

JOURNAL

VOLUME 95 SUMMER 2009

CHARLES
RENNIE
MACKINTOSH
SOCIETY™



MACKINTOSH 100

Glasgow is showcasing the rich cultural legacy of Charles Rennie Mackintosh throughout Homecoming year 2009. Over 100 Mackintosh events are being held city-wide in the build-up to the Centenary of the Mackintosh Building at The Glasgow School of Art.

For details see www.glasgowmackintosh.com



GLASGOW MACKINTOSH
ONE HUNDRED

HOP ON – GET INTO MACKINTOSH!

THE MACKINTOSH EXPERIENCE BUS TOUR

This new Glasgow bus tour will help you explore and enjoy the city's Mackintosh heritage. Departing from George Square, your two-day ticket will give you time to see all the major Mackintosh attractions. The on-board audio guide tells you more about the life and work of Charles Rennie Mackintosh, the world-renowned artist, designer and architect. Every day 22nd May - 30th September.

For prices, route and timetable:

see www.citysightseeingglasgow.co.uk or
www.glasgowmackintosh.com or call +44 (0)141 204 0444



GLASGOW MACKINTOSH





The Mackintosh Society continues its role as the gateway to everything Mackintosh by promoting the legacy of Charles Rennie Mackintosh to a world-wide audience. From organizing members' events and study tours, publishing a quality Journal, to developing weekend tours which have introduced visitors to the delights of the Mackintosh venues in and around Glasgow.

Since the completion of the Mackintosh Church refurbishment project in 2006, the building now hosts a plethora of events for the CRM Society and has provided Glasgow with a new venue for weddings, concerts, meetings and seminars. The CRM Society continues to develop its volunteer programme and deliver lively learning experiences, workshops and activities for schools, students, adults, families and children.

In May we were delighted to have the award winning architect Gareth Hoskins give the Douglas lecture. Gareth gave an assured and sensitive talk on **Arts, Crafts and Architecture**.

The highlight of the AGM weekend was a special preview evening hosted by Jack Lawson to view two gesso panels designed by Charles Rennie Mackintosh and Margaret Macdonald Mackintosh for Fritz Waerndorfer in Vienna. Both panels have been lovingly recreated by Dai and Jenny Vaughan. An article on the panels is included in this issue.

The Society continues to work with The Glasgow Pond Hotel offering a fantastic three day Mackintosh Tour package. Our walking tours in June were a great success and they are repeated again in September. A big thank you must go to Trish Ingram.

We were saddened to hear about the death of Shiela Betterton, CRM's great niece, who died peacefully on Boxing Day 2008, aged 88. We were grateful for the donation of £300 we received from the Bath group, which was given in fond memory of Shiela, and all she contributed personally.

Former Council Member, Waveney Miller who died last year, left £500 in her will to the Society. A former member of Queen's Cross congregation Mrs Agnes Byers Crombie bequeathed £4,427.19 to the Society.

A great supporter of the Society, Joyce Campbell recently gave a copy of a rare Sotheby's auction catalogue on the work of Jessie M. King and E. A. Taylor held at Queen's Cross on the 21 June 1977. We are indebted for all these generous donations.

Funding is a major priority for the Society, and since the beginning of the year we have produced some new marketing collateral, including Membership, Gift Membership, Mackintosh Visions Tours, Volunteer Support and the Patron Scheme mentioned by Evelyn. A fundraising strategy has been developed and applications are currently being prepared for essential projects.

In March we increased Admission Charges to the Mackintosh Church. The new charges are £4.00 and £2.00 but we have now incorporated free entry on Wednesday afternoons.

The Mackintosh Heritage Group has been busy this year with the Mackintosh 100 programme, the launch of the Mackintosh Experience Bus Tour and the revamp of the Mackintosh Web Site.

The highlight of the year and our main focus has been the realisation and delivery of the 110yr Mackintosh Church exhibition. This has been a big undertaking, but Sha and his team of volunteers have gathered a wealth of information on the history of the Church and the evolution of the Society in the 70s.

Stuart Robertson
Director



The Mackintosh Church



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, 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



Fireplace tile in the Main Bedroom of The Hill House

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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Glasgow Necropolis

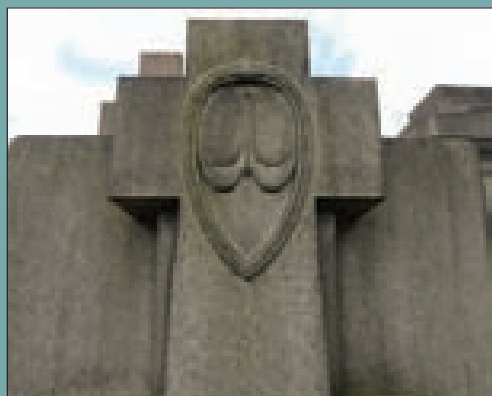
During the AGM weekend this year we were fortunate to have Ruth Johnston from the Friends of Glasgow Necropolis take us on a tour.

The Necropolis has been described as a 'unique representation of Victorian Glasgow'. Built when Glasgow was the second city of the empire, it reflects the feeling of confidence and wealth and security of that time.

The highlight of the tour was the memorial for Alexander McCall, designed by Charles Rennie Mackintosh in 1888 and the beautiful memorial stone designed by Talwin Morris for John Alexander Blackie.

A big thank you must go to the Friends of Glasgow Necropolis, who do so much to safeguard the future of one of Glasgow's most intriguing landscapes.

www.glasgownecropolis.org



Memorial stone designed by Talwin Morris for John Alexander Blackie

Memorial for Alexander McCall, designed by Charles Rennie Mackintosh in 1888

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It is a pleasure to introduce our 3rd Journal in the new design and our 95th in the Society's history. There is still an amazing abundance of news and activity to report. In June we enjoyed a relaxed and fascinating AGM weekend including a visit to a private home to see recently recreated gesso panels designed by CRM and MMM. We thanked and bade farewell to Jo Lamb as a Council member and now welcome Mairi Bell, formerly of Scottish Enterprise Glasgow, as a new member of Council. We congratulate the Glasgow School of Art on its centenary celebrations, details of which are included on the website and in the Mackintosh 100 programme which we sent to you in May. We are also pleased to announce an exhibition at The Mackintosh Church to mark its' 110th anniversary. The exhibition runs from 7 September to 30 November 2009 and it will celebrate the Church's history and some of the people whose lives it has touched. There will be new graphic displays, activities and a booklet about the Church which will be sent to all members of the Society instead of the 2nd copy of the 2009 Journal. We expect it to be sent out in early November and hope you will enjoy this lasting reference text about Queen's Cross Church. You may think some extra copies would be useful as Christmas presents and they will be available to order from the Society HQ or from the website. Our thanks are due to Sha Nazir and his team of volunteers.

Sha was appointed in 2006 as the Heritage Lottery Funded Education Development Officer. As his 3 year post and the Lottery Funding comes to an end we take this opportunity to thank him for the work he has put in during his time with us. This includes developing community links through activities, events and educational programmes linked with the other Mackintosh sites.

Like other charities the Society is experiencing a range of pressures as a result of the current recession and credit crunch. At least we had no funds invested in failed banks having no substantial amounts to invest. Rather the impact is on funding bodies, themselves charities with funds invested which are now yielding much less than before, thus reducing the sums they have available to offer in grants. So making applying for grants is even more competitive than before. Sponsors are also very thin on the ground. On the brighter side, the slide in the value of the pound is leading more people to look closer to home and to the cultural treasures on their doorsteps for their leisure activities. This is benefiting some Mackintosh venues. Our Visions of Mackintosh weekend tours are very popular this year. The recent launch of the Mackintosh Experience Bus in Glasgow now brings visitors to the door of the Church making it more accessible to visitors unfamiliar with this part of the city. As audiences develop for this new service we hope to see more visitors to the Church. You can see the itinerary and timetable on the Society website.

However, the Society continues to have to focus on increasing its income as I have signalled in previous Editorials and in my address to the AGM in June, so that we can ensure our survival and ability to deliver services. To do this we are pursuing several lines of development – increased income generation from Mackintosh Church visitors, weddings, tours and events, increased membership and increased support from members and supporters.

Revised Membership Subscriptions

With effect from 1 August 2009 it has been necessary to raise the Society subscription, last revised in 2007. The family and student membership is unchanged but individual membership has gone up from £30 to 35 p.a., senior membership has gone up from £20 to £25 p.a., library subscription to £80 p.a. and cost of postage to overseas members has had to increase from £5 to £6. For individual members who may wonder where the subscription goes, £8k to producing the Journal and associated stationery and postage costs, £5k to run the website, £36k towards operating costs of The Mackintosh Church, £60k towards staff costs. In total membership contributions meet about 15% annual essential costs of the Society. Please may we remind you to adjust your standing orders to save on staff time and administration costs in sorting any problems that may occur. We have often been asked why we do not have an adjustable direct debit to make the whole subscription process trouble-free. Unfortunately the banks only enable this for organisations of a certain scale and the Society is not large enough. It has also been suggested that we should have a single fixed renewal date for all subscriptions. We have examined this and a twice yearly renewal date option. However, since membership is handled largely by volunteers under staff supervision, the focus of the administrative burden on a single or two dates would be excessive, so we continue to date a year's membership from the date you joined. Those of you who have internet banking can setup a bill payment to renew your membership.

New Patrons' Scheme

While we all realise that individuals as well as charities are feeling the pinch just now we are also launching a range of options for those of you who may be able and willing to support the Society and its activities in additional ways. We would very much appreciate it if you would consider helping the Society through your will by making a bequest or a charitable gift. Such gifts to a charity receive tax relief and are greatly cherished. We are also launching a Patrons scheme. For £100 each year you will become a Bronze Patron, for £250 a Silver Patron and for £500 or more a Gold Patron. A leaflet about the new scheme is enclosed with this copy of the Journal. Details are also available on the Society's website which Stuart has been working to upgrade during the summer.



Consultation On Future Priorities

Finally, the Society is beginning a review of its activities with a range of stakeholders to consider future vision and priorities and how much effort we can afford to give to our three areas of activity – members, operation of the Mackintosh Church and our marketing and coordinating activities with the Mackintosh Heritage Group (that is all the public Glasgow-based Mackintosh sites*). We are looking at ways of enabling you to participate through the website. This process will help the Council plan future activities to support and guide the staff and volunteers to make the most productive use of their precious time and energy.

Evelyn Silber
Chair

Mackintosh Heritage Group

Charles Rennie Mackintosh Society
The Mackintosh Church

Culture and Sport Glasgow

Kelvingrove Art Gallery and Museum
Martyrs' School, Scotland Street School Museum,
Ingram Street Tearoom Interiors.

The Glasgow School of Art

House for an Art Lover

The Lighthouse

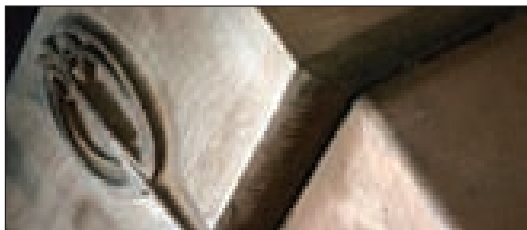
Glasgow Herald Building

National Trust for Scotland:

The Hill House (Argyll and Bute)

University of Glasgow, The Hunterian:

The Mackintosh House



Stone carving at The Mackintosh Church

CRM Society Volunteer Programme Update

CRM Society's volunteer programme continues to grow and thrive. In March we gathered for a Spring Clean Day at The Mackintosh Church. Several volunteers helped to sweep out the galleries and clean the lower windows of the church. Thanks to all who helped out. The space has greatly improved since the make-over.

Our volunteer research team has met over the past few months to continue working on the 110th Anniversary of the Mackintosh Church Exhibition scheduled for September 2009. The group has gathered data on the history of Glasgow and Maryhill, the design and inspiration behind The Mackintosh Church, social history of the Maryhill area as well as conducting interviews with several local people who were parishioners of The Mackintosh Church as well as active participants in the local communities.

In May CRM Society held its second Volunteer Open Day. Prospective volunteers met with current volunteers and staff to learn about CRMS volunteer opportunities. The day included some good discussion on The Mackintosh Church, Mackintosh and his contemporaries. The event was a great success. We now have some new volunteers to assist with marketing and fundraising. We hope to have another Volunteer Open Day in November.

In addition to the recent Volunteer Open Day the CRM Society is now registered with Volunteer Scotland and has listed opportunities with the Volunteer Centre, Glasgow. The effort has generated several inquiries.

On closing, thanks go out to all our volunteers for all their help. CRMS is grateful for your continued interest and efforts. Much of what we have accomplished would not be possible without your help.

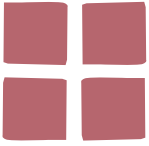
As ever we are in need of volunteers. If you or someone you know is interested email us at volunteer@crmsociety.com or by phone at 0141 946 6600. You can also read about volunteer opportunities and review our application on our website at www.crmsociety.com/volunteering

Karin Otto
Volunteer Coordinator

New Website

We are pleased to announce the launch of our newly revamped and redesigned website. We have introduced some great new features, including a Blog, which allows you to read, write or edit a shared on-line journal.

To see all the features and new look of our website please visit: www.crmsociety.com. We look forward to your feedback.



Mackintosh Architecture: Context, Making And Meaning

The Arts and Humanities Research Council has announced a major grant to enable pioneering research into Mackintosh's architecture. The Council has awarded approximately £620,000 to the University of Glasgow for 'Mackintosh Architecture: Context, Making and Meaning', a project developed by Professor Pamela Robertson.

Although Charles Rennie Mackintosh is today recognised internationally as an architect of world-wide importance, remarkably, despite the extensive literature devoted to his career over the past 50 years, his core activity as an architect is conspicuously under-researched.

'Mackintosh Architecture' will provide for the first time a comprehensive, in-depth evaluation of his achievements as an architect based on an innovative and authoritative combination of archival research and building survey and analysis. The three-year nine-month project will be undertaken by the Hunterian Museum & Art Gallery, led by Professor Robertson, in partnership with Historic Scotland and the Royal Commission on the Ancient and Historical Monuments of Scotland. The project will deliver a thorough analysis of the context, importance and contribution of Mackintosh's architecture.

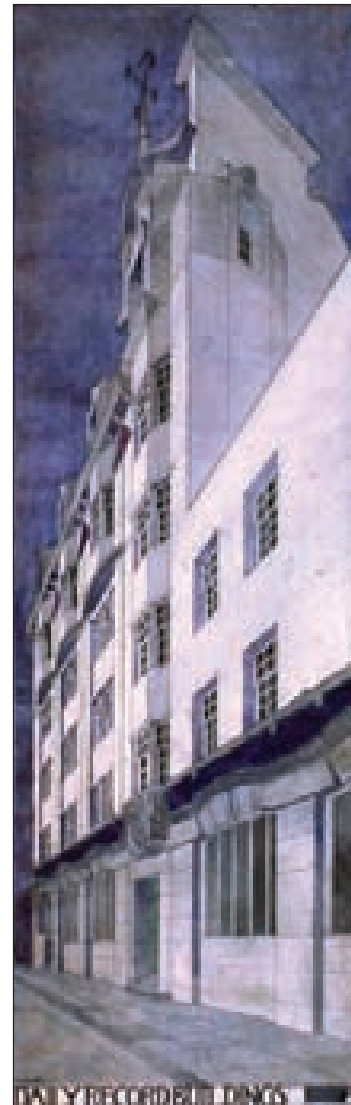
It will generate the first detailed catalogues raisonnés of Mackintosh's architectural projects and his architectural designs, together with transcriptions from the practice job-books and other archival sources. It will systematically identify and research the wider networks of clients, contractors and tradesmen and define their contributions. Physical surveys by Historic Scotland and the Royal Commission will identify construction methods, materials, and technology used, and confirm the history of subsequent change.

The research data will be made available via a well-promoted, richly-illustrated, free-access, online database with the results analysed in a series of specialist, on-line essays and an exhibition and conference organised by the Hunterian at the conclusion of the project. The format of the outputs will ensure knowledge transfer to the broadest audience and serve as an invaluable aid to art historians, curators, conservators and heritage workers, the wider education sector and the general public.

The research will deliver other benefits. It will provide a valuable foundation for further evaluation of Mackintosh in the context of his British and international peer group, and support future studies in architectural and social history, including Glasgow's wider architectural history, the emergence of major Victorian cities in Britain, and the history of Victorian building trades. It will also support the recording and appropriate management of documented and currently unpublished built work.

The research process will provide a methodology for future evaluations of the *oeuvre* of individual architects. The website will provide a model for the presentation of an individual architect's output. The majority of currently-available on-line architecture-related resources provide collection listings, picture sites, or brief illustrated essays. No authoritative single-figure sites exist, delivering comparable comprehensive, in-depth, well-illustrated building data, designs, photographs, archival material and analysis.

The research team will be recruited in the autumn with a project start date in January 2010.



Daily Record building, Glasgow: perspective from the south-east 1901
© The Hunterian Museum and Art Gallery, University of Glasgow



The Mackintosh House Gets The Blues...

For a brief period, The Mackintosh House at The Hunterian Art Gallery is going blue.

The University's Mackintosh archive contains a short length of dark blue canvas removed from the original house at 78 Southpark Avenue in the early 1960s, just prior to demolition. The fragment was part of a layer of floor covering in the studio-drawing room suggesting that at one stage in the Mackintoshes' occupancy the room was covered not with the familiar off-white wool carpet, but with a lean, dark material.

The opportunity has been taken between the current phases of refurbishment and upgrade to install a fabric which matches the sample as closely as possible. The 'blue room' will be on view for a month, from Monday 17 August – Saturday 19 September 2009.

Admission to the House will be free during this period as the upper levels of the House will be closed.

A further phase of refurbishment is planned from 21 September 2009 so visitors are advised to telephone 0141 330 5431 in advance to avoid disappointment.

The Mackintosh House
Hunterian Art Gallery, University of Glasgow
82 Hillhead Street, Glasgow G12 8QQ

Open Monday - Saturday, 9.30am - 5.00pm
www.glasgow.ac.uk/hunterian



The Mackintosh House, Studio/Drawing Room © The Hunterian Museum and Art Gallery, University of Glasgow 2009



Jeweller Laura Baxter Has Recently Finished A New Arts Council England – Funded Public Artwork Commission For 78 Derngate In Northampton.

Leaf Fall is Baxter's first major public art commission and was inspired by Mackintosh's love of nature. It's made up of a series of black powder-coated copper leaves scattered across the wall of the museum atrium, with a few gold leaves providing a splash of colour. 'The piece celebrates nature and responds directly to the atrium space', says Baxter, adding, 'Nature and leaves are strong elements in Mackintosh's work and I think I share the same aesthetic of abstracting from nature.'

The work is designed to enhance the atrium space in the entry area to 78 Derngate. The atrium is in the newly acquired 82 Derngate (next door to the original Mackintosh house at number 78), a Georgian house which has now been incorporated into the museum by architect John McAslan. As well as the original Mackintosh interiors, the gallery has a permanent exhibition space showcasing a programme of contemporary craft exhibitions.

Winner of the 2009 Enjoy England Gold Award for Best Small Visitor Attraction in England, 78 Derngate: The Charles Rennie Mackintosh House & Galleries is now recognised as the place to visit in Northampton.

The house at 78 Derngate was remodelled by the world-famous designer and architect, Charles Rennie Mackintosh in his iconic Modernist style. The Gallery Upstairs is free to enter and has a series of exhibitions throughout 2009 selling and showing the best in contemporary craft. The Dining Room, the in-house boutique-style restaurant offers a full range of delicious contemporary cuisine, while the shop and craft display have numerous unique gifts.

RIBA Award

The adaptation and conservation of 82 Derngate by John McAslan has scooped a design 'Oscar' in the prestigious 2009 RIBA awards. Presented annually to the best new buildings across the UK; recognising excellence in architectural design, the RIBA awards are the country's top architecture awards.

Tel: 01604 603 408
Email: info@78derngate.org.uk
www.78derngate.org.uk





Dysart Kirk Restoration

In 2004 a long lost mural by Charles Rennie Mackintosh was discovered on the walls of Dysart Kirk, near Kirkcaldy in Fife. The stencil, which was designed by Mackintosh and believed to have been executed by him, was painted on the church walls in 1901 but was covered over some time later. The design shows the dove of peace and the tree of knowledge, with three rings representing good, evil and eternity.

Dysart Kirk is extremely fortunate in having four restored murals executed by Charles Rennie Mackintosh. Unfortunately the building is also in need of extensive restoration, both inside and out. The church was completed in 1874 and, although it has been faithfully maintained by the congregation, the years are beginning to tell. We are in the process of repairing the external fabric of the building, as well as restoring and renovating the interior so that visitors and congregation will find it a welcoming and comfortable place to be. The external work is costing us £178,000. Thanks to the generosity of Historic Scotland, the Heritage Lottery Fund, Martin Connell Trust and other smaller trusts and individuals we have the monies in place to pay for this. The internal work will cost approximately £150,000. We already have a number of grants, from Kingslaw Trust and Fife Environmental Trust, which will enable us to pay for much of the internal renovations. We are now making a final push to raise the £60,000 shortfall that will see us with a beautifully restored church for our congregational needs and a proper setting for our Charles Rennie Mackintosh murals.

Morag Baker

Morag Baker is an elder at Dysart Kirk

Charles Rennie Mackintosh

The Complete Furniture, Furniture Drawings And Interior Designs
By Roger Billcliffe

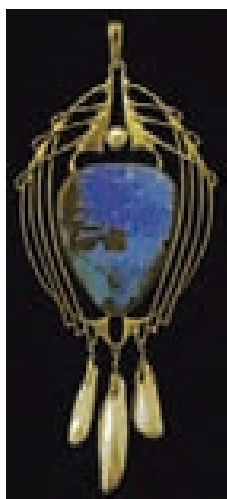
Thirty years after the first publication of Roger Billcliffe's ground-breaking catalogue raisonné and more than twenty years since it was last in print, a new and completely revised fourth edition is about to appear. The text has been completely updated to take account of all the discoveries and developments in Mackintosh scholarship since the first edition. There are now over 900 illustrations including over 250 in colour. The book is published by Cameron & Hollis in September 2009 and distributed by Thames & Hudson in Britain and Europe and Harry N. Abrams in North America.

The retail price will be £120.





Archibald Knox Gallery To Open In The Isle Of Man



A new gallery opening at Callow's Yard, Castletown, Isle of Man this autumn will celebrate the work of the leading *Art Nouveau* designer, Archibald Knox.

The Archibald Knox Gallery will display a selection from its collection of Knox's work, which includes his Liberty & Co. Metalwork Cymric (silver) and Tudric (pewter) as well as watercolours. The Callow's Yard complex includes accommodation, coffee shops, restaurants and retail units. A commercial gallery will offer an opportunity for invited artists to exhibit and sell their work. Given Knox's Scottish parentage, contemporary Scottish artists are particularly encouraged to submit work for exhibition by contacting

the gallery curator, Liam O'Neill (details below).

Archibald Knox was born (1864) in the Isle of Man of Scottish parents. His mother was from the island of Lismore and his father from Kilbirnie, Ayrshire. His designs were synonymous with British *Art Nouveau* and he is regarded as an influential figure in the Arts and Crafts movement. His Celtic designs and calligraphy are world famous and iconic in the Isle of Man. Today both his art work for Liberty & Co and his watercolours are highly sought after.

Liam O'Neill, founder and chairman of the Archibald Knox Society, has been appointed curator of the Gallery. 'We hope the Gallery will attract artists and various interest groups to the Isle of Man for conferences, events and exhibitions. We see the island as an 'Island for an Art Lover' with stunning natural beauty. Those interested in the Arts and Crafts movement can also visit buildings designed by the famous Arts and Crafts designer Baillie Scott who lived on the island for 12 years during the height of his career. There are also stained glass windows by the famous Scottish artist Daniel Cottier and the Irish *Art Nouveau* designer Harry Clarke.'

See www.archibaldknoxsociety.com and www.callowsyard.com

Contact for groups and those interested in exhibiting:
liam.oneill@callowsyard.com
tel. +44 1624 820065 or mob. 07624 485436.

Liam O'Neill

Liam O'Neill is chairman of the Archibald Knox Society

Stoclet House (Belgium) Inscribed on UNESCO's World Heritage List



Stoclet House (Belgium) Photography by Simon Aughton ©

The World Heritage Committee, chaired by María Jesús San Segundo, the Ambassador and Permanent Delegate of Spain to UNESCO, has inscribed the Stoclet House, a private residence in the Belgian capital Brussels, on the World Heritage List.

When banker and art collector Adolphe Stoclet commissioned this house from one of the leading architects of the Vienna Secession movement, Josef Hoffmann, in 1905, he imposed neither aesthetic nor financial restrictions on the project. The house and garden were completed in 1911 and their austere geometry marked a turning point in *Art Nouveau*, foreshadowing Art Deco and the Modern Movement in architecture. Stoclet House is one of the most accomplished and homogenous buildings of the Vienna Secession, and features works by Koloman Moser and Gustav Klimt, embodying the aspiration of creating a 'total work of art' (Gesamtkunstwerk). Bearing testimony to artistic renewal in European architecture, the house retains a high level of integrity, both externally and internally as it retains most of its original fixtures and furnishings.



New Website For The Ruta Del ModErnisme

The Route of Modernism now has a new website www.coupdefouet.eu where you can find information pages about each partner city and also the PDF versions of the coupDefouet magazine, which 13th issue has just been published.

The Art Nouveau European Route is a non-profit association of local governments and non-governmental institutions that have joined together in a collective commitment to develop useful and efficient mechanisms for the international promotion and protection of *Art Nouveau* heritage.

The Route also seeks to foster communication and exchange between its members to share their experiences in the restoration of monuments, public awareness programmes, fundraising strategies and the development of sustainable tourism.

The Route publishes the coupDefouet magazine, with contents contributed selflessly by its members. It has also published the Art Nouveau European Route catalogue, a brief panorama of the best *Art Nouveau* heritage.

The European Route was established in the year 2000 during its first Plenary Meeting in Barcelona, which was attended by representatives of 46 municipalities and 33 other institutions (museums, foundations, private companies...), and it has been growing steadily since then.



Gaudi chimneys on the roof of Casa Milà, Barcelona.
Photography by Jaume Meneses ©

Opening of the Art Nouveau Museum In Aveiro, Portugal - Late June 2009

The restoration work of the Residence Major Pessoa in Aveiro has just come to an end. Built in 1909, the Casa Major Pessoa is one of the most remarkable *Art Nouveau* buildings in the city of Aveiro, a town that is especially well known in Portugal for its representative of this artistic style. This house was private property until recent years and when it became vacant its decay process began, favoured by enclosure and lack of maintenance. Lately bought by the City, the building is now entirely restored and converted in an Art Nouveau Museum.

3rd Day of Clock Heritage in La Chaux-de-Fonds and Le Locle on 7 November 2009

Discover the exciting world of watchmaking in the heart of its production. A rare chance to visit workshops and factories which develop and manufacture Swiss made watches. But also an opportunity to browse museums and other places of the towns of La Chaux-de-Fonds and Le Locle, both freshly inscribed on the World Heritage List of UNESCO for their watch urban heritage.

Programme available this autumn at the Tourism neuchâtelois +41 (0) 32 889 68 95 or www.patrimoinehorloger.ch



The Mackintosh Church Celebrates 110 Years In Maryhill

"110 years, Mackintosh in Maryhill"; the CRM Society has produced a new exhibition celebrating 110 years of "Maryhill's Mackintosh". The exhibition looks at the history of The Mackintosh Church from Mackintosh's inspiration through to the creation of the CRM Society and onto current day use of the venue. The exhibition will also give a snapshot through time of life in Maryhill; with stories from the local community as well as pictures depicting the architectural changes from the late 1800s to today.

This will be a rare opportunity to view original items of social history from the original parish, such as a parish yearbook from 1925 and pictures of the clergy. There will also be a display of architectural drawings and an account of the changes made to the Church through the years, up to the most recent restoration of the Church in 2006/2007. In addition the exhibit will cover the CRM Society's

role in the evolution of architectural preservation and the current efforts to educate and inform the greater community of Maryhill and Glasgow of Mackintosh's contribution.

The CRM Society will also be incorporating new educational features to The Mackintosh Church experience. This will include stories of parish members from years past and increased interpretation boards throughout the building, enhancing the visitor experience.

CRM Society staff and volunteers have been working hard to create a unique experience for new visitors, existing members, fans of Mackintosh and those just discovering the wonders of his contribution to Art, Design and Architecture.

Don't miss this very important milestone for The Mackintosh Church and the CRM Society.

The exhibition runs from 7 September to the 30 November 2009



Chancel area of Queen's Cross c. 1940s



Congregational Welcome: 20 December 1935



The Mackintosh Church



Kimono Mackintosh event in 2008 © Ed Jones



Minister's armchair designed by Charles Rennie Mackintosh for Queen's Cross



Queen's Cross in 2006 during restoration and refurbishment.



Garscube Road near Maryhill Road c. 1970s



Queen's Cross in 1899 prior to completion.



Fig. 1
Gustav Klimt wearing his Painter's Coat in front of his studio, on Josefstaedter Strasse, Vienna holding one of his Cats. c 1912. © Imagno/Austrian Archives (AA).

'O ein Gott ist der Mensch, wenn er träumt, ein Bettler, wenn er nachdenkt.' (Friedrich Hölderlin, *Hyperion*, I.1)

'I am convinced I am not a particularly interesting person. There is nothing special about me (...). I cannot produce written or spoken words easily, especially when I have something to say about myself or my work.' (Gustav Klimt)

In summer of 2008, over 194,000 people visited the exhibition on Gustav Klimt (1862-1918), *Gustav Klimt. Painting, Design and Modern Life in Vienna 1900* (30 May – 31 August) at the Liverpool Tate Gallery at the Albert Dock, with its splendid views of the River Mersey. It was curated by Christoph Grunenberg (Director of the Tate Liverpool) and Tobias G. Natter (Vorarlberg State Museum, Bregenz). The show was one of the biggest events held in the city of the Beatles, designated European Culture Capital, and also the largest exhibition ever held in Britain on the private world of this great painter. The 60 works on show included *Nuda veritas* (1899), *Water Serpents* (1904-07), *The Three Ages of Women* (1905), landscapes, drawings, portraits (*Portrait of Emilie Flöge*, 1902; *Portrait of Eugenia Primavesi* 1913-14; etc.) and also a scale reproduction of the monumental *Beethoven Frieze* (1902), one of his most important works. *The Kiss* (1907-8), considered his master work, was missing from the exhibition, and is permanently on display at the Österreichische Gallery in the Belvedere Palace in Vienna.

Gustav Klimt (Baumgarten, Vienna 1862 – Vienna 1918) was one of the greatest artists spanning the nineteenth and twentieth centuries. In 1897 he founded and led the Viennese Secession together with Joseph Maria Olbrich and Josef Hoffmann (whose work was also on show at the Liverpool exhibition), when they split from the Cooperative Society of Viennese Artists. From that conservative academic organisation grouping together figurative artists

was born the Austrian Association of Visual Artists (*Vereinigung bildender Künstler Österreichs*), better known as the Secession. With the goddess Pallas Athene as its patroness, the Viennese Secession perpetuated the revolutionary model begun in Munich, where the Secessionist movement had emerged five years earlier, led by Franz von Stuck. To abandon fossilised academic art and integrate art again with everyday life in the new age, *'Der Zeit ihre Kunst, der Kunst ihre Freiheit'* (*'To the Age its Art, To Art its Freedom'*) was his highest aspiration as president of the Secession, and the phrase in itself is a declaration of principles and of independence from the official control of the Academy of Fine Arts.³ A year later, in 1898, the magazine *'Ver Sacrum'* (*'Sacred Spring'*) was created as the main vehicle for spreading the Secessionist ideas.

In 1883 Klimt completed his training at the *Kunstgewerbeschule* (the Vienna School of Arts and Crafts), which he had entered with a scholarship at fourteen years of age. A short time later, his brothers Ernst and George were to follow his example. He began his artistic career under the influence of the painter Hans Makart and the official historicist rhetoric of the new Rhine bourgeoisie, as part of the group *Künstlercompagnie* ('The Company of Artists'), with his brother Ernst and Franz Matsch, but ended it with the sinuous, undulating lines of *Art Nouveau*. As a founder of the Secession, his influence was of key importance in the development of the *Wiener Werkstätte*, as part of which he promoted the innovation and renovation of Arts and Crafts. Along these same lines, the *Wiener Werkstätte*, in which great early-century figures such as Josef Hoffmann and Koloman Moser collaborated, was created in 1903.

Much has been written about Klimt (fig. 1). It has been said that he was immoral, a pornographer and a fantasist, a painter of metaphysical motifs on golden backgrounds, a painter of embracing figures and closed forms, the author of female portraits and kaleidoscopic landscapes. Far from being acclaimed as the interpreter of his age he was the object of harsh criticism and some of his works were exhibited behind screens to protect the sensitivity of the younger public. The pornographic Klimt versus the exemplary, Byzantine Klimt. He was also the great master of the expressionists Egon Schiele, who drew his own self-portrait accompanied by Klimt (*The Hermits. Self-Portrait with Gustav Klimt*, 1912), on display at the Tate, and Oskar Kokoschka. However, it was really these artists who inspired him.

In spite of all this, Klimt never spoke or wrote anything at all on the subject of himself or his work. Routine-loving, introverted, shy and elusive but also ambitious and rebellious, he always kept his distance from the typical end-of-the-century Viennese café life. He was not at all interested in anything worldly, and detested social obligation:

*I do not have the gift of the spoken or the written word (...). Even when I have to write a simple letter, I become fearful and shaky, as if I were about to faint. (...) I am a painter, someone who paints every day, from morning till night. Figures, landscapes, occasionally portraits. (...) If anyone wishes to discover something in me (...) they can look carefully at my paintings and try to discover in them what I am and what I want.'*⁴

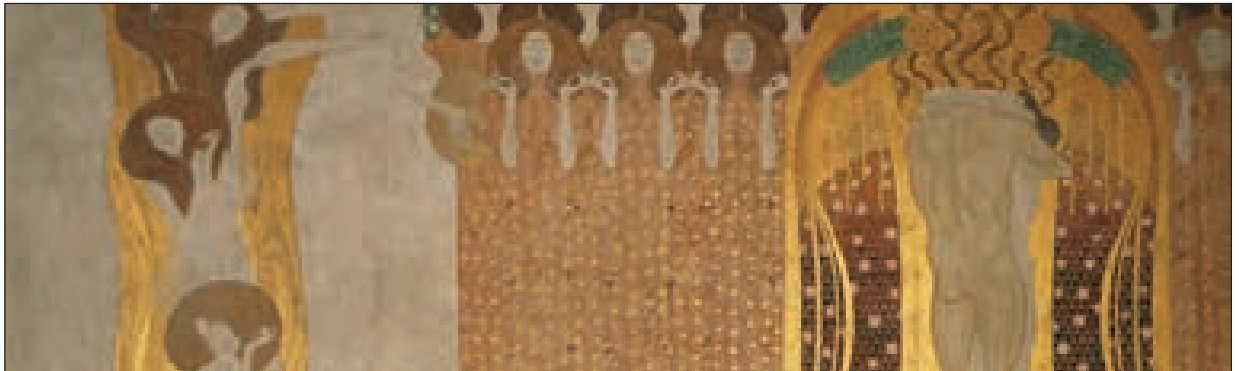


Fig.2
Installation view at Tate Liverpool 2008 , Detail of the *Beethoven Frieze*, 'Kiss for the whole world' (1901-1902) Casein paint, gold paint, black and colour chalk, graphite. Applied plaster and various appliqué materials © Tate

Vienna in 1900 was his personal laboratory; and it was an apocalyptic, obscure, contradictory and worrying one. Here Klimt met Sigmund Freud, Otto Wagner, Gustav Mahler and Arnold Schonberg. The city at the time was living out its final moments of creativity as the Austro-Hungarian Empire declined, and the breeding ground was created for the First World War.

Vienna was also the birthplace of Freud, and it was here that *The Interpretation of Dreams* was published in 1899. It was totally unlike Picasso's Barcelona or the Paris of the avant-gardes. According to the Viennese-born American psychoanalyst Bruno Bettelheim (Vienna, 1903 - Los Angeles, 1990), who was trained among the generation of Freud's disciples and was a representative of the psychology of the Id, Klimt and Viennese aestheticism in general and psychoanalysis were the result of a city whose cultural classes were fascinated with mental illness and obsessed by sex and death, Eros and Thanatos (Klimt, *Death and Life*, 1908-11 and 1916).⁵ Vienna in 1900 was an exceptional phenomenon. By a historical coincidence, its great cultural boom occurred at the same time as and in spite of the political and territorial disintegration of the Hapsburg Empire. The Viennese elite dealt with this situation in a contradictory way.

Intellectuals and artists turned their back on political events in the outside world and withdrew into their own inner universe. The soul was the territory they wished to explore.

Klimt is a clear exponent of this trend towards cultivating the soul and introspection and an example of the 'art of the nerves'.⁶ His counterpart in literature was the poet Hugo von Hofmannsthal. For Klimt, the visible world was merely an outward show. It only interested him as a means of expressing the essential truth. Klimt, Schiele and Kokoscha represent in visual language this dissociation between man and the world we habitually call the real world.

In the ambivalent city of Vienna, Klimt was a dreamer, a kind of link between the romantic painters of dreams and the irrational like Francisco de Goya, Henry Füssli and William Blake, the contemporary symbolism of which he formed part, and the surrealist painters of the subconscious like Salvador Dalí or Joan Miró. Oskar Kokoschka himself dedicated his illustrated book of poems *Die träumenden Knaben* (*The Dreaming Boys*) to him as a tribute.

An expert in creating unreal, serene atmospheres, Klimt embedded his human figures in golden surfaces and mosaics, something he discovered in the Byzantine mosaics when he travelled to Ravenna in 1903. From here on, he used the expressive potential of gold to move away from reality and from the naturalist pictorial language and to project his figures in a magic, timeless dimension.

The centrepiece of the Liverpool exhibition, the *Beethoven Frieze* (1901-1902) that belongs to his 'golden age', is a reflection of his artistic and philosophical ideals. It consists of three decorative panels entitled 'Yearning for happiness' (left panel), 'The hostile powers' (central panel) and 'The yearning for happiness finds fulfilment in poetry' (right panel). They are inspired by the last movement of Beethoven's *Ninth Symphony* interpreted by Richard Wagner with words from Friedrich Schiller's *Hymn to Joy*. In this allegory, Klimt represents humanity saved by art and conquering happiness in the kingdom of poetry. The frieze is also an example of the Wagnerian ideal, Hegelian in origin, of the total work of art (*Gesamtkunstwerk*), through the creation of which Wagner wished to save the world. On the opening night of the Secession's fourteenth exhibition, the frieze was presented encircling Max Klinger's sculpture of Beethoven and accompanied by the interpretation of the *Ninth Symphony* conducted by Gustav Mahler. 'Kiss for the whole world' (fig. 2) , the final central scene of the composition of the three-part frieze in which the golden knight, the symbol of humanity, has defeated the hostile forces, is one of the most beautiful and poetic scenes in this great mural painting.

It has also been said that Klimt saw the world in the form of a woman. He never lived with one, although he had numerous lovers. Numerous women who modelled for him were also his lovers, and when he died 14 children appeared claiming their inheritance. Klimt



had acknowledged the paternity of at least three of them during his lifetime. Emilie Flöge (*Portrait of Emilie Flöge*, 1902) was perhaps one of the most important women in his life.

He painted Eve (*the femme fatale*) as a female prototype, in all imaginable postures and with an abundance of details and attributes enhancing her radiant sex appeal. Although Klimt was a versatile, multi-faceted artist, this was his great recurrent theme and what he is known for by the public at large. The Liverpool exhibition included some of his female portraits and his drawings of nude or partly-clothed women. When they were put on public display for the first time in 1910, he was condemned and accused of being a 'pornographer', which led him to take the decision not to exhibit them in public again. His first scandal had arisen between 1900 and 1904 as a result of the Faculty paintings (*Philosophy*, 1899-1907; *Medicine*, 1897-1898; *Jurisprudence*, 1903-1907), in which he was supposed to exalt the rational sciences but instead presented a tangle of nude bodies floating in chaos.

Among his paintings of women is *Nuda Veritas* (1899). This is a philosophical painting, of ideas and synthetics, a forceful declaration in favour of authentic art and one of the pictures that could be seen right at the beginning of the Liverpool Tate exhibition. Its explicit nature made it extremely controversial. Truth is represented in the form of a life-size woman, in the flesh and in a defiant posture, devoid of all idealisation and totally nude, thus breaking with all academic taboos. A snake is coiled around her feet as a symbol of lies overcome. Above the figure, on a gold background, is a phrase by Schiller that sums up the Secession's ideology but which also reveals its elitist character: '*If you cannot please everyone with your art, please a few. To please many is bad*'. Some of the features of Klimt's definitive style can already be seen here. The formal elegance, the undulating linear style, enveloping and decorative, the sinuousness of the hair – almost always red – which seems to come to life, and the snake-like line of the female figure are elements that were often to be repeated in Klimt's paintings of women.

'All art is erotic', Adolf Loos said. *Nuda Veritas* is also one of the first pictures in which Klimt represented the femme fatale, the ambiguous, dual concept of the woman whose sexual nature seduces and threatens at the same time. The association between evil and the female figure is a universal theme. According to Mario Praz in *La chair, la mort et le diable dans la littérature du 19^e siècle. Le romantisme noir*, the closest origin of this association is found within dark romanticism in Keats' poem 'La Belle Dame sans Merci' (1820), which in part is a visual basis for Klimt's female figures.⁷ The Pre-Raphaelite Dante Gabriel Rossetti was the propagator of this imagery, and Klimt, Edvard Munch, Aubrey Beardsley and Ferdinand Khnopff were some of its followers. Two years after *Nuda Veritas*, on the second panel of the *Beethoven Frieze*, Klimt returned to the theme of evil beauty when he represented the three Gorgons, daughters

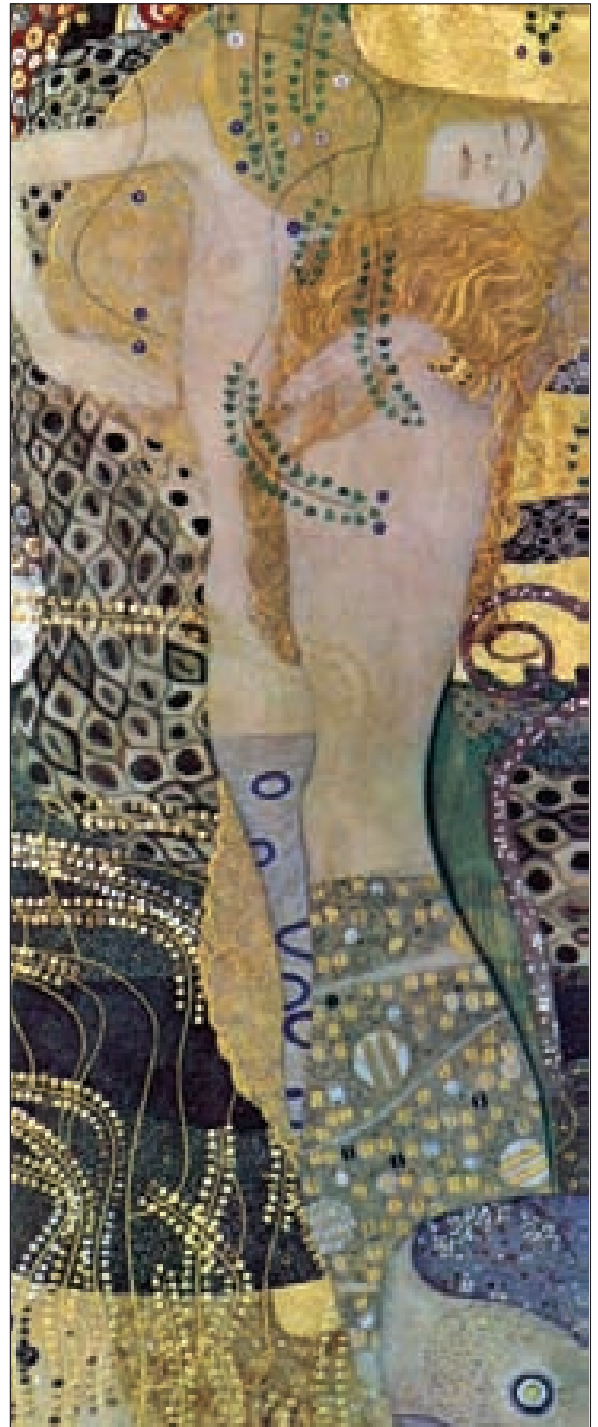


Fig.3 Gustav Klimt, *Water Serpents* 1904-1907, mixed media on parchment 50 x 20 cm Belvedere, Vienna (Nobotny/Dobal)



of the giant Typhoeus, who symbolise the hostile powers (Lust and Voluptuousness, Intemperance and Affliction). Together with Sickness, Death and Madness, which figure behind them, they stand in the way of happiness and the salvation of the golden knight in the divine kingdom of the arts.

Apart from the identification of women with evil, Klimt also explores the theme of lesbian love, insinuated in the intertwined water serpents (*Water Serpents* 1904-07) (fig. 3) and which was later to become a habitual theme in his erotic drawings. Along with *Water Nymphs* (*Silverfish*, 1899) and the myth of *Danae* (1907-1908), they are some of the examples of evil beauties that were seen at the Liverpool exhibition.

In the work of Klimt, this interest in the femme fatale is combined with a fascination for hermaphrodite, androgynous beauty, the ambiguity that springs from the world of the subconscious. Klimt's women, with their elongated, voluptuous bodies, depicted from all angles and with any excuse, also flee from material reality, often assuming aquatic forms for the purpose such as those of nymphs or sirens, and sometimes taking the form of the sphinx or other

strange creatures with a kind of polymorphic sexuality. During these same years, Freud published his *Three Essays on the Theory of Sexuality* (1905), and the medical world regarded his work with hostility while he continued his research in what he himself called 'a splendid solitude'.

The Three Ages of Women (1905) (fig. 4), also known as *The Three Ages of Life*, was another of the exhibition's high points. Its subject is the life cycle represented in the different stages of a woman's life. Developments in life and the fact that things constantly change was another of Klimt's concerns, and a constant in the European artistic tradition. Three women of different ages stand together in a single space representing the three stages of life: childhood, adulthood and old age. In the scene, a wrinkled old woman despairs before the vivacious image of a mother holding her daughter in her arms, mirroring what she used to be. The painting has a compositional structure habitual in Klimt's work. The three figures are grouped together in a vertical band in the centre of the composition against an abstract background with an adornment of flower-like patterns in strong colours, but the sides of the painting have no colour at all. This contrast between the central chromatic splendour and the sober background provokes a general impression of unease and puts across a negative message about life.

Of Klimt's 230 paintings, 54 were landscapes, almost all of them painted around Lake Attersee, in the Salzkammergut region, east of Salzburg, where he spent his holidays with Emilie Flöge and her family. Others were created in the garden of his house in Vienna (*Farmhouse Garden*, 1905-06). He began to paint them in 1880 and then continued to work in this genre throughout his career. Unlike the French impressionists, Klimt never took an interest in the atmospheric effects of light. His landscapes have a special mystique. They are square in format, focusing on specific views from a low perspective (*Litzlberg on the Attersee*, 1915). He incorporates into these paintings the flat adornments found in his portraits and allegories. They are mini-kaleidoscopes in which he synthesises nature and abstraction. The two-dimensional nature of the surface and the unusual angles of his perspectives recall the Japanese *Ukiyo-e* prints or 'images of the floating world', the dream of pure nature. To create this effect, Klimt used a viewfinder to rid the scene of topographical references, and as a result each natural element is converted into an element maintaining its own chromatic and ornamental value. They resemble extracts from nature, expressed in the essential simplicity of the pictorial language, the value of colour, the rhythm of the line and plane (*Apple Tree*, 1912) (fig. 5). Klimt painted them in moments of calm and

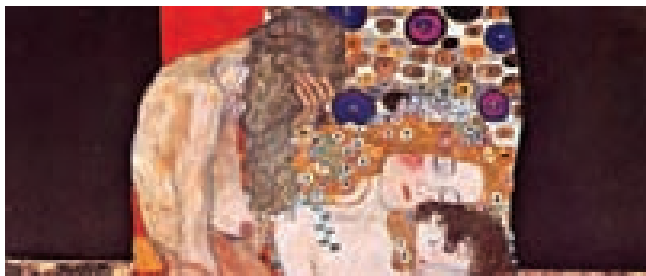


Fig. 4
Gustav Klimt, *The Ages of Life*, (also known as the *The Ages of Women*) 1905, oil on canvas. 180 x 180 cm, Galleria Nazionale d'Arte Moderna e Contemporanea, Rome

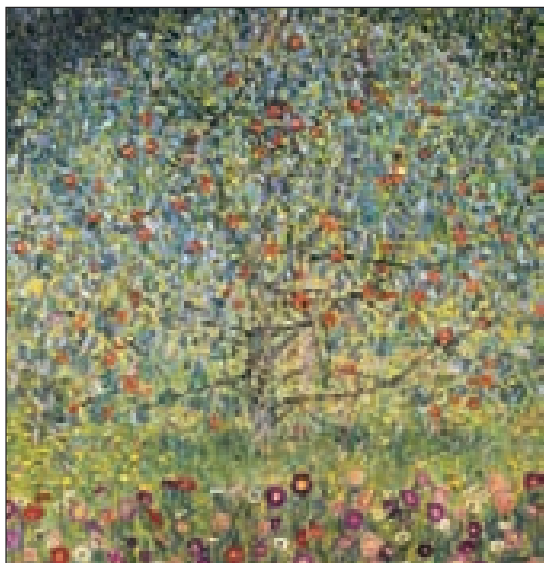


Fig. 5,
Gustav
Klimt,
Apple Tree
I. c.1912, oil
on canvas,
109 x 110
cm, Private
collection



meditation, and, as a result, their most remarkable features are their tranquillity, the absence of the human figure and their atmosphere of timeless suspension.

An important role was played in the Liverpool exhibition by the presence of other artists, Klimt's contemporaries, such as Carl Otto Czeschka, Max Bernirsche, Carl Moll, Dora Kallmus and many others, some of whom have already been mentioned here. We cannot end this article without making a special mention of Charles Rennie Mackintosh and his Viennese connection. The Waerndorfer family were the link between Vienna and Glasgow. The Waerndorfers were a middle-class Jewish family of the textile industry, and great lovers of modern British architecture. Professor Thomas Howarth leaves a question mark over whether Fritz Waerndorfer paid a visit to Charles Rennie Mackintosh and Margaret Macdonald in Glasgow in 1900, but it is a fact that in that same year the Waerndorfers attended the Secessionist exhibition, invited by Josef Hoffmann, in which Mackintosh participated together with the group 'The Four', the McNairs, Klimt himself, Hoffmann and other leaders of the Austrian movement.⁸ As a result of the Secessionist exhibition, the Mackintoshes received a commission from Fritz and Lili Waerndorfer to design a music room for their house. Some of these drawings were exhibited at the Liverpool Tate.⁹

The mutual influence between the Secessionist movement and Mackintosh has become a central part of the 'Mackintosh myth', and it is said that Mackintosh was acclaimed as a great artist when he arrived in Vienna.¹⁰ After this he exhibited in Munich, Dresden and Budapest. In 1901 he entered the competition for the design of a *House for an Art Lover* (*Haus eines Kunstfreundes*), and he designed the music room for the Waerndorfers in the same year. In 1902 he exhibited in Turin. In May 1906, Klimt travelled to Brussels with Fritz Waerndorfer to work on the *Stoclet Frieze*, and from here he travelled on to London for the Earls Court Imperial Royal Austrian Exhibition. On 5 May, the day of the official opening, Klimt met up with Mackintosh.

Klimt remained within the refuge of his own inner world of delicate beauty and sensuality right until his last moments. Outside, the world was falling apart. On 11 January 1918 he suffered a stroke that affected the right side of his body, and a month later, on 6 February 1918, he died of epidemic pneumonia. Schiele painted three posthumous portraits of the artist, and he himself died eight months later from Spanish flu. In that same year the First World War ended, leaving over 20 million dead. *'The dream is over...'*¹¹

Dedicated to Pere

Marisa Herrero Membrado

Marisa Herrero Membrado is an Art Historian and Member of the Charles Rennie Mackintosh Society
marisaherrero39@yahoo.es

- 1 'Man is a god when he dreams and a beggar when he thinks.' (*Friedrich Hölderlin, Hyperion, I.1*)
 - 2 *Instituto Monsa de Ediciones (ed.)*, Gustav Klimt, Monsa, Barcelona 2006.
 - 3 Tobias G. Natter, 'Gustav Klimt: No More than a Goldsmith?', *Gustav Klimt: Painting, Design and Modern Life, exhibition catalogue, Tate Publishing, London 2008, pp.12-13.*
 - 4 *Instituto Monsa de Ediciones (ed.)*, op. cit, note 2.
 - 5 Bruno Bettelheim, *Freud's Vienna and Other Essays*, Knopf, New York 1990.
 - 6 Christian Brandstätter (ed.), 'The Romanticism of the Nerves', Vienna 1900 and the Heroes of Modernism, *Thames and Hudson, London 2006, p.323.*
 - 7 'I saw pale kings, and princes too, / Pale warriors, death-pale were they all: / Who cry'd - 'La Belle Dame sans merci / Hath thee in thrall' (Keats, 'La belle dame sans merci'), in Mario Praz, *La chair, la mort et le diable dans la littérature du 19^e siècle. Le romantisme noir*, Editions Denoël, Paris 1977.
 - 8 Thomas Howarth, Charles Rennie Mackintosh and the Modern Movement, *Routledge Ltd, London 1990, p.302.*
 - 9 Design from a Smoker's Cabinet owned by Hugo Hennenberg (*Ch. R. Mackintosh, 1899*).
New Year Greetings Card, from Lili Waerndorfer to Charles Rennie Mackintosh and Margaret Macdonald Mackintosh (1901).
Design for a Writing Cabinet owned by Fritz and Lili Waerndorfer (*Ch. R. Mackintosh, 1902*).
Design for the Gesso Panel for the Waerndorfer's Music Room (*Ch. R. Mackintosh, 1903*).
Drawing for Jewellery Ornaments for the Gesso Frieze 'The Return of Prince Marcellus' (*Ch. R. Mackintosh, 1906*).
Photograph of a Gesso Panel 'The Opera of the Sea' from the Piano of the Waerndorfer's Music Room (*Margaret Macdonald Mackintosh, 1900-1902*).
Photograph of a Gesso Panel 'The Opera of the Winds' from the Piano of the Waerndorfer's Music Room (*Margaret Macdonald Mackintosh, 1903*).
Four Photographs of an Embroidered Panel (*Frances Macdonald McNair, 1900-1910*).
 - 10 Alan Crawford, Charles Rennie Mackintosh, *Thames and Hudson, London 1995, p.78 and foll.*
 - 11 John Lennon, 'God', Plastic Ono Band, 1970.
- Select Bibliography**
- Bruno Bettelheim, *Freud's Vienna and Other Essays*, Knopf: New York, 1990.
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- Alan Crawford, *Charles Rennie Mackintosh*, London: Thames and Hudson, 1995.
- Whitney Chadwick, *Women, Art and Society*, London: Thames and Hudson, 1990.
- Gottfried Fliedl, *Gustav Klimt, 1862-1918. The world in female form*, Cologne: Benedikt Taschen Verlag GmbH, 1991.
- Michael Gibson, *Symbolism*, Cologne: Benedikt Taschen Verlag GmbH, 2006.
- Thomas Howarth, *Charles Rennie Mackintosh and the Modern Movement*, London: Routledge Ltd, 1990.
- Instituto Monsa de Ediciones (pub.), *Gustav Klimt*, Barcelona: Monsa, 2006.
- Gustav Klimt: Painting, Design and Modern Life*, Exhibition Catalogue. London: Tate Publishing, 2008.
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Mackintosh Building Centenary

December 2009 marks the 100th anniversary of the completion of the Mackintosh Building at The Glasgow School of Art. A century on, 2009 also marks the completion of Phase 3 of the GSA's £8.7m Mackintosh Conservation and Access Project, an ambitious restoration and reinstatement of parts of the Building, the development of new spaces including a new shop, exhibition space and furniture gallery and a new archive and collections centre to house the School's newly conserved, and extensive, archives and collections.



GSA Archives and Collections Centre

To celebrate these two important milestones in the history of the School and the Building the GSA is planning a period of celebration from the end of November 2009 to June 2010. Initially focusing on the history and heritage of the Mackintosh Building the events will conclude with a very contemporary celebration of those staff and students working in the building today with the Degree Show 2010.

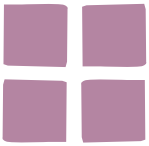
The first event is the Centenary Exhibition, opening on the 27 November in the Mackintosh Museum. Charting the work of staff and students in 1909, the exhibition will be accompanied by a new book, edited by Ray McKenzie of the Department of Historical and Critical Studies at the GSA.

A major academic seminar is planned for the 14 December with speakers including Professor Antony Vidler of the Cooper Union in New York, Emeritus Professor Andy MacMillan and Professor Gordon Benson. On the 15 December a formal event marking the exact hand-over of the building will take place at 2.30pm, followed by the screening of two documentaries on the east and west façades of the Mackintosh Building. On the east façade, graduate Norman McLaren's earliest film from 1933, *Seven Till Five – a day in the life of an art school* will be projected, while on the west façade, the new BBC documentary on the GSA that was filmed earlier this year. On the front façade the names of the donors to the Mackintosh Conservation and Access project will be randomly displayed and the day will be completed with a Civic Dinner in the City Chambers.

Our history has very much defined our present. As one of the Government Schools of Design, founded in 1845, the GSA had a remit to support the industries of Glasgow and today we continue that commitment today. Our programme of events from January to June reflect that role with an exhibition at the Lighthouse on Reimagining George Square, a centenary Fashion Show, a series of public lectures and concluding with the annual Degree Show.

Seona Reid

Professor Seona Reid CBE BA (Hons) D.Arts D.Litt FRSA is Director of the Glasgow School of Art



The Seven Princesses And The Arrival Of Prince Marcelles



The Arrival of Prince Marcellus

This year, during the June weekend of the CRM Society AGM, there was the first viewing of two gesso panels. These are as close copies as possible of Margaret Macdonald's *"The Seven Princesses"* and the first working, as far as we know, of a design for a gesso panel by Charles Rennie Mackintosh entitled *"The Arrival of Prince Marcellus"*. We believe this was intended to be installed opposite Margaret Macdonald's panel in the music room that they were designing for Fritz Waerndorfer in Vienna. Both panels are based on scenes in a play *The Seven Princesses*, 1891, by their favourite author, the Nobel Prize winner, philosopher and mystic, Maurice Maeterlinck.

An interesting parallel is that these two new "copies" were also commissioned for a music room, but this time in Glasgow, and have been made by ourselves working together.

"The Seven Princesses" panel posed no real problem for Jenny and myself, as we had "copied" it two years before for a client in London. The resulting panel, or rather set of three panels, were exhibited at Queen's Cross early last year. For this work we had the opportunity of studying the original in Vienna, and had fantastic help from the curators and conservator at the MAK – Museum of Applied Arts and Contemporary Art [Österreichisches Museum fuer angewandte Kunst/Gegenwartskunst], which houses this masterpiece.

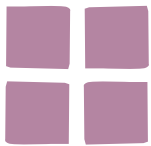
Realising *"The Arrival of Prince Marcellus"* was a totally different matter, as we had only seen CRM's design reproduced in the book *"Ein moderner Nachmittag" [A Thoroughly Modern Afternoon]*. The reproduction was very small and very dark; however, a large scale detail on another page alerted us to the fact that a good photograph of the design existed. We noted that the design was in the collection of The Hunterian Museum and Art Gallery, and contacted Professor Pamela Robertson to view the original design and to obtain a good copy of the photograph.

When we saw the original we were immediately aware that this design was very different from the design of *"The Seven Princesses"*. CRM's design is more masculine and architectural, whereas Margaret's design is more feminine and emotional. These differences became more apparent when we enlarged both designs to the full size of the commissioned panels. Indeed, only when one is following the original designs line by line, can one really appreciate the differences in style.

At this first meeting with Pamela she pointed out that the design had been torn down the right hand side, cutting through a female figure. We noticed that the design had also been torn on the left hand side so there were in fact two sections missing. We surmised that more had been removed from the right side than the left, as we reckoned that the figure of Prince Marcellus would certainly be central to the design, but, as the remaining design stood, he was off centre to the right. This conjecture was backed-up by the plan of the Music Room itself, which we also studied. This drawing very obviously showed the positions of both panels facing each other.

We agreed this with Pamela Robertson and together resolved that, instead of cutting the design off where it was torn, we would simply, to use Pamela's words, "complete the unresolved lines in the best way possible".

Following this discussion we had a further meeting at the Hunterian Art Gallery, at which it was agreed that a new high resolution photograph would be taken right away and made available to us. This new



The Seven Princesses And The Arrival Of Prince Marcelles



Detail from "The Seven Princesses"

image made a huge difference to our work, and meant we could see all the details. It was also agreed that, although we could all see that CRM had intended there to be the figure of the king, and had made detailed drawings for this, we would not include him as there was no indication of his position in the overall design.

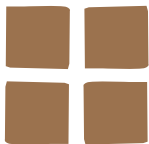
While we were working on the design stage in our studio Pamela visited us twice to consider various elements of the design with us and, in the end, the design was completed to a large scale and to everyone's satisfaction. We were then in a position to start the actual gesso work, the culmination of which was on view at the AGM.

One final point that is worth mentioning in relation to these panels is that Fritz Waerndorfer commissioned them after he has seen *The Wassail* and *The May Queen* in 1900 at the 8th exhibition of the Vienna Secession. We believe that Miss Cranston commissioned these first two panels from CRM and MMM as purely decorative elements for the Ingram Street Tea Rooms. However, we think that

Fritz Waerndorfer and the artists and architects in Vienna were attracted to the work of CRM and MMM, and indeed to the work of the McNairs as well, because they were immediately aware of the deeper meaning behind their artwork. They realized that *The Four* were expressing the same beliefs that they themselves held, and that was expressed in their own work and in *Ver Sacrum* [The Sacred Spring], the magazine of the Secession movement.

It is this spiritual dimension of their work which, we believe, is the reason why it is still relevant today, and why it still communicates to all those whose minds and hearts are open to concerns beyond the material world.

Dai Vaughan
Dai Vaughan of Vaughan Art-Works



Apostles Of Beauty: Arts And Crafts From Britain To Chicago

The Art Institute of Chicago, USA,
7 November 2009 - 31 January 2010



Frank Lloyd Wright, American, 1867-1959 Spindle Cube Chair, 1902/06 Poplar and leather 73.7 x 73.7 x 73.7 cm, 29 x 29 x 29 in. The Art Institute of Chicago ©

The first Arts and Crafts exhibition mounted at the museum in more than 30 years, *Apostles of Beauty: Arts and Crafts from Britain to Chicago* will present designs by the movement's most notable practitioners, from William Morris and Charles Robert Ashbee to Gustav Stickley and Frank Lloyd Wright. Highlighting a wide range of objects, including ceramics, furniture, metalwork, paintings, photographs, and textiles, the exhibition will focus on Chicago collections, featuring works from the Art Institute, the Smart Museum, the Frank Lloyd Wright Home and Studio, Crab Tree Farm, and other private collections.

www.artic.edu



Designed by William Morris, English, 1834-1896 1885 Two Panels Entitled Cray, 1885 Cotton, plain weave, block printed: 227 x 97.2 cm, 109 x 38 7/8 in. The Art Institute of Chicago ©

The Ecole De Nancy At The International Exposition Of Eastern France, Nancy 1909.

Exhibition (focused on museum owned documents)
27 May 2009 - 3 January 2010

On the occasion of this grand event's centennial, the Ecole de Nancy Museum will recall the Ecole de Nancy's last involvement in an international exposition through works of art from the permanent collection that were originally exhibited as well as through the old documents illustrating Eugene Vallin's pavilion at the Sainte-Marie park.

<http://edn.nancy.fr>

The Cauchie House And The Poster-Façade

Archive Of Modern Architecture In Brussels
22 June - 25 October 2009

From summer 2009, an exhibition will focus on the "poster-facade" topic around the Cauchie House, undeniable masterpiece of Art Nouveau in Brussels. "poster-facade" means a facade expressing a cultural, philosophical, commercial message..., independent from the building behind, such as the newspaper *La Dépêche du Midi* by Léon Jausse in Toulouse or, more recently, *Le Monde* in Paris. In Brussels, the facade of the Cauchie House is the most striking example of poster-facade; it here expresses the desire to draw the attention of passer-bys and invite to know more about the art of the owner, an artist-designer who specialized in architectural sgraffito. The exhibition will compare the Cauchie House facade to other façades in Europe. Exhibition organized by the Archive of Modern Architecture in association with the Cauchie House Association.



Alphonse Mucha (Czech, 1860-1939). 6th Sokol Festival, 1912. Color lithograph. 168 x 62 cm, 66 1/8 x 24 3/8 in. Moravská Galerie, Brunn.



Alphonse Mucha (Czech, 1860-1939). Job, 1896. Colour lithograph. 60 x 46 cm. MAK - Austrian Museum of Applied Arts Contemporary Art, Vienna © Mucha Trust 2009
Photo © MAK

Retrospective ALPHONSE MUCHA Musée Fabre, Montpellier, France

20 June 2009 - 20 September 2009

This summer the Musée Fabre welcomes the Czech painter Alfons Mucha (1860-1939), one of the most popular *Art Nouveau* artists. His success in Paris was particularly due to the great Sarah Bernhardt with whom, honour-bound, the exhibition begins; with portraits, costumes and even recordings of her voice.

The European Partnership forged with the Belvedere Palace in Vienna (which houses Gustav Klimt's celebrated *The Kiss*) and the Hypo-der-Kulturstiftung Kunsthalle in Munich, offers a new perspective on Mucha's indefatigable talent and creativity across all genres, formats and techniques. To mark the occasion, not only will the posters that made

his name be shown, but also his magnificent illustrations, jewellery and pastels, enabling us to appreciate the artist's full genius and power. The exhibition also features two exceptional events: the complete full scale reconstruction of the interior decoration of the Bosnia-Herzegovina pavilion that the artist created for the 1900 Universal Exhibition in Paris, and the display of two large panels from the *l'Épopée Slave* (Slav Epic), an enormous work of art totalling almost 1000m², created to celebrate the Slavic genius at the moment of its independence from Czechoslovakia and, for the first time, showing Mucha's work on this monumental scale.

<http://museefabre-en.montpellier-agglo.com/index.php/>

The Exhibition ALPHONSE MUCHA was originally at the Museum Belvedere in Vienna, Austria. After Montpellier, the exhibition will go to the Museum "Kunsthalle der Hypo-Kulturstiftung" in Munich - Germany from (9.10.2009) to (24.01.2010).



Glasgow Doors Open Days

This fantastic event is Glasgow's way of celebrating its buildings, its streets, its parks and its people - in short itself!

After 19 years, due to popular demand, Glasgow Doors Open Days has become a festival - so for the first time there is a whole week of interesting things to do, see and hear.

From Wednesday 16 to Sunday 20 September there are walks, talks, seminars, and exhibitions. There are more than 135 extraordinary buildings to visit for free! The Mackintosh Experience Bus Tour is free over the Doors Open Day weekend only, Saturday 19 and Sunday 20 September. This is the easiest way to get round the Mackintosh sites.

Also during Doors Open Week you can experience 'Mackintosh's Glasgow': This half-day walking tour will give you an opportunity to view the work of Charles Rennie Mackintosh and his contemporaries. Tickets for the Mackintosh Walking Tours can be booked directly from the CRM Society.

For more information about Glasgow Doors Open visit the following websites: www.glasgowdoorsopenday.com or www.crmsociety.com

Mackintosh Heritage Group Special Events For Doors Open Weekend

Saturday 19 And Sunday 20 September 2009

All events are free; advance booking for events is highly recommended where contact details are provided.

Glasgow Art Club, 185 Bath Street

Mackintosh's exhibition gallery open Saturday 10.00am - 4.00pm.

Glasgow School of Art, 11 Dalhousie Street

Free 45-minute student-led tours departing Saturday and Sunday every half hour from 10.00am to 5.00pm. 0141 353 4526, tours@gsa.ac.uk

Kelvingrove Art Gallery & Museum, Argyle Street

Free 45-minute Architecture & Sculpture tour, Saturday and Sunday 12.00pm. Free highlights tour, Saturday and Sunday 11.00am and 2.30pm.

Hop-on Hop-off Bus Tour

Usual £8 charge waived for the weekend. Details of stops and timings can be found at www.crmsociety.com.



Hunterian Art Gallery, 82 Hillhead Street

Last chance to see the 'Blue Drawing Room' - the white drawing room has been carpeted with a dark blue canvas carpet, for a limited period. Last day Saturday 19 September.

Free lecture 'Mackintosh and the Glasgow School of Art' by Professor Pamela Robertson 11.00am - 12.00pm.

'Mackintosh & the Glasgow School of Art' display Saturday 9.30am - 5.00pm (and continues to January 2010).

The Lighthouse, 11 Mitchell Lane

River Tales - join a local story teller to hear stories of the Clyde, share memories, and create new tales. Suitable for the whole family. Free. Saturday 11.00am and 3.00pm.

0141 225 8406, education@thelighthouse.co.uk

Colour the Clyde - drop in session with an illustrator. Free. Saturday 11.30am - 4.30pm.

'Seawards the Great Ships' (1960; 30 mins.) Free screening of Oscar-winning documentary about shipbuilding on the Clyde. Sunday 2.00pm.

Willow Tea Rooms, 217 Sauchiehall Street

Current owner, Anne Mulhern, dressed in period costume will give free talks about Mackintosh and Miss Cranston's Tea Rooms. Saturday and Sunday, 12.00pm and 2.00pm. www.glasgowdoorsopenday.com



Glasgow Museums Resource Centre, 200 Woodhead Road

A ground-breaking facility for Glasgow Museums, bringing together the vast collection of objects stored on behalf of the City of Glasgow. Visitors will be able to access object stores on accompanied tours and see many objects which have never been on public display before or have not been displayed for many years. Please note tours must be booked in advance by calling 0141 276 9300 or emailing GMRCbookings@csglasgow.org. Saturday 10.00am - 5.00pm and Sunday 11.00am - 5.00pm. www.glasgowmuseums.com/gmrc.

Free admission to The Mackintosh Church at Queen's Cross, 870 Garscube Road and House for an Art Lover, 10 Dumbreck Road

Mackintosh Walking Tours

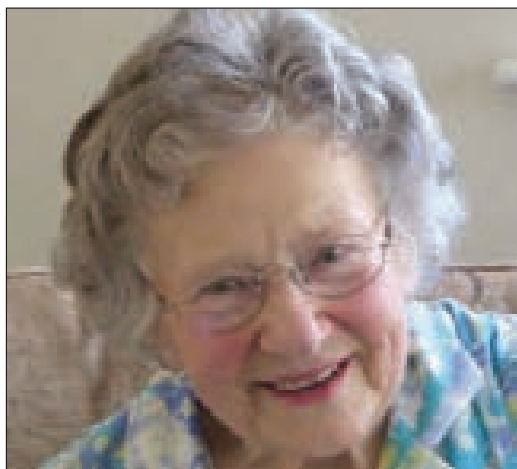
Mackintosh's Glasgow: This half-day walking tour will give you an opportunity to view the work of Charles Rennie Mackintosh and his contemporaries. Focussing on the architectural details, these walks can be enjoyed by tourists and Glaswegians alike. The walks start at the Lighthouse and finish at The Willow Tea Rooms where participants will receive a 10% discount. Ticket holders will also be able to receive 10% off food bills at the Stereo Café within The Daily Record Building.

Monday 7, 14, 21 & 28 September;
Wednesday 2, 9, 16, 23 & 30 September;
Friday 4, 11, 18 and 25 September
2 – 4 pm Cost £6 per person

Tickets can be booked online www.crmsociety.com or for more information or to book a tour please contact Trish Ingram 0141 946 6600, trish@crmsociety.com

OBITUARY

Shiela Betterton, Charles Rennie Mackintosh's Great Niece



My mother, Shiela Betterton, CRM's great niece died suddenly but peacefully on Boxing Day 2008, aged 88.

Shiela was born in North Shields, the eldest daughter of William Dingwall (CRM's nephew) and his wife Lilla. Shiela never met CRM but had fond memories of his sisters, (her grandmother and great aunts) which I

recorded in my article Mackintosh's Sisters (*Journal*, 84, Autumn 2004.)

After joining the Civil Service in London in 1939, Shiela was evacuated to Bath shortly after war was declared. There she met my father and spent the rest of her life. She became involved in the local community, becoming a Mayor's Guide, Parish Councillor and Magistrate in Bath.

In 1963 Shiela started to volunteer as a Guide at the American Museum in Britain and soon became interested in the quilt and textile collection. She became the museum's textile curator and was instrumental in building it up into the world renowned collection it is today.

Always interested in family history, Shiela took a keen interest in CRM and his rising reputation. On my first visit to Glasgow in the 1970's she arranged for the family to have a private tour of the Glasgow School of Art with Andrew McLaren Young which was a wonderful introduction for me to CRM and his work.

Shiela met Thomas Howarth on several occasions and attended the CRM memorial service at Golders Green in 1985 where a CRM rose was planted. She also corresponded with Iain Paterson regarding the Mackintosh family tree. She attended the meetings of the Society in Bath but unfortunately, due to ill health, was not able to attend many talks recently. However, she was always interested in the work of the Society and was pleased that I had continued the family interest. I was therefore glad to be able to tell her on the last day of her life that I had taken over as Chair of the North of England Branch.

Shiela is survived by myself, her sister Moira, grandchildren Tim and Emma and three great-grandchildren.

Aileen Somerset
Aileen Somerset is Chair of the North East of England Branch



The Face of Scotland: Masterpieces from The Scottish National Portrait Gallery

The Fleming Collection, London, 15 September - 19 December 2009

The Fleming Collection is delighted to be collaborating with The National Galleries of Scotland and mounting an exhibition of masterpieces from the Scottish National Portrait Gallery's permanent collection.

The origins of the Scottish National Portrait Gallery can be traced back to the late eighteenth century and to the enthusiasm of one man, the mildly eccentric David, 11th Earl of Buchan and opened its doors to the public in 1889.

In April 2009, the Scottish National Portrait Gallery will close for a transformational refurbishment and reinterpretation of its collections. The Grade A listed building was designed by Sir Robert Rowand Anderson to be a celebration of the Scottish people and nation. The 2009 project, Portrait of the Nation, will reinvigorate the Gallery and Scotland's priceless collection of national portraits. At the same time it will create essential new visitor facilities. The gallery will re-open in November 2011.

The exhibition at The Fleming Collection will include the following works amongst others:

Lord Darnley by Eworth
McLean by G Moberg

Irvine Welsh and Duncan
McLean by G Moberg

Niel Gow
by Raeburn

Ewan MacGregor
by Maclellan

Billy Connolly
by John Swannell

J M Barrie
by Nicholson

Charles Rennie Mackintosh
by Fra Newbery

Robbie Coltrane
by John Byrne

Tilda Swinton
by Maclellan

Sean Connery
by Liebovitz

Walter Scott
by William Allan

Ian Rankin
by Malley & Gillespie

J K Rowling
by Murdo McLeod



Portrait of Charles Rennie Mackintosh by Francis Henry Newbery (study for group portrait The Building Committee of the Glasgow School of Art in the collection of Glasgow School of Art) 1914 © Estate of Francis Henry Newbery

known as the Scottish Colourists. The exhibition highlights the Colourists' achievements as key players in the introduction of modern art in Britain, among the most forward thinking British artists of the early 20th century.

As well as Scotland, France figured largely in their lives. All were attracted by the lively artistic life of Paris, spending varying periods there as well as in the South of France where they enjoyed the brilliant light of the Côte d'Azur and further west at Cassis. At the time the Post-Impressionism of Cézanne and Van Gogh was giving way to Matisse and the Fauves, only to be followed by Picasso and the cubists.

Scottish Colourists from The Fleming Collection

The Fleming Collection, London, 19 January - 1 April 2010

The exhibition shows the complete Colourist collection from The Fleming Collection. It is the first time the paintings have been viewed together since 2003.

Samuel John Peploe, Francis Campbell Boileau Cadell, George Leslie Hunter, and John Duncan Ferguson comprise the group



Pioneering Painters, The Glasgow Boys 1880 - 1990

This landmark exhibition is to be staged in Glasgow and London.

About 150 pieces by The Glasgow Boys, including Sir James Guthrie, John Lavery and George Henry will be on display at Kelvingrove Art Gallery and Museum from Easter until August 2010. It will then go on show at the Royal Academy in London from October 2010 - February 2011.

The exhibition will be the most definitive show on the Glasgow Boys ever produced and celebrates the best of their work in the magnificent surroundings of Glasgow's world renowned gallery. This will be the first exhibition from a Scottish Gallery to be shown at the Royal Academy.

"I consider it to be a wonderful accolade for Glasgow and the Glasgow Boys that they will appear in their own right in what I think is the greatest visual arts institution in the world"
Lord Macfarlane of Bearsden KT

The Glasgow Boys were a group of 25 young artists who worked in the late 19th Century. They introduced forms of Impressionism to Scotland in the 1880s and 1890s, developing their own individual interpretations of it, often highly coloured. The Glasgow Boys were an international phenomenon.

Edvard Munch: Prints

Hunterian Art Gallery, University of Glasgow

12 June - 5 September 2009

Edvard Munch: Prints is dedicated to prints by Edvard Munch (1863-1944) and is the most substantial Munch print exhibition in the UK for over 35 years. Featuring 40 of the artist's finest prints, the exhibition has been selected to illustrate his development as a graphic artist as well as the important themes of his art. The show will include the lithograph version of the iconic *The Scream*, which is one of the most famous pictures in the world. Other works include the controversial lithograph *Madonna*, the striking *Self-portrait* lithograph and the atmospheric woodcut *Melancholy*.

Munch's extraordinary prints inspired the German Expressionists to revive printmaking, especially the colour woodcut, a technique in which Munch made influential innovations. Opportunities to see Munch's prints in the UK and Ireland are extremely rare simply because there are so few prints in public collections.



George Henry, *Japanese Lady with a Fan* 1894
Canvas, 61x40cm © Culture & Sport Glasgow (Museums)

Although prints usually form part of loan exhibitions, they demand to be seen separately. Graphic techniques intensify an artist's images, and Munch's prints are the most powerful statements of his sometimes disturbing human themes.

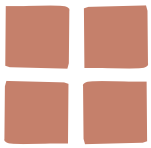
Sir Muirhead Bone (1876-1953): Artist And Patron

The Fleming Collection, London

7 July - 5 September 2009

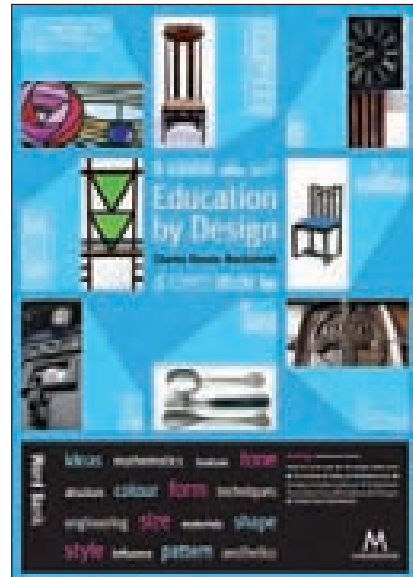
Born in Glasgow, Bone was a consummate draughtsman fascinated by the demolition of old buildings. After early training as an architect, he turned to art, concentrating on printmaking, as well as watercolours and drawings. Bone's prints were avidly collected both in Britain and America during the first three decades of the twentieth century. He worked as a war artist for both the First and Second World War and was an important figure in the art world, supporting and encouraging young artists such as Stanley Spencer, Jacob Epstein and David Bomberg.

This exhibition, drawn from a number of private and public collections in Britain, will feature watercolours, drawings, prints and several examples of the few oil paintings that Bone executed. It will also include work by several artists who were helped by Bone in their early careers.



Education By Design

As part of our ongoing partnership work with The Mackintosh Heritage Group; we have developed and produced the "Education by Design" information leaflet and poster, which highlights the benefits of using Mackintosh within formal education for schools, colleges and universities. The leaflet also brings together the various venues which deliver learning programmes based around Mackintosh; it can also open up into an A3 resource poster to be used in any classroom or as a study aid.



Outreach And Community Engagement

Recently we were commissioned by Culture & Sport Glasgow to facilitate a consultation with local young people living in Townhead as part of the 'Townhead Village Hall project'. Our core aim of the consultation was to engage the local young community, integrating their work into the interior design plans for the new building. This gave them a better understanding of the Townhead Village Hall project, showing how the building may work and enabling them with the skills to create artwork and make choices about creativity and 3D design.

Our life drawing evening art classes for adults have been successful and have developed a strong following. The hall makes a fantastic environment for evening art classes, as long as there is light. With winter nights coming in, we're looking into lighting solutions to brighten up the space.

Our new initiative to create more interest and visits from locals, 'Free Wednesday Afternoons', has proved to be very popular and has increased the number of visitors. This has been especially popular with families over the summer holidays, taking advantage of free entry to the building and partaking in a free family art activity.

As many of you are aware we will be celebrating 110 years of The Mackintosh Church on 10 September 2009 with the official opening of our exhibition, '110 years, Mackintosh in Maryhill'. The exhibition is the culmination of a labour of love by staff, many volunteers and former congregation members. This small dedicated team have put a lot of time into creating an exhibition which is engaging and informative, whilst inclusive of its surroundings and legacy.

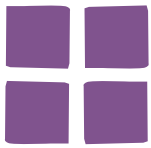
If you have any questions or queries about our activities please drop me a line.

Sha Nazir
Mackintosh Development Officer; Education & Learning
sha@crmsociety.com

Don't forget to join our increasing online community, you can use any of our social network pages to give us your opinions, tell us stories about the CRM Society or find out more about what's going on.

Facebook: www.facebook.com/crmackintosh
Myspace: www.myspace.com/crmsociety
Blog: <http://blog.crmsociety.com/>





The Regions

Bath and the SW

The group organised two well attended events during the year. In October 2008, Dr Wendy Hitchmough gave a talk about Arts and Crafts gardens (an event supported by Land Use Consultants in Bristol) and in April 2009 Alison Brown talked about Mackintosh and the Glasgow Tea Rooms. The new season of talks will re-start in Autumn/Winter 2009.

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

London And The SE

The London group continues to deliver an extensive programme of lectures and associated events including a visit to the Silver Studio Archive at the Museum of Domestic Design and Architecture, Middlesex University; two events held at The Millinery Works gallery in Islington; and an all day tour of Woldingham in Surrey, in association with the Woldingham Historical Society. The Christmas Lecture was given by Dr George Rawson on Mackintosh and 'Fra' Newbery. The new season of talks will re-start in Autumn/Winter 2009.

For more info: crms-londser@hotmail.co.uk

NE England

With a new organising group in place, chaired by Aileen Somerset as a replacement for the long-serving Paul Gilby, six successful and varied talks took place during the year at the Elmbank Hotel, York. These covered subjects such as the Vienna Secession, Phillip Webb and Walter Crane. The new season of talks will re-start in Autumn 2009.

If you require further information about our programme we prefer contact via e-mail. info@crmackintosh.co.uk or www.crmackintosh.co.uk

Roussillon - France

It has been a particularly successful year for the *Charles Rennie Mackintosh en Roussillon* associate group. Early in June 2009, the mayor of Amélie-les-Bains-Palalda officially opened a new Mackintosh Interpretation Centre, as part of the museum complex in the château of Palalda. A planned second centre will replace the current temporary exhibition in Port Vendres and should be completed by spring 2010, whilst it is hoped that renovation work to the Maison Gai in Ille-sur-Têt will start before the end of the 2009 and once complete will be the site of a third interpretation centre.

For more info: www.crmackintoshfrance.com

Glasgow

The Mackintosh Church Exhibition. 7 September To 30 November 2009

On the 10 September 2009 The Mackintosh Church will celebrate its 110 birthday. The exhibition will focus on the social history of the Mackintosh church, its growth in the community and its place in the birth of the CRM Society. The exhibition will be accompanied by a booklet, a series of talks and events and links into the 09/10 school programme.

Work and Life Of John McGhie (1867-1952) 17 September 2009

A talk by Nanzie McLeod on the Scottish artist John McGhie. John McGhie was a contemporary of Charles Rennie Mackintosh and his granddaughter, Nanzie will discuss his work and the influence of The Glasgow School of Art through four generations of her family.

6.30 for 7.00 pm, Tickets: £6.00
The Mackintosh Church

Romeo And Juliet. Friday 6 November 2009

Black Cat Theatre Company, one of the UK's premier educational theatre companies will present Shakespeare's tale of star-crossed lovers Romeo & Juliet.

6.30 for 7.00 pm, Tickets: £7.00 (£6.00)
The Mackintosh Church

Was Mackintosh Different?

12 November 2009 A Talk By John McKean

John McKean, Professor of Architecture at the University of Brighton work on Charles Rennie Mackintosh is well known through his book with Colin Baxter's illustrations - "Charles Rennie Mackintosh - Architect, Artist, Icon" - which is beautiful and moving and erudite.

Professor McKean hopes to look at CRM's work via convention, tradition, "Scottishness" etc.

6.30 for 7.00 pm, Tickets: £7.00
The Mackintosh Church

Members Christmas Lunch. Friday 11 December 2009

Details are still to be confirmed

Christmas Carol Concert

Mid December - details are still to be confirmed

4-6 June 2010 "AGM Weekend"

Details and location are still to be confirmed



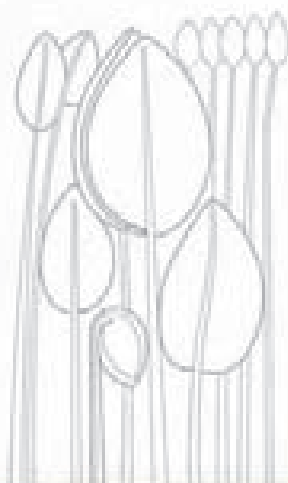
WEDDING PERFECTION THE MACKINTOSH CHURCH QUEEN'S CROSS : GLASGOW

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