

JOURNAL

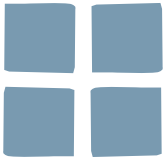


VOLUME 93

SPRING 2008

Mackintosh Furniture... Revisited
Mackintosh In The Saleroom
Klimt Exhibition

CHARLES
RENNIE
MACKINTOSH
SOCIETY™



Charles Rennie Mackintosh Society

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

The Society's core aims are to:

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

The Society has over 1500 members across the world with active groups in Glasgow, Bath, London and the SE, North East of England, North West of England and Japan, and an associate group in Port Vendres, France.

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

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

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



The Blue Heart Window at The Mackintosh Church

The Mackintosh Church At Queen's Cross

870 Garscube Road, Glasgow G20 7EL

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

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

www.mackintoshchurch.com

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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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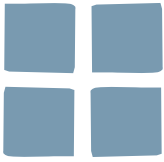
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Welcome to the new look Journal. The Society has been producing a Journal for its members since 1973 and this is the first radical change to this format. The increased size will give us more scope on layout and design. It was timely to introduce these changes, since the website has undergone a major upgrade in 2005 and 2006, last year the Church completed its major refurbishment programme and the Legacy Leaflet has just had a makeover.

We hope you like the new format which will be produced twice a year: spring and autumn. Over the years the Journal has proved to be an invaluable reference guide to the world of Mackintosh and his contemporaries. We don't see this changing, but we would like to incorporate more contemporary articles.

Since the last edition a lot of exciting initiatives have taken place. A new relationship has been created between the Society and Local Groups. We also have a new group in the North West, started by Pat Marsden. We welcome these initiatives and you will also see in this issue that we have managed to gain some additional benefits for members.

Our Development Officer, Sha Nazir has developed our schools education programme, delivered the Mackintosh Creative Design Award and created a series of exhibitions.

On the business side, we are delighted to have the services of Dylan Paterson who has been

assigned to develop the business opportunities (weddings, tours and sponsorship) as part of the funding support from Scottish Enterprise.

Another exciting initiative for the Society is the support of Arts and Business, where we have a business mentor from their Skills Bank, giving us guidance on the structure and development of the Society. To help develop these strategies, we are fortunate to have the services of a new volunteer, Karin Otto from New York. Karin has summarised some of the activity in the article on page 4. Another new volunteer Clare Spencer has been helping to categorise our Library and Journal records.

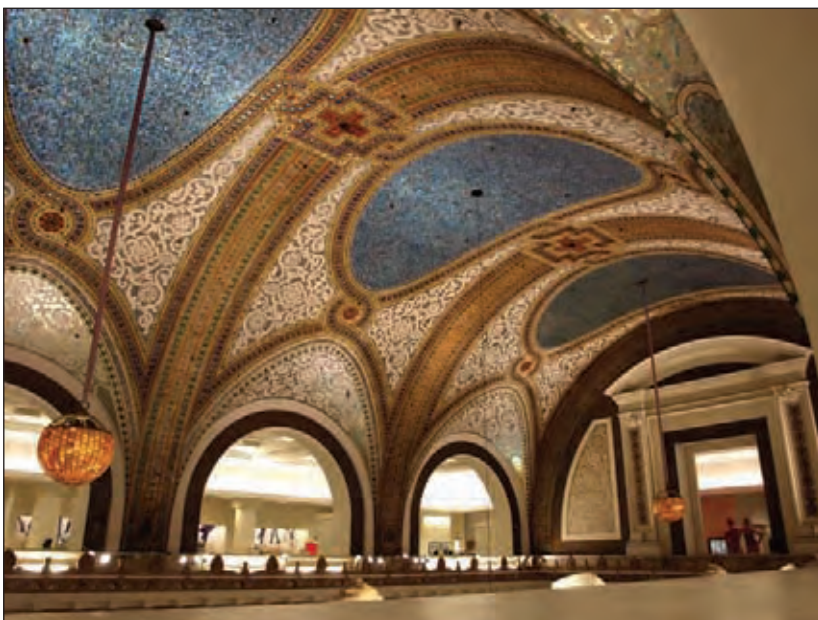
In September last year, as part of the Mackintosh Development Plan a Learning Journey to Chicago was organised by SEG for the members of the Mackintosh Heritage Group. During the trip we participated in a number of tours and met key personnel from organisations, such as the Frank Lloyd Wright Preservation Trust, Chicago Architectural Foundation, the Chicago Office of Tourism and Millennium Park. The Chicago trip has given the group some great ideas and this has now been included in a five year plan.

A new book in conjunction with GSA "*Speculations on an Architectural Language*" was published in December. You can see a review in this issue.

Looking forward, I am very excited with these new developments. Change can be threatening and intimidating but it can also be inspiring and beneficial.

I hope you enjoy the new Journal.

Stuart Robertson
Director



(above) Mackintosh Creative Design Award © Ed Jones

(left) Macy's Chicago - The Tiffany Ceiling (5th floor)-Installed in 1907, it's the largest unbroken example of Tiffany Favrile glass in the world, containing over 1.6 million pieces.



The Society has accomplished much since our last Journal was published. Last September we launched The Mackintosh Church Schools Education Programme. Since then over 600 school pupils have participated in our learning programme.

Informal workshops have increased by delivering:

- The summer arts festival for young people and adults
- The October holiday and Big Draw
- The Strathclyde University Lifelong learning programme for adults
- The development of an exhibition programme
- One off talks and lectures to accompany exhibitions
- The delivery of our first ever Mackintosh Creative Design Award and Exhibition

The Society's role in Mackintosh conservation, preservation, education and building awareness continues to expand and develop. In this role the Society must continue to build on its programming. Programming for 2008-2009 includes:

- Ongoing growth and expansion of our Schools programme
- Upcoming Summer classes for young people and adults from June 08
- Japanisms: paintings and works by Sofia Perina-Miller from June 08
- Gifts of Unknown Things! Exhibition Painting by Anna Sadler from July 08
- Art Auction by various artists Sept 08
- Doors Open Day Event and week long talks Sept 08

In addition to the heavy programme schedule for 2008-2009, refurbishment of the Church has sparked an ever increasing interest in its utilization as a function venue. For instance, in 2008 we have over 6 weddings booked and the 2009 calendar is already beginning to fill up. This is exciting news. Not only will this build public awareness of The Church and Mackintosh, but also generate a new revenue stream for the Society.

With this growth in programming schedule, new function venue business and a general increased interest in the life and work of Mackintosh, the Society is working to redesign its internal operational structure. In doing so the following areas are being addressed: Programming - this includes all events and venue utilization; Staffing - full-time, part-time and volunteer; Marketing and Business Development - new avenues for revenue generation as well as impact; and Membership Attraction and Benefits.

In looking at these areas we are focused on the following strategies:

- Building strength in the following areas: Visitor Services, Membership Services, Journal Contributions, Marketing and Business Development, Educational Programming and Event Support, Facilities Support, and reinstatement of the

Mackintosh Buildings Committee - this has a remit to keep a watchful eye on the Mackintosh Buildings.

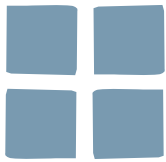
- Develop staff and volunteer training programmes
- Establish volunteer sources
- Create a marketing plan for volunteer opportunities
- Generate a marketing & business development plan for venue utilization
- Build a new marketing plan for attracting members
- Design a strategy for increasing member participation & benefits
- Further develop educational outreach and alliances with local schools
- Increase our role in developing and supporting new artists
- Align with other Mackintosh building renewal/refurbishment programmes

There is much work to be done so that we may realize the Society's full potential. The financial viability of the Society and its ability to develop and expand its role in the community depends on the ability to make the most of available resources and revenue streams. It is essential that we implement these strategies to gain more programme funding and attract new members. We must develop our existing membership base by fostering increased participation and retaining talented volunteers with specific skill sets required for the advancement of the Society. To this end, it is more important than ever that we continue an ambitious PR and marketing campaign and take advantage of the growing interest in cultural tourism.

Our current successes can be attributed to the tireless efforts of our full-time Director, three part-time employees and a handful of dedicated volunteers. Their ability to accomplish so much with so little is a testament to the importance of the Society's mission. It is our hope that a collaborated effort will be made by the Society's members and affiliates to help us find dedicated individuals to fill some of the complex roles defined above. The development of a comprehensive volunteer programme not only hastens the Society's growth and public visibility, but it will also bring increased revenue and greater opportunity to impact regional and global heritage and conservation efforts. Ultimately, we expect to see increased membership, richer member benefits and an expanded level of awareness for Charles Rennie Mackintosh and his contemporaries.

Karin Otto

Karin Otto is a member of the CRM Society



Special Mackintosh In Style Tour

4 Day Package: 16-19 September 2008

Charles Rennie Mackintosh (1868 – 1928) is celebrated around the world as one of the most creative figures of the early 20th Century and Glasgow - Mackintosh's home city - houses the pre-eminent collection of his buildings, furniture, paintings, drawings and designs.

This special tour will give you unprecedented 'Behind the Scenes' access through exclusive visits led by renowned Mackintosh Scholars.

We have chosen an elegant hotel. The ABoDe Hotel Glasgow was built in 1911, and was restored in 1999 during Glasgow's year as UK City of Architecture and Design. This Glasgow Hotel is a fusion of classical architecture and modern interior design.

This is truly a unique opportunity to learn the design secrets of some of the 20th Century's iconic and influential buildings - such as the UNESCO World Heritage-nominated The Glasgow School of Art and The Hill House.

Prices start from £750 per person sharing. To find out more about the Tour or to reserve a place contact: trish@crmsociety.com

Visions Of Mackintosh

15-18 May, 4-7 September, 18-21 September
9-12 October 2008

This all-inclusive package will take you to a selection of the most important sites at which to view the work of Charles Rennie Mackintosh and his contemporaries.

The weekend includes 3 nights accommodation at the Best Western Glasgow Pond Hotel.

Prices start from £400.00 per person

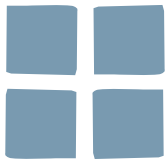
To reserve a place on our 2008 programme and to receive a Booking Form with a sample itinerary & CRM leaflet, please contact the CRM Society, or you can download a PDF version of the Booking Form.

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Relationship Between Society And Local Groups

Following an options appraisal and consultation with local group organisers, the Society has decided on and is now putting into effect a new non-contractual agreement or understanding that defines how local groups relate to the Society and what each can expect from the other by way of support and information. In London and the South East, Bath, North of England and now in Liverpool there are active groups of CRM Society members and non-members who organise local talks and events, help spread the word about Mackintosh and the Society and, when possible, make donations to help the Society with its work. These groups have grown up over many years in an ad hoc fashion and are often heavily dependent upon the goodwill and dedication of an individual or small group.

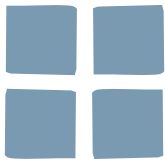
During the past two years at successive AGMs there have been requests for the relationship between the Society and local groups to be more clearly defined. At last June's AGM the Society Council undertook to do this in consultation with local groups. More rigorous and demanding charity, freedom of information and data protection legislation has made this review necessary. A simple but explicit understanding agreed by both parties will be helpful to both existing and nascent groups.

Council wishes to support local organisers and welcomes the extra activities they offer Society members and guests. However, as a small Society already carrying significant administrative and financial responsibilities with a very small staff, we have had to be pragmatic - balancing costs against returns - about the level of financial and administrative support that the Society can afford. Three options were evaluated by a Council working group of four (the Chair, Director, Hon. Treasurer, and Council member and solicitor, Charles Hay); first, local groups as constitutionally full constituent parts of the Society, with accounts, insurance and activities all

fully incorporated as part of the Society's responsibilities; second, affiliate status as 'Friends' for local groups (as outlined below); third, local groups registered as independent charities, running themselves in accordance with charity law, and only loosely connected to the CRM Mackintosh Society. Council voted 7-1 in favour of the affiliate option as being in the best interests of the Society and membership as a whole. This represents the least onerous administrative and financial burden to both Society and local group organisers and allows most local flexibility. This has been supported by three out of four local groups but some on London and South East's organising group strongly supported the first option. Having listened to all the arguments and added up all the sums, Council has made the decision which it believes to be in the best interests of the Society and which will not impose unbearable strains upon its administrative and financial capacity.

The Understanding

- Gives local groups affiliate status as Friends of the CRM Society.
- Defines an affiliate group as one subscribing to the Society's objectives and with members of the Society as the core organising individuals or committee of the local group.
- Makes explicit that the core contractual relationship is between the Society and its individual members, the affiliate groups providing an additional and voluntary focus for events, visits and social and fund-raising activity open to members and, at the discretion of organizers, to non-members.
- Enables local groups to administer their group and run a programme of events as fits their local circumstances, rather than prescribing organisation and procedures from Society HQ.
- The Society offers advice and information to local groups but makes clear that responsibility for local event organization, insurance and funding rests with the local group.
- Subject to the agreement of members under Data Protection, the Society will both advise new members of the existence of a local group and pass on the member's details to the relevant local group so that they have the opportunity of taking part in local events and visits.
- Any periodic donation made by an affiliate group to the Society to further the Society's aims is at the local group's discretion and in recognition of the varying levels of local group capacity.
- On an individual level, if you attend events run by a group in your area, you may notice a minor change in letterheads, bank account names and in paperwork to enable some limited personal information, such as of changes of address and email addresses to be shared between the affiliate and the Society.
- The Society continues to commit to publicising local events on the website and in the Journal.
- The Societies continues the commitment made last year to hold an annual special meeting to which representatives of all local groups are invited and where matters of particular interest to local groups will be discussed with Council.
- The Society can write confirming a group's affiliate status to assist the local group in making room bookings, arranging insurance and, where applicable, to obtain concessionary rates.
- The Society makes explicit its willingness to make an interest-free loan of up to £200 to support a new affiliate group starting up.
- Makes it clear that local groups are not in themselves the CRM Society and cannot claim to speak on its behalf since the principal contractual relationship is between the Society and its individual members. There are members all over the world and many do not choose to participate in local events even when there is an



active local group. We would certainly encourage all our members to check out their local group if there is one, and get involved. Contact details are given at the end of this article.

What does this mean to you as a Society member?

- If you are involved in or thinking about starting a local group you know where you stand.
- It makes no difference to your personal standing as a Society member. You will still receive the Journal and be able to access information about tours, etc. on the Society website.
- If you receive by post or email information about events and activities run in your local area, you will notice slight changes in the page headings and some detailed wording in booking forms etc. The Society as a registered charity can receive Gift Aid donations but a local group which is not itself a registered charity.
- There is no inherent reason why any local group should cease its activities unless it chose not to agree affiliate status.
- Having reviewed this relationship (which has taken many hours of Council and staff time), the Council is now seeking to improve its overall service and communication with members, negotiating new benefits for members (see right), getting the Journal back to more regular and timely publication twice yearly, and improving communications over subscriptions and membership details.

Evelyn Silber

Evelyn Silber is Chair of the Charles Rennie Mackintosh Society

Upcoming Exhibitions At The Mackintosh Church

"Japanisms"

9 - 27 June 2008

Paintings and Works by Sofia Perina-Miller

Russian born artist Sofia Perina-Miller has spent several month's working directly from The Mackintosh Church to create a series of stylised paintings focusing on details.

Further to this Sofia has been inspired by the Mackintosh's Japanese influence to create a series of Japanese fans designed in the spirit of Charles Rennie Mackintosh and Margaret MacDonald.

Gifts Of Unknown Things!

4 - 27 July 2008

Paintings by Anna Sadler

Glasgow artist and education facilitator, Anna Sadler, has pledged to climb Mount Everest to raise funds for Leukaemia Care. Her aim is to scale the 19,865 feet up to the Everest base camp in December 2008.

Anna's work brings to existence the growth and abundance of life on which we walk, often enlarging and bursting the components of nature onto a canvas.
www.justgiving.com/annasadler

New Membership Benefits

CRM Society Membership can now enable you to get free or concessionary admission to or discounts at some Mackintosh sites.

The Mackintosh Church – Free admission

House for an Art Lover - Free admission

The Glasgow School of Art - Free admission

The Lighthouse - Half price admission

The Willow Tea Rooms - 10% discount

78 Derngate, Northampton - £4.00 admission

Remember to take advantage of these you need to present a current CRM Society membership card at the venue.

We are working to develop more reciprocal relationships that will benefit members.

Evelyn Silber

Evelyn Silber is Chair of the Charles Rennie Mackintosh Society

Regional Group Contacts

Bath

Mike Collins
01225 443 356
crmbath@hotmail.com

London and SE England

John Barter
01255 852 993
crms-londser@hotmail.co.uk

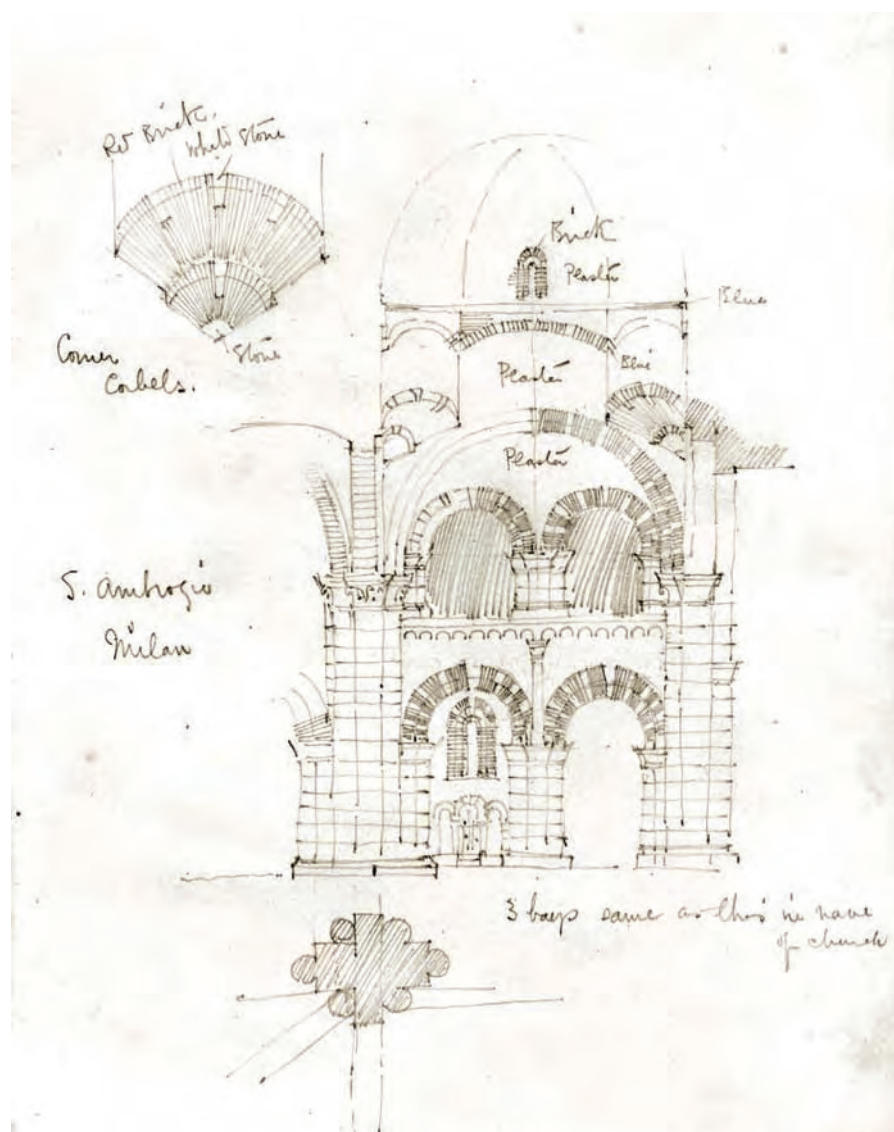
NE England www.crmackintosh.co.uk

Paul Gilby
01423 500 316
paul.gilby@btconnect.com

NW England

Pat Marsden
01744 753 377
pat@justmackintosh.com

Mackintosh's Northern Italian Sketchbook A New On-Line Resource



Charles Rennie Mackintosh, S. Ambrogio Milan © The Glasgow School of Art

Mackintosh's scholarship tour of Italy from April to mid-July 1891 was a significant element in his early career. His diary, over 200 extant sketches and drawings, and the notes for the lecture he gave in September 1892, make it one of the most thoroughly documented few months of his life. Yet because the

tour occurred so early in his career, long before he had begun to develop his own distinctive form language, it has not received as much exposure as the architect's mature years.¹ The largest group of drawings of the latter part of Mackintosh's journey is to be found in a sketchbook belonging to The Glasgow School of Art.

The volume was purchased from Mackintosh's firm, Keppie Henderson & Partners, by Professor William J. Smith in 1930, and presented by him to the School in 1959. It contains ninety-seven pages of sketches produced between 10 June and mid-late July 1891. These include drawings made in the Italian towns of Verona, Mantua, Cremona, Brescia, Bergamo, Como, Milan and Pavia; on Mackintosh's return journey, in Paris and Antwerp; and three pages each of designs for the Glasgow Art Club and the Glasgow Herald Building, dating from 1892-94.

The drawings provide a snapshot of what interested the young architect on the final leg of a tour which also included southern and central Italy. Despite the fact that the scholarship brief stipulated that he should study 'Ancient Classic Architecture as practiced prior to the commencement of the third century of the Christian era'² - and there are numerous examples of such buildings throughout northern Italy - Mackintosh made no attempt to draw any of them. By this stage of the journey he was almost exclusively interested in work from the medieval and early-Renaissance periods: twenty of the drawings are from Romanesque, seventeen from Gothic; and thirty-seven from early-Renaissance buildings. The Baroque is represented by a plan of a church, Sant'Alessandro in Milan, which Mackintosh unaccountably drew twice; and Mannerist architecture makes one appearance via the drawing of the powerfully inspiring interior of San Lorenzo, also in Milan, whose mainly fourth century plan, much admired by the young architect, appears on the same page. Thirty-seven of the drawings are from churches, with twenty taken from civic and domestic buildings. The latter are of Renaissance urban palaces, with only one example of a vernacular building. There are also two pages devoted to a near-contemporary domestic interior, an 1856 decorative scheme in Milan's Museo Poldi-Pezzoli. This may have appealed to Mackintosh because of its use of abstract plant forms as well as the different craft media from gesso to cast bronze work

employed. Mackintosh, along with his contemporaries, was deeply interested in ornament, and many of the sketches focus on this exclusively or contain details, alongside the studies of the buildings it adorns. Typical of young architects in the 1890s Mackintosh devoted several pages to museum studies (Milan's Museo Archeologico), all of Renaissance details.

The whole of the sketchbook is now accessible to the general public for the first time and is available to view free-of-charge on line at www.gsa.ac.uk/mackintoshsketchbook/ The website is the result of a three-year project, part-funded by The Glasgow School of Art and the Arts and Humanities Research Council, undertaken in Italy by George Rawson and David Buri, and by Elaine Grogan in Paris and Antwerp. The website identifies most of Mackintosh's sources and their locations within each town, and provides a modern photographic record wherever possible. There is also a commentary on each of the drawings; their sources; and their influence, where relevant, on Mackintosh's subsequent work.

George Rawson

George Rawson is an art historian specializing in British nineteenth century art and design, particularly in their relation to education. He has published widely on the Arts and Crafts movement and Charles Rennie Mackintosh.

1. *The diary and lecture were published in full in Pamela Robertson, editor Charles Rennie Mackintosh the Architectural papers, White Cockade, 1990. Twentyseven of some fortyfive pages of drawings, from a sketchbook in the National Library of Ireland in Dublin, covering southern, central and part of northern Italy are illustrated in Elaine Grogan, Beginnings: Charles Rennie Mackintosh's Early Sketches, (Architectural Press, 2002). Sixty-seven drawings were illustrated in The Dr Thomas Howarth Collection: Important works by Charles Rennie Mackintosh, Margaret Macdonald and Herbert MacNair, (London: Christie's, 17 February 1994).*
2. Robertson, p. 65.

Boost For Glasgow's Built Heritage And Conservation

A new city-wide Trust which champions Glasgow's unique architecture and built heritage has recently been established. Glasgow City Heritage Trust encourages and promotes the understanding, appreciation and conservation of the city's historic built environment and is dedicated to safeguarding it for future generations.

One of the key ways in which they will do this is by distributing grants to assist in funding the repair and enhancement of the city's historic architecture, to the highest conservation standards. The Trust was delighted to recently contribute over £58,000 in funding towards external repairs for the Charles Rennie Mackintosh-designed Queen's Cross Church. Along with projects such as this, the Trust awards grants for a variety of more minor repair, restoration and reinstatement works to both listed and non-listed buildings across Glasgow's 21 conservation areas.

The Glasgow City Heritage team also provide help and advice to owners of historic buildings across the city on how to sympathetically and responsibly repair their properties, specifically external features such as windows, doors, railings, roofs, structural repairs

and stonework. Director Torsten Haak enthuses "the Trust offers an exciting opportunity to support Glasgow's residents in showing their civic pride by improving their built environment to the highest standards of workmanship".

In conjunction with administering grants and providing advice, the Trust facilitates and supports education projects and traditional skills training relating to Glasgow's architecture and built environment and actively promotes the city's built heritage. A series of lectures, exhibitions and skills workshops regarding architecture, conservation and heritage are planned for later in the year; watch this space for further news!

For more information about grants available through Glasgow City Heritage Trust and further projects they are involved in, please visit their website at:

www.glasgowheritage.org.uk
50 Bell Street, Glasgow, G1 1LQ
0141-552 1331



New Café And Gift Shop Opening In Scotland Street School Museum

MACs – a stylish new café and gift shop will open in Scotland Street School Museum in June 2008 which will add value to the visitor experience by providing a place to relax and enjoy tea, coffee and healthy breakfasts, lunches and delicious home baking.

There will also be a fun element to this new offering for the many

children who visit the museum with an ice-cream soda bar and traditional sweeties, not to mention an exclusive range of fabulous gifts on offer in MACs gift shop.

An official opening date will be posted on the following websites and a special introductory discount offered to CRM Society Members.

www.theglasgowgirls.co.uk
www.crm.society.com

For more information email info@theglasgowgirls.co.uk

The Langside Heritage Trail

Langside.....is a memory stirring dimly? Mary Queen of Scots lost her last chance of regaining authority to rule Scotland at the Battle of Langside in May 1568. The place was then a small village part of the parish of Cathcart, lying south of the Clyde and of Glasgow's old town centre. A splendid columnar monument commemorating the battle (designed by Alexander Skirving, Alexander 'Greek' Thomson's leading assistant, in 1887) is one of the most prominent local landmarks adjacent to Queen's Park.

William Mackintosh, CRM's father, lived in the fast developing residential areas of the South Side of Glasgow for much of the 1890s, in Strathbungo and Langside. For several years, years from some time between October 1892 and October 1893 to late 1895 or early 1896 he, his second wife and CRM, by then a young employee of Honeyman & Keppie, lived in a villa called 'Holmwood' at 82 Langside Avenue facing the new Queen's Park. The house no longer exists but you can explore the area and find out more about some of the buildings Mackintosh would have known – by Adam, Hamilton, 'Greek' Thomson and Alexander Skirving – in the recently produced Langside Heritage Trail. It is available free from Langside and other local libraries, Queen's Cross Church, and other venues in Glasgow and also on line at www.glasgow.gov.uk/heritagetrails

Produced by Langside, Battlefield and Camphill Community Council with the support of Glasgow City Council, the Trail launched in October and has already distributed over 6,000 copies. Our Chair, Evelyn Silber, who lives in the area, co-authored the Trail. 'There are many hidden treasures on the South Side. Lots of local people have been surprised to find out things they never knew or had never noticed despite a lifetime in the area. We hope to engage the interest of visitors too, being close to both Pollok Park (Pollok House and the Burrell Collection) and to 'Greek' Thomson's Holmwood (National Trust for Scotland). We are now working with some young people locally to produce a podcast version in time for this year's Doors Open Days scheduled for the second week in September. We expect also to offer walking tours ourselves. So it is a particularly good time to visit Glasgow as many places normally hidden open their doors.'

For more details of Glasgow's Doors Open Days see www.gbpt.org. The full programme is expected to be published in July.

Evelyn Silber

Evelyn Silber is Chair of the Charles Rennie Mackintosh Society

The Charles Rennie Mackintosh Stamp

The Charles Rennie Mackintosh stamp pays homage to the great Scottish architect Charles Rennie Mackintosh.

The stamp was designed by Polona Komac, member of the CRM Society from Slovenia, and issued by the Slovene Post, in Ljubljana, Slovenia, as a specially designed personalized stamp with a 0,40 face value (e.g. international letter postage) and the following first day of issue postmark: 21.12.2007 - 1102 Ljubljana.

Total quantity - 200 stamps (10 miniature sheets).

Charles Rennie Mackintosh (1868-1928) was a contemporary of the Slovene architect Jože Plečnik (1872-1957) and is to Scotland what Plečnik is to Slovenia.

The choice of motif was dictated by the size (very small) of the stamp and the colour of the frame. The Mackintosh Rose was chosen as a very recognizable Mackintosh image to hopefully encourage further exploration of his work.

The date of issue was not chosen randomly. In agreement with the Schengen convention, on 21 December 2007, Slovenia lifted internal border control at land- and sea- borders with EU member countries (at air borders in March 2008). The date of issue symbolizes a borderless European Union.



The rose, 1900, stencil for bedroom at Windyhill, Kilmacolm.

The Mackintosh stamp symbolizes no borders for education and cultural heritage.

Even though traditional mail may be losing its battle against modern technology and cyber space, stamps remain a very effective and widespread educational tool as well as a way of bringing art to people by igniting great interest with a small stamp.

Polona Komac

Polona Komac is the Founder of the Gojmir Anton Kos Foundation and Curator Slovenia

fundacijagak@gmail.com

A Celebration Of Archibald Knox

In February the members of the Archibald Knox Society celebrated the life of one of the Isle of Man's most famous artists on the 75th anniversary of his death. The mission of the Society is to promote the legacy of Archibald Knox both nationally and internationally, thus furthering the artistic and cultural identity of the Isle of Man and attributing to Knox his rightful place in the history of the decorative arts as one of the foremost artists/designers of the late 19th and early 20th centuries.

The weekend festival started with a visit to St. Ninian's High School to view Knox's Book of Remembrance. The festival was officially opened by the Hon Mr A Earnshaw MHK, Minister for Tourism and Leisure at a reception at St Matthew's Church. Liam O'Neill, Director of the Society introduced proceedings, with musical entertainment by the Caaryn Cooidjagh Choir, followed by a lecture on Archibald Knox from Peter Kelly of the Victorian Society.

The following day the curator of Manx Museum, Yvonne Cresswell, gave a lecture on Knox's illustrated manuscript, the Deer's Cry. The manuscript based on St Patrick's hymn was a lifetime work for Knox and is possibly his magnum opus.

AK Society Director Liam O'Neill said Knox had been particularly influenced by the natural beauty of the Isle of Man. *"Not only was he a great watercolourist, he was known internationally for his design work for the London shop Liberty's and Co. He was their most prolific designer, especially in their Celtic range of silver and pewter jewellery."*

A tour around the Island was guided by Peter Kelly Victorian Society and Frank Cowin, Manx Historian which took in the Douglas School of Art where Knox studied Cronkbourne village and the house where Knox's parents moved to from Scotland in the 1850s. A nearby memorial celebrates his birth in 1864 and half a mile up the road in Braddan cemetery is his grave, marked by a cross of his own design. At the time of his death in 1933, Knox had exhibited his paintings in London and Canada and produced 400 designs for Liberty's, earning him a worldwide reputation.

Like his contemporary Charles Rennie Mackintosh, Knox was a leading designer during the *Art Nouveau* period. His work was influenced by the style of ancient Manx crosses, examples of which were visited in the ancient churchyard at Lonan and also at Maughold.

The weekend finished with the first Archibald Knox Society dinner at the Sefton Hotel, with after dinner speeches by Anna Buram, Liberty and Stuart Robertson of the Charles Rennie Mackintosh Society.

Further information on the Archibald Knox Society can be found on their website: www.archibaldknoxsociety.com

Treasured Places

Over the last 100 years, The Royal Commission on the Ancient and Historical Monuments of Scotland (RCAHMS) has been recording Scotland's treasured places. Since 1908, RCAHMS has compiled an internationally important public archive of images and information on Scotland's built heritage past and present. To celebrate their centenary, RCAHMS invited the public of all ages to explore this fascinating archive through a number of exciting initiatives.

September 2007 saw the launch of the RCAHMS first ever online vote to find the nation's favourite image from their unique collection. The winning image was Lady Victoria Colliery, Newtongrange. The colliery came in ahead of Charles Rennie Mackintosh's masterpiece The Glasgow School of Art, (second) and prehistoric village Skara Brae on Orkney.

More than 20,000 votes were cast after a shortlist of 10 places were selected.

Siobhan McConnachie, project manager of Treasured Places, said they were delighted with the enthusiastic voting.

Culture Minister Linda Fabiani welcomed the survey. She said: *"Asking people to vote for their treasured place has encouraged the nation to think about its cultural heritage and what it means to them personally."*

"It has evoked memories and stirred debate, and has proved beyond doubt that Scotland's wide and diverse built heritage is something we, as a nation, treasure."

The winning image will be celebrated in a poem specially written by the Edinburgh Makar, Valerie Gillies and the top 10 places will feature in a Treasured Places exhibition at the City Art Centre in Edinburgh at the end of 2008 and in a touring exhibition around Scotland.

www.treasuredplaces.org.uk



Weather Vane, GSA
© Eric De Mare c.1960

Mackintosh Festival Wins Two Scottish Thistle Awards

Last October Glasgow collected two awards at the prestigious Thistle Awards. The Glasgow Mackintosh Festival, which celebrated the city's Charles Rennie Mackintosh heritage throughout 2006, took home the Scottish Thistle Awards for 'Marketing Initiative' and 'Events and Festivals – International' at the glitzy award ceremony in Edinburgh.

The Scottish Thistle Awards are the benchmark of excellence and innovation across Scottish tourism. The Awards were created in 1991 by VisitScotland to showcase business excellence within the tourism industry.

The Glasgow Mackintosh Festival Marketing & PR Campaign, managed by Glasgow based consultancy Matthews Marketing, won the Scottish Thistle Awards for best Marketing Initiative.

The Festival was also selected as the best event/festival, taking home the Events and Festivals – International Award. Professor Pamela Robertson from The University of Glasgow, which led the Glasgow Mackintosh Festival, collected the award.

Tourism Minister Jim Mather said: "Tourism is crucial to Scotland's economic well-being and its success is driven by the passion of businesses large and small – all the winners are role models that the whole of the Scottish hospitality industry would be wise to follow.

"The secret is out. If everyone in the industry works with the same enthusiasm and dedication as our winners, we can reach the higher levels of customer satisfaction that will make our revenue and profit aspirations easy to achieve.

"I am delighted to see that these individual contributions to the industry, the Scottish economy and the reputation of our country have been rightly recognised."

The 2006 Glasgow Mackintosh Festival collected two awards on the evening:

Winner: Events and Festivals - International

Winner: Marketing Initiative



This year, winners from each of the 10 categories were presented with their awards by celebrity impressionist and comedian Alistair McGowan.

Further information is available via the website: www.visitScotland.org/thistleawards

© Alan Donaldson

Mackintosh In Ayrshire Trail

Scottish Enterprise Ayrshire has made a grant of £400 to develop a Heritage Lottery Grant application for a Mackintosh Trail in Ayrshire. This initiative, by the Culture & Heritage Committee of the Ayrshire Chamber of Commerce's Tourism Forum, is inspired by Robin Crichton's Mackintosh trail in Roussillon, southern France.

Ayrshire Castles Which Inspired Mackintosh Face Different Futures

Two 16th century Ayrshire castles about two miles apart have been offered building repair grants by Historic Scotland. Both were sketched by Mackintosh in 1895, the year he started designing the Glasgow School of Art. Baltersan Castle, a ruined shell near Crossraguel Abbey, is up for sale through Strutt & Parker's Glasgow office. Maybole Castle on the High Street of the Ayrshire town on the other hand, has been in constant use by the Ailsa family since it was built. To continue its active life the Trustees of the Culzean and Cassillis Estates are exploring ways of forming a trust that will see the castle upgraded and available as a community facility.

Glasgow Doors Open Days

20 - 21 September 2008

This is an opportunity to visit over 120 fascinating buildings, old and new which are not normally open to the public – for free! There will also be over 30 guided walks throughout the City led by enthusiastic volunteers, each an authority in their field. For the first time in its 19 year history there will be a festival of exciting associated events from Monday 15 to Friday 19 September including demonstrations of traditional building skills, talks, exhibitions, walks and much more! For more information go to www.glasgowdoorsopendays.org or phone Rosie Elliott on 0141 221 6061.

Note: During Doors Open Day, the CRM Society is planning a series of walks and talks. See www.crmSociety.com for information



A Series Of New Mackintosh Films On Scotland On TV

Scotland on TV has recently made a series of films at The Mackintosh Church and The Willow Tea Rooms.

Scotland on TV is passionate about Scotland and is the place on the web for videos all about Scotland. It's absolutely free and all you need to watch the videos is a broadband connection. They have a wealth of written information about Scotland including Scottish castles, Scottish recipes and Robert Burns. They hope to cover more of the Mackintosh buildings in the future, so keep checking out the site.

The Mackintosh Church

Stuart Robertson, Director of the Charles Rennie Mackintosh Society, takes you on a guided tour through the interiors and exteriors of the Church. Stuart points out and explains just some of the main features of this peaceful and inspiring building, full of beautiful and subtle details.

Design Detectives At The Mackintosh Church

The Charles Rennie Mackintosh Society is now running its first ever schools' programme within the Church. Primary and secondary schools are being invited to the new visitor centre for practical art workshops, talks and tours.



Gesso Panels

Scottish artists Dai & Jenny Vaughan were commissioned to reproduce the gesso panel by Margaret Macdonald Mackintosh entitled "The Seven Princesses".

The Willow Tea Rooms

Scotland on TV takes high tea at The Willow Tea Rooms.

www.scotlandontv.tv/scotland_on_tv/discover/Charles_Rennie_Mackintosh_Church.html

1001 Buildings You Must See Before You Die

A new book, *1001 Buildings You Must See Before You Die* is published by Cassell Illustrated, London, 2007, 960pp, £20.00

This chunky tome incorporates the requisite number of structures from all over the globe, spanning thousands of years and tens of thousands of miles. Taking them all in before you shuffle off this mortal coil is a daunting, if not impossible, task, so a slightly more realistic way to approach the list might be to visit the 14 Scottish architectural gems featured in the book, spanning almost as many architectural styles and nearly 1,000 years. The book features 3 buildings designed by Charles Rennie Mackintosh.

The Glasgow School Of Art

Seen by many as the first modern building of the 20th century, Mackintosh's masterpiece is described by Sir Christopher Frayling, the rector of the Royal College of Art, as *"the only art school in the world where the building is worthy of the subject"*. *"This is a building designed for artists by an artist,"* says Stuart Robertson, the director of the Charles Rennie Mackintosh Society. "Mackintosh liked to stimulate the inhabitants of his buildings, and what could be a more inspirational building for an art student?"

The Hill House, Helensburgh

Designed for the publisher Walter Blackie, The Hill House is an example of Mackintosh's holistic approach to design. *"The house and walled gardens are designed as one, while maintaining reference to his fascination with the Scottish castle,"* says Simon Chadwick, a tutor at the Mackintosh School of Architecture. *"Mackintosh was given free rein to tackle the interiors as well as the building itself, and, as a result, we see his complete vision."*

78 Derngate, Northampton

78 Derngate was the only Mackintosh domestic commission outside of Scotland.

He was invited to remodel the Georgian house by the renowned model-maker Wenman Joseph Bassett-Lowke in time for his wedding in 1917.

Mackintosh's designs for 78 Derngate were ten years ahead of their time: "It's a very modern house. If people look at some of the interior here, they say it's a 1920s house but it was done in the 1910s."

News From France

Mémoires de Monsieur Mackintosh

A Catalan-Scottish rhapsody is being co-developed in collaboration with the Centre National du Musique Populaire for performances with Scottish, French and Catalan Symphony Orchestras in 2009. The composer, David Heath was described by the Glasgow Herald as "the UK's most outrageous yet accessible contemporary composer". The concept combines traditional and classical instruments to produce a new orchestral sound using melodies CRM knew in his youth in Scotland and those which he discovered at the end of his life in Roussillon.

Study Tour

2 to 5 October 2008

The next study tour in English and French will take place in October. Led by Robin Crichton, the tour is a voyage of discovery through the places which were the subjects of CRM's paintings and where he spent the last four years and probably the happiest days of his life. Cost: £500 per person sharing (single room supplement £150) Contact : Trish Ingram 0141 946 6600, 0141 945 2321 or email: info@crmsociety.com

Artists In Residence

3 to 31 May 2008

Each year the municipality of Collioure sponsors an annual programme of residencies for established Scottish artists. This year the artists, George Devlin and Glen Scouller, have been invited to Collioure for a one month residency in May. Both artists will give a public demonstration and talk about their ideas in Collioure on Wednesday 21 October at the Centre Culturel.

Painting Course

17 to 24 May 08

This year's annual course is based at Vernet Les Bains. It is in English and

French and is suitable for all levels including complete beginners. The cost for two people sharing is £775 per person.

Interpretation Centres

Work is beginning on the CRM interpretation centres in Palalda Castle at Amélie-les-Bains and at The Dome in Port-Vendres and hopefully they will both be up and running by 2009. While the permanent interpretation centre is being prepared in Port-Vendres there is a small temporary exhibition in the Dome at Port Vendres (free entry through the garden). The Port-Vendres Tourist Office also organises a guided walk and rents audio headsets.

Reproduction Panels

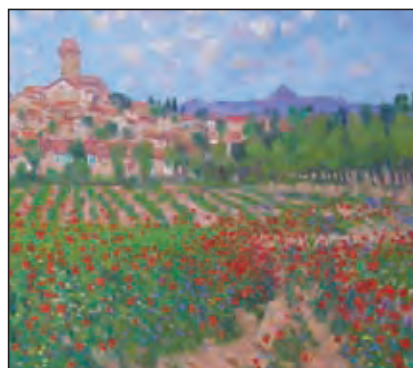
The last four of the reproduction panels on *The Chemin* await a license from the Monuments Historiques de France at Mont Louis and once erected will complete the trail of 28 paintings in situ.

Monsieur Mackintosh

The book *Monsieur Mackintosh* has been reprinted as a second edition and is available now from the Society and bookshops at £15

Vin de Mackintosh

A new Mackintosh red wine – a Côtes du Roussillon from the Domaine Lafage is now on sale at the Dome in Port Vendres at £8.50 a bottle with a special price to members of £6.00.



Edge of the Village © George Devlin

The Willow Tea Rooms

Renovation Work Is Due To Start On The Willow Tea Rooms In 2008.

External works will include:

- painting of exterior
- external cornicing and ledges.
- a rehaul of rear roof above Gallery

Room De Luxe Original Doors

The Original Willow Tea Rooms, Room de Luxe stained glass doors are coming home and expected back in position in March 2008!

25th Anniversary Celebrations

Owner, Anne Mulhern, celebrates 25 years of working, living, breathing her Willow Tea Rooms business in Charles Rennie Mackintosh's original building, 217 Sauchiehall Street, Glasgow.

Billiard Room Exhibition

Mackintosh and Contemporaries - Extended opening of the exhibition in the Billiard Room - due to popular demand

Exhibition

Hand, Heart and Soul 14 Jun - 23 Aug 2008 Aberdeen Art Gallery and Museums

A variety of exhibits, from stained glass windows, enamels, tapestries, domestic furniture and homeware made in the 1880s and 1890s in Glasgow and Edinburgh show the lasting impact of the Arts and Crafts movement.



Regional News - London & South East

'The Seven Princesses'

Tuesday 20 and
Wednesday 21 May 2008
7.00-9.00pm

Venue: Private home in
Shoreditch with lift access
- tube Liverpool Street or
Old Street
Tickets: Pre-booked only -
CRMS Members £13;
Guests £15

Cheese and wine included. Numbers limited to 25 each evening.
Fundraiser for The Mackintosh Church



An invitation to view this amazing, privately commissioned, painted and jewelled gesso panel - the width of the altar area at Queen's Cross where it was recently on display - created by Jenny and Dai Vaughan after Margaret Macdonald Mackintosh's original. Completed in 1906 the original, now in the MAK Museum in Vienna, was commissioned by Fritz Warndorfer for his music room in Vienna that the Mackintoshes designed for him in 1902. (See article in Journal)

A Special Viewing of The Silver Studio Collection at MoDA

Thursday 19 June 2008
5.00pm & 6.00pm plus Lecture at 7.00pm

Museum of Domestic Design and Architecture
Middlesex University, Cat Hill, Barnet, EN4 8HT
Tickets: Pre-booked only - CRMS Members £14.50; Guests £16.50

Sandwiches, Pimms and soft drinks included. Each Study Room Group limited to 15.

Booking to be received by 31 May 2008

'The Silver Studio Collection is the archive of one of Britain's leading commercial design studios active between 1880 and 1963. Always responsive to fashion and tastessuch as the flat stylised Art NouveauIts work provides a vivid insight into the English home' www.moda.mdx.ac.uk

'Shapland and Petter of Barnstable: Arts and Crafts Furniture'

Tuesday 29 July 2008
6.30pm for 7.00pm

Venue: The Gallery is situated at the rear of Alan Baxter Associates at 75 Cowcross Street, London, E.C.1. Farringdon tube and rail Station is just five minutes walk along Cowcross

Street. There are steps down into The Gallery but lift access can be arranged. Tickets: Pre-booked CRMS Members £6.00; Guests £7.00. On the door add £1/ticket. Refreshments (tea/coffee & biscuits) are included.

Booking to be received by 14 July 2008

Lecture: Daryl Bennett, author of the book of the same title, will enlighten us to the delights of this little known *'...Barnstable based company manufactured some of the finest pieces of furniture in Arts and Crafts style invariably attributed to other makers such as Liberty and Co ... or Wylie and Lochhead in Glasgow. Distinctive features of their superb Arts and Crafts style are the use of heart shaped piercing, geometric shapes with angled arches and the application of repoussé copper panels. Decoration with marquetry, metal inlay, mounting of ceramic and enamel cabochons were techniques which they mastered with a combination of state of the art technology and traditional craftsmanship..... most distinctively, the pieces were extremely well made, with care and very best quality materials.....'*
www.artscrafts.org.uk

Booking Instructions

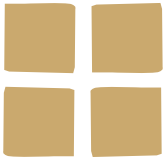
Please send a separate cheque for each event made payable to CRM L&SE Events (please note change) and send with your booking form and a separate stamped self-addressed envelope for each event to: Bill Macalpine, 22 Hitherwell Drive, Harrow Weald, Middx. HA3 6JD. To enable us to deal with the administration please note the booking deadlines for each event. Tickets will be issued the week before each event.

Disclaimer

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

Contact: CRM London & South East Events on crms-londser@hotmail.co.uk or 0780 308 5987 on all matters, including Access needs, unless otherwise stated above.

Emails: If we haven't got yours, or you have changed it, please let us know.



The Mackintosh Conservation And Access Project - Update

Work on The Glasgow School of Art's heritage lottery-funded Conservation and Access project is now well underway. This three year £8.4m project started in July 2007 with a complete refurbishment of the ground floor public toilets and the preparation of new publically accessible spaces in the basement of the Mackintosh Building. These areas will eventually accommodate a new environmentally-controlled Mackintosh Furniture Gallery and an adjoining Interpretation Gallery. The current Mackintosh Shop will also be relocating to the basement with future public access (for shop and tours) via the door onto Dalhousie Street, whilst a new and improved Mackintosh Research Centre (also in the basement) will complete the range of public facilities. It is envisaged that all these public areas will be open by autumn 2008.

For the best part of a year now, much conservation work has also been on-going. The School's collection of works on paper, furniture, textiles and plaster casts is currently been worked on, as is the School's paper archive that has benefitted from the appointment of a full-time lottery funded paper conservator. Once treated, these collections will be relocated into new purpose built and environmentally-controlled stores located in the basement and sub-basement of the Mackintosh Building. The Mackintosh Library has also been the recipient of some recent conservation work (including repairs to stonework, timber and light fittings) and now looks almost as bright and as fresh as it would have done when it first opened. Stonework repairs have also been carried out in the Museum and on the two side staircases.



Phase Two of the project starts in July 2008 and will see physical improvements to the eastern half of the building including continued work to replace the current heating system, the introduction of new fire doors and various timber treatments. As with last summer's Phase One, the School remains committed to staying open throughout the duration. There will inevitably be some disruption and anyone wishing to visit the School during this period is advised to either phone in advance or check the School's web site www.gsa.ac.uk for access details. Phase Three of the project encompassing the western end of the building is programmed to start in June 2009.

Peter Trowles

*Peter Trowles is the Mackintosh Curator,
The Glasgow School of Art*

78 Derngate

After nine years the final piece of the jigsaw is now in place with the completion and opening of the new facilities at 82 Derngate, neighbouring the more famous number 78! The celebratory opening event took place in 2007 with television presenter and special guest, Eric Knowles, describing 78 Derngate as 'a gem of a building in a jewel of a town' This new arts centre houses the glamorous new restaurant/coffee shop, The Dining Room, offering contemporary British food in stylish surroundings. Along with numerous architectural and conservation awards, 78 Derngate has been awarded the status of a Quality Assured Visitor Attraction by Visit Britain with the report stating that we 'provide a very high quality visitor experience'. Last year, visitors to 78 Derngate enjoyed the beautiful new sculpture by Rebecca Newnham called Seedlings. Rebecca took her inspiration from the decoration in the Hall/Lounge in 78 Derngate.

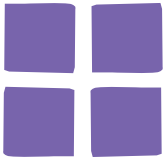
The second part of the Seedlings sculpture was installed in 2007. 78 Derngate is one of the nineteen museums across the East Midlands

benefiting from Museummaker. Launched in 2006, Museummaker is an ambitious partnership programme to develop new relationships, new work and new audiences for contemporary craft and museum collections. It brings together three key agencies - Arts Council England, East Midlands, Museums, Libraries, and Archives Council (EMMLAC) and Renaissance, East Midlands - to work collaboratively for the first time.

The original Mackintosh chairs and standard lamp designed for the Hall/Lounge of 78 Derngate are back in the house.

The furniture is normally displayed in the Northampton Museum & Art Gallery (where they have lived for many years), the two chairs and standard lamp will be on loan to the 78 Derngate Trust and on display from early April to mid-August this year. The Museum & Art Gallery is mounting a massive Venice exhibition based around its excellent collection of Italian art. The chairs had to be temporarily re-housed.

www.78derngate.org.uk



The Seven Princesses



Early in 2007 we were commissioned by Andrew Clark, a banker originally from the Glasgow area but now living in London, to make a reproduction of the gesso panel by Margaret Macdonald Mackintosh entitled “The Seven Princesses”.

The original is displayed in the MAK, the Österreichisches Museum für angewandte Kunst, in Vienna and is in three sections, measuring 1.52 metres high and 5.94 metres wide. This was too long for the wall chosen, and so it was decided that our one was to be about a metre shorter. This was still considerably larger than anything we had worked on in this medium before.

The history behind this work starts in 1900, the year Charles Rennie Mackintosh and Margaret Macdonald were married. They were invited to take part in the Eighth Secession Exhibition which was held in Vienna at the end of that year. For this they created a room set that so enthralled the young industrialist Fritz Waerndorfer, he commissioned the pair to design and decorate The Music Room in the house he had just bought in the city.

Mackintosh and Macdonald decided they would create a pair of gesso panels to be positioned at frieze height facing each other across the room. This was very much

like the two large gesso panels, each also in three sections, they had displayed to such acclaim at the exhibition. Those panels *The May Queen* and *The Wassail* had been commissioned by Kate Cranston for her Ingram Street Tea Rooms, but they were more than mere decoration. They told a story, an allegorical Celtic story of spring and autumn, of hope and fulfilment, of the seed and the harvest, which created a sympathetic magic which was immediately felt and understood by the likes of Gustav Klimt, Josef Hoffman and Koloman Moser.

These two panels for The Music Room, would also tell a story, but this time the tale was from the pen of their favourite author, the Nobel prize winning mystic, philosopher and playwright, Maurice Maeterlinck. The panel by Mackintosh was to show *The Return of Prince Marcellus*, as is seen in his water colour design.

Margaret’s panel shows a later scene in Maeterlinck’s play *The Seven Princesses*. This is the moment that the prince, on bended knee, touches the bare arm of the Princess Ursula, and realises with horror that she is dead. His beloved, who had waited so long for his return, had pined away and died.

Margaret completed her panel in 1906, but sadly Mackintosh only got as far as doing the design for his one, and this is now in The Hunterian Art Gallery in Glasgow.

Dai Vaughan
Dai Vaughan of Vaughan Art-Works



When the fourth edition of my *catalogue raisonné* of Mackintosh's furniture appears in 2008, regular users of it will notice some major changes. The most obvious of them is the greatly increased number of colour illustrations. Users of the first edition could be forgiven for thinking that Mackintosh inhabited a very grey world as the 30 or so colour plates in early editions could not do justice to the works. We can now see just how important colour was to Mackintosh, not just in the use of silver, green, white, yellow, blue and glossy black on the furniture, but also in the elegant drawings he made for both client and maker. Underneath the bonnet, so to speak, there are thousands of other changes, many updating details of ownership and exhibitions, but underlying all of these is a reconsideration of the work, several changes of emphasis and several clarifications of fact and interpretation.

Since the first edition was written, in 1976–8, new research has changed our views of the kind of designer Mackintosh was trying to be. I still stand by many of the conclusions I reached 30 years ago but certain ideas needed reassessment in the light of current scholarship and other claims: Mackintosh's relationship with the Arts and Crafts Movement; the importance of the interiors he designed for the School of Art, as detailed in recently discovered drawings for the first phase of the School; the emphasis to be placed on the reception of the Mackintoshes in Vienna in 1900 and the subsequent treatment of their work; the working relationship between Mackintosh and Margaret Macdonald which has been highlighted by other writers over the last 20 years, whose conclusions differed substantially from my own.

Despite needing these changes the catalogue retains the justification that originally inspired it – the need to establish a firm chronology for the work (despite a few errors which I have now corrected). Previous writers on Mackintosh had followed a different methodology, usually concentrating on building types or documentary analysis. Much of their primary source material was the collection of papers and drawings in the University of Glasgow art collections, which had originally been sorted into various categories by Tom Howarth in the 1940s. His arrangement reflected the thrust of his doctoral thesis and later book.² Robert Macleod was to concentrate on Mackintosh's lectures and diaries, using insight from these as a basis for his short biography.³ McLaren Young's exhibition in 1968 roughly followed Howarth's arrangement of the collection,⁴ although with a much more scholarly assessment of the material.

As a newly-appointed curator of the University of Glasgow collection in the early 1970s I began to reassess the Mackintosh collection, attempting to identify the many undocumented drawings and relate them not just to Mackintosh's buildings but also his designs for interiors and furniture. It also became apparent that Mackintosh had a parallel career as a watercolourist and that his relationship with the other members of the four was not as straightforward as had been assumed. This was a time when many of Mackintosh's lost commissions, whether for buildings or interiors, began to re-emerge after decades of neglect. Almost every month a new piece of furniture, a painting, a fragment of a building or a new interior would appear, driven by the success of Young's centenary exhibition in 1968, rising prices on the art market, and Glasgow's rediscovery

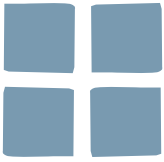


Fig.1 Charles Rennie Mackintosh, Armchair with pierced side panels for the Argyle Street Tea Rooms, Glasgow, 1898; © The Glasgow School of Art

of itself and the recognition of the rediscovery of Mackintosh as representing that renaissance.

These discoveries filled in the gaps in the University collection, helping to identify the dozens of drawings which were only sketchily catalogued. I made a careful study of the Honeyman & Keppie job books, where (after 1901) Mackintosh listed all the constituent parts of his commissions, from fire irons to doorcases to leaded-glass panels and complete sets of furniture. It became apparent to me that his commissions for interiors, many previously undocumented, outnumbered his completed buildings and, combined with the many drawings at the university, it would be possible to construct a more definitive chronology for Mackintosh's career. This, then, was the genesis of the *catalogue raisonné* of Mackintosh's furniture and interiors. It was to define a coherent chronology and identify over 400 individual designs for furniture.

Although the catalogue has remained pretty much as I wrote it in 1976–8 (even if I have had to revise my dating of the Argyle Street furniture by a crucial year and there were one or two errors over Derngate in 1916), my summing up in the introduction has needed some revision. With the benefit of 30 years'



hindsight and the thoughts of various other writers on Mackintosh, the introduction has seen the most far-reaching changes of emphasis, interpretation and qualitative assessment.

Alan Crawford and Pat Kirkham have both made serious contributions to Mackintosh scholarship, particularly of the interiors and furniture.⁵ Both came to Mackintosh via the Arts and Crafts Movement and both have made a case for a clearer association of Mackintosh with the Arts and Crafts. We also now know more about Newbery's role in bringing the Arts and Crafts designers and theorists to Glasgow in the early 1890s. Mackintosh would have been steeped in their work, and that is why he sent pieces to their exhibitions in 1896 and 1899. But it was the commentaries of Gleeson White in *The Studio* in 1897, where he claimed that Mackintosh and his friends fell foul of the Arts and Crafts establishment,⁶ that led me and others to assume Mackintosh found himself both theoretically and practically at odds with the movement. Janice Helland laid this ghost to rest and showed that White was perhaps settling his own scores, using his editorial position in a way that has confused the situation for almost a century.⁷

So I have revised my opinion that Mackintosh was antipathetic, or at least neutral, to the Arts and Crafts Movement. I now believe that the furniture designed for the Argyle Street Tea Rooms in 1898 was Mackintosh's attempt to take Arts and Crafts principles to another level, more personal and original than his 1896 exhibits (fig.1). One could almost interpret it as a conscious attempt to make Arts and Crafts furniture accessible to a wider audience, not just because of the populist nature of its setting but also because the pieces are all made simply and inexpensively by jobbing cabinet-makers, not the 'art' furniture makers who showed expensive and elaborate pieces at the Arts and Crafts Exhibition Society. Talking to Annette Carruthers recently I learned that she preferred my original more sceptical view of Mackintosh and the Arts and Crafts, and she has much to say about Newbery, Mackintosh and their attitude towards the Exhibition Society; I look forward to seeing her ideas in print.

On the other hand, Pat Kirkham has shown how clearly she feels that the Argyle Street furniture fits within the Arts and Crafts canon and has clarified some of the confusing misappropriation of gender in my descriptions of this furniture. Alan Crawford identified the Argyle Street project as being 1898; at that date it fits in with The Glasgow School of Art and Westdehl, and is much more assured and confident than the Bruckmann pieces in Munich of 1897–8.⁸ All of these revisions point to the Argyle Street furniture assuming an even greater importance in the development of



Fig.2 Charles Rennie Mackintosh, Washstand for the Blue Bedroom, Hous'hill, Glasgow, 1904; © Metropolitan Museum of Art, New York

Mackintosh's style than I had previously allowed. It is the cornerstone on which the work of the next three years is built.

Crucial to that period is The Glasgow School of Art. The earlier editions of the book contained few items made for the School in its first phase, and I made little comment about the interiors. This was partly because I had always been suspicious of the role of the School of Art in Mackintosh's development. In the late 1970s it was accepted wisdom that Mackintosh had trimmed his original design to accommodate budgetary pressures from the governors, but we had no real idea of what the original competition-winning designs looked like. I have always found it strange that Mackintosh did not use his considerable press contacts, or his friendship with Muthesius, to get the school illustrated, either in Britain or in Germany. Nor is there any other building remotely like the first phase of the School of Art in Mackintosh's output – that is, a public building in a prominent site which is almost devoid of ornament, almost warehouse-like in its stripped elevations and interiors. I don't think Mackintosh liked the School of Art as it was left in 1899 and so I don't think he went out of his way to claim authorship. The 1907 extension is, of course, a very different matter.

We don't know what the early drawings looked like because the plans submitted for Dean of Guild approval in 1897 had been removed from



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public custody by Frank Worsdall, along with almost all of Mackintosh's Dean of Guild drawings for other buildings. They only re-entered the public domain after his tragic death in the early 1990s. And what do we see in these drawings? Something approaching an Arts and Crafts building. Apart from a greater evidence of decoration around doors and in panelling – a hybrid of the Glasgow Art Club and Craigie Hall interiors – the most important element is his use of a frieze of figures at high level in the museum. Presumably these were to be painted, but they have overtones of the coloured plaster reliefs at Hardwick Hall and other similar Elizabethan decoration. They provide a direct link with the slightly earlier wall paintings at the Buchanan Street Tea Rooms (1896), but more importantly they look forward to the high-level gesso panels at Ingram Street and the Vienna Secession room (1900), and the Waerndorfer Music Salon (1906).

The School of Art could have been an Arts and Crafts *tour de force*; what it certainly was not, was a proto-Modernist statement. Some buildings are born great, others have greatness thrust upon them and I think the seizure of the GSA as a Modern Movement milestone says more about its apologists than it does about the building. Identifying Mackintosh as a 'pioneer of the modern movement' through the School of Art, as Pevsner and Howarth did and some architects and writers still do today in justification of their own agendas, has been discredited by more recent research. I certainly don't think Mackintosh would agree with this interpretation, this kidnapping of his intentions.

The work at Hous'hill (1904) I had always considered to be among Mackintosh's most accomplished designs. He had a client in Kate Cranston who gave him a great deal of freedom, more than Blackie at The Hill House, and than Bassett-Lowke ten years later in Northampton. Making an adequate case for this view was always hampered by the lack of the actual pieces themselves, to see whether they stood up in real life to the carefully arranged compositions of

the contemporary photographs. Many of these pieces reappeared in the ten years from 1975 to 1985. Almost all of the furniture from the Blue and the White bedrooms came to light, still owned by the two (now quite old) ladies who had bought it at a house sale in 1933 (fig.2). The moveable furniture from the Music Room was bought at the sale by two men who had offices in the same building in Glasgow, who had never spoken to each other apart from passing daily 'Good mornings'. They faced each other across the floor of the sale, bid alternately for chairs and bookcases, and never discussed their shared passion for Mackintosh on their future encounters on their office stairs. Sadly, the fitted furniture seems to have been destroyed, the screen from the Music Room being one of the most serious losses.

As the Hous'hill pieces came together I became more and more convinced that this was the pinnacle of Mackintosh's career as a designer. They show how Mackintosh had devised a successful and individual vocabulary in furniture design. There is no trace here of his Arts and Crafts heaviness of the late 1890s, nor of the fey attenuations of the white period of 1900–2. What

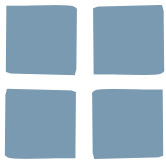
one is strongly aware of, however, is an affiliation with the furniture designs of Hoffmann, Moser, Urban and others in Vienna. But is Mackintosh reflecting them, or they he? I doubt we shall ever know. Undoubtedly, the Hous'hill designs were a culmination of the Glasgow work and also a pointer to what was to come at Northampton in 1916.

78 Derngate, Northampton, commissioned by W.J. Bassett-Lowke, was where I became confused by a plethora of bedroom furniture, led from the straight and narrow of stylistic analysis by the conflicting testimony of two old ladies. On the basis of testimony from someone who would have been no more than 16 at the time, I wrongly concluded that there were two sets of furniture made for the guest bedroom within a period of three years. My excuse is that Derngate was the most difficult commission to understand. There were four surviving sets of bedroom furniture for only two rooms. Admittedly two sets were broadly identical and one of these was known to have been made for a friend of Bassett-Lowke. My dilemma was solved when one old lady 'remembered' that there had been two sets of furniture designed for the guest

Fig.3 (below) Margaret Macdonald, *The Seven Princesses*, Waerndorfer Music Salon (detail), 1906; Museum fuer Angewandte Kunst, Vienna

Fig.4 (right) Frances Macdonald, *The Death of Jehane* from 'Golden Wings', 1897; © The State University of New York at Buffalo





bedroom – she had slept in them both on holidays from school, once when the young couple had just moved into the house, so 1916, and again about 1920. She was also sure that Mackintosh had designed the furniture for the main bedroom. Well I wasn't so sure, but the balance of probabilities sort of pointed towards it.

I was wrong, and the truth lay in notes made by McLaren Young of a conversation with another old lady, Bassett-Lowke's widow. She remembered Mackintosh making a set of furniture for her fiancé's bedroom in his parents' house, but McLaren Young and I both missed the importance of that memory because so many other things in her recollections were wrong. She was right and my source was wrong. Eventually, Perilla Kinchin sorted it all out when she was working on the excellent reconstruction of the Derngate house and I am grateful to her for showing me, very gently, the error of my ways. In some ways, though, it confirms for me the continuing power of Mackintosh's designs, because the guest bedroom is now seen as part of the *tour de force* of the 1916 designs for 78 Derngate and not an afterthought of 1920.

Another area where I have revised my assessment thanks to the research of others has been the whole Vienna phase. Alan Crawford has questioned the unalloyed praise that was supposedly heaped on the Scottish designers at the Vienna Secession in 1900.¹⁰ He was right to identify the less than enthusiastic criticism of some writers, but interestingly what they did not like was the spooky flavour of some of the exhibits, which can be laid firmly at the door of Margaret and Frances Macdonald. Wendy Kaplan, however, was wrong to identify the critics' reactions as purely negative and even more wrong to suggest that much of Mackintosh's European work was the result of a collaboration with Margaret Macdonald – for collaboration read joint authorship.¹¹

Graham Roxburgh published a translation of the brief for the *Haus eines Kunstfreundes* competition that I could not find in 1979 and it changes the emphasis I had placed on the designs at that time.¹² It also explains the slightly obscure and hesitant acknowledgement of Margaret Macdonald. Mackintosh was disqualified from the competition because of his inadequate translation of the rules, causing him to omit vital perspectives. I think he went back to the brief in annoyance and reading it more carefully discovered that the assessors were looking for collaboration between an architect and an art worker, which for me explains why Margaret is mentioned and her input enhanced on the supplementary signed perspectives he supplied for publication, while she is not mentioned and her input is less in the unsigned drawings he originally submitted for the competition.

The other Viennese reassessment concerns the Waerndorfer Music Salon (fig.3). Most of the fittings and furniture for this room have disappeared but in 1990 two small gesso panels from the piano turned up at auction in New York. Not long after, the Museum für angewandte Kunst in Vienna found a packing case in its basement, which had been there since long before the war, and when it was opened it was found to contain one set of the missing panels, made by Margaret Macdonald. Sadly there was no trace of Mackintosh's panels or any of the furniture. But out of the Viennese discovery came one of the best-researched publications on Mackintosh and the Waerndorfer room, principally written by Peter Vergo and Pamela Robertson, which explains the layout of the room, the form of the panels and its time frame.¹³ It is a model of contemporary scholarship.

One of the biggest aids in sorting out inconsistencies in my catalogue was the decision by Tom Howarth to sell his collection at auction. In the autumn of 1993 Howarth consigned the vast majority of his collection to Christie's and I was asked to catalogue it. Christie's had draft catalogue entries from Tom which were remarkably reticent about provenance. Eventually

we got some sort of answers from him, but the important thing was that the collection was now all (or almost all) out in the open. For me it answered many questions that I had posed in 1979. For Glasgow, it eventually led to Howarth's major donation to the Mackintosh Society in order to buy Queen's Cross Church.

The Howarth collection threw light on details within my catalogue. It let me clear up niggling doubts that perhaps only mattered to me and five other people in the world. But it did include two works which to me were a key to what was becoming one of the more deeply entrenched academic confrontations in Mackintosh studies – the role of Margaret Macdonald as muse, confidante and, more importantly, collaborator in the Mackintosh *oeuvre*. After my revisions on the Arts and Crafts, genderisation, Houshill, Derngate, and the updating of hundreds of exhibition, provenance and literature references, my views on what role Margaret took are possibly the most far-reaching, and certainly controversial, in this new edition.

Why all of this sudden interest in Margaret's work? Well four reasons are immediately identifiable: its wider public availability and familiarity since the 1970s; the unnecessary and undeserved diminution of her contribution by commentators such as Nikolaus Pevsner and Philip Morton Shand in the 1930s and 1940s;¹⁴ the vastly increased number of young art historians desperately seeking a PhD topic; and the latter's corollary, the change of emphasis in art historical studies from qualitative connoisseurship to, among others, a more political, sociological and, above all, feminist point of view. The last two, of course, are responsible for the more polemical discussions of Margaret's work and for the assertion that she should be judged as an equal collaborator in much of Mackintosh's output.

It is true that many commentators pre-1955 or so did denigrate Margaret's contribution, saying that she diluted and diverted Mackintosh in his design



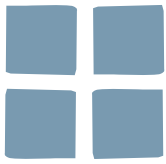
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of much of the tea room decoration. In this they were wrong on two counts. First, Margaret Macdonald made a valid and substantial contribution to the Glasgow Style; second, Mackintosh did not need to rely on Margaret Macdonald for decorative inspiration (as evidenced by the many architectural projects with full ornamentation that he produced before he met her);¹⁵ the decoration of the tea rooms and domestic interiors is of his own invention, not hers. Most writers on Mackintosh over the last 40 years have acknowledged Macdonald's role, her influence and her own achievements as an artist, but suddenly this is not enough. From the late 1980s there has been a push to give Macdonald equal billing with Mackintosh over the interior work he produced in Vienna, Glasgow, Helensburgh and so on but this is a step too far. In my opinion there is not the qualitative or documentary evidence to support this view.

If feminist art history accepted the validity of qualitative judgements there would be no exaggerated claims of equal collaboration in the areas of furniture and interior design. Macdonald is by no means Mackintosh's equal as an artist or designer. One could see in the recent exhibition of the work of Frances Macdonald and Herbert MacNair, in the watercolours illustrating the *Defence of Guenevere*, that she is not her sister's equal, either (figs 4, 5). But she is a collaborator and a follower. Margaret did collaborate with Frances, and with Herbert MacNair. She did collaborate with Mackintosh, but not, I would contend as an equal, nor as an instigator. In many things that Frances did, and she the younger sister by nine years, Margaret followed. She followed Frances to art school, she followed her in getting married to an architect-designer. But she never followed her into the more radical social areas of working for a living – while Frances took on teaching at the art school to make ends meet for her family, Margaret remained the architect's wife, her only contribution to their later plight of reduced circumstances being her small private income, not her earnings as an artist. Not even when the Mackintoshes fell on really hard times did Margaret make any serious contribution to their earning power. It has been suggested to me that there are other interpretations of the social, professional and domestic roles of Margaret and Frances but there is still a consistent theme of Margaret taking a back seat to Frances.

I have no doubt, and have readily acknowledged, that after their marriage Macdonald had some considerable influence on Mackintosh. But I would contend that it was in generalities rather than specifics or content where she prevailed. The Rose Boudoir at Turin was designed as a showcase for her work as a gesso artist, and I am sure that its form was influenced by her thinking, but not by her designing. I am sure the prevalence of white furniture and over-attenuated forms in chairs and tables was inspired by Macdonald. But I do not think she participated in the design of the more robust pieces, even when she appears to have made a contribution to their content, as with the black desk bought by Waerndorfer from Turin. I remain to be convinced, even here, that the design of the gesso panels in this desk was Macdonald's rather than her execution of a design by Mackintosh. I think that when Macdonald worked with Mackintosh she was working to his direction, like Francis Smith and Alex Martin, the makers of the furniture. There is, however, one area where Macdonald is unsurpassed, her gesso panels; but I believe that



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where they appeared in Mackintosh's interiors, they were designed by him rather than her.

The crucial claim for Macdonald is that the Vienna Secession room (and by inference the White Dining room at Ingram Street on which it is based), the Turin display, the Waerndorfer Salon and the Mackintoshes' own houses, are the work of 'shared production': the whole room is to be judged as joint conception and authorship, not just individual objects such as a desk or smoker's cabinet which might incorporate discrete panels by one or the other artist. I am sure that Macdonald had an input into the layout of her own sitting room and bedroom but I can find no evidence of her skills in making substantial contributions – joint contributions – to any other space where her work is displayed. Nor could she be said to have had a flair as a designer of furniture. The most substantial example of her work in this medium is a strange triangular cabinet (possibly designed in concert with Frances), adorned with even stranger paintings. What one must also consider is the vast difference in compositional quality where Macdonald was working, as I believe, to a design by Mackintosh (as in the gesso panel in the Room de Luxe at the Willow Tea Rooms) and where she was working within her own idiom (*St Dorothy*) (fig.6).

These new branches of art history do not substantiate their claims through connoisseurship, so where does their evidence come from? The answer, a perfectly valid one, is from documentation, custom and practice, sociological analysis and so on. The last two are fairly straightforward. We know that women artists have been undervalued by art historians in the last century. But sometimes we have to accept that because they are women they are not automatically good, just as men are not good artists simply because they are men. Practice often relegated the art forms in which women excelled to the second tier of achievement, particularly in the decorative arts. That is certainly wrong and is not a view that

can be supported today; which leaves documentation.

The only documents I am aware of that could support these extravagant claims about Macdonald's input to Mackintosh's work are the exhibitions they showed in together, the reviews of such exhibitions and contemporary descriptions of their work in the press – in addition to the documentary evidence of the works themselves, where panels by Macdonald were incorporated in, as opposed to simply being exhibited in, a space designed by Mackintosh. No contemporary review of such exhibits, or article championing Mackintosh's work makes the suggestion that the concept or detailed development is a joint one. Muthesius, Mackintosh's most consistent champion and a close friend of both Charles and Margaret, even suggests that Mackintosh's work is in danger of diversion by Macdonald's sentimental and superficial designs.¹⁶

In that assumption I think he is wrong because the panels he is referring to are probably of Mackintosh's own design. Mackintosh did not correct him – their correspondence shows no hint of rancour – and nor did Mackintosh use the articles describing The Hill House (written by his Glasgow friend Fernando Agnoletti) or the Willow Tea Rooms (also probably written by Agnoletti) to correct any perceived sidelining of Macdonald.¹

There are no letters which detail joint authorship, as opposed to recording that husband and wife are both working on their own panels for Ingram Street or the Waerndorfer Music Salon. Only one document is consistently quoted to show Mackintosh's opinion of his wife's work, or which might indicate the true division of ownership of the designs. Writing in 1926 to Margaret from Port Vendres, while she was in London, Mackintosh said that she was half if not three-quarters of his architectural work.¹⁸ In a similar vein, E. A. Taylor repeated a story that Mackintosh believed that Margaret had genius, while he merely had talent.¹⁹

But what was it in Howarth's collection



Fig.5 (left) Margaret Macdonald, *Long ago in the old garden life*, 1897; © The State University of New York at Buffalo

Fig.6 (above) Margaret Macdonald, *St Dorothy*, 1905; © Hunterian Museum and Art Gallery, University of Glasgow

that formed the basis for my own interpretation of this question? Well, there were two watercolours, presumed to be studies for the gesso panels made for the Ingram Street Tea Rooms, although I believe they were made afterwards. Looking at them for the first time I became aware of how close Mackintosh's and Macdonald's watercolour styles had become. In no other watercolour predating 1900 could there be any doubt about authorship. What was even more curious was the signatures on the watercolours. To my eye they looked to be by the same hand – at the very least, Macdonald's signature did not look like other examples of Macdonald's signature. In any case, why were these two watercolours produced? Only one has a scale on it; both were exhibited at Turin (with an ambiguous catalogue description that suggests Mackintosh was the author of both) but were probably unsold; both somehow left the Mackintoshes' possession and



ended up in the salerooms in the early 1940s (if we are to believe Howarth).²⁰ This strong and unprecedented similarity between the two drawings suggests that there were other discrepancies of attribution in the gesso panels for Waerndorfer and indeed for the Willow Tea Rooms. The composition of each of these three panels is much more complex than any composition that Macdonald produced independently of Mackintosh for submission to the RSW or other exhibitions. Nowhere in Macdonald's work is this same architectonic complexity in the rendering of pictorial space seen, while it is evident in various works by Mackintosh, starting with the stencils for the Buchanan Street Tea Rooms and extending into his sketchbooks and flower drawings up to 1915. I have no doubt that Margaret made the gesso panels, and beautiful objects they are, but I think that is the extent of their collaboration – she was executing designs made by him for spaces conceived by him in a style which is all Mackintosh's own.

All of these revisions to the book will, I hope, inspire and provoke new research that will take the story further. The 1979 edition was definitely of its time, typeset by hand, transferred to film and, above all, limited to black and white by technology and economics. The new edition will have full colour wherever it is needed. It is more than a revised edition, but not a complete re-write; there are still gaps in the story, still questions to be answered (and asked); there are still major items of furniture that remain untraced. I hope that it spurs a settlement to all such question marks.

Roger Billcliffe

Roger Billcliffe is Director of Roger Billcliffe Fine Art

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- 8 Crawford (n.5), p.54. Crawford identifies Dean of Guild court applications in 1898 but Karen Moon had previously shown that the Argyle Street Tea Rooms opened to the public in late 1899: see George Walton: Designer and Architect, Oxford 1993, p.97, n.21.
- 9 P. Kinchin, 'Mackintosh's bedrooms for Bassett-Lowke', Journal of the Charles Rennie Mackintosh Society, no.82, Spring 2002, pp.3-5.
- 10 Crawford (n.5), pp.77-81.
- 11 W. Kaplan, 'introduction' (n.5), p.13.
- 12 G. Roxburgh, 'House for an Art Lover' in Journal of the Charles Rennie Mackintosh Society, no.88, Spring 2005, pp.12-15.
- 13 H. Egger, Ein moderner Nachmittag: Margaret Macdonald Mackintosh und der Salon Waerndorfer in Wien (A thoroughly modern afternoon: Margaret Macdonald Mackintosh and the Salon Waerndorfer in Vienna), Vienna 2000. This book contains four essays by Hanna Egger, Pamela Robertson, Peter Vergo and Manfred Trummer: the Robertson and Vergo essays contain the most authoritative account of the Waerndorfer Music Salon.
- 14 N. Pevsner, 'Charles Rennie Mackintosh' in Studies in Art, Architecture and Design, Vol.2, London 1968, a translation by Adeline Hartcup of Pevsner's pioneering study first published by Il Balcone, Milan 1950, and an extension of his commentary on Mackintosh in Pioneers of the Modern Movement: From William Morris to Walter Gropius, London 1936; P.M. Shand, 'the Glasgow Interlude', The Architectural Review, Vol.77, 1935, p.23-6.
- 15 for instance, almost all of the student composition designs from the early 1890s: the Canal Boatmen's Institute, Glasgow, 1891; competition design for the new Glasgow Art Gallery, 1891-2; interiors at Craigie Hall, Glasgow 1892-4; interiors at Glasgow Art Club, 1893.
- 16 H. Muthesius, 'Die Glasgower Kunstbewegung: Charles R. Mackintosh und Margaret Macdonald-Mackintosh', Dekorative Kunst, Vol.9, pp.193-221.
- 17 F. Agnoletti, 'The Hill House, Helensburgh', Deutsche Kunst und Dekoration, 1905, pp.337-68; anon. (probably F. Agnoletti), 'Ein Mackintosh Teehaus in Glasgow', Dekorative Kunst, 1905, pp.257-75.
- 18 Collection Hunterian Art Gallery and Museum, Glasgow.
- 19 E. A. Taylor, 'Charles Rennie Mackintosh – a neglected genius', The Studio, Vol.105, 1933, pp.344-52.
- 20 In notes which Howarth supplied to Christie's concerning the provenance of items in his collection, he stated that the watercolours were acquired at Morrison McChlery's, Glasgow, in the autumn of 1943. John Keppie lent the drawings to the Memorial Exhibition. Keppie died in 1945 so perhaps the drawings were consigned to the salerooms at that point, not 1943.

This essay was first published in the Journal of the Scottish Society for Art History vol. 12 (2007) and is reprinted here with the Society and author's permission.



Mackintosh In The Saleroom



Margaret Macdonald Mackintosh (1864-1933)
The White Rose and the Red Rose
98.7cm. x 100.3cm.
Sold for £1,700,000



Margaret Macdonald Mackintosh (1864-1933)
The Heart of the Rose
98.7cm. x 100.3cm.
Sold for £490,900

New Scottish Record: £1.7 Million

30 April 2008, Christie's King Street, London

The Heart of the Rose and The White Rose and the Red Rose represent the pinnacle of Margaret Macdonald Mackintosh's skill and imagination. This pair of painted and jewelled gesso panels was first displayed in the Rose Boudoir at the International Exhibition of Modern Decorative Art in Turin, 1902. The harmonious character of this space – in which all elements, architectural, furniture and decorative, combined so effectively – was the fruit of a collaboration between Margaret and her husband Charles Rennie Mackintosh. Margaret's contribution to the Exhibition earned her a diploma of honour. She had made first versions of these panels for a Mr Wylie Hill (The Heart of the Rose, now in The Glasgow School of Art) and for the Mackintoshes' own home (The White Rose and the Red Rose, now in the Hunterian Art Gallery).

The Rose Boudoir defined a moment of consummate refinement in the evolution of the couple's *oeuvre*. These panels played a pivotal role. They illustrated the rose theme in a lyrical, symbolist manner, infusing the room with an enchanting and poetic atmosphere. The rendering of the rose, allied with the sensual, stylised female figures, was a perfect expression of the international sensibility associated with high Symbolist art and literature. The panels exude a mood that takes them beyond the merely decorative. They have a depth of expression that suggests at once the sacred and the profane. Here are subtle evocations of maternal and sensual love, imagery vibrant in its contrasts of innocence and of sexual awakening. While they have their place within the European Symbolist movement, the panels remain strongly representative of the Glasgow avant-garde. Working in the challenging medium of gesso, with which she was now well practised, Margaret Macdonald Mackintosh has achieved a distinctive, light, sweeping elegance of line within a tightly refined graphic composition.

Following the Turin Exhibition the panels were purchased by Fritz Wärndorfer, the great patron of the Viennese avant-garde, sponsor of the Werkstätte and admirer of the Mackintoshes, who probably first came to the attention of the Viennese Secessionists through coverage in *The Studio* magazine, widely circulated throughout Europe. They had been invited to exhibit at the Eighth Secessionist Exhibition in Vienna, 1900, and were already designing a music room for Wärndorfer. The artists of the Secession responded enthusiastically to the Mackintosh vision. This approach involved uncluttered lines and a prevailing purity of form in architecture and furniture, enriched through poetic detail and by the graphic, often figural elements that added a touch of mysticism and unified the composition of rooms. In many ways the use of these gesso panels within the Rose Boudoir bears parallels with the concept of Gustav Klimt's mosaic friezes for the dining room of the Palais Stoclet, created a few years later. The two projects shared close similarities of intention and of theme. In both instances the mysterious figures convey a deep yet enigmatic sensuality and spirituality. Margaret's magical panels command respect as works of art of international stature.

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Gustav Klimt
The Beethoven Frieze (detail), 1901-2 (copy 1984)
© Belvedere, Vienna

Gustav Klimt: Painting, Design And Modern Life In Vienna 1900

30 May - 31 August 2008

Supported by the Liverpool Culture Company as part of European Capital of Culture 2008

This summer, Tate Liverpool will present a full-scale reconstruction of The Beethoven Frieze (1901-2 / 1984) a monumental installation by Gustav Klimt. The Frieze is a major highlight of Gustav Klimt: Painting, Design and Modern Life in Vienna 1900, the first comprehensive exhibition of Klimt's work ever staged in the UK and a key event in Liverpool's programme for European Capital of Culture 2008.

The Beethoven Frieze was created by Klimt for an exhibition in 1902 and is now permanently installed in the Secession building where it was originally presented in Vienna. This exquisite reconstruction was created using the same techniques as applied by Klimt himself

as the original Frieze, a masterpiece of 20th century art, underwent restoration. The Frieze celebrates the unification of all arts – painting, sculpture, architecture and music - and is a prime example of the "Gesamtkunstwerk", the concept of the total work of art pioneered by Richard Wagner and influential in Vienna around 1900.

The exhibition recreates the sophisticated world of Klimt and his patrons in Vienna around 1900 at the juncture between art, architecture and design, when this intriguing figure was at the epicentre of a cultural awakening sweeping the city. It explores the relationship between Klimt as a leader and founder of the Viennese Secession (founded 1897) and the products and philosophy of the Wiener Werkstätte (Viennese Workshop, founded 1903) – a highpoint of 20th century architecture and design. Klimt played a critical role in the Viennese Secession, a progressive group of artists and artisans driven by a desire for innovation and renewal. The work and philosophy of the Secession embraced not only art but architecture,



Gustav Klimt
The Beethoven Frieze (detail), 1901-2 (copy 1984)
© Belvedere, Vienna

fashion and the decorative objects and furniture of the Wiener Werkstätte, demanding the emancipation of fine and applied art in stunning environments.

The exhibition features not only major paintings, drawings and graphics by Klimt but also a wealth of furniture, design and silver objects, jewellery, fashion, graphic design and documentary material assembled from across the world. It addresses for the first time, in depth, the critical question of the relationship between

so-called fine art and applied art in the reception of Klimt's work and the question of the architectural and spatial staging of his paintings. The architect and designer Josef Hoffman, Klimt's close friend and collaborator and co-founder of the Wiener Werkstätte, created extravagant interiors for many of Klimt's most important patrons and collectors. The juxtaposition of Klimt's painting with the sophisticated world of the Wiener Werkstätte will provide a synthesis of his art with the design and living culture of Vienna, illuminating the critical role played by the artist's leading supporters and their search for identity at the turn of the century.

The exhibition presents key paintings and drawings in settings that approximate their original presentation in which works of art were integrated into fully designed environments. The Portrait of Hermine Gallia (1903-4) can be seen in Europe for the first time since the 1930s within the context of the magnificent silver objects and furniture ensembles designed by Josef Hoffmann for the family. What emerges is a fascinating world of both luxurious opulence and refined simplicity. The exhibition also pays homage to the formative impact of the British Arts and Crafts movement in Vienna at this time and on the foundation of the Wiener Werkstätte, reflecting the influence of British artists such as William Morris, Charles Rennie Mackintosh, Margaret Macdonald, James Herbert McNair and Frances Macdonald.



Photograph
of Gustav
Klimt with
his Working
Dress, 1914 ©
Privatbesitz,
Salzburg

To book tickets visit www.tate.org.uk/tickets,
call 0845 600 1354 or book in person at any Tate Gallery.
www.tate.org.uk/liverpool/exhibitions/gustavklimt

The CRM Society are organising a special trip to Liverpool on
14-16 August 2008. See booking form.

Speculations On An Architectural Language

Mantho, R., and Plunkett, D.,

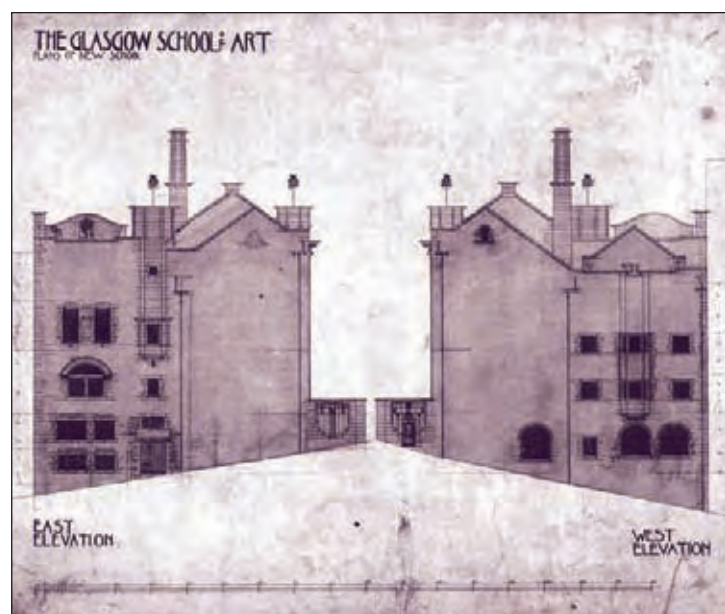
Charles Rennie Mackintosh Society Publication, Glasgow, 2007, 71pp. £12.00

'*Speculations on an Architectural Language*' was a major exhibition of drawings by Charles Rennie Mackintosh held in The Glasgow School of Art during the city's 2006 Mackintosh Festival. This post-exhibition publication offers a unique opportunity to examine again some of the most significant but rarely seen drawings of that exhibition. Along with these drawings are a number of essays by contributors with particular interests in Mackintosh, who offer personal insights, likely to stimulate further debate, into his creative development.

Now Comes The Reassessment.

Early 60's and 70's Mackintosh studies were a by-product of frustration with the developer and public sector banality of mass delivered environments and products. Twinned with a refreshed appreciation of 'Greek' Thomson, architects and designers sought to recapture and share in the public affection for an enriched and elaborated formal language.

It launched in the 80's and 90's a saturating industry of Mackintosh appreciation, a drenching of emulation, copying, reproduction, in the commodification of his visual output and at the same time the market value intensification of every real original stroke, line or carving that he had touched.



The Glasgow School of Art east and west elevations No. 6 (1897)
© The Glasgow School of Art

Inevitable then in the colder 'environmentally' alarmist outlook of our early 21st century perspective, that we seek new reconciliations with his legacy and '*Speculations on an Architectural Language*' is one such early contribution with its four essays and reproductions of key Mackintosh drawings. Not for these writers then, the path of blind adoration.

Nicholas Oddy's, '*Thoughts on a Kettle*', questions whether Mackintosh was 'capable of modern design'. It compares Peter Behrens's work for AEG mass produced design artefacts in particular the Cebal based kettle, supported by Herman Muthesius at the 1914 Werkbund exhibition for mass production to serve the widest population, to Henri Van der Velde's stance at the same exhibition for high and individual craft – a position Oddy proposes Mackintosh held. The link between Mackintosh and Behrens is not purely hypothetical, they actually shared the same client Basset Lowke and some of Mackintosh's interiors ended up in Behrens 1923 house for the industrialist.

Oddy argues that the ability now to pick up a Behrens kettle for a few tenners, illustrates the victory of modernism in serving the ubiquitous as opposed to the few tens of thousands for the Mackintosh one offs, of individual privilege – viewing these more as a tail ending of 19th century attitudes rather than a pre-modern position.

It is a circular argument. The protests against modernism's over-riding ubiquity was a broadly accepted return to the celebration of individual taste of the 80s and 90s, Oddy's contemporary modernist stance is a reaction in turn to that.

Drew Plunket in '*From the Tendril to the Triangle*' is more generous. He thinks Mackintosh did try to modernise through more angular geometries but he was simply just not as good at it as he was at his more naturalistic early motifs. For him Mackintosh's genius lay in the cuddlier embrace of his early collaborators, his ex colleagues from The Glasgow School of Art, and not in the cold and lonely isolation of his Glasgow exile.

Robert Mantho in '*Challenges for an Architectural Language*' echoes Plunket's praise of these early productions but this time juxtaposes Mackintosh's mastery of this private and intimate language with what he sees as his less convincing speculations on bigger scale architectural problems such as Liverpool Cathedral.

This triumvirate of Oddy, Plunket and Mantho seem to want to pigeon-hole Mackintosh back into his 1890's

box, where they think he did his most original work, a stance which is reinforced in the final essay by George Rawson entitled *'The Shaving Mug and the Writing Desk'*. Acting as a surrogate guide to understanding that early personal and intimate language, he argues the success of his production lay in how the symbolic context of each piece was precisely elaborated in relationship to its use, rather than wild fanciful personalised eccentricities and that the historical sources for this were well defined in the text books Mackintosh owned, a *'Manual of Design'* by Richard Redgrave and Owen Jones's *'The Grammar of Ornament'*.

Taken as a collection this group clearly advocate a revisionist re-entrenchment of Mackintosh back in history and in so doing they contrast markedly with the mid 20th century Pevsnerian outlook that adopted Mackintosh as a pioneer of modernity, so inspiring generations of interest in the designer.

Who Is Right?

Nit-picking at the detail and reflecting on the monumental north face of the Art School I cannot agree with Mantho that Mackintosh showed no evidence of the capability of handling the big scale productions, that the importance of his later work (Plunket's triangles) was perhaps not the work in itself but the fact he evolved and that Oddy is highly selective in ignoring the mass production and influence, good and very bad of Mackintosh's posthumous visual language, some a good deal cheaper than a few tenners, whether you like it or not. Their stance deliberately polarises the debate when in fact it is in the 'either or and both' that the contemporary value of the designer may actually rest.

Of the four, Rawson is probably on firmer ground in this enjoyable collection of observations in advocating Mackintosh's value lies in the precision of his architectural artistic activity. And in that respect he remains an inspirational figure irrespective of the perspective from which he is viewed.

Whilst none of the writers questions Mackintosh's importance or significance, their thoughts provide a broader critique. In that respect you could say Mackintosh scholarship has moved beyond the man to his wider context, spanning roughly a century either side.

David Page

David Page is a partner in Page & Park Architects

Exhibitions

Hunterian Art Gallery

Mackintosh Re-Interpreted

Focus Gallery, 5 September – 6 December 2008

Original designs and new interpretations presented by the Centre for Advanced Textiles, The Glasgow School of Art.

Admission Free

The Hill House

Contemporary Painting And Ceramics At The Hill House

23 May to 29 June 2008

Ayrshire based painter **Michael Durning** will show new landscapes and architectural oil paintings. 'Helensburgh Earthen Ware' will introduce new pottery by the visiting artist **John Ullinger**. Young Glasgow School of Art graduate, **Cara Broadley**, has created a new edition of her highly original Weegie Ware, while Wendy Kershaw has also produced a new body of ceramic works partly inspired by The Hill House.

(Most work will be for sale)

There Are No Pockets In Shrouds

3 July to 31 August 2008

Textile Exhibition by Lynn Wilson B.Des (Hons) M.A. The title of the exhibition refers to an old saying; the fact that when we die we leave all material possessions behind. Exploring this concept Wilson will produce various knitted and applied textile techniques that make reference to Margaret Macdonald and Mackintosh.

Moorcroft's New Dawn: 111 Years Of Design Evolution

4 September to 31 October 2008

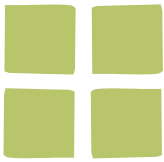
The Hill House is delighted to play host to the renowned Moorcroft Society with this exciting exhibition. The show will cover pieces from 1897 to the present day and will create a great context around Nicola Slaney's White Ladies vase – a contemporary collector's piece for which visitors can obtain raffle tickets on site.

Celebrate Mackintosh's Birthday!

7 June 2008

There are plans to erect a special plaque to commemorate the birth of Charles Rennie Mackintosh at 70 Parson Street. This will be located in Parson Street, close to where the original tenement was located.

Look out for special events at the Mackintosh Venues.



Exhibition USA

Wiener Werkstätte Jewellery

Neue Galerie – Museum for German and Austrian Art, New York
27 March – 30 June 2008

Josef Hoffmann and Koloman Moser, artistic co-founders of the Wiener Werkstätte (Vienna Workshops), subscribed to the English Arts and Crafts ideal of exceptionally well-made objects designed by artists and executed by specialised craftsmen. Jewellery was among the first objects they produced; like René Lalique and L. C. Tiffany, Hoffmann and Moser believed that jewellery should be valued for its artistic merit, not simply for its monetary value.

The exhibition will highlight masterpieces created by the Wiener Werkstätte between the firm's inception in 1903 and 1920. It will feature significant pieces by Josef Hoffmann, Koloman Moser, Carl Otto Czeschka, and Dagobert Peche, among others. Supplemental

materials will include design drawings and photographs of prominent clients, with an emphasis on fashion designer Emilie Flöge, confidante of Gustav Klimt, who assembled a large collection of Wiener Werkstätte jewellery.

This is the first major museum exhibition devoted exclusively to these rare and often unique designs. It will offer the public an opportunity to see a significant display of important loans, supplemented by the impressive holdings of the Neue Galerie. An illustrated catalogue, written by Janice Staggs, Assistant Curator, will accompany the exhibition.

www.neuegalerie.org

Obituaries

The end of 2007 saw the passing of two important figures who contributed greatly to the study and appreciation of *Art Nouveau* and the decorative arts.

Born in 1923, **Stephan Tschudi-Madsen** was a Norwegian art historian and pioneer in the rediscovery of *Art Nouveau*. He graduated from the University of Oslo and then worked in London as a British Council scholar before completing his PhD in 1956, with a dissertation on *Sources of Art Nouveau*. He worked at the Directorate for Cultural Heritage in Norway from 1959 and quickly established himself as a key academic, delivering a growing number of publications and conference papers including the influential *Art Nouveau*, published by McGraw Hill in 1967.

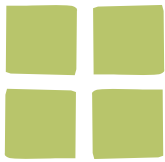
Tschudi-Madsen was also committed to the preservation of cultural heritage through his work with ICOMOS and his role on the UNESCO World Heritage committee. Although I had met him previously during the 1990s, my lasting memory of him was at the opening of the Jugendstilsenteret (Art Nouveau Centre) in Ålesund, Norway in June 2004. He had long been a supporter of Ålesund's contribution to European art nouveau and the Jugendstilsenteret, opened by the Queen of Norway with an exhibition of Mackintosh chairs from The Glasgow School of Art, was the culmination of many years of gentle persuasion. He could not have been happier. He was a charming individual, a true gentleman, with an encyclopaedic knowledge and infectious enthusiasm. The cultural heritage community and particularly colleagues in Norway will have mourned his death on 11 October.

In the USA, the Virginia Museum of Fine Arts (VMFA) in Richmond announced the death of **Frederick R Brandt** who died on 12 December, aged 71. Fred Brandt was born in New Jersey and graduated from Pennsylvania State University. He joined VMFA in 1960 as an assistant in the education department before taking up the position of curator of 20th Century Art. In 1983 he became head of the Department of 20th Century Art before retiring in 1996. He was instrumental in developing VMFA's decorative art collections and worked closely with local residents Sydney and Frances Lewis who gifted their world class collection of *Art Nouveau* and Art Deco to the museum. Amongst this collection were a number of key Mackintosh pieces including two important chairs from Hous'hill.

I last met Fred in Richmond in March 2007 when he gave me a private tour of VMFA's decorative art stores. Although he had been retired for over 10 years it seemed as if he still knew every item and with each work lodged on shelves or packed away in boxes came an informed history that simply enriched the pieces still further. It was a memorable visit. As Dr Joseph M Dye III, VMFA's curatorial chair has remarked, "Collectors nationally and internationally, as well as dealers and curatorial and scholarly colleagues, widely admired Fred's knowledge, commitment and high standards. He will be greatly missed."

Peter Trowles

Peter Trowles is Mackintosh Curator at The Glasgow School of Art



AGM Weekend

Friday 6 June 2008

Our AGM weekend starts with an exhibition preview. Russian born artist Sofia Perina-Miller has been inspired by the Japanese influence of The Mackintosh Church to create a series of stylised paintings. The exhibition also includes a series of Japanese fans designed by the artist in the spirit of Charles Rennie Mackintosh and Margaret Macdonald.

6.30 for 7.00pm Refreshments FREE
The Mackintosh Church

Saturday 7 June 2008

AGM at The Mackintosh Church

Meeting Starts at 10.30am, Lunch £12.00

Helensburgh

In the Afternoon members get the opportunity to visit some private Arts and Crafts homes in Helensburgh. The Longcroft designed by A.N. Paterson and Brantwood designed by William Leiper.

Cost £17.50

Sunday 8 June 2008

This special trip will take you around the places CRM would have sketched in Ayrshire.

This will include Maybole, Baltersan, Crossraguel and also where he stayed in Dunure.

Lunch is included and will be at the Savoy Park Hotel, Racecourse Road, Ayr.

Coach departs Queen's Cross at 9.30am

Cost: £35.00

Liverpool Study Tour

14-16 August 2008

The first day our tour will include a visit to the Lady Lever Art Gallery which holds one of the most beautiful collections of fine and decorative arts in the country.

The next morning there is a guided tour of Liverpool Cathedral, followed by a walking tour of the city.

Lunch will be at the Tate Liverpool.

To celebrate 2008 as European Capital of Culture, Tate Liverpool is host to the first comprehensive exhibition of Gustav Klimt's work ever staged in the UK.

The exhibition focuses on the life and art of one of the world's most influential and revered artists. It will explore Klimt's role as the founder and leader of the Viennese Secession, a progressive group of artists and artisans. The work and philosophy of the Secession embraced art, architecture, fashion, dazzling decorative objects and furniture in their search for identity.

Major paintings and drawings from all stages of Klimt's career will be shown alongside the work of Josef Hoffmann, the architect and designer and a close friend of the artist.

On the last day we take a tour of the Cunard Building.

The Cunard building was the centre of Britain's cruise ship industry for many years, a land based reflection of the glory and wealth of cruise liners. Constructed between 1914 and 1918 its design is influenced by grand Italian palaces and reflects the Greek neo-classical revival. Owned by American Samuel Cunard, who sent the first mail boats across the Atlantic, the building has American Eagles looking down on each corner. Cunard later merged with White Star owners of the Titanic, some of the company's famous ships included the Mauretania, Queen Elizabeth and Queen Mary. Cost: £225 (single supplement £44)

Future Events

Douglas Lecture

Details still to be confirmed



West End Festival

Saturday 28 June 2008

Flamenco guitarist Ricardo Garcia joins forces with award-winning harpist Phamie Gow for an evening of beautiful music. Ricardo and Phamie both have strong ties with the Languedoc region of France - where Charles Rennie Mackintosh settled and painted. A masterful fusion of sound from two extraordinary entertainers.

Evening starts at 7.00pm. Tickets £9.00 (£7.00)



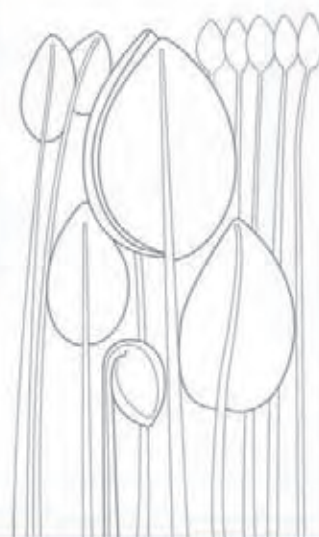
WEDDING PERFECTION THE MACKINTOSH CHURCH QUEEN'S CROSS GLASGOW

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

Recently re-opened, following a £1 million restoration programme, the Mackintosh Church offers a stunning backdrop for your special day. Here, the simplicity of the design is inspiring.

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

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



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