. James A. Morris, the Ayr architect, of whom Mackintosh would have been well aware, produced a series of measured drawings of Crossraguel Abbey for publication in 1886.⁴

The six known photographs⁵ of 'The Immortals' from the mid-1890s form a tantalising glimpse into what must have been at once an exhilarating, stimulating and inspiring time in the architect's life. The self-styled 'Immortals' stayed in two houses in the small fishing village of Dunure, 10 miles south of Keppie's house in Prestwick, a town rapidly outgrowing its original village layout. Fortunately, a local historian, Rev. Kirkwood Hewat, gives us a contemporary account of Prestwick in *A Little Scottish World* published in 1894.⁶ He describes what was almost a Wild West town but without the wildness. Scots street names such as Smiddy Raw, The Sandgate and The Vennel were accompanied by elegant, new terraces called 'Victoria', 'Queen's' and 'Burleigh'. House names like 'Stamford Villa', 'Bellevue' and 'Belvoir' were making an appearance. Thirty years before this, a new house was a rarity. Hewat identifies James Keppie as one of the early newcomers who were called *saut-water folk* by the locals, perhaps due to their fondness for the numerous Clyde steamers. He indicates, however, that James was no longer there by 1894. Confirming this, the 1891 census gives the occupants of what is now 4 Station Road, as David Spence Riddoch, his wife Elizabeth Keppie Riddoch, their infant son James Keppie Riddoch, David's sister Annie Spence Riddoch, his sister-in-law Helen Keppie and her husband, John Henderson. The house was then known as Haddington Park West in tribute to the birthplace of John and James Keppie's father. The census, done on 5th April, also states that a thirty-one year old John Keppie was there as a 'Visitor'. His occupation is given as 'Commercial traveller (tobacco)'. The appearance of the name Spence hints at distant links to CRM's grandmother, Martha Spence, but this may be pure coincidence. The whole Mackintosh genealogy⁷ is currently the subject of an in-depth investigation by the family historian, David Killicoat.

Hewat goes on to describe the roads as a joke, with the normal process being houses first, roads later. He complains that each builder does his own thing; one lays ashes as road bottoming, while others use pieces of soft sandstone or wood shavings. The 'cowboy' developer resorted to decayed cabbage stalks! No wonder 'The Roaring Camp' was adopted by the young artists and architects. It was taken from a short story, *The Luck of the Roaring Camp*, set in a Californian gold-rush town, written by Bret Harte and published in 1870. He worked in the United States consular service in Glasgow from 1880 to 1885. Harte's stories were from a similar mould to the adventure stories written by G.A. Henty, a favourite of publishers, Blackie & Son.



2. Dunure Castle: memories of this must have crossed CRM's mind when he visited Holy Island and when he painted Fort Maily in 1927.

As in Harte's California, street lighting was a novelty, having just been installed in Prestwick by public subscription although one local worthy refused to contribute, saying that folk should 'bide at hame at night'. One wonders what reaction they had to the artistic gatherings at Keppie's house.

Another local author describes the roads between Prestwick and Dunure⁸ as very good with a non-stop round trip taking about two and a half hours. Writing in 1897, she describes an age before strict planning regulations thus:⁹

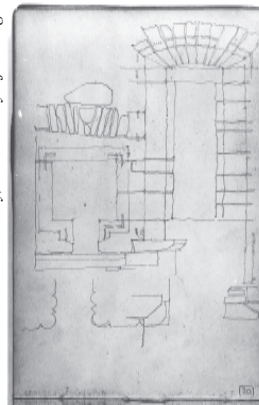
In Prestwick itself the roads are the bête noir. Every proprietor is a law unto himself in architecture and in the condition of the road, if any, in front of his house. He may build his own house as he pleases, and no one can say him nay. He generally does so and the result is unique. Accordingly Prestwick is an aggregate of houses, excellent homes for the most part, without the slightest plan in their arrangement.

Keppie's house was a mere two minutes walk from the railway station and it may have been this mode of transport that the 'The Immortals' took to Ayr and thence to Dunure by horse drawn coach or *char-à-banc*. The Maidens and Dunure Light Railway did not open until 1906. In 1894 Prestwick had 30 trains a day in each

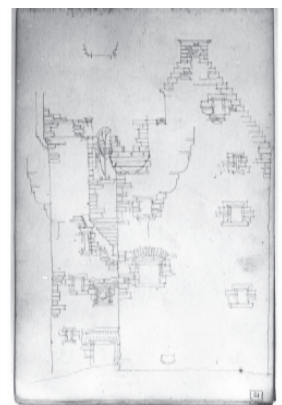
direction (to Ayr and Glasgow). Prosperous Glaswegian business commuters liked the fast 4:15 p.m. from the city, which even at high speed 'with an ingenious device' uncoupled its rear portion at Irvine, without stopping. Echoes of westwards-thrusting American railroads indeed! Coach tours of the countryside were all the rage in Prestwick then but they would have had a poignant place in Mackintosh's mind as his maternal grandfather Charles Rennie (who may not have been married to his maternal grandmother, Martha Spence) had been a coach proprietor in Ayr.

Present-day residents of Dunure have identified the two houses that Keppie rented for 'The Immortals', directly facing Dunure Castle [Fig. 2], They are *Mainslea*, a bungalow, and a smaller house in its back garden. It was from Dunure in 1876 that Robert Louis Stevenson set out on a walk through Carrick and Galloway.¹⁰ His evocative description of the village probably still applied when 'The Roaring Camp' was there. Stevenson also gave a vivid account of Maybole, which until the mid 20th century still retained the look of a typical Scottish

© Hunterian Art Gallery, University of Glasgow.



3. Baltersan: CRM's sketch compressed to fit the narrowness of the page.



6. Baltersan: west elevation as sketched by Mackintosh.

mediæval burgh. But he dismissed Baltersan and Crossraguel Abbey as 'dilapidated'. Mackintosh saw differently. The abbot's seat, recessed within Crossraguel's chapter house is the likely inspiration for the ingleneuk seat he sketched in Baltersan [Figs. 3 & 4]. This feature, possibly unique in tower-house architecture, is beside another very rare aspect, a window, which once had sliding shutters [Fig. 5]¹¹ Although Baltersan was in a ruined state, the components of castle windows would have been well-known to Mackintosh. Indeed, he incorporated such ideas, including the grille socket-holes as painted decoration, in the fenestration of The Willow Tea Rooms.

4. *Baltersan*: recessed seat which Mackintosh sketched. The window is one of two which once had sliding shutters.



In his sketch of the west elevation of Baltersan [Fig. 6], Mackintosh was meticulous in his recording of architectural detail and nuances. He paid close attention to the fine corbelling, the tapering bartizan, entasis on the stair jamb and as a little aside, the trapezium shape of the rare oriel window. Although he drew inspiration from a vast range of sources, Baltersan and Maybole Castle can rightly claim a high place in the architect's thoughts as he set about designing The Glasgow School of Art (1896), Windyhill (1900), The Hill House (1902) and The Willow Tea Rooms (1903).

The most important structure in the vicinity of Dunure was, of course, Culzean Castle, remodelled by Robert Adam between 1777 and 1792. It would have been out-of-bounds for the young, bohemian 'Immortals' as it was then a private residence of the Marquis of Ailsa. In 1889, however, this, the finest neo-classical mansion in Scotland, did not impress Peter Sturrock, the owner of Baltersan. A colliery proprietor, Burnsian and ex-Provost of Kilmarnock, he had given a guided tour of Baltersan (which he planned to rebuild) and Maybole Castle to a group of Glaswegian historians.¹² They then visited Culzean which was described as being of 'no antiquarian interest ... merely dating from 1777'. So, with ignorance comes indifference, a familiar story to all who appreciate the works of Charles Rennie Mackintosh. While national and local tourism bodies ignore 'The Immortals', it is pleasing to see that Keppie's house is in good, caring hands and, as an attractive bed-and-breakfast establishment, gives visitors from across the globe an introduction to Mackintosh in Ayrshire. But the spirit hand of 'The Spook School' must have been at work, for it is no longer Haddington Park West. It is now 'The Hollies', which could be interpreted as a gesture to CRM's prickliness. *Mainslea* also offers bed and breakfast accommodation. It is called 'The Jaggy Thistle'.

James Brown

James Brown is a Fellow of the Society of Antiquaries of Scotland and is the owner of Baltersan, which he plans to reconstruct as high-quality tourist accommodation. He acknowledges the contributions to this article of Robin Hume, formerly of The Glasgow School of Art, and the family historian David Killicout of Prestwick.

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- 2 MacGibbon, D. and Ross, T., *The Castellated and Domestic Architecture of Scotland*, 5 vols., David Douglas, Edinburgh 1887-92, vol. III, pp. 25, 383, 498 and 502
- 3 Billings, R.W., *The Baronial and Ecclesiastical Antiquities of Scotland*, 4 vols., Edmonston and Douglas, Edinburgh, 1852, vol. I, plates 53-6 and vol. IV, plates 3 and 4
- 4 Ayrshire & Galloway Archaeological Association, *Charters of the Abbey of Crossraguel*, 2 vols., Edinburgh, 1886, vol. II, plates 1-29
- 5 Rawson, G., 'Mackintosh, Jessie Keppie and The Immortals - some new material' Charles Rennie Mackintosh Society Newsletter, No.62, 1993, pp. 4-6
- 6 Hewat, Rev. K., *A Little Scottish World*, D. Brown & Co., Kilmarnock, 1894, pp. 208-216
- 7 Somerset, A., 'Mackintosh's sisters', Charles Rennie Mackintosh Society Journal, No.87, 2004, pp. 11-15
- 8 Steven, Helen J., *Guide to Prestwick and Vicinity*, Dunlop & Drennan, Kilmarnock, 1897, pp. 61-2
- 9 *ibid.*, p. 3
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- 11 Hänel, A. und W., *Fensterläden*, Deutsche Verlags-Anstalt GmbH, Munich, 2005, p. 15
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© James Brown

5. *Baltersan*: conjectural reconstruction showing how the shutters slid within the thickness of the 1.25 metre-thick wall.

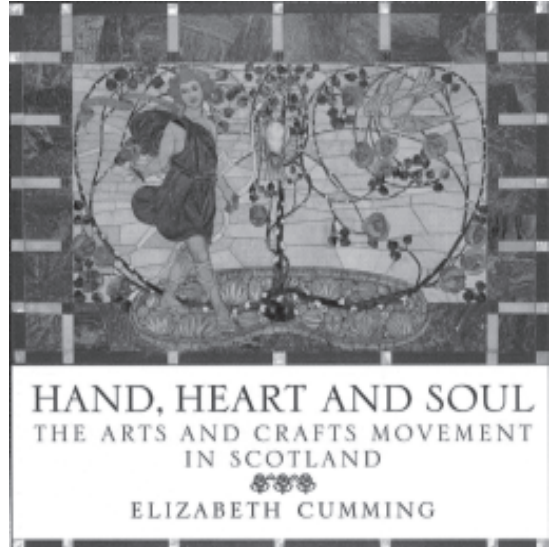
REVIEW

Cumming, E., *Hand, Heart and Soul - The Arts and Crafts Movement in Scotland*, Birlinn Publications, Edinburgh, 2006, 240pp, £25.00.

It is amazing considering the number of lavish publications on the involvement of other nations to the Arts and Crafts Movement that no one has attempted to cover the Scottish contribution, especially since it was such an important one. Elizabeth Cumming's careful research and almost breathtaking knowledge of the subject has filled the gap. It's a full picture: social and political motivations are treated as carefully as artistic and aesthetic; so too the impetus that came from Scottish engineers, industrialists, and entrepreneurs. National differences are neither overly praised nor crudely lamented but noted and measured in their own terms, for they are what define us: "*In Scotland handcraft and the machine were partners, not opponents.*" It's not that the English founders are ignored; the influence of Morris and Ruskin's is taken into account as well as their distaste for all things Scottish: Glasgow was described by Ruskin as the "*devil's drawing room.*"

Of course there is more to the book than that; excellent illustrations; eight chapters on all aspects of the movement; four and a half pages of bibliography, which will allow readers to pursue personal interests; and an informative introduction that sets the scene and could

be entitled pioneers and visionaries. The idealism inherent in this chapter is the fuel that drove the movement and also, one suspects, the author. What emerge are deep insights into the lives and work of the great names, as, for the first time, they are set in a national context. There are also lots of wonderful unsung heroes such as the stained glass artist,



Sadie McLellan to whom Hugh Mac-Diarmid dedicated his poem '**The Terrible Crystal**' and about whom Cumming says, "*Her approach to art and craft may be harmonious but is never too polite.*" Throughout, the author highlights the achievements of those anonymous craftspeople who work unacknowledged alongside the big players. We get to know the names of the folk who made the furniture, forged the metal and cast the pots.

Lots of information densely packed as befits a multitudinous cast of previously little known participants, so it is not one for the bedside rather for the reference shelf. Cumming's intention "*to underline the human aspect of the movement*" is the real driving force and her goal is achieved. It pleases both the purist and the ordinary member of the public who might have little interest in the academic and is perhaps motivated by something as seemingly trivial as a piece of decorated china left by a long departed great-aunt. 'Hand, Heart and Soul' may not only help to identify the artist but perhaps give a truer account of the life and hopes of the aforesaid distant relative. One of the most important books to be brought out this year, it's a snip at £25.00.

Anne Ellis

Anne Ellis is an Art Historian and a member of the CRM Society

Note: This review was first published in Uptown Magazine The exhibition, Hand, Heart and Soul: The Arts and Crafts in Scotland 1880-1939, will run from 30 June to 23 September 2007 at the City Art Centre, Edinburgh.

Following its appearance in Edinburgh, the exhibition will move to galleries in Sheffield and Aberdeen.



Menu cover designed by Jessie M. King for the Arcadian Rooms, c.1907. Paper, 22.1x9.9cm.

REVIEW

Roxburgh, G., *Building The Dream: The realisation of Charles Rennie Mackintosh's House For An Art Lover*, Graham Roxburgh Publications, UK, 2006, 56pp, £12.99.

"In the event of one of the designs being executed, a new contract will be drawn up with the originator for the development of the design and for the artistic direction of the building process, which here with remains expressly reserved." Alexander Koch, 1900

It took eight decades to turn into a reality what had been laid down as a possibility by the publisher, Alexander Koch, in an ideas competition in 1901. When in 1987 Glasgow engineer Graham Roxburgh decided he was going to build the 'grand residence for an art lover' called for in the competition, it caused a furore in the Mackintosh world. Equipped with a real interest in and a love for Mackintosh's work, practical experience of conservation techniques and an eye for business, Graham Roxburgh managed to build what is arguably and ironically, Mackintosh's most influential building. Now, twenty years later, the house is a successfully established visitor attraction and stands today as a tribute to one of Scotland's greatest architects.

Graham Roxburgh has now published the story behind this venture. Coinciding with The House For An Art Lover's tenth anniversary in 2006, 'Building The Dream' sets out to describe the journey from the vision to the realisation of that dream - a journey which goes back some 25 years. It is the story of a successful businessman with a passion for architecture who managed to combine both in a fruitful partnership

Roxburgh, who ran an expanding firm of consulting engineers, was fortunate enough to happen on the dilapidated site of Craigie Hall next to Bellahouston Park in the summer of 1980. When he discovered in this Honeyman-designed house the hand of the young Mackintosh, the author was genuinely excited and immediately spurred into action. The result was a beautifully restored office location whose status as an architecturally interesting building he generously shared with the public at certain times of the year. Indeed, Craigie Hall was one of the first and few select buildings to be opened at the inception of Glasgow's Doors Open Day. To have made Craigie Hall accessible at a time when two of the most popular attractions of the 'Mackintosh Trail' had not yet entered the public domain and Mackintosh's star had not yet reached the zenith of the mid-1990s, reveals the degree of personal interest and enthusiasm which drove the Glasgow engineer.

Spurned on by his love for architecture and thirst for deeper knowledge of Mackintosh's work, Roxburgh went to look at the Mackintosh archive held at the Hunterian Art Gallery. It is perhaps difficult to imagine now how



The cover sheet to Mackintosh's competition entry for House for an Art Lover.

strong an impact Roxburgh's first study of Mackintosh's House For An Art Lover portfolio made on him. Given the context of the early to mid-1980s he was enthralled by the glimpses of white fantasies of the music room designed by MMM and CRM in 1901. The lightness and daring were all the more striking in comparison with the relative Victorian opulence of Craigie Hall. This is underlined in the book by allowing the reader to indulge in several uninterrupted pages of illustrations from the portfolio.

Perhaps something of that white magic was carried over into the snow which Roxburgh got stuck in on a drive home from the Cairngorms. Caught in this white winter world, suddenly the thought came to him: "Why don't we build the Art Lover's House?" Seemingly never one for theorising for long, the author immediately started work on the conversion of Mackintosh's drawings to 1:50

pencil drawings. It is just possible that this commitment moved providence to conspire favourably once again when Roxburgh went running through the autumnal Bellahouston Park a short while later. As a passionate jogger myself, I know that some of the best ideas come to you when you are out in the open, exercising the cardiovascular system and pumping oxygen to the brain. So it does not come as a surprise that on this run the author discovered the perfect building site for his dream.

What followed were over two years of tremendous activity. Winning the support of the authorities, recruiting architects, crafts people and building up a business case, were complemented by in-depth research of Mackintosh's work of around 1901. This research would provide the clues which were missing in the rudimentary set of drawings which Mackintosh had provided. Unlike Mackintosh's patrons, Walter Blackie, Kate Cranston and William Davidson, Roxburgh had a set of elevation drawings and interior perspectives unadulterated by the dialogue with a client, yet incomplete and in need of that dialogue. Although the author was unable to *'draw up a new contract with the originator for the development of the design and for the artistic direction of the building process'*, everything possible was done to scrutinise existing 'built Mackintosh' examples to ensure an informed and credible "dialogue" between Roxburgh as client and Andy MacMillan as executant architect.

The result could perhaps be viewed as a modern day 'Gesamtkunstwerk', a total work of art, in two respects: it has been crafted by a large number of people from various disciplines whose skills exist in today's Scotland

and were pulled together to build this 'Art Lover's House'. What is more, however, each of these experts was guided by the overarching principle to deliver quality and consistency of design to a vision based on an incomplete collection of drawings by Charles Rennie Mackintosh.

The main part of the book concludes with the official 'topping out' ceremony in 1990. Yet, in the same year, the development came to an unexpected halt and gives the story a twist. Lack of funding forced the author to suspend the work on the house while he still had to secure its security, maintenance and insurance.

A story full of gut decisions, this time it was the former director of Glasgow School of Art whose vision enabled the way forward for the HFAAL and meant Roxburgh had to step back from the lease of the land. The dream had become bigger than Roxburgh and needed new supporters. Recognising this, Roxburgh handed over the reins and thus helped along the successful completion under the auspices of GSA and the City Council.

The book celebrates an unusual patronage involving many professionals which has made thorough use of the advantages that hindsight can bring and used foresight to guarantee a lasting legacy. It is a personal account which aligns Roxburgh with the benefactors of Mackintosh, albeit, posthumously.

The reader is left with a strong sense of the author's respect and love for Mackintosh's work and his unwavering commitment to make real a design which never found a patron during Mackintosh's lifetime. But there is also a refreshing sense of flexibility when circumstances call for change. Just as the building is not

a monument to an egocentric, the book is not a self-celebratory document. The house is a tribute to one of Scotland's greatest architects and the book is an insight into the path of its evolution. It is to Roxburgh's credit that his story can now be appreciated as one of the many hands who have become part of the fabric of the dream.

Charlotte Rostek
Charlotte Rostek is Curator at The Hill House, National Trust for Scotland



Main dining stairs.

OBITUARY

Alan Stewart (1938 - 2007)

The first thing to notice was the patrician gait: a tall man with excellent posture and a shock of white waves, wearing smart clothes in preferred shades of green. His sharp eye would spot you from a distance, raising an arm in a friendly greeting - this was Alan Stewart. We knew him well in Hyndland but now he's sadly lost to his community, to the West End and to Glasgow as a whole.

Alan qualified as an architect and made his career in Glasgow City Council, where he became Head of Urban



Design. Two schemes stand out as perhaps the zenith of his achievements as a cityscape facilitator: the Glasgow Cathedral Precinct, designed by Page & Park Architects (1993), and the City Lighting Project, which saw many of our finest Glasgow buildings illuminated at night. In 1988 he also co-authored *Glasgow Revealed - a Celebration of Glasgow's Architectural Carving and Sculpture*.

But a natural mistrust of unbridled authority led him to work on a parallel career as adviser to those who wished to object to officialdom's interpretation of planning legislation. The list of development proposals against which he was active include a plan to site a bar in the Botanic Gardens, a proposal to demolish the historic Church Hall in Novar Drive in Hyndland, and a multitude of individual planning applications that caught the eye of lobbyists, such as Friends of Glasgow West, who regularly sought his guidance.

Alan Stewart was co-opted to the Charles Rennie Mackintosh Society Council in 1996 and served as Vice Chair during 1999.

Alan left the City Council's employ in 1997 and used his time energetically in his mission to make this world a better place. His intellectual curiosity led him to assiduous reading, listening to classical music, live concert attendance, opera, travel, preparing good food, consuming good wine - and all this without the aid of a television set! His parting will leave sad spaces in the lives of many, not least Sheila Cuthbertson, his partner of twenty-five years.

David Mullane

David Mullane is a former Director of the Society.

FUTURE EXHIBITIONS

Tate Liverpool

Gustav Klimt: Painting, Design and Modern Life in Vienna 1900

30 May - 31 August 2008

Gustav Klimt: Painting, Design and Modern Life in Vienna 1900 will be the first comprehensive exhibition of the artist's work in the United Kingdom, and the keystone of Tate Liverpool's programme for Liverpool European Capital of Culture 2008. The exhibition will be a rare chance to view a range of masterpieces of one of the 20th century's most popular and intriguing artists.

Gustav Klimt

The Golden Knight (Life is a Struggle) 1903

© Aichi Prefectural Museum of Art, Nagoya



NEWS

Court Barn Museum

On 28 July 2007 a stylish, ground-breaking and brand new museum will open in the historic town of Chipping Campden in the Cotswolds.

Housed in a historic barn but using the latest methods of museum display, Court Barn Museum celebrates the talented designers and craftspeople who have worked in Chipping Campden and the north Cotswolds since the beginning of the twentieth century. This is a story of the Arts and Crafts movement and its legacy, a story of how a small town in a beautiful setting became a gathering-place for designers and craftspeople of national and international reputation.

The museum has been created by a group of local enthusiasts, the Guild of Handicraft Trust working with skilled professionals. It cost £1.3 million, of which two-thirds came from the Heritage Lottery Fund, and the rest from grant giving trusts and individuals in this country and the United States.

The museum is located in a 17th century barn carefully restored by Reg Ellis, a local conservation architect. There is a permanent exhibition of silver, jewellery, ceramics, sculpture, industrial design, bookbinding, printing, and stained glass, designed by the award-winning young Scottish firm, Gareth Hoskins Architects.

The display includes the entire working archive of Robert Welch, a distinguished late 20th century silversmith and industrial designer, who worked in Chipping Campden all his life.

Various exhibits have been lent by the Victoria and Albert Museum and the National Portrait Gallery.

A website is currently under construction (www.courtbar.org.uk) and more information will be available when this goes live on 25 May 2007.

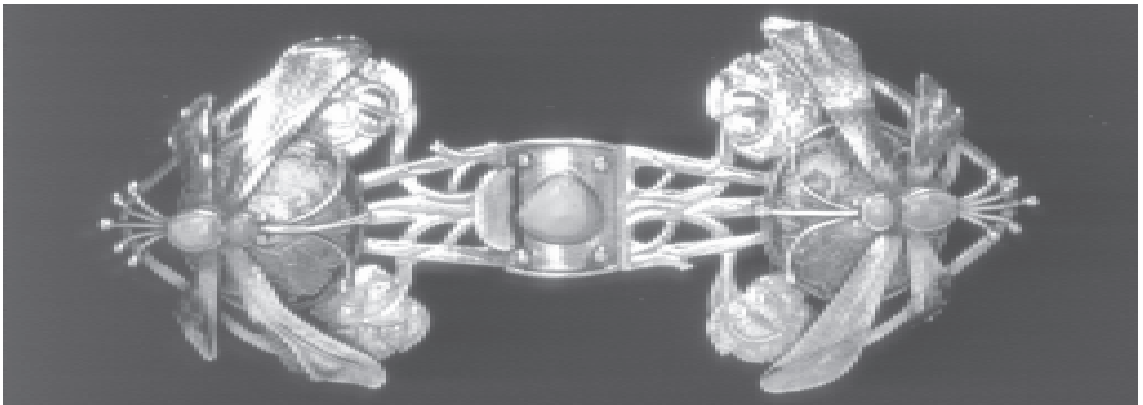
Alan Crawford

Alan Crawford is a Trustee of the Guild of Handicraft Trust



C.R. Ashbee photographed in 1900 by the American architect Frank Lloyd Wright (The Ashbee Family).

Belt buckle in silver and enamel, designed by C.R. Ashbee and made by the Guild of Handicraft, c.1900. (Private Collection).



NEWS

The Mackintosh Building is up for sale and you can buy a piece of it!

Of course, it is not the real Mackintosh Building but an astonishing 3D digital image of it.

You may have read in the press about The Glasgow School of Art's ambitious plans to redevelop the Garnethill campus with the restored Mackintosh Building at its heart. Significant progress has been made in raising money for, the Mackintosh Conservation and Access Project with over £7.5million secured including £4.6 million from the Heritage Lottery Fund.

However the School still has some way to go and it has developed an innovative form of giving which they hope will appeal to a very wide range of people.

The School's Digital Design Studio, with its international reputation for 3D visualisation, has developed the "Digital Mackintosh Project", an accurate 3D digital model of the façade of the Mackintosh Building. Different elements of that façade - a stone, a window pane, a piece of decorative railing, the front door and so on - can be "adopted" in return for a small donation. Donors' names are recorded against the element and will



be incorporated into the displays in the new Interpretation Centre which will list all supporters.

The site went live on 27 April 2007. Have a look at the site at www.digitalmackintosh.co.uk for full details of how the scheme works.

All the money raised through this site will go to the Mackintosh Conservation and Access Project as part of the School's capital campaign. Please help it preserve the Mackintosh Building for future generations. For further details about the Conservation project please visit the campaign website (www.gsa.ac.uk/campaign) or contact the Campaign Office (+44 (0)141 556 1134 or campaign@gsa.ac.uk).

Jan McKenzie

Jan McKenzie is Development Director for The Glasgow School of Art



EDUCATION AND LEARNING FOR THE MACKINTOSH CHURCH

In what has been a manic first month of tidying boxes away, cleaning pews, recycling old furniture, setting up computers and dusting off books all in preparation for the re-opening of the newly refurbished Mackintosh Church, I'd almost run out of time for my main tasks. To develop and create a maintainable education and learning programme for the CRM Society, and as a result create greater awareness of the CRM Society, the Mackintosh Church and Macintosh's Legacy.

It's all early days and a lot of work is required to put a sustainable education and learning programme in place for the Society, a programme which will meet the requirements of formal education for primary and secondary schools, developing our resource centre for tertiary education research, creating and developing links with partners in informal learning, delivering learning activities to children, young people, adults and senior citizens, improving understanding of the Mackintosh Church and most importantly using Mackintosh as a springboard for ideas, creativity and an access point to the arts.

What we have achieved in the our first month.

The Mackintosh Church Open Day

The main aims of the open day event were to create awareness of the Mackintosh Church re-opening, its function as a visitor attraction and as a space with usability amongst the local community and secondly to the wider visiting public.

This was done through delivering a broad spectrum of activities and events located throughout the physical space, which included an informal collaborative art workshop, building talks and musical performances. This created a light and enthusiastic environment which allowed visitors to enjoy the building and take part in events in a spontaneous manner, this was also a useful tool in extending visitor "in building" time, which was averaging at 40 minutes per visitor.

The outcomes for the open day were above expectations with press coverage in local and national papers, radio and television. Over 650 unique visitors were recorded, one third from the local community and 36% were under the age of 35 and included young families, children and teenagers.

The event was a fantastic success and was a credit to all the work which had gone into getting the building ready and to everyone involved in the day.

In Brief

Kimono Mackintosh - Japanese and Scottish Woman Interpret Mackintosh

Working in partnership with the Consulate General of Japan and the Scottish Japanese Residents Association we hosted and co-ordinated Kimono Mackintosh. The aim of the event was a further understanding of Japanese culture and awareness of Glasgow's Japanese community,

through an event packed day including origami, tea ceremony, sushi and sake tasting, calligraphy and Kimono Fashion show. This event proved to be a huge success with over 600 visitors in attendance and the pews full with smiling and delighted faces.



Children dressed in Kimono.



Kimono Fashion Show.

City Style - A celebration of Community Involvement

As a result of 2006's Mackintosh Festival the main aim of the City Style Outreach Project, was to involve groups from socially excluded and low art provision areas in art activities inspired by the heritage of their city and specifically the work of Charles Rennie Mackintosh, which would culminate in an exhibition at the Mackintosh Church.

Working in partnership with the CRM Society, Impact Arts Co-ordinated the 6 community groups involved in the City Style Outreach Project, they were: The Maryhill Dance Group, Kennishead Community Group, Golfhill Primary School, Creation Zone Furniture Group, Home School Community Project and The Way To Go Café.

As well as working on their individual art projects, the groups had the opportunity to visit inspirational sites throughout Glasgow, including Glasgow School of Art,

House for an Art Lover, The Hunterian Museum & Art Gallery, Kelvingrove Art Gallery & Museum, The Lighthouse, Scotland Street School Museum and The Willow Tea Rooms. These visits inspired all the groups into making the work in the exhibition.

We held an exhibition opening with over 200 guests in attendance including, the artists, families and friends. The exhibition is the first outreach based exhibition to be displayed in the newly refurbished Mackintosh Church.

If you have any questions or queries regarding Education and Learning for the CRM Society please contact Sha Nazir - Mackintosh Development Officer on 0141 946 6600 or email sha@crmsociety.com

Sha Nazir

Development Officer for the CRM Society

Summer Arts Workshop Festival 9 July - 2 August 2007

Art for Adults:

Monday 19 July

Creative Printmaking

Exploring line drawing participants will develop their line drawings into multi colour prints. Suitable for beginners and intermediate skill levels.

1-3pm Cost: £6

Thursday 12 July

Figure & Life Drawing

Drawing from seeing is important; learn how to understand proportion as well as how to use line and tone to render the human form.

Suitable for all skill levels

6-8pm Cost: £7

Monday 16 July

An Introduction to Drawing with Colour

Creative workshop which looks at how colour is used to create form and structure.

1-3pm Cost: £4

Thursday 19 July

Figure & Life Drawing

Drawing from seeing is important; learn how to understand proportion as well as how to use line and tone to render the human form.

Suitable for all skill levels

6-8pm Cost: £7

Mackintosh Kids Club:

Tuesday 17 July

Figure Life Drawing for Teenagers

(Age: 13 - 17)

Drawing from seeing is important; learn how to understand proportion as well as how to use line and tone to render the human form.

2-4pm Cost: £6

Thursday 19 July

Cartoon Capers (Age: 7 - 12)

Learn how to create your own cartoon characters and put them into your very own cartoon strip.

11am-1pm Cost: £5

Friday 20 July

Printmaking Magic (Age: 7 - 12)

Draw, peel back and reveal and hey presto you have made a print! Kids get to create their own designs to print their artwork.

11am-1pm Cost: £5

Tuesday 24 July

Creating Time (Age: 7 - 12)

Create your own clock face and design, then install a working clock and watch time go by!

11am-1pm Cost: £6

Thursday 26 July

Rag Doll Day (Age: 5-12)

Learn how to make your own rag doll. Bring along two adults from your family. For example grab mum and gran!! A really simple and fun activity for you all to enjoy. No sewing is involved.

11am-1pm Cost: £5

Tuesday 31st July

Toys, Noise and Rock 'n Roll

(Age: 5 - 12)

Have a go at making your own toys that make noise, dance and move with the wind using recycled everyday materials.

11am-1pm Cost: £5

Thursday 2nd August

Puppet Mackintosh (Age: 7 - 12)

Learn the skills of paper sculpture and use them to make puppets of Glasgow's most famous designer, Charles Rennie Mackintosh and his wife Margaret MacDonald.

11am-1pm Cost: £5

Schools Education Programme: Starts September 2007

Schools education workshops for primary and secondary schools, linking Mackintosh to curriculum based Art & Design. Plus delivering an Artist led series of workshops for S1 - S6 pupils. Programme will be available from July 2007.

October Week -

Mackintosh Kids Club:

Monday 15 - 19 October

Art themed based workshops and activities for kids aged 7 - 14, Booking Essential. Costs may vary.

Please check our website for full programme details from September 2007 or call the Mackintosh Church on 0141 946 6600

EXHIBITIONS

The Mackintosh House

'Stars'

15 June - 4 September 2007

The Hunterian houses the major collection of Mackintosh's drawings, designs and watercolours, as well as the principal interiors from the architect's Scottish home. This unrivalled collection was founded by two major gifts, of Mackintosh's house contents in 1946 and his estate in 1947. As part of our Bicentenary celebrations, 'Stars' presents a selection of some of the outstanding additions made to this collection by gift, bequest and purchase over the past 60 years.

Glasgow 1900

6 September - 18 December 2007

At the turn of the last century, Glasgow was a city that had undergone major physical, social and economic transformations to become the second city of the British Empire. Many of Mackintosh's artist-contemporaries recorded the 'new' Glasgow in photographs, prints and paintings. This display presents a selection of such views from the University's collections, showing the urban backdrop to Mackintosh's most creative period as an architect and designer.

The Hill House

The Hill House is celebrating its 25 years with the National Trust for Scotland with a very special exhibition programme in 2007.

New Art by Sofia Perina-Miller

7 June to 2 September 2007

Working at The Hill House with exclusive access during the closed season, Perina-Miller, celebrated for her botanical paintings, has created a delightful range of new images that make us see the house- inside and outside - in a completely new light.

Ceramics by Richard Gadd

7 June to 2 September 2007

Richard Gadd's ceramics largely explore sea forms. Without making reference to specific life forms, his work captures the weird and wonderful creations that spring from our oceans. Many of Gadd's ceramic sculptures inhabit a new resonance by being placed at The Hill House.

Willow Works at The Hill House, new work by Lise Bech

7 September to 31 October 2007

The Danish-born basket maker Lise Bech lives in rural Scotland where she grows and harvests her own willow. In this newly produced series of work in willow, Bech creates distillations of landscapes as well as human and plant forms which seek direct inspiration from the specific context of The Hill House.

Scotland Street School Museum

Mackintosh in Miniature: Dolls House Delights

15 June-9 September 2007

An exhibition showcasing the stories behind two extraordinary and lovingly made gifts to Glasgow Museums' Charles Rennie Mackintosh collection.

Feast your eyes on these meticulously detailed doll's houses, amazing tributes to their makers' imagination and research into the work, life and times of celebrated architect and artist Charles Rennie Mackintosh.

An extensive programme of activities, talks and workshops for all ages runs alongside the exhibition. Please contact the museum for more details.

Free Entry



© Glasgow Museums

REGIONAL NEWS

BATH

Tuesday 11 September 2007

The Hill House

Charlotte Rostek, Property Manager at the The Hill House, will be talking about this iconic Mackintosh building. The talk will start at 7.30pm at the Bath Royal Literary and Scientific Institution, 16 Queen Square, Bath. Further information is available by calling 01225 443356 or sending an e-mail to crmbath@hotmail.com

NORTH OF ENGLAND

Sunday 24 June 2007 at 4.00pm

The Artistic Interior

A talk by Annette Carruthers

Annette Carruthers is a Senior Lecturer at the University of St Andrews. Her specialisms include the Arts and Crafts Movement and she has written, with Mary Greensted, on the Arts and Crafts Collections of Cheltenham Art Gallery and Museums.

All talks are held at the Elm Bank Hotel, The Mount, York.

Admission £5 per person unless otherwise stated.

Enquiries via web site www.crmackintosh.co.uk

LONDON AND THE SOUTH EAST

Saturday 30 June 2007

From Cemetery to Marble Hall - An Architectural Walk about Norwich

David Summers, retired Architect and Historian, will walk us around Norwich showing us the buildings of George Skipper 1856-1948 and, as a contrast those of Edward Boardman, 1833-1910. . Sir John Betjeman wrote as a foreword to the 1974 exhibition of Skipper that "*He is altogether remarkable and original - he is to Norwich what Gaudi was to Barcelona.*" The walk will culminate at Surrey House, now the Norwich Union, where we will view the Marble Hall and Boardroom.

10.30 a.m. to 5.00 p.m.

Tickets - Members £5.00, Guests £6.00

Meet at Norwich Station at 10.30 a.m. (good train service from London, with buffet car and toilets!). Tables reserved at the Cathedral Refectory for lunch (on own account), and Norwich Union will provide tea.

Some places still available - please return the booking form (available by emailing crms-londser@hotmail.co.uk or phoning 0141 9467276) together with remittance and a stamped self-addressed envelope for your ticket(s).

NORTH WEST GROUP

Pat Marsden has formed a new local group for members in the North West of England. So far they have had a visit to The Doves & Dreams Exhibition at the Walker Art Gallery, Liverpool and a visit to Derngate. Interest has been high and more events and meetings are planned for the near future. A programme of talks will be sent out during the summer to start from September 2007 through to July 2008. They plan to split the meetings throughout the region to enable as many of the members to attend as possible. The venue for Liverpool is the Liverpool Anglican Cathedral Weston Rooms and they would be happy to accept suitable suggestions for venues for the Manchester/Cheshire side of the region. If you would like to be added to their mailing list please get in touch with Pat Marsden on 01744 753377 or by email to pat@justmackintosh.com.

Saturday 7 July 2007

Private Passions! - Visit to a Collector's House

This event is now **FULL!** We hope it will be possible to arrange a repeat visit.

DISCLAIMER: You participate in events at your own risk. We reserve the right to cancel, alter or postpone events if necessary.

Preview of Programme for Autumn/Winter 2007

Saturday 29 September 2007

Arts and Crafts Houses in South London - visit & garden/house party.

Wednesday 24 October 2007

Head, Heart and Soul

Elizabeth Cumming will talk about the exhibition she has curated opening in Edinburgh on 30 June, then showing in Sheffield and Aberdeen.

Saturday 1 December 2007

Behind the Scenes at the Museum - Mackintosh at Kelvingrove

Alison Brown, Curator for European Decorative Arts at Glasgow Museums, will talk about the new displays and discoveries made at the most visited tourist attraction in Scotland.

Details and booking forms for the above events will appear on the CRM website.

To be kept up-to-date of future London and South East events, send your email to crms-londser@hotmail.co.uk.

DIARY DATES

Saturday 8 September 2007

Dysart and Hand, Heart & Soul

We are pleased to be able to offer a special viewing of Mackintosh's mural inside Dysart Kirk. This will be followed by a visit to the City Art Centre in Edinburgh to view the Hand, Heart & Soul exhibition. The exhibition shows how arts and crafts in Scotland transformed into modernism and the effect as a movement that it had on the whole country.

4-8 October 2007

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 website for details.

Wednesday 10 October 2007

Mackintosh's Italian tour by Dr George Rawson

In 1891 Mackintosh spent over three months in Italy as the recipient of the Alexander Thomson Travelling Studentship. He recorded his impressions in over 200 pencil drawings and watercolours, a diary, and a public lecture. George Rawson has spent the last three years researching Mackintosh's journey and locating most of the sources of his drawings. The lecture will examine the Italian tour, looking at the reasons behind Mackintosh's choice of subjects and its effect on his subsequent work.

George Rawson's research on Mackintosh's Italian tour is part of a wider study looking at the architect's student years and his career up to 1896.

6.30 for 7.00pm

Refreshments

The Mackintosh Church

Sunday 2 December 2007

Christmas Extravaganza

Join us for a special festive Christmas event at The Mackintosh Church. Take some time-out from the hustle and bustle of the busy high street and relax in the tranquil setting of The Mackintosh Church.

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, The Mackintosh Church at Queen's Cross

870 Garscube Road, Glasgow G20 7EL

Tel: +44 (0)141 946 6600 Fax: +44 (0)141 946 7276 Email: info@crmsociety.com www.crmsociety.com

Director:	Stuart Robertson
Information Officer:	Patricia Ingram
Retail Officer:	Irene Dunnett
Development Officer:	Sha Nazir
Membership Secretary:	Drew Sommerville

The Society's Headquarters, The Mackintosh Church

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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