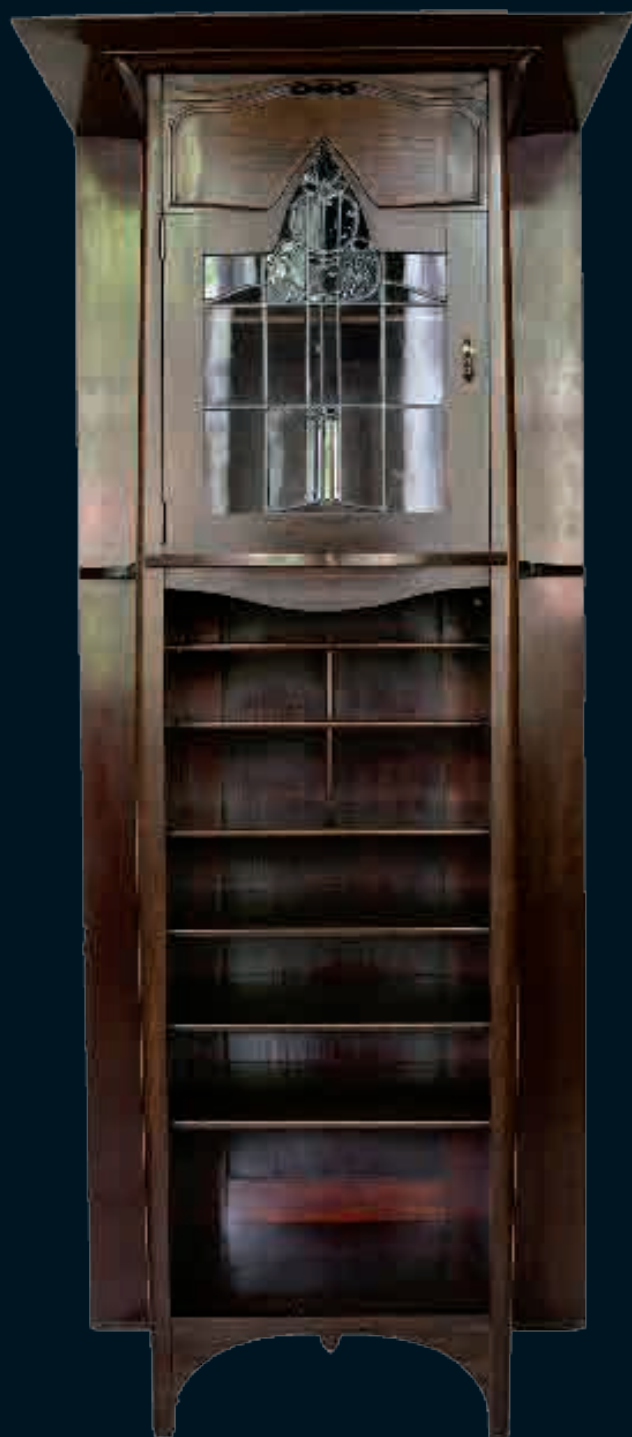


JOURNAL



VOLUME 98 SPRING 2014



CHARLES
RENNIE
MACKINTOSH
SOCIETY™



Charles Rennie Mackintosh Society

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

The Society's core aims are to:

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

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

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

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

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

Patron Scheme Members

Listed below are our Patron Scheme Members for the 2013/14 season:

Gold: Steven Holl Architects and Lord Macfarlane of Bearsden KT

Bronze: Dierdre Bernard, Anne Crawley, Anne Loudon, Judith Patrickson, Catriona Reynolds and Evelyn Silber

Mackintosh Queen's Cross

870 Garscube Road, Glasgow G20 7EL

Tel: +44 (0)141 946 6600 Email: info@crmsociety.com
www.crmsociety.com www.mackintosh.org.uk

Board Of Trustees

Stuart Robertson – Executive Director and Secretary

Carol Matthews – Chair

Catriona Reynolds - Vice Chair

Judith Patrickson – Honorary Treasurer

Mairi Bell, Alison Brown, Pamela Freedman,

Garry Sanderson and Sabine Wieber

Hon President

Lord Macfarlane of Bearsden KT

Hon Vice Presidents

Roger Billcliffe, Baillie Liz Cameron

Patricia Douglas MBE, Prof. Andy McMillan

Staff

Director: **Stuart Robertson**

Business & Events: **Dylan Paterson** p/t

Retail Officer: **Irene Dunnett** p/t

Volunteer Posts

Membership Team: **Elspeth Kidd and Norma Butler**

Library/Research: **Elizabeth Crawford**

The Society's Headquarters

Mackintosh Queen's Cross

March to October

Monday, Wednesday & Friday 10am to 5pm

November to February

Monday, Wednesday & Friday 10am to 4pm

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

Editorial: Alison Brown, Stuart Robertson & Carol Matthews

Published by the Charles Rennie Mackintosh Society,

The Mackintosh Church at Queen's Cross,

870 Garscube Road, Glasgow G20 7EL.

Design & Layout: Stuart Robertson

The CRM Society has Charitable Status Reference

No. SC012497

Registered in Scotland Company No. SC293107

CRM Society Journal, Volume 98, Spring 2014

ISSN: 1759-6491



It was another busy year in the life of the Society and we are starting 2014 on a high with another excellent Journal. Again I would like to thank Alison Brown for her energy and input in compiling this issue and to all the contributors who made this possible.

Last year's AGM weekend began with a sparkling conversation with Roger Billcliffe at The Mackintosh Church. On day two we had a sneak preview of the new Steven Holl building at the GSA, and then we had tea and coffee at The Willow Tea Rooms. Our weekend concluded with visits to The Hill House and Windyhill and on the Monday we had a wonderful Italian Feast with Dr George Rawson giving us a fascinating tour of Mackintosh's Italian Sketching Tour.

Some of my favourite highlights of the year included the fabulous *Architecture of Nature* exhibition of paintings by Frances Law and the beautiful Mackintosh Music Cabinet which was on display during our 40th Anniversary celebrations in October. These two artistic works were the inspiration for our musical evening on the 4 October with a stellar cast including Robert Sutherland, Paul Keohone and Elaine Gould. The Mackintosh Church looked stunning and to listen to such musical talent in such intimate conditions was a delight to any music connoisseur. The evening event was such a beautiful occasion, hosted by the wonderful Judith Ralston, and we finished with a celebratory drinks and

canapés reception provided by the House for an Art Lover. This was a great event to show the Mackintosh Church has the potential to deliver something very special as a music venue.

We plan to continue to develop the venue to ensure that our aims and visions are met for years to come. However, the Society and the Church does not seem to fit into traditional funding streams like Creative Scotland (turned down on 3 occasions), Heritage Lottery Fund (turned down in October). We have attracted limited funding from Glasgow City Council, which is specifically for exhibitions/events and education programmes, and this is unlikely to continue.

This has put our plans to further develop the Church and Hall for arts and cultural use 'on hold' until we can find other ways of raising funds.

As you know the Society only survives by raising funds from its own sources, Membership, some commercial activities, and external trusts. You can help by giving a donation, volunteering or planning a legacy.

Best wishes
Stuart Robertson
Director



AGM Weekend photos and collage by Nijole Ukelyte © 2013



Mackintosh Was Here!

The community council of Dunure has just completed a project to celebrate Charles Rennie Mackintosh's connection with the village.

While Mackintosh studied at The Glasgow School of Art, he and his close friends, known as 'The Immortals', holidayed repeatedly in Carrick between 1892 and 1894. They rented two cottages in Dunure where they spent summer holidays and weekends together.

The harbour village of Dunure, is one of a number of hamlets in Carrick. A new initiative developed this year is to link 17 villages and towns together through the Carrick Community Heritage Trail. The trail has been developed by the Carrick Community Councils Forum to promote the rich heritage, culture and beautiful landscape of the region. The subjects, stories and cultural icons appearing on the outdoors trail were selected by community consultation.

One interpretation point has been sited adjacent to the two, privately owned, cottages where the students stayed; another is wall-mounted and overlooks Dunure's historic castle. Boldly titled 'Charles Rennie Mackintosh was here' and illustrated with one of the humorous Immortals group photographs, the panel cements the connection between the Mackintosh circle and the landscape. The photograph chosen for the panel is the one taken directly outside the cottages and was kindly provided by the Glasgow School of Art.

The panels do not just focus on artistic connections; the selected themes and subjects for the trail range from King Robert the Bruce, fossils and industrial achievement to highlighting one of the last red squirrel strongholds in Britain. Each interpretation point uses QR code technology to provide layered information - scan the code on your mobile phone and it will link directly to the new Heritage Trail web page at www.carrickayrshire.com.

One of the exceptional aspects of this part of Scotland is the quality of light. The bright open skies and reflective waters continue to attract many artists and photographers to Carrick today.

For more information on Carrick Ayrshire and the heritage trail:
<http://www.carrickayrshire.com>

The Carrick Tourism Development Project is part-financed by the Scottish Government and the European Community Ayrshire LEADER 2007-2013 Programme.



One of the new interpretation panels at Dunure in situ featuring the photograph 'The Immortals' at Dunure about 1893. Left to right: Katherine Cameron, Charles Rennie Mackintosh, Janet Aitken, John Keppie, Agnes Raeburn, Jessie Keppie, Frances Macdonald, Herbert McNair, Margaret Macdonald. Immortals photograph © Glasgow School of Art
C.R. Mackintosh Photograph © Annan





The Mackintosh Church Opening Hours for 2014

March to October

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

November to February

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

Admission Charges

Adult £4.00 Concession and Students £2.00
Children Free

Group Visits and Evening Tours

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

Mackintosh At The Grand

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

2014 : 22-25 May, 4-7 September & 23-26 October

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

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

Prices start from £570 per person sharing.

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

News and Interviews

4 Dunure revisited

6 Interviews

To celebrate the Society's 40th Anniversary Year, three founding Office Bearers, Robin Haddow, Roger Billcliffe & Patricia Douglas reflect on the beginnings of the Society.

Features

10 Winner of the Mackintosh Award for Creative Design

12 Rediscovered Pickering Music Cabinet

14 Mackintosh Architectural Sketch Identified

16 14 Kingsborough Gardens and the Patronage of the Rowat Family

21 The Architect and the Dancer

Cover Image: The Pickering Music Cabinet by Mackintosh
© The Glasgow Guild.

Back Image: Frances Law Exhibition at The Mackintosh Church
© Stuart Robertson



Robin Haddow

**The first Chair of the Mackintosh Society, 1973-75
Vice-President 1975-1980**



Robin Haddow - Photograph by Judy Sharrock

The need for a Mackintosh Society was first thought about by the New Glasgow Society (NGS), of which I was a keen member. I was a young architect and they thought I should be involved from the outset. We took a very well considered approach on how to set up the Mackintosh Society, and to do it so it would stick. Certainly we were up against the City and Councillors who wanted to forge ahead on their road building programme...four out of eight Mackintosh buildings were affected and the Councillors were determined their plans would go ahead.

The NGS wanted to ensure that the Mackintosh Society would be a substantial/influential group of people with a background in business and the arts. It aimed to bring both the School of Art and University Professors together - Andrew MacLaren Young and Harry Jefferson Barnes. Both to some extent jealously protected their intellectual knowledge of Mackintosh...but they were very influential and both had said something should be done about the proposals; we needed their joint approach. Looking back, there were another two very significant people involved in the initial stages. One was Trevor Walden, Director at the City's Museums - he was very effective in his own quiet way. The other was Bill Gray [later Sir William Gray] the Lord Provost - who had a close friendship with Princess Margaret, and which within the year would turn out to be a godsend.

We also set about involving significant owners and collectors of Mackintosh; and a wide cross-section of people interested in heritage and the arts like Norman Macfarlane, Robert and Katrina Clow, journalist Gordon Borthwick, arts film producer Murray Grigor and of course Roger Billecliffe who was a strong support on the committee. There was passionate support from many sectors and the architectural writer Tom Howarth lent his enormous support.

The first exploratory meeting was held on 'neutral ground' at the Willow Tearooms. We invited all these people and they ALL came. I was quite nervous but pumped up and determined to bring them all together. It went exceptionally well. Everyone present was determined we should go ahead with the inaugural meeting at the Collins Gallery on the 4th October. I chaired that meeting; it was absolutely packed! There was such a huge enthusiasm for doing something. Various people stood up to speak throughout the proceedings, what they said was very interesting. For me the evening was electric! It was felt that the Society should not just be a pressure group, but it should be a learned Society. The Society newsletter should be informative of Mackintosh's work and academics should be encouraged to publish in the newsletters and add kudos to the Society.

Patricia Douglas was secretary of the NGS. To announce the inaugural Mackintosh Society meeting and invite people to come along Pat and I had prepared leaflets to drop around various city centre letterboxes. We did the leaflet drop late one evening because we could only do this out of office hours; it was about 9 o'clock at night. Pat dropped me off home in Strathbungo and then drove back to her house. When she got home the police arrived on her doorstep to question her because they had been tracking our strange movements around the city all evening - thinking we were up to no good! Pat was a great person to work with - she was always so very supportive of the young people working with her.

Pat and I ran the Mackintosh Society, well, I was in charge but Pat did all the work! I was chair for two years and then gave up office to become Chairman of the NGS.

One of the things that changed attitudes most dramatically was Princess Margaret's request to visit in 1974. Bill Gray arranged the visit with the head of planning (who also was quite keen on Mackintosh). They took the royal car around various Mackintosh buildings in Glasgow and then took her to The Hill House for lunch. I was invited to the lunch and asked to say a few words. It was a small group of people, about twenty in total with nine or ten Councillors. We were all lined up in the drawing room but when she came into the room she headed straight over to me! I was introduced to her and she asked me immediately for a light! I didn't have one but the head of planning did. So whilst she had her cigarette we had a nice long chat in the corner of the room about the architecture of Mackintosh. She was well aware of the subtleties of Art Nouveau; I was very impressed! Bill



said to me after the lunch that she wanted me to join them in the royal car; we swapped jokes all the way back! She wrote to the City after her visit giving support to protecting Mackintosh buildings in the city. Once she had gone; her visit had changed the councillors' whole perception of Mackintosh and they began to appreciate that his work would be a great asset to the city.

At the time of setting up the Society, Queens Cross Church was seriously under threat. This was one of the catalysts to drive things forward urgently. Prof. George Browning, past Chairman of NGS and also an avid supporter of the CRM Society, came up with the idea of leasing Queens Cross and taking on the responsibility of ensuring its long-term

survival. This gave us a home and was fundamental to the success of the Society.

Looking back at those early years, I feel really privileged to have been in close contact with lots of interesting people - people who knew more about Mackintosh and conservation and politicking than I did! I was just a cog amongst it. It was a very special time for me.

Robin Haddow continues to practise architecture from his studio in the New Forest undertaking both contemporary work and work to listed buildings. He has just finished a holiday house for himself and his partner Judy Sharrock on the shores of Loch Ewe, Rosshire.

'Taking a look at the make-up of the Society one cannot imagine a more unique group of people in Britain (or even Europe!). Art Nouveau seems to select a strange selection of characters! The Society - small, specialised but extremely significant in its make-up - is already at the centre of controversial discussions (i.e. Martyrs Public School). The Committee's first objective will be to ensure the conservation of CRM buildings. The Corporation at present seems bent on destroying them, one by one, whether by demolition or by visual intrusions, but with the support we have at home and abroad I feel we can put up a very strong case for the retention of all his buildings.'

Excerpt from Robin's first address in the first Society Newsletter, 1st November 1973.



The stunning lighting at the 40th Anniversary Concert at the Mackintosh Church © Stuart Robertson



Roger Billcliffe

Honorary Vice President 1994 to present
Chair 1981-1983 & 2001-2002
Vice-Chair 1986-1989

What drove the formation of the Mackintosh Society was the threat to the buildings; Martyrs', Scotland Street School, Queen's Cross Church and the poor state of the Willow. The question was: 'how do we co-ordinate the opposition to the proposed demolition of all of these buildings'? At that time they were proposing to move Queen's Cross Church stone by stone! Martyrs' School we worked out you really only needed to move the position of the motorway by 9 feet. The reason that Martyrs' was going to be knocked down was because the proposed motorway was going to run down the High St on stilts!

Back in the early 70s there was certainly not the rapport or co-operation between the various Mackintosh 'parties' that there is today. At that time the relationship between the University, School of Art, and the City's Museums was very much at arms length. If the repositories of Mackintosh knowledge were separated - as they were - you had to bring together all the different voices to get hold of that knowledge to speak with one voice. I know that was very much behind the New Glasgow Society initiative for a Mackintosh Society driven by Pat Douglas and Robin Haddow. The University viewed the new proposal with some uncertainty; Prof Andrew McLaren Young had seen various precursors of the new proposals which had eventually fizzled out.

The exploratory meeting, however, at the Willow Tea Rooms showed that Robin and Pat had got the bit between their teeth and were going to make a go of it. We promised our support and at the inaugural meeting at the Collins Exhibition Hall in October 1973, Andrew McLaren Young, Harry Jefferson Barnes the Director of the Glasgow School of Art and myself were press-ganged on to the committee, along with Brian Blench, the new curator of Decorative Arts at Kelvingrove. It had a knock-on effect to the collections. The growth of the Society and the preservation of Mackintosh was simultaneous with international awareness and interest. Cassina began to

make reproductions of Mackintosh. (To quote Harry Barnes: 'it may not be accurate - but it makes it sexy. Everything is painted black, it's going to look fantastic in Manhattan lofts!') Mackintosh began to get a lot of publicity.

There was a change in journalism...and money drove it. In 1968 two Argyle St high-backed chair's fetched £600 each, and when in 1975 the Music Room Armchair for Hous'hill came onto the market, we went to the sale room with £4,500, but I don't think the University even got to bid! It sold to a private collector in Richmond, Virginia for £9,200. As soon as Mackintosh was seen to be worth that kind of money the newspapers changed. I have to say we played on it - it was a marketing 'thing' - the Society built on that.

By the time of the 1983 Mackintosh watercolours exhibition, the Society was ten years old. It had moved into Queen's Cross Church, Martyrs' was saved; Scotland Street School was cleaned; the Willow Tea Rooms had been separated from the rest of the former Daly's building and restored; The Hill House had been sold to The National Trust for Scotland; Windyhill had been bought by architect Jim Fisher in 1979 who spent an absolute fortune restoring it; The Hunterian had completed and opened the Mackintosh House in 1981; There were still a few question marks: The Glasgow Herald, the Daily Record Building, Derngate, but overall it was a fantastic list of achievements, everything in the garden was rosy.

The Society anniversary conference that summer was the high point. The drive behind this conference was to look beyond Mackintosh and show his international connections. There was a wide range of international speakers, Thomas Howarth came over for the conference and gave the paper on Mackintosh himself and Tony Jones, Director of the School of Art was instrumental in bringing the American side to Glasgow. Most interesting of all was the introduction to the work of Greene and Greene. After the conference Pat Douglas asked me, 'What do we do next'? I felt we were already beginning to repeat ourselves and so replied 'Wind it up!' But Pat kept it going.

If the Society wasn't still going it would need to be reformed again. 2013 is a reprise of 1973! The Hill House is a mixed blessing for The NTS - the RIAS before them was almost bankrupted by the maintenance requirements and these are still ongoing. Scotland Street School requires a lot of work undertaken to it. The Lighthouse - the Glasgow Herald Building - is struggling. It has to be said the situation is different and no one is suggesting that Martyrs' or Scotland Street will be demolished; but it is almost worse that they are being neglected! The shining light in the Mackintosh story is Derngate. Forty years on and the Society is running even faster to stand still; its priority is now maintaining the Society and Queen's Cross. I remember a lot of young people were involved in 1973 - it needs the 25 year olds again but that is not so easy now.



Patricia Douglas

Honorary Secretary 1973 - 1985

Director 1985 - 1998 and 2000 - 2001

Interim Chair 1997 - 1998

Honorary Vice-President: 2000 - present

Incredible that it is 40 years since the meeting held on 7 June 1973 in the Willow Tea Rooms - then the bridal suite of Daly's department store - by kind permission of Sir Hugh Fraser. The meeting was initiated by the New Glasgow Society (NGS) who invited influential people who might be interested in supporting a Mackintosh Society. It was decided to have a further open meeting on 4 October 1973 in the Collins Gallery, Strathclyde University. The support was excellent and the Society came into being. It was primarily set up to save Martyrs' Public School and campaign against the threatened Charles Rennie Mackintosh buildings in Glasgow and elsewhere. Like the NGS, the Society was set up to campaign against the demolition of threatened Mackintosh buildings in Glasgow.

We moved from St Vincent Crescent to a shop in Argyle Street - these were the NGS offices - but we got the keys to Queen's Cross Church in 1976. The very first venture we had there was to raise enough money to get a telephone installed! Sir William Gray, the Lord Provost and our Honorary President, wrote one of his questionnaires and people paid to answer the questions. Taking on Queen's Cross Church was a big step for a small organisation. We were concerned, and so the committee decided to take on a full-repairing lease. It was to show that we were in earnest - not just talk; but to lead by example. The windows were broken regularly - which was where the District Council was so helpful with funding, they would give us money for repairs.

I just did what needed to be done. I was in working at Queen's Cross Church often by eight a.m. and sometimes did not leave until six or seven. It took time to get the central heating organised, so it was very cold.

The Society had to have a purpose and try to be innovative. I always worked on the principle of 'you don't advertise: you do'. If you do things well people will get to know about it. It's an old fashioned way of doing things. When we had the first Society conference in 1983; each lecture was named after a sponsor. The conference was successful as people came from far and near to attend. Creating the Mackintosh rose was an excellent notion for the 1988 Glasgow Garden Festival.

There was quite a lot to do, it did take over my life. But without the enthusiasm of the members and volunteers and others involved with Mackintosh buildings and not least Glasgow District Council - we would not have succeeded. And my family was always incredibly supportive. The Society newsletter should be mentioned as it provided a link between members and activities. All thanks are therefore



Patricia Douglas - Photograph by M Anne Dick

due to Professor Frank Walker for his erudite editing over many years.

Forty years have passed but the encouragement and support received from many sources enabled the Society to flourish not least the membership worldwide. There are still so many things that still need to be done for Mackintosh in Glasgow. The No.78 Derngate Northampton Trust was established so the recreated Mackintosh interiors are available for all to see. We should be proud of our heritage and continue to work to conserve it. All credit to Stuart Robertson and his team for maintaining Queen's Cross and the work of the Society. Priorities of course must now include The Hunterian Art Gallery and The Hill House as well as Martyrs' and Scotland Street Schools and The Willow Tea Rooms.

'The Society has a close relationship with other groups involved with the Mackintosh Heritage.' Fortunately most of his buildings are now well cared for and the future seems bright.'

Patrica Douglas, CRM Society AGM, 28th May 1981.



The Winner of the Mackintosh Award for Creative Design



Morna Darling (right) and Iveta Jaugaite meet on the night of the Award Ceremony © Photo by Nijole Ukelyte

The Charles Rennie Mackintosh Society launched a competition in partnership with the Glasgow School of Art for young artists to create a Mackintosh-inspired contemporary design in celebration of the 40th anniversary of the Mackintosh Society. The award was announced at the competition exhibition evening at the Mackintosh Church in 2013. **Morna Darling** - the creator of the winning design for the brooch - is a third year student in the GSA Department of Silversmithing and Jewellery. She shares with **Iveta Jaugaite** her inspiration and insights into her creative process.

Iveta: First of all - how do you feel having won?

Morna: Very excited and very shocked but very happy! I've never had a commission like this before so it's something very new. I'm just in 3rd year! I'm very excited - I was excited just to be in the exhibition...! [laughs]

I: What inspired you?

M: Well, I was looking at Charles Rennie Mackintosh's textile designs. The way he worked them is that he started off with a really structural grid and then drew on top of that really

nice organic forms, so I just manipulated the squares and the structural grid in a more fluid way, more organic. And then – because of the 40th anniversary – I thought it would be nice to make 36 squares soldered on and then four pierced out; and so in total there are forty separate elements in the piece. I sawed them all out individually and then arranged them together.

I: Your sketchbook looks like an artwork by itself! Do you always make sketches like these?

M: [Laughs] Thank you! Yes, this is quite a small one to be honest!

I: How do you personally feel about Mackintosh's designs?

M: I like Charles Rennie Mackintosh's work, and his wife Margaret Macdonald; I appreciate her work a great deal as well. As a GSA student I can see the Mackintosh building all the time and it's an amazing building to be in, especially the lecture theatre.



The Winner of the Mackintosh Award for Creative Design



A print from Morna's sketchbook of working drawings © Morna Darling

I: Where were there any other inspirations for your design apart from Mackintosh?

M: I have many contemporary influences and it is difficult to narrow it down! I really like the work of jeweller and sculptor Emmeline Hastings, her jewellery is made from a mixture of Perspex and precious metals. I like mixed media jewellery. One of my favourite artists at the moment is Deirdre Nelson, she is a past textiles student of the GSA, her work crosses boundaries of sculpture, textiles and jewellery. Her work often has an interesting story or idea behind it. Overall I am mainly interested in contemporary jewellers who use a combination of materials and who experiment in different ways to make things.

I: How did you choose your materials?

M: I was pretty drawn to silver. I think because it is for the 40th anniversary, and silver is such a precious material - I was just drawn to it really. I didn't want to use copper; it didn't quite suit.

I: How do you feel about making a 100 more?

M: A bit apprehensive, it's going to be really exciting, I think, to work with them. Because I have the master, I can now make a mould of it and multiple-cast it. So yes, I'm not going to have to do that every time, so it's ok [laughs]. It's still going to be a lot of work to clean it all up once it's been cast and file it down but it will be exciting!

I: Would you like to say 'happy birthday' to the CRM Society?

M: Yes! I would like to thank the Charles Rennie Mackintosh Society for making the award exhibition a fantastic evening; and for the opportunity to make the pins to celebrate the 40th anniversary of the Society. I would also like to thank the tutors and technical staff of the Silversmithing and Jewellery department of the GSA for their help and support!

CHARLES
RENNIE
MACKINTOSH
SOCIETY

Designed by Glasgow School of Art student
Morna Darling, this very contemporary handmade
silver pin was created to celebrate

40 years of the
Charles Rennie Mackintosh
Society

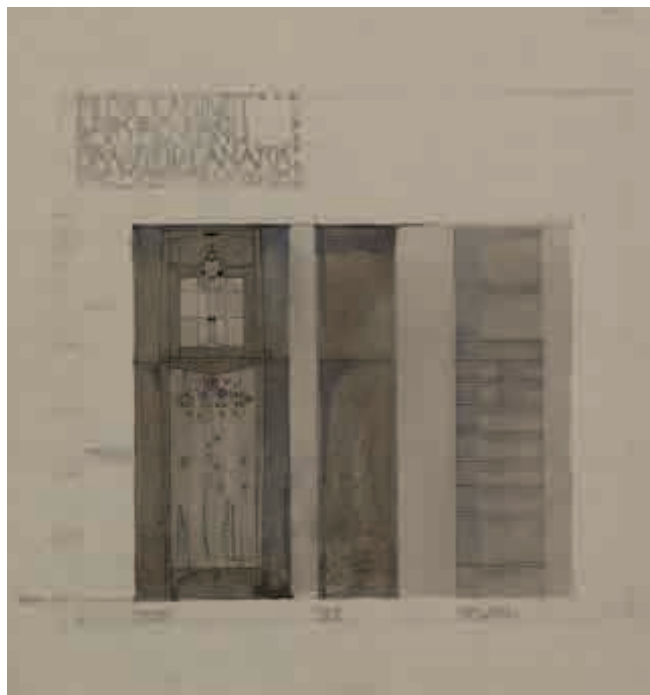
£60 to members

Order Please by phone, email or via the website
Phone: +44 (0) 141 946 5600
Email: info@crmsociety.com
Web: www.crmsociety.com/retail.aspx

All profits contribute towards promoting, preserving and
generating the legacy of Charles Rennie Mackintosh



Rediscovering Mrs Pickering's Music Cabinet



Charles Rennie Mackintosh: Design for a music cabinet, for Mrs Pickering, Braxfield, Lanark 1898 © The Hunterian, University of Glasgow 2013.

It is a rare privilege to live with a Mackintosh piece of furniture.

In January of this year we spotted an 'Arts & Crafts music cabinet' in the catalogue of a small country auction in Perthshire and we initially reckoned it would go well beside the piano. First instincts from looking at the photograph were that it was definitely Glasgow School in design and possibly by E.A. Taylor.

Jonathan however had an inkling that he had seen it before in a book he had leant to a friend in college and the following day, phoned at college breaktime and said, 'John, you know that music cabinet... it is on page 57 of Roger Billcliffe's Mackintosh book'. A small black and white reproduction of the 1898 watercolour in the Hunterian collection with the enticing 'not known if executed' description.

The day before the auction, we went to the viewing. Feigning intense interest in a vase at the other end of the room, we casually glanced towards the cabinet. Surrounded by stuff and complete with a gate-leg table plonked on top, the sleekness, quality and elegance was immediate.

Toying with a teaspoon we muttered, 'it is, it is, it is!' to each other. We milled around, glancing at it in passing, suddenly leaping into paparazzi photographer mode when the room momentarily cleared of other viewers. Were they... too... feigning disinterest? Is that plate set aficionado, actually an international antiques dealer? Talking of which, we phoned

a friend, the veteran art and antiques expert Roberto Polo, in Brussels and he confirmed our find; giving us added confidence to proceed.

On the evening of the auction the gavel nearly fell after only a couple of bids, but we won the cabinet after a prolonged contest with one other bidder.

A few days later, still on a roll of excitement we went to pick up the cabinet up in our car. In a surreal touch, we found it carefully stored standing up with the coffins, as the auctioneer is also an undertaker! It fitted snugly in the car as we drove gingerly through snowy country roads. I remember the thrill of picking it up and fingers touching the curved edge at the bottom as we nervously edged up the stairs to our flat.

Unveiling the cabinet in the centre of the sitting room, monolith like, it was a great pleasure and luxury to walk round and marvel at it in the round. It was fascinating to be able to look at this piece up close and in a home setting. It looked so enigmatic and beautiful, but also had such a tactile quality with all the subtle curves.

We first contacted Professor Pamela Robertson who invited us to visit her at the Hunterian Art Gallery and were ushered in through the heavy doors of the research department on the ground level. Brought to a table she opened a large folder and there before us was the original Mackintosh watercolour of the cabinet. Wonderfully detailed, it had an immediate radiance and clarity. It really was quite a moving moment and a privilege to look closely and see the details; his hand.

Next came all the Mackintosh experts to the house. Pamela brought Roger Billcliffe, our friends Celine Blair and Helen Watkins brought their colleague from Glasgow Museums Alison Brown. Lorna Hepburn from The Hill House, Stuart Robertson from the CRM Society. It has been fun and enjoyable to meet everyone and hear and see everyone's unique perspectives and reactions.

At the same time I had managed to find and contact Ralph Pickering, the descendant of Mrs Pickering who commissioned the cabinet in 1898. He passed on detailed family knowledge and the story of the move to the house in Dumfriesshire where the cabinet was last seen at an auction in the 1950's.

Ellen Pickering was the daughter of John Anderson, the owner of Scotland's largest department store, the Royal Polytechnic (now Debenhams) on Argyle Street. Ellen married Robert Pickering of R&Y Pickering's of Wishaw, a major locomotive manufacturer of the time. This cabinet was commissioned when Glasgow was at its creative Victorian height where two families involved in design, retail and heavy engineering, chose Mackintosh. Opposite the Royal Polytechnic, a certain Miss Cranston also received designs for her Argyle Street Tea



Rediscovering Mrs Pickering's Music Cabinet



Detail of Music Cabinet Door © The Glasgow Guild

Rooms that same year. It is intriguing to think of the social and artistic connections being made in Glasgow at this time.

This cabinet was created when Mackintosh was aged 30 and has similar features to another piece of musical furniture he designed the previous year. The organ casing in the music room in Craigie Hall in the south side of Glasgow, designed in 1897.

Made for a wealthy patron, the Pickering cabinet displays the highest level of cabinetmaking skill using Cuban mahogany & ebony cabochons. It has beautiful and subtle details and after 115 years it is in excellent condition. All testament to Mackintosh's design and the skill of the cabinetmaker.

Alison Brown revealed an interpretation of the design of the cabinet on her visit and it was a pleasure to see what she was describing 'appear' out of the cabinet and it immediately made sense and added deeper meaning.

Similar to his drawings and architecture, Nature and Spirit exist in the essence of this piece. At the centre of the arched base, a seed can be seen. This rises up to the gentle mounds at the base of the glass representing Earth where it sprouts and grows, becoming a stalk and first leaves, flowering at the

apex of the glass nestled inside the triangle. This triangle points upwards to the three ebony cabochons and the Sky above - represented by the expansive and beautifully tapering cornice.

There are many subtle features to discover: the gently bowing vertical columns, the carefully chosen different textures of the clear glass, the way the horizontal line under the cabinet door appears like one continuous wave moving in and out of the plane. The ebony cabochons; perhaps they represent seeds on the wind?

The construction methods used are ingenious and take some time to figure out! For example the door is constructed from ten pieces of wood. Onto the four main sections making up the door frame, six pieces have been overlaid then skilfully carved in sinuous forms and tapered to merge at the edges. Into this three ebony 'seeds' have been carefully inlaid. The triangle shape is carved out of one section of wood rather than overlaid.

Living with it, you do feel, or imagine, part of Mackintosh is with you in the room. He lived two streets away, which added to the poignancy. It reveals itself slowly-at different times of the day and night and from differing viewpoints. Especially made for the evening in a domestic setting, I particularly enjoyed those moments when you would look up from a book and there it was, its beauty sudden and mysterious.

Mackintosh created furniture that are works of art. Then somehow, gives them a soul and a tenderness, that quality that Celine Blair described as *douce*; the old Scots word that so aptly describes the essence of this beguiling cabinet.

John Cowie, The Glasgow Guild

The cabinet is currently on display in Glasgow at The Lighthouse, Scotland's Centre for Design and Architecture.

As can be seen in the original watercolour the lower half of the cabinet was finished with an embroidered curtain which is now long lost. Looking for advice on recreating this curtain we have been introduced to Helen McCook who teaches at the Royal College of Needlepoint at Hampton Court. She has authored a book on goldwork and has worked on many projects worldwide including embroidering Kate Middleton's wedding dress, veil and shoes. Helen teaches embroidery regularly in Glasgow at the Art Club on Bath Street. She has an affinity with Mackintosh. After a visit to see the cabinet and the watercolour in the Hunterian she is keen to undertake this project. We are very pleased that someone of her experience and sensitivity to the task has agreed to undertake the reproduction and we very much look forward to seeing the process and art of this traditional skill.



The source of an early Mackintosh sketch identified

George Rawson

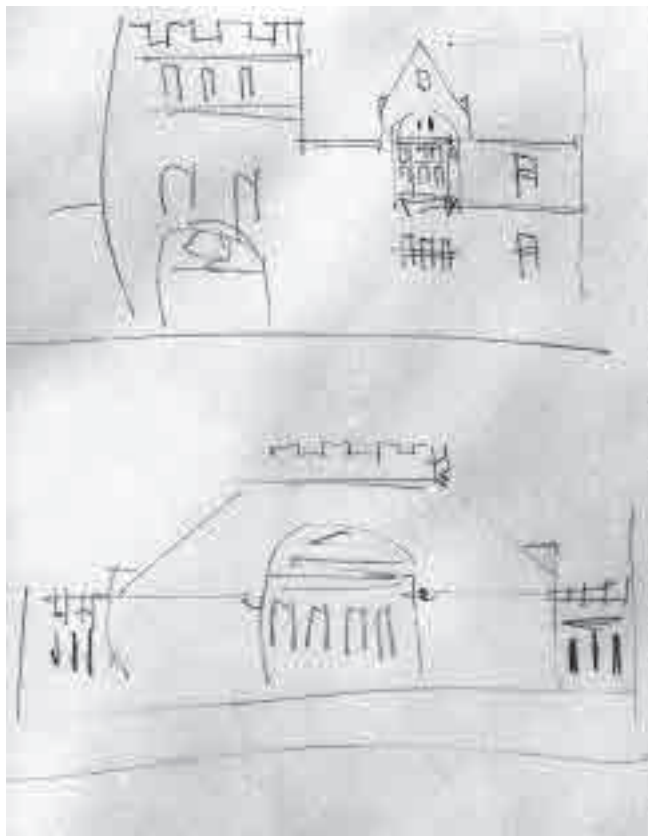


Fig. 1. Charles Rennie Mackintosh, Drill hall, elevation
© National Library of Ireland

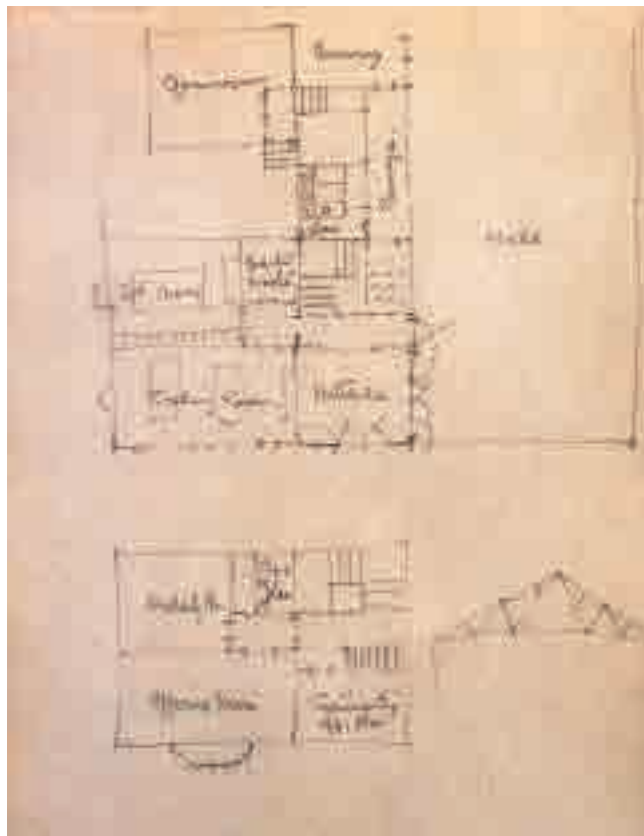


Fig. 2. Charles Rennie Mackintosh, Drill hall, plan
© National Library of Ireland

When the twenty-two year old Mackintosh set out on his long scholarship tour of Italy in April 1891 he was well supplied with drawing materials. Along with his pencils and watercolours one of the sketchbooks he packed was a volume which already contained some 41 drawings, almost all made in Scotland. He would use this book to record most of his smaller sketches during the first two-thirds of his journey.¹ The sketchbook is now in the National Library of Ireland and the sources of most of the Italian drawings have been identified.² The earlier Scottish sketches include drawings made throughout the southern half of the country from Dumfries to Fife, taking in Linlithgow, Stirling and Glasgow, but almost half of these are from unknown sources. Two of these, however, can now be positively identified.

They are on pages 18 and 19 and depict two adjacent sections of a street elevation (Fig. 1) and floor plans (Fig. 2) of a drill hall. Mackintosh's interest in such a building almost certainly relates to an 1889 project undertaken by Honeyman and Keppie where Mackintosh had recently begun working as a draughtsman.

In the Spring of that year the firm was commissioned to design a replacement for a wooden drill hall that had burnt down at Cardross,³ a village near Dumbarton on the north bank of the River Clyde. The building, Geilston Hall (Fig.3), is now a community centre. Since Mackintosh's sketches



Fig.3. Geilston Hall, Cardross, photograph © George Rawson, 2013



Mackintosh Architectural Sketch Identified



Fig.4. Coplaw Street drill hall, photograph © George Rawson, 2012

must date from some time between 1888 - the date of some of the earlier jottings in the book - and the beginning of the Italian tour in April 1891 it has been suggested that they could represent early ideas for this Cardross scheme.⁴ Although there are some similarities in the castellated Tudor revival elevations, the accommodation in Mackintosh's plan is far more extensive than that required for Cardross, so it is more likely that these sketches are either a set of ideas for another scheme or a study of an existing building.

The latter is in fact the case. The sketches depict the drill hall of the 3rd Lanarkshire Scottish Rifle Volunteers built in 1884 by John Bennie Wilson (1848-1923) at 35, Coplaw Street in Govanhill, Glasgow. Although the castellated main hall - to the right of the plans and bottom of Mackintosh's page

of elevation drawings - has been demolished, the entrance section (Figure 4) is still intact. Most of Mackintosh's hasty sketch plan and elevation can be checked against Wilson's drawings of the whole scheme, produced for a later 1893 extension, which are in the Dean of Guild records in Glasgow's Mitchell Library.⁵ Perhaps John Honeyman asked Mackintosh to reconnoitre the building whilst the Cardross scheme was in progress? Honeyman had close connections with Bennie Wilson; Wilson had served his apprenticeship with Honeyman between 1864 and 69 and had been his assistant until 1873. Wilson - who had run his own practice from 1879 - would have known the requirements for a drill hall intimately as he was an enthusiastic volunteer soldier who had joined the 3rd Lanarkshire Rifles in 1868, and would reach the rank of Colonel in 1905. As a keen footballer he was also heavily involved with the 3rd Lanark Football Club that had its ground close by.

To return to the Cardross drill hall: at present there is no firm evidence of Mackintosh's involvement in the project. This would require a closer examination of the building, its interior and planning - although, even that might prove inconclusive. From the evidence of these sketches it would probably be safe to assume that Mackintosh took an interest in establishing the requirements of the Cardross scheme. There may, nevertheless be some indication of his participation in the embellishment of the building. The style of lettering on the memorial plaques on the exterior of Geilston Hall is very close to that employed by the young architect at this stage in his career (Figure 5).

Dr George Rawson is an art historian with a particular interest in Mackintosh's sketch books.



Fig.5. Memorial stone, Geilston Hall, Cardross, photograph © George Rawson, 2013

1. National Library of Ireland 2009 TX.

2. Elaine Grogan, *Beginnings: Charles Rennie Mackintosh's Early Sketches* (Oxford: Architectural Press in association with National Library of Ireland, 2002).

3. Arthur, F Jones, *Cardross: the Village in Days gone by* (Dumbarton: Dumbarton District Libraries, 1985) p. 80.

4. James Macaulay, *Charles Rennie Mackintosh* (London: W.W.Norton, 2010) p. 82.

5. Mitchell Library, Glasgow. Dean of Guild Records 1/5667



14 Kingsborough Gardens and the Patronage of the Rowat Family

Stephen Jackson

A previous contribution to the Society's Newsletter has described how three lamps designed by Mackintosh for 14 Kingsborough Gardens, Glasgow, were conserved for the reopening of the National Museum of Scotland in 2011.¹ This article aims to shed light on the patrons behind the original commission. Standard Mackintosh texts describe the client as Mrs Rowat, identifying her as Fra Newbery's mother-in-law. However, Jessie Newbery's mother died following the birth of her fourth child in 1873, when Jessie was just nine years old.² Jessie was the eldest of the four children of William Rowat and Margaret Downie Hill, who had married in 1863. The client at Kingsborough Gardens was in fact Janet Robin, the wife of Jessie's cousin, Robert James Rowat.

This correction of detail is more interesting than it might at first appear. Mackintosh's personal client base included a quite disparate range of people, whose attachment to new artistic trends varied in extent and commitment.

Robert James Rowat bought the house at Kingsborough Gardens in 1902 and Mackintosh's work involved decoration of the hall, the drawing room, and a bedroom for the Rowat's only child, Maud Isobel. Although the design work was recorded in the Honeyman, Keppie and Mackintosh account books, carried forward without payment between 1902 and 1905, the tradesmen's accounts do not feature in the firm's job books. Roger Billcliffe has, however, traced some of the design drawings and most of the items themselves, dispersed after 1932.³ The fittings comprised a settle and lighting for the hall and in the drawing room a fireplace, with lamps above, a large corner seat, two cabinets, an oval table and two armchairs. The table is now at the Hida Takayama Museum,



Fig 1. The Drawing Room, 14 Kingsborough Gardens, 1987. © National Museums Scotland.



The Patronage of the Rowat Family



Fig. 2 The Hall, 14 Kingsborough Gardens, mid-1970s, showing two of the lamps and the settle. © The estate of Ian Cameron.

Japan, while the chairs are separated in private collections in the USA. The two cabinets, one now at the Royal Ontario Museum, the other in a private collection in the UK, were made to stand opposite the fireplace. All of these items were replicated by Mackintosh for himself and indeed a third table was made for his friend and patron, William Davidson.⁴ The fireplace remains in the house, as does the hall settle. During the 1930s the fireplace lost its cement render and isolated

coloured square tiles and received all-over, matt mottled tiling, with an undulating moulded tile border, around a new grate. The timberwork was stripped and varnished (Fig. 1). Fortunately, the fireplace was restored by the present owner of the house.⁵ The corner seat, however, and the wall lining, both backed in panels of stencilled 'art linen', were destroyed in 1943.⁶ The four Hall lamps remained in situ until 1987 but the drawing room lamps vanished in the 1930s. There



14 Kingsborough Gardens

is no clear suggestion of any bedroom furniture, or even bedroom mantelpieces, designed by Mackintosh.

The Hall lamps, which are not catalogued by Billcliffe, appear to be developments of the lamps for Windyhill, designed for William Davidson in 1901. The largest, defining the space between the stair and the settle, was a simplified version of that which hung at the top of the stairs at Windyhill. Illuminating the lobby area in front of the settle was a unique tall lamp with a stem and leaf motif; and lighting the stairwell itself, suspended off the stairs just below the third floor landing, was a version of the twin cube unit used in the hall at Windyhill. The hooks for this (and the large cube) remain *in situ*, providing the evidence for a twin arrangement. The large cube lamp was suspended from copper alloy ring chains, in a far simpler arrangement than the one at Windyhill. All these lamps were quite certainly supplied by Andrew Hutcheson, whose work for Windyhill is identical in materials and technique. Windyhill was lit by gas and so probably was Kingsborough Gardens although Hutcheson was already making a name for himself in electrical lighting, supplying 220 sixteen candlepower lamps to Sydney Place United Free Church in 1900.⁷

The drawing room furniture has been well described by Roger Billcliffe but a curiosity regarding the hall settle ought to be noted. Mackintosh's drawing for the *Hall Seat*, as he termed it, specified 'upholstered panels covered with purple linen', whereas a panel of pictorial tapestry is recorded in the settle from the 1970s to the present (Fig. 2). This tapestry bears the signature of Daniel Ridgway Knight, an American artist

who in the 1890s settled at Rolleboise, on the Seine, forty miles west of Paris. Knight produced a series of contrived *plein-air* depictions of peasant girls relaxing along the banks of the Seine, which were well received in both France and the United States. *On the Terrace at Rolleboise*, from which this tapestry was taken, was among eleven canvases reproduced in the January 1901 number of the Chicago art journal *Brush and Pencil*, with the comment 'that all of these pictures, and many another, have been made known to the public by engravings and other modes of reproduction'.⁸ The copyright caption to *On the Terrace* cites Braun, Clement et Cie, who, alongside Goupil et Cie (later Boussod, Manzi, Joyant et Cie), were leading popularisers of the artists whose work they dealt in. Jacquard-woven *tableaux tissés* after other Knight paintings are relatively common and formed part of the dissemination of academic realist taste in the age of mechanical reproduction. The question that arises is for how long the purple linen graced Mackintosh's hall seat. 14 Kingsborough Gardens was in multiple occupation through the middle decades of the 20th century and the owners between 1933 and 1993 are unlikely candidates for removal of the purple linen in favour of this, by then rather obscure, tapestry. It is possible that Mrs Rowat herself had the tapestry inserted, even though it might appear to us a curious juxtaposition in taste.

Examination of the Rowat family's business interests, social *milieu* and artistic leanings contextualises that slice of patronage made available to Mackintosh through his friends, the Newberys. Robert James Rowat married Janet Smith Robin in 1886. Her father, John Robin, owned a textile

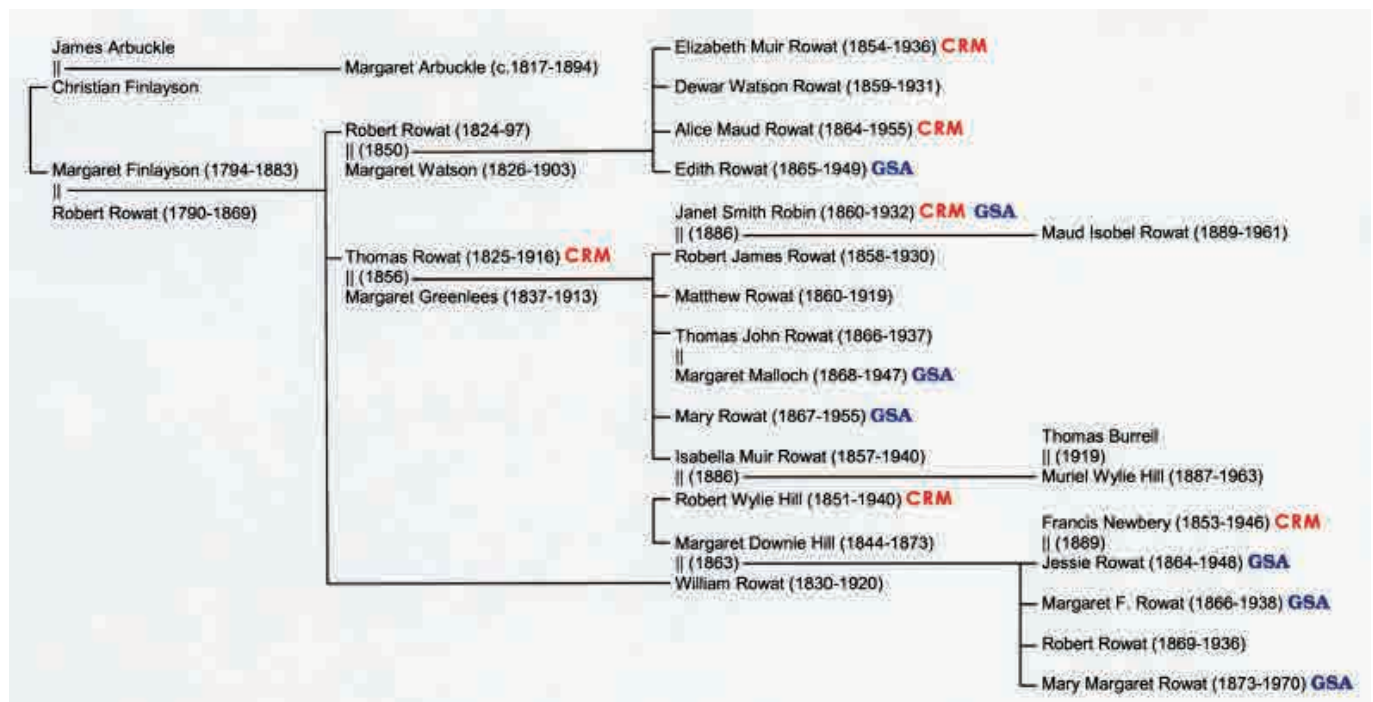


Fig. 3 The Rowats of Paisley. Patrons of Mackintosh are marked CRM in red and individuals who enrolled at the Glasgow School of Art are marked GSA in blue.



The Patronage of the Rowat Family

manufacturing business, with factories in both Glasgow and Paisley, and a house, St Germain's, in Bearsden. Rowat was the eldest son of Thomas Rowat of Paisley, who, with his elder brother Robert, and younger brother William, was engaged in the manufacture of Paisley shawls. It was this William who was Jessie Newbery's father. The Rowat family business had been established by Robert Rowat senior, a self-made-man, first apprenticed to a Dundonald weaver in 1803.⁹ The shawl industry collapsed rapidly after 1870 and, an attempt to diversify into tartan having failed, the brothers ceased trading in 1875. By that time, however, they were wealthy enough simply to invest in other enterprises.¹⁰ William became a director of the Doloi Tea Company, the Doloi plantation in East Bengal being owned and run by his nephew, Matthew. Doloi tea was supplied to Robert Wylie Hill's department store in Glasgow, Hill being both Matthew's sister's husband and William's wife's brother.¹¹ The network was very close and a simplified family tree is given in Fig. 3.

John Hutchison, the son of another Paisley shawl manufacturer, whose architectural practice bridged Paisley and Glasgow finished a new house, St Margaret's, for William Rowat in 1881.¹² St Margaret's stood close by Hutchison's own house, Fairhill, inherited from his father, Archibald. Both formed part of a small group of villas situated on Cauldside Hill to the south of Paisley, an area also known as Carriagehill. These villas included Prospecthill, built in around 1852 for the machine belt manufacturer, Thomas Callender, but the home of Robert Rowat senior after around 1860. Between Prospecthill and Fairhill stood Greenside Cottage, the home of Matthew Greenlees, another shawl manufacturer and father-in-law of Robert Rowat's son, Thomas. Rosehill, between Prospecthill and Greenside, was from about 1862 to 1869 the residence of Robert Rowat junior. When Robert senior died in 1869, it appears that Robert junior took Prospecthill and that Robert senior's widow transferred to Rosehill, along with the unmarried William Rowat. After she died in 1883 the house was occupied by Thomas John Rowat. Thomas Rowat senior lived very slightly further away in Castlehead at Warriston (now 16 Mains Road), built for him in around 1886 and extended by Hutchison in 1896. Hutchison also altered Prospecthill for Robert Rowat junior. Charles Rennie Mackintosh was apprenticed between 1883 and 1889 with John Hutchison.

Robert Rowat junior's son, Dewar Watson Rowat, established a well-known pickle and sauce factory in Govan in 1888, and settled in Dunoon. Three of his daughters married tea planters, connections perhaps of Thomas's son Matthew. Of Thomas's other sons, Claude became a Glasgow stockbroker while Robert James and Thomas John went into the shipping industry. Thomas John was a Glasgow-based partner in Howard, Houlder and Malcolm, of London and Liverpool.¹³ Robert James, the eldest, entered into partnership with Robert Crawford in around 1881 to form the Port Line company.¹⁴ This business, unlike Howard, Houlder and Malcolm, or the famous Burrell company, was based not

on steam but on sail. The period 1860-1920 witnessed the gradual replacement of sail by steam in commercial deep-water shipping, with the Clyde shipyards building fine vessels in both categories. The fleet of fifteen iron- and steel-hulled barques commissioned by Crawford and Rowat from Russell & Co.'s Kingston Yard (Lithgow's) between 1881 and 1895 were typical of the vessels made to endure the long-haul bulk-cargo trade. Each Port Line ship bore the name of a Port, great or small: Glasgow, Adelaide, Sonachan, Stanley. Crawford retired before 1905 to his house, Dardenne, in Kilmacolm but a further four vessels were built at Lithgow's for Robert Rowat alone between 1905 and 1912. Rowat was also a director at Doloi Tea and a shareholder in R. Wylie Hill & Co. Limited.¹⁵

Shipping under sail involved narrow margins and, for the crews, constant danger, particularly during the winter months. No less than six Port Line vessels were wrecked or lost at sea between 1886 and 1911, with varying loss of life, ship and cargo.¹⁶ The wreck of the *Ardeneraig* off the Scilly Islands in January 1911, without loss of life, was famously recorded in photographs by Francis James Mortimer, images published at the time in the *Daily Mirror*.¹⁷ By far the worst such incident in the company's history, however, was the wreck of the *Port Yarrock* off the west coast of Ireland, with the loss of 21 lives, on 29 January 1894. This event thrust Robert James Rowat, at the age of 35, firmly into the public eye. His friends and neighbours would have read, in the *Times*, lengthy reports from the Board of Trade enquiry that took place in Glasgow.¹⁸ The enquiry heard heart-rending letters from apprentice seamen to their parents in Britain documenting an ever worsening voyage. Before the *Port Yarrock* set out home from Mexico, the steward secretly sold many of the ship's provisions, only to take his own life when his actions were discovered. Mid-Atlantic, weakened by starvation and scurvy, the crew all but lost control of their battered vessel. Unable to reach an Irish port, the ship was fortuitously piloted to Brandon Bay, Co. Kerry. The Glasgow office arranged for a Liverpool tug to tow the *Port Yarrock* to Antwerp, in order to unload its cargo of copper. However, deteriorating weather prevented either the tug or lifeboats reaching the ship, which beached in the fierce winds and was engulfed by the high tide. The enquiry apportioned 'grave blame' to Rowat, as managing owner, for initial under-manning of the ship and for instructions to its captain not to seek immediate assistance from a local tug. The enquiry report was remitted to the Scottish Law Officers with a view to a prosecution but the evidence was judged to be insufficient and Rowat settled claims for damages privately. The report was seized upon in Parliament by MPs campaigning to make the lives of sailors less hazardous and small amendments to the Merchant Shipping Act were made as a consequence in 1897. The case highlighted in particular, the perils of routinely employing apprentices in place of able seamen and the editor of the *Times* concluded that 'seldom has condemnation so severe been passed upon any owner of a British merchant vessel'.



14 Kingsborough Gardens

How this sorry episode affected Robert James, or whether it was widely remembered outside of the family, we cannot know. After their marriage in 1886, the Rowats had set up house in Hillhead, moving to Belhaven Terrace, on Great Western Road, in 1892. This was not far from the home of Robert Wylie Hill in Belhaven Crescent (now Westbourne Gardens). One of the last things Charles Rennie Mackintosh did for John Hutchison, early in 1889, was some interior work for Robert Wylie Hill's Buchanan Street department store.¹⁹ Later, in 1901, when Wylie Hill moved from Belhaven Crescent to 3 Lilybank Crescent, he commissioned Mackintosh to design a fireplace, at the centre of which was a gesso panel by Margaret Macdonald, *The Heart of the Rose*. This panel, and the fender, survive at the Glasgow School of Art.²⁰ A near replica of Margaret's panel, *The Heart of the Rose*, was sent, along with *The White Rose and the Red Rose*, to the Turin Exhibition in 1902, and both panels were purchased by Fritz Waerndorfer of Vienna.²¹

Notwithstanding the earlier Hutchison connection, it was almost certainly Jessie Newbery who introduced Wylie Hill, and then the Rowats, to Mackintosh. Attending the Glasgow School of Art, Jessie married its Headmaster, Francis Newbery, in 1889. She joined the teaching staff at the School in 1894, retiring in 1908. Also students at the School were Jessie's sisters, Margaret and Mary.²² Margaret enrolled in 1884, one year before Jessie, and remained at the school until 1902. Mary, nine years younger than Jessie, enrolled for only one year in 1897. A portrait of Jessie King by Margaret illustrated an article about King in *The Studio* in 1902, the same article reproducing a bookplate by King for William Rowat, dated 1900.²³ Two of Jessie's cousins also attended: Edith, daughter of Robert Rowat junior, between 1897 and 1901, and Mary, daughter of Thomas Rowat senior, between 1885 and 1893. Needlework by Edith and her sister Isabella, to designs by Jessie, was exhibited at the Glasgow School of Art Club in 1898 and illustrated in *The Studio*.²⁴ Mary's 'Feeding Pigeons' was exhibited alongside a garden scene by Jessie at Paisley Museum in 1894.²⁵ And the wives of two further cousins were enrolled for brief periods: Janet Smith Robin, in 1895, and Margaret Malloch, wife of Thomas Rowat junior, in 1901.

Although William Rowat's children were largely brought up by his cousin, Margaret Arbuckle, Jessie was also under the influence of her uncle, Robert Wylie Hill, who took his niece on holiday to Italy in 1882.²⁶ Both he and William Rowat commissioned paintings from up-and-coming 'Glasgow Boy', E. A. Walton. In William's case these were portraits of Margaret Arbuckle, now at Paisley Museum, and of his youngest daughter, Mary. Mary's portrait, exhibited in 1889 as *The Girl in Brown*, was received as 'one of the best pictures exhibited in London this season'.²⁷ A Walton portrait of Mary's cousin, Muriel Wylie Hill, was first shown in 1895.²⁸ This may show the sitter in the costume of a 'Dutch Princess' worn to the Lord Provost's Juvenile Fancy Dress Ball at St Andrew's Halls in March 1897.²⁹ The same dress was worn

for a photogravure, by James Craig Annan exhibited at the Linked Ring's Salon of 1895.³⁰ The plate for this was presumably made at one of Walton's sittings, Annan being a friend of both George and Edward Walton. The Juvenile Ball brought together children from many of Glasgow's wealthier families, among them Maud, the daughter of Robert James Rowat (costumed as the nursery rhyme character 'Jill'), and Sir William Burrell's nephew, Thomas (as Mephistopheles), whom Muriel married in 1919.³¹ Such gatherings played an important role in 19th century upper middle class society. In March 1882, St Andrew's Halls had seen a Calico Ball in aid of the Royal and Western Infirmarys at which Robert James Rowat (Baron Bobstay Clinkerbuilt) quite possibly danced with Miss Janet 'Jenny' Robin (Fiametta from *La Mascotte*).³²

In 1905 the Misses Rowat, Elizabeth and Alice, unmarried daughters of the late Robert Rowat at Prospecthill, commissioned a fireplace from Mackintosh, and in 1908 another fireplace was designed for their uncle Thomas at Warriston. Unfortunately, nothing of these two Paisley interiors survives and the only visual record is a single design for the Prospecthill job.³³ These interventions were small in scale and may have been actions on the part of Jessie Newbery to provide Mackintosh with work. The Rowats did not possess the resources of the Cranstons or the Davidsons and were in no sense culturally equivalent to Fritz Waerndorfer, or even Walter Blackie. Yet their story demonstrates the ease with which *avant garde* design could be accommodated into upper middle class homes - before being forgotten by the next generation. This limited success probably owed much to Francis Newbery's proselytising at the School of Art. Other minor patrons remain to be investigated. The Honeyman, Keppie and Mackintosh job books record a small fireplace commission at 23 Huntly Gardens in 1905.³⁴ Alexander Murdoch, distiller and wine and spirit broker, resided at 23 Huntly Gardens from 1878. His office premises at 72 Wellington Street were next door to none other than - the Port Line Company.

Stephen Jackson is Senior Curator, Applied Art & Design, at National Museums Scotland, Edinburgh

¹ 'Lamps for Robert Rowat', CRM Society Newsletter, Issue 2, Summer 2011, pp. 6-7.

² Mary Sturrock, 'Mrs J. R. Newbery, By Her Daughter', Costume Society of Scotland Newsletter, June 1970, pp 2-4. This detail was kindly confirmed by Liz Arthur (who interviewed Mrs Sturrock in 1983) and verified from the Glasgow Herald, 26 February and 4 March 1873.

³ Billcliffe, 'The Complete Furniture', 4th edition, p.132; Billcliffe, 'Some Thoughts on Collecting Mackintosh', CRM Society Newsletter, no.61, Spring 1993, pp.5-12. I am grateful to Roger for facilitating the reproduction of Fig. 2.

⁴ Those secondary pieces, save one lost armchair, are all now at the Hunterian Museum, Glasgow.

⁵ Michelle Feeney, '14 Kingsborough Gardens', CRM Society Newsletter, no.61, Spring 1993, p.3.

⁶ Thomas Howarth, Charles Rennie Mackintosh and the Modern Movement, London, 1952, p.48. In spite of this, one apparent section of the 'art linen' was sold at Christie's, Glasgow, 23 September 1998, lot 198. The designs formed part of the Howarth Collection, sold at Christie's, London, 17 February 1994, lots 104 and 105.

Footnotes continued on Page 31



The Architect and the Dancer

Richard Emerson

I was surprised to find several references to Charles and Margaret Mackintosh while researching the extraordinary lives of the *Danseuses de Saint-Paul*, the English dancer Lois Hutton and her French partner Hélène Vanel, whose performances at their little theatre in Saint-Paul attracted the social, artistic and political elite holidaying on the French Riviera in the decade leading up to the outbreak of war in 1939.

Hutton and Vanel shared a common friend with Charles and Margaret: Margaret Morris. The dancers met and worked at Morris' School in Chelsea, where Hutton was Principal Teacher, before leaving in 1924 to start their own School and Dance troupe, the *Ecole* and *Ballet de Rythme et Couleur* at Saint-Paul. Many of the references I found in the Margaret Morris and J.D.Fergusson papers at the Fergusson Gallery in Perth, and together they fill some gaps in the Mackintoshes' story between 1919 and 1933. The resulting picture is of a happier and less isolated couple than is usually presented;



Fig. 1 Margaret Morris (left) and Lois Hutton photographed at the Château des Enfants, Cap d'Antibes c.1926, photograph by Fred Daniels. © Fergusson Gallery, Perth, reproduced by permission of the International Association of Margaret Morris Movement Limited

the Mackintoshs travelling extensively to and fro from Chelsea and across France visiting their friends.

Margaret Morris (1891-1980), was the leading English barefoot and rhythmic dancer, though her partner, the Scottish painter, J.D.Fergusson, who liked his muses to be Celtic, preferred to think of her as Welsh. She later became a Scottish artistic institution. In December 1913, she opened her stage school for children in Chelsea, and, on the outbreak of war in 1914, founded the Margaret Morris Club which met fortnightly in her school's rented rooms on the upper floor of a Temperance Billiards hall on the corner of the King's Road and Flood Street. These rooms became - like Cinderella's coach for the space of the night - the Margaret Morris Theatre. Discussion evenings alternated with music and dance recitals and they were always followed by dancing.

Margaret Morris writes that Mackintosh had known Fergusson since about 1915 and was a frequent visitor to the club.¹ He came to all her performances and she made him an honorary member. Margaret Morris' memory for dates was very unreliable and the list of Club members for October 1918, which includes "2 Mackintosh", may be a more accurate indication of when they joined.² The 1923-4 and 1924-5 programmes of the Margaret Morris Club list both "Charles Mackintosh F.R.I.B.A." and Margaret Mackintosh as committee members³ and an article written in July 1923 by O.Raymond Drey, the art critic who was married to Fergusson's friend Anne Estelle Rice, lists Mackintosh among the audience at the Theatre: "A performance at the Margaret Morris theatre ... assembles a truly remarkable audience of celebrities. You will see there Bernard Shaw, Augustus John, Eugène Goossens, the painter J.D.Fergusson, Charles Marriott, the novelist and critic, Frank Dobson the sculptor, W.S.Kennedy of the Stage Society and the Phoenix, Mackintosh the architect so well known in Vienna, Mestrovic the Serbian sculptor, Nigel Playfair and many others."⁴ The performances they came to watch were of dance. The critic Cyril Beaumont described the performance on 27 June 1923, "it was, as usual, very interesting and most stimulating. I liked very much the *Dynamic* of Miss Lois Hutton with its excellent costumes and décor. Miss Blanche Orterson presented a very beautiful dance called *White Lotus*. I cannot describe it, for I have only a memory of many lovely poses by a figure clad in a clinging pleated robe of the colour of ivory. *Svadentanz*, arranged by Miss Phoebe Gay, was good. Perhaps the most original work of the evening was the *mimodrame* by Hélène Vanel, entitled *Ancestral Fear*, a remarkable attempt to simulate fear by a combination of music costumes and mime. *Les Etincelles*, by Miss Lois Hutton, was another unusual composition with excellent costumes. The last item, *Chant Hindou*, arranged and danced by Miss Margaret Morris, was in every way a fine performance."⁵ [Fig. 1]

The presence of Charles Marriott in the audience perhaps explains his enthusiasm for Mackintosh in *Modern English*



Margaret Morris, Mackintosh and the South of France



Fig. 2 Margaret Morris, Anita (Ana Berry) and myself, 'Dark, dumpy and deeply in earnest.' © Courtesy of Sotheby's Picture Library

Architecture, published in 1924. Illustrating *The Hill House* and the Glasgow School of Art which Marriott admits he knew only from photographs, he writes: "the Glasgow School of Art...is important because of the great influence of Mr Mackintosh's work on the continent -- in Germany, Holland and Sweden... the whole modernist movement in European architecture derives from him."⁶ This probably echoes Mackintosh's own assessment of his contribution, as may Drey's comment: 'the architect so well known in Vienna.' Marriott's book is usually seen as marking a new appreciation of Mackintosh's work at the very point that he abandoned architecture, but it is probably better interpreted as a last ditch attempt by Marriott to bolster the reputation of his friend and fellow Margaret Morris Club committee member, as were J.D Fergusson's very similar comments included in *Modern Scottish Painting* after Mackintosh's death.⁷

Mackintosh's last major proposal for a new building had also been due to Margaret Morris Club members. Morris and Fergusson had strong links with the clumsily named Arts League of Service, (A.L.S.). Supporting the performing arts in Britain by taking a travelling theatre to audiences in village halls, the A.L.S. was the idea of Eleanor Elder, a dancer with whom Margaret had worked in 1911, and who had worked at her school in 1918. Elder later wrote that it was "Margaret [Morris who] advised me to get in touch with her friend Ana Berry."⁸

Ana Berry, often called by the diminutive Anita, was a Chilean writer, "dumpy and dark and deeply in earnest. A lady Maecenas of modest means"⁹ She was a close friend of Margaret Morris and the subject of Morris's double portrait "Anita and myself."¹⁰ [Fig. 2]

Like the Mackintoshs and Eleanor Elder, Ana was a member of the committee of the Margaret Morris Club. She also

attended Morris' Summer School at Pourville, Normandy in 1921.¹¹ The A.L.S. council included Morris, Fergusson and Harold Squire - who would also later commission a studio from Mackintosh - as well as the inner circle of the Margaret Morris Club listed by Drey; the painter Randolph Schwabe, the conductor and composer Eugene Goossens, the sculptor Frank Dobson and the actor-manager Nigel Playfair.

Ana Berry's passion was promoting the visual arts through exhibitions and circulating portfolios. She was also keen to improve the conditions under which artists in Britain worked and had identified the lack of suitable studios as a problem.¹² She launched her plan to provide studios for artists at the Margaret Morris Club on 23 May 1919, when the A.L.S held "its first - and last - public meeting... attended by over a hundred painters, sculptors and writers and their friends" or as the press described them; "long haired men and short haired women."¹³ An advertisement in *The Times*, on 16 July 1919, followed, inviting "Artists who have been or are being ejected from their studios or houses... to communicate with the Arts League of Service".¹⁴

In the spring of 1920, the A.L.S proposed to appeal for funds to buy 'one or two large houses for the sole purpose of providing artists with accommodation and thus establishing the nucleus of an artists' quarter in London.'¹⁵ This proposal lay behind the visit paid by Berry, Morris and Fergusson to the Mystery house - or Madhouse - on 27 March 1920 and Mackintosh's proposals for altering the existing building. Mackintosh's survey of a large house at 29 Tite Street, Chelsea was probably part of the same scheme.¹⁶ The house in Queen's Gate Gardens, which Morris and Fergusson inspected about the same time was probably also under consideration.¹⁷

Mackintosh recommended that the A.L.S. should build a new block of artists' studios on the site of the Mystery House, rather than convert the existing building. The subsequent commission is well known.¹⁸ However the first published illustration and description of the scheme in *The Arts League of Service Annual 1921-1922*, has gone unnoticed.

On the front cover is a small perspective view, probably by Mackintosh, of his proposal for the Studios. [Fig. 3] The same print is found at the centre of Mackintosh's *Block of Studios* presentation drawing in the British Museum. The dating of this drawing has been uncertain but the inclusion of the A.L.S miniature perspective suggests that it may date from 1922-3.¹⁹

Running in tandem with Mackintosh's proposals for a block of studios, were a number of linked proposals, including a theatre and cinema for Margaret Morris in Glebe Place, for which she asked him to draw up proposals on 5 June 1920. The quirky exterior which he designed cannot be blamed on Margaret Morris, for she had already toyed with plans for a new theatre on the site, for which a conventional if



The Architect and the Dancer

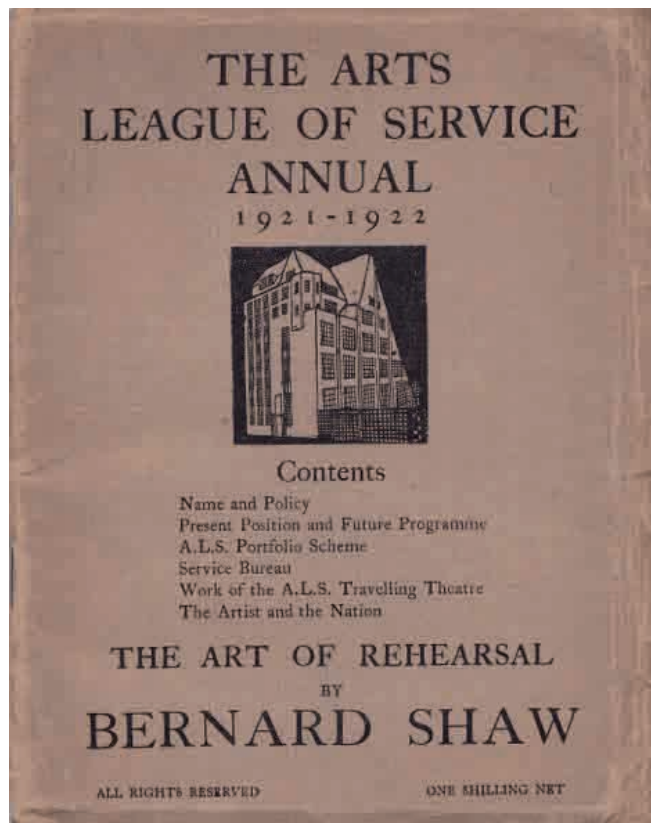


Fig. 3 Cover of The Arts League of Service Annual, 1921-1922, with small perspective of The Glebe Place Studio block by Mackintosh
© Richard Emerson

chunky Edwardian scheme in her, or Fergusson's, hand survives among her papers.²⁰ A revised scheme in a stripped modern style, responding to the objections to Mackintosh's first design, is also among her papers. In its simplicity this scheme has some similarity to Squire's studio as finally built but the handwriting is not Mackintosh's and the authorship is not known. However Margaret Morris was in no position to build a theatre and her worsening financial situation, which obliged her to seek loans from Edith Douglas-Hamilton, Eleanor Elder and Lois Hutton in the coming months, put a brake on the project and it dropped from view.²¹

Margaret Morris was not the only one in difficulties. *The A.L.S. Annual 1921-2* notes "the serious financial crisis" facing the League during the spring and summer of 1921 had been averted.²² But, whilst a grant from the Carnegie Trust had enabled the League to begin the 1922 theatre season free from debt, there was no money for building projects. *The Annual* continues with an article on the block of studios, "based on notes by Miss A.M. Berry... [whose] departure to South America on urgent private affairs has necessitated her retirement at present from the active work of the League. ...knowing how handicapped the artist has been through lack of accommodation in London, Miss Berry inaugurated a scheme for the erection of a block of Artists Studios in

Chelsea. The scheme has been in abeyance up to the present time owing to the prohibitive price of building."²³

Ana Berry returned to England in 1924 and takes up the story in *Design and Art*, Arts League of Service, 1928: "Our next effort was to find suitable quarters for artists. The housing situation was at its worst. A scheme was drawn up for building a set of studios on the Glebe estate, where stood that freakish erection known as the Madhouse, in Oakley Street, Chelsea. The object was to provide artists with studios at a reasonable rent, and a number of people were found willing to invest money without expecting large returns, so that artists could live and work in peace. Mr Tennyson supported our efforts to float a company. The site could be bought fairly cheaply, but there was a clause in the agreement which allowed for only a very small section to be built on. As that section was too small, continuous efforts were made to obtain an extension, but without success. Ultimately, the restriction was entirely removed in favour of a company of contractors for commercial purposes. During the negotiations I had been obliged to leave England for personal reasons and was absent for more than a year."²⁴

'Mr Tennyson' is Charles Tennyson (1879-1977), the poet's grandson, a barrister, who from 1919-28 worked for the Federation of British Industries.²⁵ His promotion of industrial design earned him a knighthood in 1945.²⁶ He was also on the finance committee of the British Drama League, while Margaret Morris was on its Community Theatre Committee, and Schwabe, a close friend of both, on the Workshop and Bureau Committee.

Mackintosh's diary for 1920 shows that Tennyson was involved very early in the project.²⁷ It contains the following appointments:

"1 June: 9.30 went to see Tennyson – and give him costs of buildings

31 August: Mr Tennyson called at 8.30

21 September: Mr Tennyson called

29 September: Tennyson here 9.0

20 December: [scrawled entry which could read:] Miss Berry, Mr Tennyson + Mr Kennedy here Sunday 4.30 regarding Studio Block."²⁸

Providing artists' studios was Ana Berry's particular project and her artists abroad in 1923-24 should be added to the list of problems that Mackintosh faced with his Chelsea commissions. When she returned in 1924, Mackintosh was in France.

In France, the Mackintoshs had continuing links to the Margaret Morris Club. It was probably at the Club that they had first met Rudolph Ihlee, now their neighbour at Collioure, since his friends and fellow Slade students Edward Wadsworth and C.R.W. Nevinson, were members. Ihlee and his friend Edgar Hereford had not been alone in their decision to move to Collioure in 1923. Two other painters, Lett Haines and Cedric Morris, listed by Margaret Morris as



Margaret Morris, Mackintosh and the South of France

regularly attending her Club, had also moved to the same region in the same year, settling on 11 May at Céret, 20 miles inland from Collioure, where they spent several months.²⁹ While there, Cedric Morris painted a portrait of another young Chelsea painter who visited the area that summer, John Banting. Banting too had links with Ana Berry: “she was the confidante of half the painters in Bloomsbury; Cedric Morris, Lett Haines, John Banting and many others went to her for advice.”³⁰

Cedric Morris, Lett Haines and John Banting all frequented the Cave of Harmony, a club started by the ex-Margaret Morris dancer, Elsa Lanchester in the winter of 1920. There they may have met the painter Nina Hamnett, who had stayed in Collioure earlier that year.³¹

The enthusiasm of these London painter friends for the area around Collioure and Céret, which had already been adopted by the French avant-garde, may explain why the Mackintoshs chose the Pyrénées-Orientales as a base in 1923-4; settling first at Amélie-les-Bains, less than six miles from Céret on the road to Collioure. However the immediate impetus for their departure must have been Mackintosh's acceptance of Margaret Morris' invitation to be a lecturer at her Summer School in Antibes in the South of France, held between July 17 and September 14 1923.³²

These annual Summer Schools had been held since 1917 in England, Wales and Northern France. Mackintosh's name appears in the printed prospectus advertising the Antibes Summer School, alongside Fergusson, Eugene Goossens, Margaret Morris herself, the playwright C.K.Munro, and the undefinable polymath C.K.Ogden.³³ A notebook, begun at Juan-les-Pins, on December 29 1922, in which Margaret Morris kept a running tally of possible attendees, first includes ‘Toshies’ among the ‘Unlikely people’ - those not likely to attend - but included them in the column of those who, were they to attend, should pay ‘little’.³⁴ (The list was divided into three groups, ‘paying,’ ‘little’ and ‘free,’ according to means.) A later list in the same notebook includes ‘Toshies’ among the ‘Possible visitors’ but grouped with Alick (Schepeler) under the heading ‘Cheap people.’ Finally a table of rooms and their occupants at the Hôtel Beau Site on the Cap d'Antibes has ‘Toshies?’ pencilled in for the weeks beginning the 20 and 27 August in the twin-bedded room 17.³⁵

The Summer School was later described by both Morris and Goossens, but whilst they mention Picasso - who was staying at the Hôtel du Cap - neither mentions the Mackintoshs, nor for that matter Munro - who may not have been there - nor Ogden who was.³⁶ Contemporary references are illuminating, if only to show the oblivion into which Mackintosh had been consigned in Scotland: the London fashion magazine *Queen* included Mackintosh's name in the list of lecturers but the *Glasgow Daily Record*, though referring to the prospectus, which had listed the city's once prominent architect, noted only that “J.D.Fergusson, the distinguished Scottish Artist”

would be giving classes.³⁷ Nonetheless it seems almost certain that Mackintosh did attend and he probably participated in the discussion evenings, which we know from Hutton's diary of the 1921 Pourville Summer School, were as regular a feature of the Summer Schools as they were of the Margaret Morris Club calendar. He may also have assisted Fergusson in the drawing and design classes but there is no surviving evidence of this.³⁸

The Summer Schools of 1923 and 1924 were of pivotal importance in the lives of Lois Hutton and Hélène Vanel and I have described the Summer Schools in detail in their history.³⁹ In that story the Mackintoshs play only a walk on part. Indeed, the story of the Mackintoshs' own stay on the Riviera would merit little more than passing mention if there was not one pencil, watercolour and gouache drawing that probably dates from this summer.

Quite distinct in its subject matter from the paintings which Mackintosh produced in South West France, *Palm Grove Shadows* [Fig. 4] is instantly recognisable as a view of palms on the Riviera coast with the sea running to the horizon in the background. That the painting stands apart in his surviving work has been repeatedly noted but the ingenious suggestion that, ‘although the subject looks Mediterranean, the watercolour might, in fact, date from the early 1920s, for Mackintosh, while he lived in London, was a frequent visitor to parks and conservatories’, first made by Andrew McLaren Young, has obscured rather than aided its identification.⁴⁰

The 1923 Summer School was spread over three neighbouring locations on the Cap d'Antibes, the Hôtel Beau Site, the Hôtel du Cap and the Château des Enfants, a large unfinished nineteenth-century villa whose building had been abandoned at first floor level. Now roofed and made habitable to the designs of a firm of local architects for Margaret Morris' patron, George Davison, the interior was being fitted out to designs by George Walton, alongside whom Mackintosh had worked on Miss Cranston's tea rooms in 1896-8. Mackintosh may have had mixed feelings when he visited the house, filled with furniture and carpets designed by Walton for Davison's three earlier houses. George Davison also still owned the Villa Gotte in nearby Juan-les-Pins, his first house on the Riviera. Its palm-shaded garden running down to the beach is very possibly where Mackintosh painted *Palm Grove Shadows*, as a photograph taken that summer of Margaret Morris' dancers on a beach with a backdrop of similar palm trees is labelled ‘Villa Gotte’.⁴¹ [Fig. 5 & Fig. 6]

After the Summer School, the Mackintoshs returned to London, intending to go back to France but difficulty subletting their Chelsea studios delayed their departure until late in the year.⁴² Their movements in the first nine months of 1924 are not well documented.

The prospectus for Margaret Morris' 1924 Summer School at Antibes, from July 23 to September 3, offers no sure footing,



Fig. 4 Charles Rennie Mackintosh, Palm Grove Shadows, . it is suggested here that this was painted in 1923 during the Antibes Summer School, possibly at the Villa Gotte, Juan-les-Pins, The Hunterian, Glasgow



Margaret Morris, Mackintosh and the South of France

advertising lectures but not listing the lecturers.⁴³ However, it advertised a branch Summer School at Saint-Paul: “to give visitors who are especially interested in painting and sketching, more variety in the way of landscapes and buildings than is possible on the Cap...life at the two schools shall be interchangeable, visitors to Saint-Paul spending part of their time, if they wish, at the Cap, for bathing, discussions, lectures etc., and vice versa”. Visitors could stay at the Hôtel Issert, or the Hôtel Robinson, or hire rooms in the village. Painting and design were to be taught under the direction of J.D.Fergusson, assisted by Hélène Vanel, dance and dance composition were to be under the direction of Lois Hutton.

Saint-Paul is a medieval walled village on a hill-top above the coast only a few miles inland from Antibes, to which in 1923 it was linked by a tram.⁴⁴ It had been a destination for artists for forty years, one of the earliest detailed descriptions of the village being written by the Scottish architect David MacGibbon in 1884.⁴⁵

Firmer ground is reached in a syndicated newspaper report which appeared in various newspapers, including the *Westminster Gazette*, on the 6 Sept 1924. This refers to Mackintosh's lecturing at that year's summer school.⁴⁶ “At a time of year when the French Riviera is supposed to be too hot for English people ...Miss Margaret Morris, held a summer School at Cap d'Antibes ... an afternoon spent watching her pupils at her lessons - they are taught painting and music, as well as dancing, and hear lectures by such authorities as Eugene Goossens and Charles Mackintosh - is .. a heartening experience for the adult, whether the locale be Chelsea, or Antibes, or as four years ago, a Chateau in Dinard.”⁴⁷

From the 1924 Summer School, the Mackintoshs returned to London in September to re-let their Chelsea studios, probably for another year's term.⁴⁸ Margaret Morris would also have been back in Chelsea for the start of the new school year. J.D.Fergusson was probably at the flat Margaret Morris rented in Calow Street and it is likely that it was during this visit that Mackintosh rang the door bell and gave Fergusson the pot plant that would trigger the carving of “Dryad.”⁴⁹ Letting the studios was easier than it had been the previous year and in early November 1924 the Mackintoshs returned earlier than they expected to Amélie-les-Bains via Montreuil-sur-Mer and Paris.

On 1 February 1925, Mackintosh wrote affectionately to Fergusson; “We are now settled in our beloved Ille-sur-Têt... I wish you and Meg could come here for 3 or 4 months either to work or rest.”⁵⁰ The invitation was perhaps intended to repay Fergusson and Margaret Morris for their invitations, but he may have been fishing for another invitation to Antibes. However there is no indication that the Mackintoshs attended the Summer School in 1925.

On 23 December 1925 (date of postmark) Mackintosh sent a postcard of the War memorial at Port-Vendres to “J.D.

Ferguson [sic] c/o Margaret Morris, 1 Glebe Place, Chelsea: A Merry Christmas and a Happy New Year. Dear Ferguson How are you and where are you both. We are now at this lovely Port of Venus for the winter that is till May or June. I send you a very bad photo of Maillol's war memorial. Some Venus? C.R. + M.M. Mackintosh Hotel du Commerce Port-Vendres Pyrénées Orientales, S.France.”⁵¹ [Fig. 7] Maillol's war memorial of 1923 interested Mackintosh and he borrowed a book on the sculptor, who came from nearby Banyuls-sur-Mer, from the painter Edgar Hereford in Collioure.⁵²

When July 1926 came, the Mackintoshs travelled to Italy, visiting Genoa, Portofino and Florence. The train will have passed through Antibes and though there is no evidence it is possible that they spent time at the 1926 Antibes Summer School.⁵³ That winter they were back in Port-Vendres.

The following year Margaret Mackintosh was ill, returning to London during May and June 1927. The series of letters that Charles Mackintosh wrote to her while she was away show how strong the links still were with their circle of friends in London, which included many who were members of the Margaret Morris Club. Besides relaying gossip about the Dobsons, Margaret dined twice with J.D.Fergusson and Margaret Morris during her two months in London, showing them Mackintosh's paintings, and once with ‘Munro and Mary’, the playwright C.K. Munro and his wife, the Shakespearian actress, Mary Sumner.⁵⁴ C.K.Munro had also been listed as a lecturer at the 1923 Summer School, whilst the Mrs White, mentioned in Charles Mackintosh's letter to his wife of 27th May, may be another Club regular, Amber Blanco-White, the feminist writer who attended the 1924 Summer School.⁵⁵

By the end of the year it was Mackintosh himself who needed treatment in London. During his illness Margaret Morris tried to help him speak, then taught him sign-language based on the Commedia del Arte, but they both laughed too much.⁵⁶ In the end she simply held his hand.⁵⁷ He died on 10 December 1928.

Margaret Mackintosh's subsequent travels reflect those that they had made as a couple. In late April 1929, she returned to France. A law passed on 27 March 1927 now required foreigners wishing to stay in France for more than two months to possess a *Carte d'Identité* valid for two years. Margaret Mackintosh does not seem to have been punctilious about acquiring her Carte since it was issued only on 13 November 1929. Her address was the Hôtel du Commerce, Port-Vendres. The Carte is further stamped Port-Vendres with the manuscript date 3 December 1929.⁵⁸

On 28 November 1929 she wrote from the hotel to Margaret Morris (For the full text of this unpublished letter see Appendix A).⁵⁹ From this letter she appears to have been to Menton on the Mediterranean coast at the border of France with Italy, and had seen Margaret Morris and



The Architect and the Dancer



Fig. 5 Margaret Morris (left) and her pupils at the Villa Gotte in 1923, from Betty Simpson's photograph album. © Fergusson, Gallery, Perth, Margaret Morris collection, reproduced by permission of the International Association of the Margaret Morris Movement

J.D.Fergusson not long before writing, either at Morris' 1929 Summer School - which this year had been held at Agay half way between Antibes and Saint-Tropez - or on the Cap d'Antibes where Morris and Fergusson had spent the summer leaving the day to day running of the school to others. In Port-Vendres, Margaret Mackintosh had been expecting a visit from Fergusson's old friend the American sculptor Jo Davidson and his wife Yvonne but had not seen them. The weather had been bad but "It was the most marvellous October - one golden day after another golden day - just the weather that Toshie always loved here." Commenting that there was no place that she had found which gave her so much pleasure as Port-Vendres, she wrote "I liked St Tropez - but I could not find the same beautiful walks there" and she fancied "Cassis might be a good place - I only saw it from the P.L.M. [Paris-Lyon-Marseilles] autocar."

However despite her affection for Port-Vendres, the following year she moved back across the country to Saint-Paul renting a room and a studio at the fashionable Auberge de la Colombe d'Or. The landlord Paul Roux "liked painters about the house as other people might like dogs or flowers"⁶⁰ and artists stayed in a purpose-built block of studios, each with a private terrace, fireplace, hot and cold running water and a bedroom. One of these had been occupied by Leslie Hunter - the Scottish Colourist painter and Fergusson's friend - who had been staying, off and on, at the Colombe d'Or since 1926 and his paintings hung round the dining room. [Fig. 8] However he had been taken home to Glasgow in late November or early December 1929, after poisoning himself by swallowing turpentine.

The atmosphere of the Colombe d'Or was captured by the French-Cuban writer Anaïs Nin, who stayed there over Christmas in 1929, a few months before Margaret Mackintosh's arrival, describing it in her diary: "There are

two immense fireplaces--the French sit round one, the Anglo-Saxons round the other. I feel literally between two fires. The walls are covered with paintings and drawings. Roux is a painter himself. The d'Ors livre (guestbook) is filled with the signatures of celebrities. Roux tears out the rest. Artists often go away without paying their bills. All these are newspaper legends. But the place is good all the same. The old maids paint the doves fooling around Virgil's olive trees. The artists flaunt their unshaved faces and play bridge like ordinary men..."⁶¹

Although her *Carte d'Identité* notes Margaret Mackintosh's arrival at the Colombe d'Or on 16 October 1930, the timing of her arrival is unclear.⁶² She had already written to Schwabe from the hotel on September 9 1930.⁶³ Moreover her letter implies that she had been there since before the summer. She had probably intended to see Morris and Fergusson on the Cap d'Antibes, where Morris was again holding a small Summer School. However her plan had not worked out, as she explained to Schwabe:

"I myself have been spending a very mixed up summer. I made various arrangements for spending it with friends + then these were upset by my silly heart... so I took it to a place called Bagnoles de l'Orne - in Normandy - + gave it a treatment...". However, she now intended to stay on at Saint-Paul, writing "I am now settled down here for the winter...I have just been superintending the cleaning of my studio, which during my absence seems to have mysteriously become very dirty indeed. A sack of new potatoes in a corner seems to require a little explanation - but the landlord and I decided to draw a veil over the things which had happened to make this possible - he is a jolly fellow - with perhaps rather elementary notions of meum and teum - but very nice - I wouldn't hurt his feelings for the world."

The renting of a studio at Saint-Paul in 1930-31 is consistent with Margaret Mackintosh's renting a studio at Amélie-les-Bains in 1923, and Mme Ihlee's recollection of her painting during visits to Port-Vendres after Mackintosh's death.⁶⁴ But an interesting question is why was Margaret Mackintosh at the Colombe d'Or? The most likely reason is that she had



Fig. 6 Juan-les-Pins with the Villa Gotte, centre, the lower building further around the bay is the Casino. © Postcard in Author's collection.



Margaret Morris, Mackintosh and the South of France



Fig. 7 Maillol's war memorial at Port-Vendres, Postcard sent by Mackintosh to Fergusson in December 1925. © Fergusson, Gallery, Perth, Margaret Morris collection, reproduced by permission of the International Association of the Margaret Morris Movement

stayed there before with Mackintosh, for the Colombe d'Or was previously called the Hôtel Robinson and was one of the hotels where the Branch School of the 1924 Antibes Summer School had been based. She may also have chosen Saint-Paul because she had old friends over-wintering in the area,

there were the Strattons of whom she had written earlier to Morris and a long, gossipy but undated letter to Schwabe, probably of December 1930, concludes with the news that the playwright "Maud Cassidy and her people are sailing out here by about the time you get this. They are at Menton most of the time".⁶⁵

Loïs Hutton and Hélène Vanel did not have to pay at the Colombe d'Or and were constantly in and out of the hotel. It seems probable, that like the majority of the guests, Margaret Mackintosh went to see them dance, as she had done regularly in Chelsea ten years earlier. She probably stayed on at the Colombe d'Or until the expiry of her Carte d'Identité in May 1931, when she moved to Monaco, like Menton a short train journey away. She was back in England for the summer, where she remained until her death on 10 January 1933.

Some of the Mackintosh's life in Chelsea and in France still remains a mystery but the thought that, in the summer of 1923, at the almost empty Hôtel-du-Cap, Charles Rennie Mackintosh, like Margaret Morris, J.D.Fergusson and Eugène Goossens may have talked to Picasso seems too good to keep to myself. It is no less surprising that he should know Hélène



Fig. 8 La Colombe d'Or, Saint-Paul, the dining room c. 1930, A still life by Leslie Hunter is visible to the right of the clock. © Postcard by Delahaye, Nice. Author's collection.



The Architect and the Dancer

Vanel, who later opened the 1938 International Surrealism Exhibition in Paris with a programme of dances which she had developed with Salvador Dali.

APPENDIX A

Letter from Margaret M Mackintosh to Margaret Morris dated Nov 28 1929 on notepaper with printed heading HOTEL DU COMMERCE, Port-Vendres, Pyrénées Orientales

"Dearest Meg. I wonder where you are + whether - if Fergusson has got off to Paris - if you are at Glebe Place. I am sending this there - in case. There has been no visit from the Davidsons so far.⁶⁶ There was a nasty week of cold weather about the time - from what you said - that they might have been here - so perhaps that put them off coming - otherwise we have had very good weather - with that exception - none really cold - It was a most marvellous October - one golden day after another golden day - with no wind - just the kind of weather Toshie always loved here. Even now it is good and warm enough for sitting out. Ben Matthews has had a good time this year + so is very pleased with getting so much work done. He and Wr Davis are going back to Paris - because he is giving up his studio in the rue Boissonade + is going to make this his principal place - he has taken a small place here for about £16 a year + so they are going back to Paris for a month or so to turn out his studio + send his stuff down here - It will be much cheaper for him than his Paris studio + as he is here most of his time - it seems a better plan. it will give him more money for other things.

Pussy Malé ran across the Stratton family when she was at Menton the other day at Mrs. Stratton's tea-shop. Fred Stratton+ Hilary were there.⁶⁷ Mrs. Stratton seems to have made quite a success with her tea-room - but now she thinks it would be better to look for a place in Antibes - which has a summer season - which Menton has not - then she would not need to close down for so long. So Pussy is going to drive her to Antibes + have a search for a place.

We have now got central-heating in this hotel - of course fires are lovely things - but there is no doubt of the convenience of central heating - It is always there - even to get up in the morning, one's room is warm and cosy - and also the absence of dust is a great advantage.

Port Vendres is getting to be a very busy place - Five steamers a week to Algeria now, instead of two + they are going to pull down the old fort and build a new harbour for steamers coming from Africa with vegetables and fruit - very nice of course - but it is sad the old fort has to go. Everyone says that in time it will be just as important a place as Marseille. It is already getting almost as noisy. Sometimes at 5.30 am; when three ships begin unloading under my windows - all of them with winches which require greasing - I think it is already a bit too noisy. Still, there is no place that I have found yet -

which gives one so much pleasure as Port Vendres - I liked St Tropez - but I could not find the same beautiful walks there - One always had to go through the town to get into the country at all - Whilst here, one is away into the hills at once - above the sea - in the most glorious air - I fancy Cassis might be a good place - I only saw it from the P.L.M. autocar - but it is wonderfully placed + the country round is marvellously beautiful - still I think that Port Vendres has perhaps more to it. I wonder if you will ever see it - Perhaps when you are settled in Paris. it won't be so much to drop down here.

I saw a lovely picture of your beautiful B.T.M. in the Sketch - which I liked very much.⁶⁸

Best love + also to your mother and Aunt + let me have a line when you have a moment
Yours ever Margaret M.Mackintosh"

Richard Emerson is an art historian, formerly Chief Inspector of Historic Buildings, Historic Scotland, now dividing his time between Edinburgh, Kent and the French Riviera.

Acknowledgements

This article could not have been written without the untiring support of my friends, in particular Jenny Kinnear of the Fergusson Gallery, who has put up with me uncomplainingly for the countless days that I have visited the collections and thought of me when I was not there, putting aside relevant papers and references for my next visit. As she has shuttled across the Atlantic, Pamela Robertson of The Hunterian, has offered welcome encouragement, answered detailed questions, and provided copies of material and, like Jenny, has read early drafts of this article and made very many helpful suggestions. Nick Haynes' help has, as usual, been deft, thoughtful and unsparing. The late Jim Hastie, Robin Anderson and Jacqueline Harper of the International Association of Margaret Morris Movement have encouraged this research, which would not have been possible without their safeguarding of Margaret Morris' papers. Finally Alison Brown gently pointed out that large chunks of my draft made very little sense and has helped me regather the threads of this story, as well as sharing my enthusiasm for the wider history of Lois Hutton and Hélène Vanel, of which this article forms a part.

¹ Margaret Morris, *My Life in Movement*, London, Peter Owen, 1969, p. 34.

² Margaret Morris, *The Art of J.D.Fergusson*, London, Peter Owen, 1974, p.121. The Margaret Morris Club notebook for 1918/19, lists '2 Mackintosh' under Club members in October 1918. I am grateful to Jenny Kinnear for drawing my attention to this entry.

³ The 1923-4 Club programme is among the Margaret Morris papers recently gifted to Perth & Kinross Council by the International Association of Margaret Morris Movement. For the 1924-25 Club programme see Glasgow University, Scottish Theatre Archive, STA MM 1/10/11 and 12, the 'special notice' attached to the undated programme is dateable to October 1924.

⁴ Fergusson Gallery, Perth, Margaret Morris papers, cuttings file. O.Raymond Drey, *Women of the day*, Margaret Morris, *Yorkshire Post*, July 12 or 13, 1923, cuttings with both dates in file.



Margaret Morris, Mackintosh and the South of France

⁵ Fergusson Gallery, Perth, Margaret Morris papers, cuttings album, C.W.Beaumont, *Dancing World*, Margaret Morris Theatre, Aug and Sept 1923.

⁶ Charles Marriott, *Modern English Architecture*, London, Chapman and Hall, 1924, p.129.

⁷ J.D.Fergusson, *Modern Scottish Painting*, Glasgow, William Maclellan, 1943, p. 51-52.

⁸ Margaret Morris Movement Magazine, Vol 1, No 3, June 1931, p.17.

⁹ Harold Acton, *Memoirs of an Aesthete*, London, Methuen, 1948, p.196.

¹⁰ Sold Sothebys, London, 1 May 2008, Lot 149, where the suggestion is made that the Anita referred to was Margaret Morris' landlady.

¹¹ Fergusson Gallery, Perth, Margaret Morris papers, Lois Hutton's manuscript journal of the Pourville Summer School.

¹² *Design and Art, Arts League of Service*, (London) 1928, p.47.

¹³ Eleanor Elder, *Travelling Players, the Story of the Arts League of Service*, Muller, 1939, p. 5-7. Eleanor Elder's recollection that the Studio Block was discussed at this meeting is mistaken since the Studio Block was designed for a site that was not identified until 1920. Moreover Ana Berry's original idea was not to build a new block but to convert existing buildings.

¹⁴ *The Times*, London, 16 July 1919, p. 1. Mackintosh and Fergusson had sought to address a similar problem, providing studios and exhibition space for artists returning from the war in the now redundant army huts in Hyde Park, but the War Office refused permission."

¹⁵ *The Living Age*, no 305, April-June 1920, p. 433.

¹⁶ Glasgow, The Hunterian Art Gallery, Mackintosh Collection, Sketcher's Notebook, GLAHA 53015/21 to 53015/28, 8 pages of sketches which Nicky Imrie, Post-Doc researcher on the Mackintosh Architecture project, see www.mackintosh-architecture.gla.ac.uk, has identified as 29 Tite Street, a Godwin design for Archibald Stuart Wortley, 1879-1880. This was next door to John Singer Sargent's studio and artists Percy Bigland and Robert Fowler lived there from 1916 to at least 1920. The building does not survive.

¹⁷ Morris, *The Art of J.D.Fergusson*, p.132.

¹⁸ Pamela Robertson, Alan Crawford and Janet Bassett-Loweke, *C.R.Mackintosh, The Chelsea Years*, Glasgow, The Hunterian Art Gallery, 1994, p. 11-13.

¹⁹ London, British Museum 1981-12-12-1984, reproduced in Robertson, Crawford and Bassett-Loweke, op cit, fig 10, p. 12. Alan Crawford dates this drawing to "May 1920 or later." Since I wrote this article in early 2012, Martin Hopkinson has published a very useful article on *The Arts League of Service in London 1919-28 in Print Quarterly*, Vol XXX (2013), no 2, p. 179-82, in which he also notes the article in the *Bulletin* and the illustration on the cover. He also notes that Margaret Mackintosh contributed a work to the League's exhibition of the Practical Arts at the XXI Gallery, London in 1919, the earliest evidence of contact between the Mackintoshes and the A.L.S.

²⁰ Fergusson Gallery, Perth, Margaret Morris Papers. The plans appear to be by Margaret Morris and are annotated in her handwriting, but the elevation is in a more confident hand, and the figures are very close to Fergusson.

²¹ Fergusson Gallery, Perth, Margaret Morris Papers, Revised scheme, plans and elevations. Letter from Edith Douglas Hamilton to Margaret Morris, 18 April 1921, enclosing a cheque of \$600 "which is the loan you asked for" and a manuscript schedule of loans and outstanding debts drawn up on 26 November 1924, which, as well as the loan from Mrs Douglas-Hamilton, lists further loans from Eleanor Elder, Nov 5 1921 (£75) and Lois Hutton, Dec 30 1921 (£100) as well as from a number of others.

²² *The Arts League of Service Annual*, 1921-1922, p.10.

²³ *Ibid* p. 27.

²⁴ *Design and Art, Arts League of Service*, 1928, p. 50. Ana Berry's article is referred to by Robertson, Crawford and Bassett-Loweke, op cit note 35, p. 18.

²⁵ *Ibid*, p. 26-28. In 1928, when he was interviewed for the *Arts League of Service's Design and Art*, he was Deputy Director of the Federation of British Industries. Tennyson's obituary is in *The Times*, Friday 24 June 1977, p. 16.

²⁶ Patrick J. Maguire, Johnathan M Woodham, *Design and Cultural Politics in Postwar Britain: Britain Can Make it Exhibition of 1946*, London; Washington, University of Leicester Press, 1998, p. 207. Charles Tennyson and his wife Ivy were friends of Schwabe, see Gill Clarke, *Randolph Schwabe*, Sansom and Company, Bristol, 2012.

²⁷ Glasgow, The Hunterian Art Gallery, GLAHA 52408, Mackintosh's Diary. Pamela Robertson kindly provided me with these extracts from Mackintosh's diary.

²⁸ Presumably W.S. Kennedy of the Stage Society, a fellow barrister and member of the M.M.Club, see Drey's article at note 4, above. Kennedy's wife, Eleanor, is mentioned in Pamela Robertson ed. *The Chronicle*, the letters of Charles Rennie Mackintosh to Margaret MacDonald Mackintosh 1927, Hunterian Art Gallery, University of Glasgow, 2001, p. 69. He is probably the

'Mr Kennedy' who attended the Margaret Morris Summer school at Pourville in 1921, along with Ana Berry, her aunt, Mrs Martinez, J.D.Fergusson and the Dreys, see Lois Hutton's journal.

²⁹ Morris, *My life in Movement*, p. 33-4 and Richard Morphet, Cedric Morris, London, Tate Gallery, 1984, p. 19 and 25, and *An elusive tradition art and society in Wales 1870-1950*, p. 194. Also Fergusson Gallery, Perth, Margaret Morris Papers, green ledger listing Club Members. Lett Haines became a member of the Margaret Morris Club for the season November 1918-June 1919.

³⁰ Acton, op. cit, p. 196. Robertson Ed, op cit, p.19, op. cit, p.19 found Ihlee exhibited at the A.L.S. In 1912 he contributed a drawing to *Rhythm* (Vol, 2, no 2, p. 461), for which Fergusson was art director.

³¹ For these links see Elizabeth Darling, *Re-forming Britain: Narratives of Modernity before reconstruction*, London, Routledge, 2006, p. 34.

³² Fergusson Gallery, Perth, Margaret Morris papers. The prospectus was printed and issued before 28 May 1923, when it was quoted in the *Glasgow Herald*, see note 36 below.

³³ C.K. Munro (the pseudonym of Charles Walden Kirkpatrick MacMullan, 1889-1973), was included in the prospectus for the Pourville Summer School, 1921, but he had not come.

³⁴ Interestingly another early list of people whom Margaret Morris hoped to involve in the 1923 Summer School included Lett Haines and Cedric Morris. Handwritten list by Margaret Morris among her papers at the Fergusson Gallery, Perth, headed 'Summer School 1923,' dated Feb 21st-23. I am grateful to Jenny Kinnear for drawing this to my attention.

³⁵ Fergusson Gallery, Perth, Margaret Morris papers, Red notebook, it continued in use up to the 1924 Antibes Summer School.

³⁶ Morris, *My Life in Movement* pp 45-45, and Eugene Goossens, *Overture and Beginners*, a musical autobiography, London, Methuen, 1951, p. 208.

³⁷ Fergusson Gallery, Perth, Margaret Morris papers, Cuttings file, *The Queen* 21 June 1923 and *The Glasgow Daily Record* 28 May 1923.

³⁸ Fergusson Gallery, Perth, Margaret Morris Papers, 'Lois Hutton's manuscript diary.

³⁹ Richard Emerson, *biographies of Lois Hutton and Hélène Vanel, The Danseuses de Saint- Paul*, in preparation.

⁴⁰ Charles Rennie Mackintosh, *Exhibition Catalogue*, Edinburgh Festival, 1968, cat no 333, plate 31. Andrew McLaren Young's catalogue entry is on p. 67.

⁴¹ Perth, Fergusson Gallery, Margaret Morris papers, Betty Simpson's photograph album. J.D. Fergusson's 'Juan les Pins' 1923, sold Christies, Lot 89, 2008, was probably painted from sketches made at the same time. For a description of the garden see Morris, *The Art of J.D.Fergusson*, p. 138. The villa still exists, though much altered, as the Villa du Soleil. 17 Boulevard Edouard Baudoin. In its now small garden, the pines are leggy but the gate at the bottom still opens onto the public beach.

⁴² For difficulties in letting the studios see Margaret Mackintosh's letters to Jessie Newbery, one undated Dec 1923 and the other December 18 1924. The studios were evidently sub-let on an annual September to August cycle, which may have reflected their own leases, reproduced in Charles Rennie Mackintosh in France, Pamela Robertson and Philip Long, Edinburgh, National Galleries of Scotland, 2005, p. 116-7.

⁴³ Perth, Fergusson Gallery, Margaret Morris papers.

⁴⁴ Called variously Saint-Paul du Var, Saint-Paul and Saint-Paul de Vence.

⁴⁵ David MacGibbon, *Architecture of Provence and the Riviera*, Edinburgh, D.Douglas, 1888, p. 392-408.

⁴⁶ Fergusson Gallery, Perth, Margaret Morris papers, cuttings of 6 Sept. from *The Westminster Gazette*, *Sheffield Independent* and *The Birmingham Gazette*, and from *The Times of India* on 4 October 1924.

⁴⁷ The 1923 Summer School was the first Summer School that the Mackintoshes attended. The prospectus for Margaret Morris' Dinard Summer School in 1920 does not include Mackintosh among the lecturers and Pamela Robertson confirms that his diary shows he was in London that summer. They did not attend the Summer School in 1921, for which a list of participants survives in Lois Hutton's journal at Perth, and there is no evidence that they were at Harlech for the summer school in 1922.

⁴⁸ Margaret Macdonald Mackintosh letter of December 18 1924 to Jessie Newbery, reproduced in Robertson and Long, op cit, p. 116-7.

⁴⁹ Morris, *The art of J.D.Fergusson*, p. 206.

⁵⁰ *Ibid*, p. 154-155, the original letter is in the Fergusson Gallery, Perth, Margaret Morris papers.

⁵¹ Fergusson Gallery, Perth, Margaret Morris papers, I am very grateful to Jenny Kinnear for drawing this unpublished postcard to my attention.

⁵² Robertson, Ed., op cit, p. 58.

⁵³ Robertson, Ed., op cit p. 33, note 3. Mackintosh refers to Genoa p. 82.



The Architect and the Dancer / 14 Kingsborough Gardens

⁵⁴ *Ibid*, p 65,77 and 88, not identified by Pamela Robertson but the address Charles Mackintosh gives for Munro and Mary tallies with Charles Kirkpatrick MacMullan's in the Library of Congress, 1929 Catalogue of Copyright Entries.

⁵⁵ *Ibid*, p 70.

⁵⁶ Conversation with Margaret Morris quoted by John Cairney, *The Quest for Charles Rennie Mackintosh*, Edinburgh, Luath Press 2004, p 236-8.

⁵⁷ Lady Alice Barnes, née Schwabe, quoted in Alistair Moffat, *Remembering Charles Rennie Mackintosh*, Lanark, Colin Baxter Photography Ltd, 1989, p 152.

⁵⁸ Reproduced Robertson, Ed., op cit, p 22, original document in The Hunterian, GLAHA 52369, information from Pamela Robertson.

⁵⁹ Fergusson Gallery, Perth, Margaret Morris papers, unpublished letter, 29 November 1929.

⁶⁰ Humbert Wolfe, *P.L.M., peoples, landfalls, mountains*, London, Cassells and Co., 1936, p 102. The title is a pun on the bus company P.L.M.

⁶¹ Anaïs Nin, *The Early Diaries, 1927-31*, v 4, London, Peter Owen, 1994, p 268.

⁶² Information from Pamela Robertson.

⁶³ For a transcription of the letter see Robertson Ed, op cit, p 107.

⁶⁴ Undated letter probably of December 1923 to Jessie Newbery, Robertson and Long, op cit, p116, and Moffat, op cit, p 156.

⁶⁵ The Hunterian GLAHA 55439, I am grateful to Pamela Robertson for providing me with a copy of this letter.

⁶⁶ Jo Davidson, (1883-1952), the American sculptor and friend of Fergusson his wife Yvonne Kerstratt.

⁶⁷ Painter 1870- 1960, had a studio at 59 Glebe Place, Chelsea in late 20s (*The Year's Art* 1933, p 434) (his son Hilary Byfield Stratton, b 1906, sculptor, trained with Eric Gill).

⁶⁸ 'B.T.M' is a euphemism for bottom.

In his talk, *Meg, Fergie and the Toshies*, Richard Emerson will take a wider look at Margaret Morris and J.D.Fergusson's close friendship with Charles and Margaret Mackintosh at the day-long seminar on the 20th March 2014. This seminar is part of the events programme for the exhibition *The Scottish Colourist: JD Fergusson* at Edinburgh's Scottish National Gallery of Modern Art Two.

The exhibition runs until 7th June 2014.

For more information visit: <http://www.nationalgalleries.org>

14 Kingsborough Gardens and the Patronage of the Rowat Family

Stephen Jackson

Footnotes continued from page 20

⁷ *Glasgow Herald*, 6 November 1900. 16cp was very roughly equivalent to a 40 Watt tungsten bulb of the late 20th century. This Peddie and Kinnear church (1858) was fire damaged in 1986 and is now in the ownership of the Glasgow Building Preservation Trust. I am grateful to the research team, Mackintosh Architecture: Context, Making and Meaning, The Hunterian, University of Glasgow, for information on Hutcheson.

⁸ Harold T. Lawrence, 'Daniel Ridgway Knight, Painter', *Brush and Pencil*, vol.VII, no.4, January 1901, pp.193-207. On the Terrace at Rolleboise is untraced and readers should note that Knight painted other broadly similar works with exactly the same title. I am grateful to Howard Rehs, of the Rehs Gallery, New York, for correspondence regarding Knight.

⁹ I am very grateful to Mark Stephens, a descendent of William Rowat, for access to his family history research, and to Robert Rowat of Edinburgh for putting me in touch with Mr Stephens. Stafford Waters has also generously shared much information. Additional details were gleaned from street directories and newspapers. Robert Rowat senior received only a brief mention (p.113) in Matthew Blair's *The Paisley Thread*, Paisley, 1907, the cover of which was designed by Jessie Newbery. William appears also to have run a dye works with William M'Arthur; *Glasgow Herald*, 23 January 1856 and 13 February 1857.

¹⁰ The *Glasgow Herald* recorded statements from Thomas Rowat at the following shareholders' meetings: The North British Canadian Investment Company, 4 April 1882; The Highland Railway Company, 17 April 1890; The Kilmarnock Water Company, 17 July and 27 August 1891.

¹¹ *Glasgow Herald*, 20 March 1890. The company was incorporated in 1884 (Business Archives Scotland website). Doloi means 'Chief' in the local Pnar language.

¹² The Dictionary of Scottish Architects website cites a reference in the *British Architect* in December 1889 but the building was begun in 1879 and completed in 1881.

¹³ *Glasgow Herald*, 10 January 1893. He moved to London during the first decade of the 20th century.

¹⁴ The Port Line passenger steamship company was a later separate entity, eventually acquired by Cunard. Craeford was probably connected in some way with the shipowners of that name in Greenock. He died in 1908, on a train, 'seised with illness when nearing Shields Road Station'. *Dundee Evening Telegraph*, 16 November 1908.

¹⁵ *The Times*, 23 September 1930; *Glasgow Herald*, 31 March 1899.

¹⁶ Newspaper reports and Board of Trade Wreck Reports evidence the wreck of the Port Chalmers (1886), the Port Ramsay (1888), the Port Gordon (1889) and the Port Adelaide (1899). The Port Errol was destroyed by fire on the eve of her maiden voyage in 1895.

¹⁷ *Daily Mirror*, 12 January 1911.

¹⁸ *The Times*, 21, 22, 23 and 28 March 1894; also 12 March 1895. The Board of Trade Wreck Report, No.4890, can be sourced at www.plimsoll.org.

¹⁹ The warehouse was destroyed by fire in October 1888 but Hutcheson's

plans for a new building were approved by the Dean of Guild on 10 January 1889 (information kindly supplied by Mackintosh Architecture: Context, Making and Meaning research team). Mackintosh left Hutcheson before April 1889 and work at Buchanan Street was completed in November 1889.

²⁰ Roger Billcliffe, 'The Complete Furniture', 1901.57, 4th edition, p.129.

²¹ Hanna Egger, Robertson, Vergo and Trummer, *Ein moderner Nachmittag*, 2000. Both Turin panels were sold by Christie's on 30 April 2008. A second version of The White Rose and the Red Rose was placed in Mackintosh and Macdonald's own drawing room.

²² Susannah Waters, Archivist at the Glasgow School of Art, has kindly established the attendance of Rowat family members.

²³ *The Studio*, vol. XXVI (1902), pp.177 and 186. The bookplate design was sold by King's daughter, Merle Taylor, at auction in 1977; CRM Society Newsletter, no.16, Autumn 1977, p.1. Rowat gave many of his books to Paisley Library and they remain there with their distinctive bookplate.

²⁴ *The Studio*, vol. XV (1899), pp.277 and 280.

²⁵ *Hearth and Home*, 28 January 1894, p.352.

²⁶ Lis Arthur, 'Jessie Newbery', note 5, p.252, in Jude Burkhauser, *Glasgow Girls*, 1990.

²⁷ Fiona Macsporran, E. A. Walton, 1987, p.36, quoting Quiz, 14 June 1889. Exhibited at the New English Art Club 1889, the Glasgow Institute 1890, and the Schulte Gallery, Berlin, 1900. The work is now in Australia.

²⁸ *Ibid*, p.56. Exhibited at the Grafton Gallery, the Glasgow Art Club 1895, and the Royal Scottish Academy 1896. Illustrated in *The Studio*, vol. XXVI (1902), p.165. Walton also painted Jane Wylie, the aunt of Robert Wylie Hill and mother-in-law to William Rowat's daughter Mary. This portrait was probably paid for by her husband, the grain merchant Alexander Sclanders.

²⁹ *Hearth & Home*, 18 March 1897, p.748.

³⁰ The photograph formed part of Walter Colls' famous portfolio for that salon and was also reproduced in the *Art Journal* (1895) and *Camera Notes*, vol.3, no.2 (New York, 1899). It was exhibited at the Photo-Club de Paris in 1896 and in Brussels in 1897; William Buchanan, *The Art of the Photographer* J. Craig Annan, 1992, p.23.

³¹ *The Times*, 4 August 1919. Thomas's father, George Burrell, who with his younger brother William inherited the family shipping firm in 1885, lived at Gleniffer Lodge, Meikleriggs, just a mile to the south-west of the Rowat villas at Carriagehill.

³² *Glasgow Herald*, 3 March 1882. After the original Calico Ball in New York in 1855, the simple dresses worn to the event were distributed to inhabitants of the Five Points slum. By the 1870s, fund-raising fancy dress balls were frequently described as calico balls, the first in Glasgow taking place in January 1878. Janet Robin is recorded with the diminutive Jenny even in the 1901 Census.

³³ In the Glasgow School of Art collection; Billcliffe, 1905.27 and 1908.4, 4th edition, pp.225 and 243.

³⁴ Billcliffe, 1905.29, 4th edition, p.226.



Thank you

Over the past 40 years your continued support has enabled the Charles Rennie Mackintosh Society to promote, preserve and protect our unique Mackintosh heritage.

Please give a special donation in the Society's 40th anniversary year to ensure we can continue such valuable work for the education and enjoyment of generations to come.

Give Now

by phone or send a cheque made out to the CRM Society at The Mackintosh Church at Queen's Cross, 870 Garscube Road, Glasgow G20 7EL

Phone: +44(0)141 946 6600