

# JOURNAL

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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](http://www.crmsociety.com)

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Gold: Steven Holl Architects and Lord Macfarlane of Bearsden KT

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## Mackintosh Queen's Cross

870 Garscube Road, Glasgow G20 7EL

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

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## The Society's Headquarters

**Mackintosh Queen's Cross**

**April to October**

Monday to Friday 10am to 5pm

**November to March**

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,

Pamela Freedman & Carol Matthews

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It has been a very eventful year, which started in March with the good news that the Monument Trust had agreed to support the Society over a two year period. In May after all our fundraising efforts we were able to purchase a beautiful 1904/5 Steinway Grand Piano. The piano has been such a boost in allowing us to develop Mackintosh Queen's Cross as a concert and arts venue. In January we will host three concerts as part of Glasgow's Celtic Connections festival.

The funding support this year has enabled us to undertake restoration and development work on the Church. Run an extensive programme of events; including concerts, art exhibitions, community programmes and events, special film evening, puppet shows, tours and talks.

On the down side the Mackintosh community was heartbroken by the fire at the GSA on Friday 23 May. On that day I was in the middle of a Mackintosh Tour, when I heard the devastating news that the Mackintosh Building at the Glasgow School of Art was on fire. This news felt surreal, it was unthinkable that this was happening to such an iconic building.

As well as the destruction to the west wing of the School and the much loved Mackintosh Library and its contents, more than 150 pieces of Mackintosh furniture and his only oil paintings were lost in the fire. The only good news is that nobody got hurt in the fire. With this tragic loss at the GSA, it highlights that the Mackintosh heritage is small, fragile and precious, and action is needed to ensure this is protected.

Since that day in May it has been heart warming to receive so many responses of support from around the world. We have been working with the GSA and using all our resources to help in any way possible, from donating a full set of the Society's Newsletters and Journals, to handling press and media, to coordinating a city strategy on behalf of the Mackintosh buildings.



Robert Sutherland playing our new Steinway Piano © Stuart Robertson

In September we hosted a special debate on the future of the GSA Mackintosh Library on whether to reinstate or reinvent. This well attended event was hosted by John Beattie, and featured Michael Davis for reinstating and David Mullane for reinventing. It was a stimulating debate, with the outcome in favour of reinstating the Library.

As this Journal goes to print the Scottish Fire and Rescue Service (SFRS) have issued a redacted report into the fire that destroyed so much of the Mackintosh Building at the Glasgow School of Art. The report states that the fire was started by flammable gases from a canister of expanding foam ignited as they came into contact with the hot surface of a projector in Studio 19.

The Society will continue to update members on news and developments at the Glasgow School of Art.

In August we sadly lost the extraordinary Andy MacMillan. Last year I spent a delightful afternoon interviewing him at his home, as part of the Mackintosh Society's 40th anniversary celebrations. This interview will appear in the next newsletter.

During the summer we have been working on a Mackintosh Conditions Survey funding proposal to the Monument Trust. The project team includes Pamela Robertson, Brian Park, PagePark Architects and John Sanders, Simpson & Brown Architects. Also involved will be Randal MacInnes, Historic Scotland and Roger Billecliffe. We are delighted that the proposal has been successful and we see this work as providing the basis for ensuring that our Mackintosh heritage is protected for the benefit of present and future generations.

I hope you all have a happy New Year and a good 2015.

Best wishes  
*Stuart Robertson, Director*



View of the GSA fire from Pitt Street © Stuart Robertson



# New Developments at House for an Art Lover's ART PARK



The Studio Pavilion © The House for an Art Lover

Since 1999 ART PARK Glasgow has been a bold vision to define Bellahouston Park as a centrepiece venue, on a national basis, for the outdoor installation of art, design and architecture in the landscape. It also provides an 'urban retreat' for artists and those interested in participating in the visual arts.

On 3rd July 2014 two new developments in the ART PARK formally opened. This latest stage of the ART PARK Project was funded by Creative Scotland and Glasgow City Council at a cost of £550,000.

## The Studio Pavilion

Designed by ZM Architecture, the new Studio Pavilion is a highly significant addition to House for an Art Lover's ART PARK Centre for Arts and Heritage. The building, linked to the Victorian Walled Garden, will be the focus for four major seasonal exhibitions by artists of national/international renown each year. It offers a unique venue and location for

contemporary art in the context of a public park. The flexible and innovative design of the Studio Pavilion with north facing light, enables it to transform from an exhibition space into a dedicated studio. The Studio has the capacity to host an exciting range of masterclasses and seasonal schools with some of our leading, contemporary artists and designers.

Glasgow-based artist Kenny Hunter is the first artist in residence at the Studio and was the first to exhibit in the new gallery. His exhibition *Kontrapunkt* formed part of the nationwide exhibition project *Generation: 25 Years of Contemporary Art in Scotland*.

## The Heritage Centre

House for an Art Lover has established a Heritage Centre within the former stables and dovecote building. These spaces have been transformed into an educational facility to showcase the history of Bellahouston and its surrounding area. The Heritage Centre explores the history of early Govan through to the expansion of industry and shipbuilding for which Govan and the Clyde is so richly famous. A documentary exhibition presents the astonishing range of architecture, public art and sculpture located within the local area.

The highly influential British Empire Exhibition of 1938 - staged in Bellahouston Park just before the outbreak of WWII - is showcased in a dedicated room. It features a recently commissioned, animated 'flythrough' of a virtual model of the Exhibition created by Glasgow School of Art's Digital Design Studio.

A research and archive room has also been opened. It contains a range of original and facsimile artefacts and publications relating to both the displays and digital archives.

## Garry Sanderson, Chief Executive, House for an Art Lover



Kenny Hunter's Studio installation *Kontrapunkt*  
© The House for an Art Lover



Kenny Hunter at the opening of the Studio Pavilion  
© Stuart Robertson



## Mackintosh Queen's Cross Opening Hours for 2015

### April to October

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

### November to March

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.

## Thank You

The CRM Society is very grateful to all its funders, donors and sponsors, without which it simply would not be able to continue to protect and promote the unique Mackintosh heritage of the West of Scotland. In particular, we wish to thank:

- Awards for All Scotland
- Glasgow City Council
- The Hugh Fraser Foundation
- The MacRobert Trust
- The Monument Trust
- The Pilgrim Trust
- The Robertson Trust

The Society also benefited from a grant from Arts & Business Scotland, which matched sponsorship from Matthews Marketing Ltd.

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Cover Image: Reflections of the Mackintosh Building from the Reid Building  
© Stuart Robertson

Back Image: Broadway Concert 2014 at Mackintosh Queen's Cross  
© Stuart Robertson



# Fire Update on The Glasgow School of Art



Temporary roof for the Mackintosh Building © Stuart Robertson

On a clear October day, metal-framed sections of roof were hoisted by crane into the skies above Renfrew Street. TV cameras rolled and a crowd gathered to watch as they were lowered down to rest on the scaffolding around The Glasgow School of Art's Mackintosh Building.

Some of those watching were those who had gathered on the same spot on May 23rd as fire took hold in Charles Rennie Mackintosh's Grade-A listed masterpiece. But now the mood was very different. Instead of feelings of shock and grief, seeing the building shored up against wind and weather brought a palpable sense of hope.

In fact, the installation of a temporary roof on the Mackintosh Building was simply the most public manifestation of the intense work which has been going on behind the scenes since the day of the fire. Staff from Glasgow School of Art have worked tirelessly with experts, contractors, statutory bodies and insurers to make the building safe, assess the extent of the damage, and to put plans in place for its restoration.

While no one can deny the seriousness of the loss, particularly of the iconic Mackintosh Library, even early on there was encouraging news. The swift action of more than 200 firefighters managed to contain the fire in the West wing of the building, and some 90% of the building's structure survived intact. Douglas Anderson, GSA's estates development project manager, said: "There have been areas which have been destroyed but it's such a good, clever, strong building, it has managed to cope with the fire."

Early concerns about a lean in the West gable wall were allayed thanks to a team from GSA's own Digital Design Studio, who used pioneering digital imaging technology to survey the building. Dr Stuart Jeffrey, research fellow in heritage visualisation at the DDS said: "There was a suspicion that the top of the gable was leaning, which would

have had implications regarding the safety of the building. We were able to scan the building the day after the fire, with colleagues from Historic Scotland, compare that scan with an earlier scan we did in 2009, and demonstrate that the slight lean was historic. I think we can be proud that we were able to do that so quickly. It's hard to see it as anything but advantageous that we've got this expertise."

Further good news came in the form of the rescue of much of the School's archives and collections, which were stored in the Mackintosh building. The week after the fire, a human chain ferried paperwork and objects out of the Mack into neighbouring buildings. Alison Stevenson, GSA's head of learning resources, said: "There is a large collection of textiles, a lot of which were quite wet. Under the guidance of specialist conservators, we unrolled these amazing textiles on the floor of the refectory of the Reid building, and all the project rooms and seminar rooms, with heaters and dehumidifiers so they could air-dry. All the collections that were not destroyed are now dry and stable and in secure off-site storage."

Meanwhile, work was continuing on a number of other levels: meetings were held with insurers, loss assessors and loss adjusters; a Mackintosh Restoration Committee, a sub-committee of the School's Board of Governors, was established to oversee all aspects of the reinstatement; practical arrangements were made to find new premises for the staff and students of the Fine Art Department; Phoenix Bursaries were secured to help all those graduating students who lost their degree show work in the fire; and a £20million fundraising campaign was launched, with Brad Pitt and Peter Capaldi as patrons.

As GSA invited expressions of interest from architect-led teams around the world to take the lead on the building's restoration, the school hosted a symposium, Building On - Mackintosh, at the Venice Biennale of Architecture. The speakers at Carlo Scarpa's Palazzo Querini Stampalia ranged from Historic Scotland's head of heritage management, Ranald MacInnes, to conservation architect Julian Harrap and clinical psychologist Dr Kate Davidson, speaking on the subject of grief.

Professor Chris Platt, head of the Mackintosh School of Architecture, said that the symposium - the precursor for a larger symposium in Glasgow in March 2015 - was a timely reminder of the esteem in which the Mackintosh Building is held around the world. "Going to Venice also sent out a signal that we're not just looking on our own doorstep for expertise, we want to engage with a whole series of people and issues in an international context. My ambition was very much to explore and raise questions rather than fix on solutions, to expand people's perceptions of words like 'restoration' and 'conservation'. There was a great deal of positive energy, collegiate discussion and exchange."



# Fire Update on The Glasgow School of Art



The day after the fire, smoke still smoulders from the Library of the Mackintosh Building © Stuart Robertson

Central to the restoration of the building is the balancing of its historic importance with the needs of a 21st century art school. Eliot Leviten, GSA's director of finance and resources, said: "Some people would say that the absolute priority is to restore the building faithfully and then GSA can go back in to it and use it as a working art school. For others the priority is the other way round: that the Mackintosh building is a fundamental part of GSA and must be a safe, working art school, and within that context we must do our utmost to restore it as faithfully as possible. Part of that approach would be to continue to make it as fire-resistant as possible, as fire-safe as any building of that age can be."

Nearly six months after the fire, the interior of the Mackintosh Building is once again bustling with life: with contractors restoring power, water, security and fire-safety measures, and with a team of archaeologists, carrying out a rather special piece of excavation. Alison Stevenson says: "The fire left quite a large pile of material on the floor of the

Mackintosh Library, a combination of burned wood, burned books, journals and furniture. There is a chance that within that heap there are some things that are salvageable. The archaeologists will bring out from the library any fragments they think are of interest, and we will work with them to try to identify them so we can learn from them, or use conservation techniques to save them for future use."

"Future" is the watchword for all involved. While the losses in the fire cannot be denied, the emphasis is on moving forward, salvaging all that can be salvaged and making the building ready for the next stage. Alison Stevenson puts it like this: "It was a catastrophe, but that is where we are now. As we look to the future we can see the opportunities that perhaps we would not have done before."

*Written by Susan Mansfield.  
Reproduced with kind permission of The Glasgow School of Art.*



# Paint Splattered Sinks and Degree Show Parties

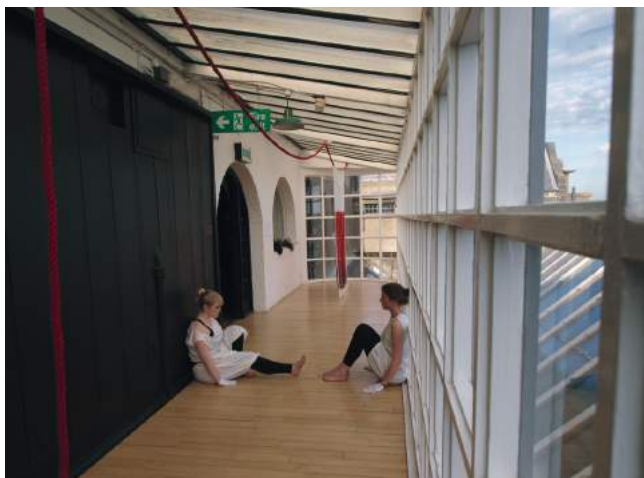
The GSA was overwhelmed with tributes and offers of support in the days and weeks that followed the fire in the Mackintosh Building. One of the most fittingly creative of these came from Lizzie Malcolm, an alumna living and working in the Netherlands. As work begins to restore the parts of the building damaged in the fire, Lizzie talks about the website she developed in response to that day in May - the Mac Photo Archive.



Website for the Mac Photographic Archive

Like many fellow classmates, I have maintained a deep connection to The Glasgow School of Art. It is not unusual to feel a bond with or sense of nostalgia for the place you developed your creative voice, but the GSA seems to present something very special through both the curriculum and the physical environment. Having studied on the Visual Communication programme (now Communication Design) for four years from 2006 – 2010 I worked daily in the Foulis building, with a view from my desk across to the Mackintosh building.

My nostalgia was amplified when a colleague informed me of the May 23rd fire on Renfrew Street. Though many people, myself included, were stunned to see the library destroyed, we also wanted to help however we could and to pay tribute to the building and the school itself. I felt that creating an avenue that would allow alumni to contribute their own experiences of GSA would be a fitting response.



Hen Run Degree Show 2013 © Stuart Robertson

I am sure that on the day of the fire there was an enormous spike in the number of Google image searches and Wikipedia hits for the Mackintosh building. I myself looked online to augment my own memories. However, the results are almost exclusively images of the exterior of the building. I wanted to provide a more comprehensive representation of the building and its central position within the school, and so began developing the Mac Photographic Archive. The intention of the project is to concentrate on gathering a comprehensive record of the interior of the building, from the people who have used it since its completion in 1909.

Using floor plans, users can tag their photos with the floor and room in which their photograph was taken and estimate a date of capture. They can also add a description or a memory to the photograph, to elaborate on the circumstances of the image. These texts range from very objective descriptions to emotional memories, with people appearing eager to share their personal experiences of the building.

Another interesting aspect of the archive so far is the range of styles of photographs that have been uploaded. There are

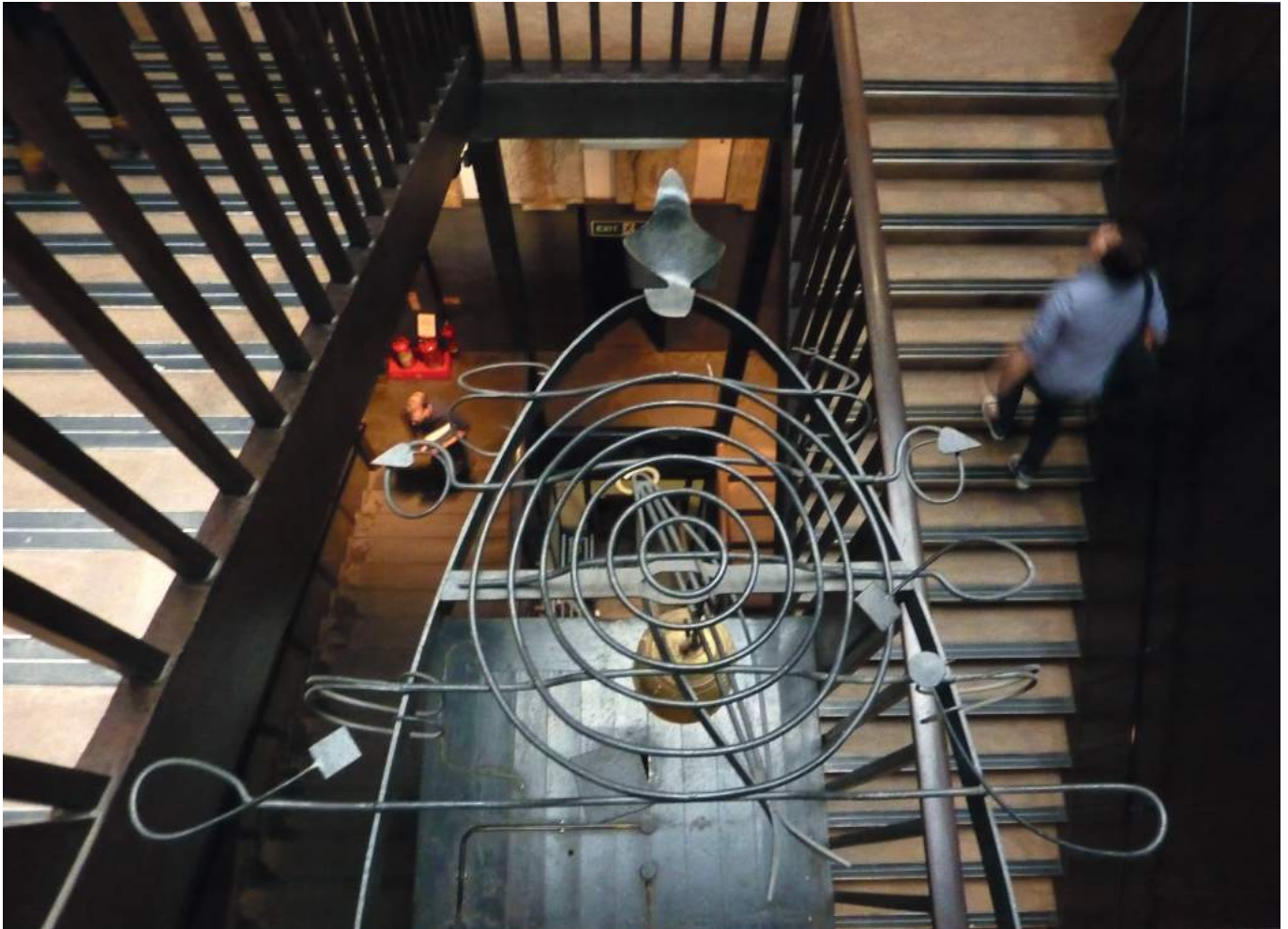


GSA Studio © Beatrice Murray-Nag





# Paint Splattered Sinks and Degree Show Parties



Stairwell of the Mackintosh Building © Stuart Robertson

many different photographic techniques, from modern SLRs and phone cameras to medium format slides and pinhole cameras. Because many of the contributors are GSA students and alumni, the level of photography is high and certainly varied. There is a deliberate feeling to these images and they go further than just a documentation of Mackintosh's architecture.

The Mac Photo Archive contributors obviously have a strong connection to the building, and their photographs are a record of their time and experiences there, revealing how the building has been used for over 100 years - from paint splattered sinks to degree show parties, studio workspaces and class photos on the front steps.

The number of contributions to the archive has been very encouraging. I expected some activity from within the GSA community, and indeed, word spread fast to alumni through Facebook and Twitter. Somewhat unexpected was the response from further afield, only confirming the

influence that the building and GSA has in the art, design and architecture communities. There have also been contributions from tourists and visitors from decades past declaring fond memories of their visit to Glasgow.

Although the fire was the catalyst to create the archive, I feel that it does not need to be tied to that specific event. By physically and temporally tagging the photos, there are many other options for visualising the information that the archive gathers. There is potential to tag photos with a greater precision of location than just rooms, as well as extending the concept to other buildings. The website also works directly from a smartphone, so there is the possibility to walk throughout the rooms and corridors and directly load images to the website, from every square inch of the building.

The archive is both a tribute to the Mackintosh Building, and an attempt to experiment with new methods of gathering and viewing - particularly historical - information. As a result



# Paint Splattered Sinks and Degree Show Parties



Reflections of the Mackintosh Building © Stuart Robertson

of the era of digitisation, most institutions hold large digital archives, but often have limited or outdated interfaces to display the contents. Interfaces have therefore gained a new significance and can be a powerful tool to expose archival contents.

Specific to the collection of photographic documentation, the ubiquity of the personal camera means our surroundings are more documented than ever before. We hope the archive can be a simple example of the opportunity the Internet provides for collecting this kind of visual documentation from thousands of sources at once, uncovering images that would never have been seen otherwise.

The project was built in collaboration with my partner Daniel Powers. Originally from Detroit, Daniel is also a designer/developer and we have worked together as designers in The Hague for four years. We both have a strong interest in the relationship between technology and information, in the way it is available and interacted with, but also the way it is gathered and maintained. In September, alongside partners Susana Carvalho from Portugal and Kai Bernau from Germany, we established a new design studio in The Hague.

To view and submit images go to: <http://the-mac-photo-archive.net/>

**Lizzie Malcolm**  
GSA Alumni



Entrance to the Mackintosh Building © Colin Glover



# The Willow Tea Rooms Trust



Anne Mulhern of The Willow Tea Rooms, left, with Celia Sinclair, Founder and Trustee of The Willow Tea Rooms Trust. © Devlin Photo Ltd

It has been a dynamic and dramatic year for Mackintosh admirers worldwide. There have been the highs of the first exhibition of work by Mackintosh in Russia in over 100 years, the hugely successful Creative Mackintosh Festival and the shock of the fire at the Glasgow School of Art. We spoke to Celia Sinclair, Founder and Trustee of The Willow Tea Rooms Trust, about the exciting news that the Willow Tea Rooms have been brought back under Scottish ownership and the plans the Trust has in store for them.

“Two years ago I sat in Sauchiehall Street facing the Tea Rooms, which were in danger of closing, looking at the decay in the building’s fabric, thinking of the beautiful but neglected interior and decided I had to do something about it,” explained Celia Sinclair. “After some difficulties I purchased it and established the Charitable Trust, involving a team of experts who shared my vision of saving the Tea Rooms and creating something which would not only celebrate Mackintosh today but endure for the generations to come.”

Celia Sinclair’s own successful background in business, property and her heritage skills are complemented by those of the Trust’s founding Board, which includes: Mackintosh expert and former Chairman of the CRM Society Roger Billeliffe; Efric McNeil, a Partner with Dunlop & Co Chartered Accountants who has served on the Council of the CRM Society and is the current Lay Vice President of the Glasgow Art Club; Mandy Ford, previously the owner of The Kelvingrove Hotel, and the driving force behind the restoration work at the Grade A listed Arlington Baths Club in the City’s west end; and Lord James Gordon CBE, who has a distinguished background in Scottish business, media and the arts.

“We are still early in the planning phase, organising the updating of the conservation report followed by the

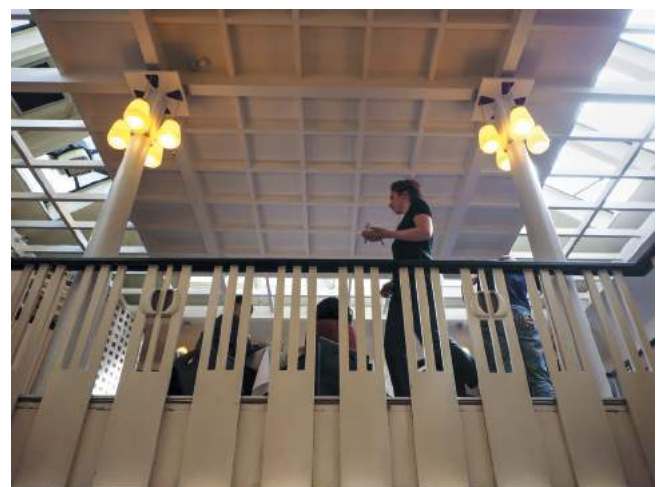
appointment of designers, restorers and others integral to the success of the project, but we already have very definite ideas we will be pursuing. Perhaps the most important of which is that we intend to restore the Tea Rooms to Mackintosh’s original designs. We also intend to create sympathetic educational and exhibition elements to the final design along with a visitor centre so that the building remains an important part of the heritage of Mackintosh for everyone to enjoy,” elaborated Sinclair.

As a Trustee of The Glasgow Art Club involved in its restoration and refurbishment, with special responsibility for the Mackintosh Gallery, which is now almost complete and includes the replication of the Mackintosh Frieze, Celia is very aware of the scale of the challenge that she and The Willow Tea Rooms Trust have tasked themselves with.

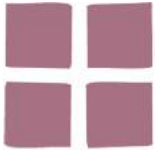
“To achieve this innovative vision, substantial funding for the building works and conservation is required and the Trustees are actively working on this. We are already fortunate that there is such a strong network of organisations, such as the CRM Society, and individuals who feel as passionate about Mackintosh as we do, who work hard to preserve his legacy and who are so supportive and we can work alongside. We hope that others who feel as passionately about Mackintosh and Glasgow will also help us achieve our aims.

“The tragic fire at the Glasgow School of Art has underlined that we really do need to act to safeguard what remains of Mackintosh’s work. Above all, we intend that this project will be sustainable and have a legacy. The Trust will ensure that after the renovation work the building will be financially secure and that due care and attention will be given to the building forever.”

**Stephen Sharp**  
*Sharp Marketing*



The Willow Tea Rooms © Stuart Robertson



# 40 Years: A Mackintosh Timeline

To commemorate the end of the Society's 40th anniversary year I have compiled this overview summarising the key events and developments that have taken place in the world of Mackintosh since 1973.

This selection - largely taken from reports in the Society's newsletters and Journals - has been made to reflect upon the trajectory that the Mackintosh heritage has followed over four decades. I admit that this cannot be exhaustive and does not include every grant, event, nor publication.

As a summary though it is fascinating to chart the surge of interest and recognition both at home and abroad, the growth of research and discovery, and, it has to be said, the sizeable grants and funding received for the preservation of Mackintosh's legacy over the years.

What fundamentally emerges though is the sheer amount of work and energy undertaken by so many individuals - both enthusiasts and professionals - to campaign, investigate,

support, preserve and promote. I apologise that not everyone can be acknowledged by name here, but the Society can certainly take the opportunity to thank you all for the significant contribution you have made and will continue to make.

**Alison Brown**

Listings are colour-coded into categories:

Blue = Society related

Green = Exhibitions and publications

Black = Buildings, grants, events, city-wide initiatives and world news

1973

- Thursday 4 October - Over 130 enthusiasts attend the inaugural meeting of the Charles Rennie Mackintosh Society. After viewing Murray Grigor's controversial 1971 film on the representation of Mackintosh, a Constitution was approved and committee elected



Queen's Cross 1971 © John McKean



# 40 Years: A Mackintosh Timeline

1974

- The Society has become a respected voice on the issues regarding Martyrs' Public School, Scotland Street School, Queen's Cross Church and Ruchill Church Hall (all threatened by motorways which would isolate or demolish them)
- Princess Margaret visits Glasgow to see Mackintosh's buildings
- Concern over the future of 78 Derngate becomes an issue for the Society. At this point it was unoccupied but advertised 'to let'
- Society Membership stands at 200 after its first year
- Towards the end of the year MoMA, New York put on an exhibition *The chairs of C R Mackintosh*. Reproductions by Professor Filippo Allison of the University of Naples. 'The New York Times spoke quite lyrically about the tremendous impact Mackintosh can make even in this year, almost 50 years after his death'
- The building of the Hunterian Art Gallery, designed by William Whitfield is underway, along with an adjacent reconstruction of Mackintosh's own house

1975

- The creation of a London branch of the Society is discussed
- Scottish Development Dept re-grade Ruchill Church Hall, Martyrs' School, Glasgow Herald Building and Daily Record Building to A Grade
- Plans to set up a gallery devoted to Mackintosh and his contemporaries are under way at Kelvingrove Art Gallery and Museum. It opens at the end of the year

1976

- Sunday 21st March - the final service is held in Queen's Cross Church causing concerns about future use
- In the summer it is at last formally announced that the application for the demolition of Martyrs' Public School has been withdrawn. Strathclyde Regional Council's design for the Townhead interchange will not affect the school
- In winter the Society relocates from Argyll Street to Queen's Cross. A 21 year lease is negotiated with the Church of Scotland and a major restoration programme begins

1977

- 21 June - Jessie Marion King and Ernest Archibald Taylor sale is held by Sotheby's at Queen's Cross Church
- Thomas Howarth's book on Mackintosh is reprinted
- The Glasgow Herald announce their intention to vacate the Mitchell St building
- Queen's Cross Church features as an example of a new use for a building in an exhibition at the V&A, London: *Change, Decay, The Future of Our Churches*
- In late 1977 The Hill House Society is founded by the RIAS

1978

- January - The fabric sub-committee of the Society are involved in new proposals for The Willow Tea Rooms. It is to be restored and once again become a separate building

– its current condition having adjacent buildings knocked-through to create Daly's Department store on that block

- Towards the beginning of the year the BBC broadcasts a programme about Mackintosh
- Cassina donate £1,000 to the Society to assist essential building restoration of Queen's Cross Church
- Membership of the Society is now standing at 550 with many international members joining within the last year
- It emerges that Craigie Hall in Glasgow, designed by Honeyman, had been worked on by Mackintosh when the organ casing is discovered
- December - *The Chelsea Years* exhibition opens at Glasgow University
- The Society begins to see Mackintosh and the interests and activities of the Society in a much wider context than Scotland, Britain or even Europe
- The opening of a Mackintosh watercolour exhibition at Kelvingrove Art Gallery

1979

- At the end of the summer term Scotland Street School ceases to be used as a school but is retained by Strathclyde Regional Council Education Department as a centre for school instruction
- Roger Billcliffe's *Charles Rennie Mackintosh, The Complete Furniture, Furniture Drawings and Interiors* is published
- *The Glasgow Style* by Gerald and Celia Larner is published

1980

- Glasgow University recognises and thanks Society members for their help in purchasing the writing cabinet for the Mackintosh House at the Hunterian Museum after placing an appeal in the Society newsletter
- The newly refurbished Willow Tea Rooms are completed and open for viewing
- February - *House and Garden* magazine pick up on the



The Willow Tea Rooms



# 40 Years: A Mackintosh Timeline

wave of popularity for 'all things Mackintosh' (created in a large way by the efforts of the Society) when they feature CRM furniture in four different articles in the same issue

- A branch of the Society is opened in Yokohama, Japan
- By early Autumn structural repairs to the hall at Queen's Cross Church are completed

1981

- September - The Hunterian Art Gallery is completed in June 1980 and the Mackintosh House, Sculpture Courtyard and Print Gallery are formally opened after completion in the Spring
- Late Spring - The Willow Tea Rooms opens as Henderson's Jewellers
- The Society purchase an upright piano for the hall, the casing designed by Baillie Scott

1982

- 22 March - A train is officially named *Charles Rennie Mackintosh* with the crest of the Glasgow School of Art riding above the name. The ceremony is conducted by Ludovic Kennedy
- 28 May - The National Trust for Scotland take over the responsibility for The Hill House
- Society-run *Glimpses of Mackintosh* tours are proving popular and are successful

1983

- 22-26 August – 10th Anniversary Mackintosh Conference is held by the Society
- November – The Room de Luxe at The Willow Tea Rooms is opened again with some reproduction furnishings

1984

- 30 March – Readers of the journal *Building Design* vote Mackintosh the best architect and the Glasgow School of Art the best building in a survey of 150 years of British Architecture. The Hill House comes 16th. 'Mackintosh is rapidly replacing shipbuilding as a major industry.'
- An extensive programme of repairs is underway at Ruchill Church Hall.
- The Society keeps an eye on developments at 78 Derngate in Northampton
- The exhibition *The Glasgow Style 1890-1920* opens in June at Kelvingrove Art Gallery and Museum
- Exhibitions of Mackintosh's work are shown in Japan and Italy

1985

- Phase 2 of the Queens Cross Restoration Programme begins
- Restoration work on The Hill House by the National Trust for Scotland continues
- Support for the plight of 78 Derngate grows
- April - Society member Ronald Fraser selects Mackintosh as his specialist subject on BBC's *Mastermind* (Liz Atkinson is the second Mackintosh specialist on the show in 1992)

1986

- October - Scotland Street School unveils two newly-reconstructed period classrooms on the top floor – Victorian/Edwardian and 1920s-30s. Restored by Strathclyde Regional Council they were completed to celebrate the 80th Anniversary of the school's formal opening in 1906
- Fundraising for Martyrs Public School is going well and the Forum Arts Trust get ready to begin work on the building after an award of £150,000 grant from the Scottish Development Agency
- *Charles Rennie Mackintosh: The Pursuit of Perfection*, a touring exhibition of work from the Glasgow School of Art and Glasgow Museums' collections is organised by the Scottish Museums Council

1987

- Queens Cross Church is at last declared structurally sound
- Work on Martyrs Public School begins
- 8 October - Floodlighting is officially switched on by the then Lord Provost Robert Gray at Queens Cross and the Glasgow School of Art. Funders include Glasgow District Council and the illumination is in preparation to highlight significant city buildings for the Glasgow Garden Festival of 1988
- 20 November - Norman Foster delivers a lecture at Queens Cross Church for the Glasgow Incorporation of Architects

1988

- This is the year of the Glasgow Garden Festival
- A new rose created by David Austin Roses is named in Mackintosh's honour.
- Mackintosh displays – including the display of roof trusses from 231-3 St Vincent Street - are a feature of Festival
- 10 December – The 60th anniversary of Mackintosh's death is marked at a ceremony - attended by representatives of the Society, Mackintosh's great nieces and descendants of some of his patrons - planting one of the new Mackintosh roses in the Rose Garden of Golders Green Crematorium. An entry is inserted into the Chapel's Book of Remembrance
- Winter - Graham Roxburgh discloses his plans to build Mackintosh's House for an Art Lover competition entry in Glasgow

1989

- The 50th issue of the Society newsletter is produced
- Negotiations begin for the building of the House for an Art Lover. Planning applications are made to Glasgow District Council for a site in Bellahouston Park
- The National Trust for Scotland undertakes an extensive research programme on the decorative schemes and paint colours of The Hill House as part of a larger restoration programme

1990

- Glasgow is The European City of Culture
- The Mackintosh Society in association with the Glasgow School of Art organises *Mackintosh 1990*. Exhibitions are



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undertaken throughout the year, including *Mackintosh in Context* at the GSA, and a major conference between 5-11 August *Aspects of Genius*

- Strathclyde Regional Council, as part of the 1990 celebrations, recreates Mackintosh's street lighting standards installing them as street illumination outside key Mackintosh buildings
- November – After major conservation and restoration Scotland Street School re-opens to the public as a newly created Museum of Education part funded by the European Regional Development Council
- A drawing of The Glasgow School of Art by Paul Hogarth appears on the 20p postage stamp, one of two stamps commissioned to celebrate Scottish Architecture in 1990
- The Exhibition *Glasgow Girls: Women in Art and Design 1880-1920* curated by Jude Burkhauser is opened at Kelvingrove Art Gallery and Museum

1991

- June - Mackintosh's furnishings for Holy Trinity Church, Bridge of Allan go on show to the general public for the first time
- Robert S. Burnett of The Miller Partnership notes in the Winter newsletter 'Mackintosh has been very fortunate in being adopted by the CRM Society with energy and enthusiasm over the last 18 years' but ponders the future of lesser publicised architects work in Glasgow-including Alexander Thomson, Charles Wilson and James Miller
- Glasgow Museums, Glasgow University and the Glasgow School of Art agree to collaborate on a major Mackintosh exhibition in Glasgow and an international tour
- The Society - with help from Mackintosh collections in the city - produces a Mackintosh Student Pack to accommodate the numerous enquiries coming in from students
- The Hill House receives the 'Interiors of the Year Award' presented by *Scottish Field*

1992

- Exhibition held at Scotland Street School on *Mackintosh's Tearooms*. The exhibition, organised by Glasgow Museums, then tours around England and Scotland
- Construction in Strathnairn of the unbuilt Artist's Cottage and Studio designed by Mackintosh in 1900 is completed for private clients after two years. Architect Robert Hamilton MacIntyre writes a feature on the new building in the Spring newsletter
- The Society are involved in conversation with Northampton Borough Council and other interested parties about recreating some of the interiors at 78 Derngate now empty, but secure, following the departure of Northampton Girls' School
- An Art Lover's House Trust is formed to raise funds for the stalled project
- Work begins at Glasgow Museums to fully conserve and restore the first complete interior from the Ingram Street Tearooms ready for the Mackintosh exhibition and tour of 1996

1993

- A Mackintosh exhibition – curated by Hiroaki Kimuru a former Glasgow School of Architecture graduate – tours on a four-venue tour of Japan with loans from The Glasgow School of Art
- Staff at the Glasgow School of Art Library discover the (now well-known) photographs of The Immortals at Dunure, amongst papers donated after Jessie Keppie's death
- Scotland Street School is awarded the 'Buildings' Section of The Arts Council & British Gas *Working for Cities* Awards for outstanding contribution to urban renewal through the arts. This is the last of three awards the restoration of the School receives: it has also received the Europa Nostra, a diploma of merit for the sensitive adaptation of the school whilst maintaining its original character and *Scottish Enterprise/RIAS urban regeneration design* for an old building successfully converted to a new use
- 2 October – at its 20th anniversary reception the Society is presented with a commemorative plaque by the Isle of Man Victorian Society
- 4 October – on the Society's true 20th anniversary Director Patricia Douglas attends the ceremony marking Glasgow's bid to become host City for the Year of Architecture and Design 1999

1994

- Exhibition *Mackintosh-The Chelsea Years* opens at the Hunterian Art Gallery
- The Glasgow School of Art begins a major two-year restoration of the building
- February - A new record is set for a piece of Twentieth Century furniture at auction when Mackintosh's writing desk for The Hill House is purchased at the sale of Dr Thomas Howarth. It will break the record again when it is resold at Christie's in November 2002

1995

- March - Prices for Mackintosh's furniture continue to reach unprecedented levels at auction, a high back chair from Argyle Street Tearooms fetches £210,500
- Funding is secured from the European Regional Development Fund for the completion of the restoration and re-development of Martyrs Public School
- July - The Ladies Luncheon Room is the first of the Ingram Street Tearooms interiors to be completely conserved and restored by Glasgow Museums in advance of the four-venue touring exhibition planned for 1996-7
- Thames and Hudson's popular *World of Art* series publishes a monograph on Mackintosh written by Alan Crawford

1996

- February - The restored and refurbished gallery of The Willow Tea Rooms opens
- 25 May - A major exhibition *Charles Rennie Mackintosh at the McLellan Galleries* on Sauchiehall Street receives much interest and enthusiasm, attracting over 200,000 visitors in four months. In November the exhibition opens at



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## the Metropolitan Museum of Art in New York

- June – work starts to convert Martyrs' Public School into a conservation centre for Glasgow Museums. Sixty modern apprentices are involved in the restoration using traditional construction methods and materials
- 26 October - The newly built House For An Art Lover opens to the public in Bellahouston Park
- Autumn - Northampton Borough Council purchases 78 and 80 Derngate, with the Society and the Hunterian Art Gallery and the Society acting as advisors
- October – a small exhibition of Mackintosh's work, supported by the British Council, is held in Krakow, Poland

1997

- The London branch of the Society is doing well and a branch in Harrogate, Yorkshire is proposed
- The *Charles Rennie Mackintosh* exhibition continues its American tour on to the Chicago Institute of Fine Arts and the Los Angeles County Museum of Art
- A small exhibition of Mackintosh's work opens in Singapore

1998

- Charles Rennie Mackintosh – Art, Architecture and Design CD-ROM launched by Wigwam Digital Ltd in conjunction with the Glasgow School of Art. It goes on to win two major digital awards
- 78 Derngate Trust is established
- 3 October - The Douglas Lecture series is established to commemorate the Society's 25th anniversary. The first speaker at Queens Cross is architect Enric Miralles
- The Charles Rennie Mackintosh exhibition of 1996-7 wins Architecture/Design Exhibition of the Year by the American Chapter of the International Association of Art Critics
- Glasgow Museums embarks on a four year project funded by the Heritage Lottery Fund and Donald and Jean Kahn to continue the conservation and restoration of the Ingram Street Tearooms interiors

1999

- Glasgow celebrates being The UK City of Architecture and Design
- The Society complete purchase of Queen's Cross Church thanks to public donations including a £80,000 donation from Dr Thomas Howarth - in the year of the church's 100th Anniversary
- 12 April – Dr Thomas Howarth is awarded The Lord Provost's Award for Public Service 1999, the ceremony takes place at Queens' Cross Church
- May - The Lighthouse, a centre for architecture and design, opens in the former Glasgow Herald building. The refurbishment and conversion of the building is by Page and Park architects
- Patricia Douglas steps down after a total of twenty six years serving as Honorary Secretary and later Director of the Society. David Mullane is appointed as her successor
- *Mackintosh in Style* tour weekends are established by the Society

- The first promotional display stand promoting Mackintosh buildings and collections is installed at Glasgow Airport
- The Reseau Art Nouveau Network is set up in Brussels to forge a network between all the cities with significant Art Nouveau heritage. Glasgow becomes one of the first thirteen partners to the network
- The Hunterian Art Gallery win Scottish Museum of the Year Award for Publications for *The Mackintosh House* by Pamela Robertson
- 20 December - Donald Dewar is guest of honour at the Glasgow School of Art 100th anniversary of the opening of the Mackintosh building

2000

- The CRM Society launches its website [www.crmsociety.com](http://www.crmsociety.com)
- An exhibition on the work of *Mackintosh and the Glasgow Style* curated by Roger Billcliffe goes on a three-venue tour in Japan
- Mackintosh works features in two major international exhibitions: *1900* at the Galleries Nationales at the Grande Palais in Paris and the V&A's touring exhibition *Art Nouveau 1890-1914* in London, Washington and Tokyo. The Ladies' Luncheon Room is loaned by Glasgow Museums to the show at the National Gallery of Art, Washington

2001

- February - Stuart Robertson is appointed the new Director of the Society
- The Glasgow Art Club undertake paint-scrape investigations and discover traces of Mackintosh's frieze design under the painted wall of the gallery
- Ozturk Modelmakers begin to create 1:20 scale models of Mackintosh's unbuilt competition designs
- October - Scotland Street School Museum reopens after £550,000 of major building work to improve access, funded by the European Regional Development Fund and Glasgow City Council. It holds its first annual Reunion Day for ex-



Patricia Douglas and Thomas Howarth





# 40 Years: A Mackintosh Timeline

teachers and pupils. New displays on the history of the building open the following February

2002

- Gap site proposals are exhibited at Queen's Cross
- The Society promotes Mackintosh to the tourism market - taking a stall at the Destinations Travel Show in London
- The Hunterian Art Gallery decide to publish *The Chronycle*; printing in full all the letters from Mackintosh to Margaret
- 6 November - at the time a new record is set for the price of a piece of Twentieth Century furniture sold at auction when Mackintosh's ebonised writing desk for The Hill House is purchased jointly by Glasgow Museums and The National Trust for Scotland with grant assistance from the Heritage Lottery Fund and The Art Fund

2003

- 30th Anniversary Society events include the only live presentation of BBC Scotland's radio play *The Chronycle*
- Holy Trinity Church is saved, following a vote from the Church of Scotland
- The condition of Daily Record Building is causing a lot of concern
- November - 78 Derngate opens after major restoration work funded by the Heritage Lottery Fund. The complete restoration of the building is filmed and broadcast by the Discovery Channel
- The Douglas Lectures takes place at The Lighthouse. Charles Jencks speaks on "The New Paradigm in Architecture" and Richard Murphy delivers a lecture on Carlo Scarpa
- Scottish Enterprise Glasgow support an initiative to develop the Mackintosh legacy - members of the Mackintosh Heritage Group, including representation from the Society, go on a 'Learning Journey' to Barcelona to learn from the City's model of promoting the work of Gaudi for his 150th anniversary
- A new branch of the Society launches in France - Charles Rennie Mackintosh en Rousillon.
- The Society receive a runner-up prize in the 2003 Thistle Awards for Small Business Marketing Initiative

2004

- Glasgow City Marketing Bureau launches its brand *Glasgow: Scotland with Style*. The Mackintosh influence is very much evident
- May - The Mackintosh House at the Hunterian Art Gallery reopens after major refurbishment
- 18 June - *The Mackintosh Trail* exhibition is formally opened in Port Vendres by Elizabeth Cameron, Lord Provost of Glasgow
- Work begins on a bid to UNESCO for World Heritage Status for Mackintosh
- A multimedia tour across all the Glasgow Mackintosh venues is created using broadband
- The Society begin to fundraise for a major programme



Fun at the Mackintosh Festival in 2006

of repair and refurbishment - including improved physical access - for Queen's Cross Church. A conservation assessment is undertaken by Simpson and Brown the following year

- A one-day Mackintosh Trail Ticket in association with Scottish Passenger Transport is launched by the Society
- Mackintosh murals are discovered whilst restoration work is carried out at Dysart Kirk, Fife
- Glasgow Museums receive £300,000 from the Scottish Executive for a three year project to research, document and assess all surviving interior panelling from the Ingram Street Tearooms

2005

- Consultants appointed by Glasgow City Council complete a study on the way forward for World Heritage Status. The bid is to be submitted to the Department of Culture Media and Sport in 2006 through Historic Scotland
- June - The Glasgow School of Art sends scale models of the Mackintosh building to the exhibition *Art Nouveau: From Europe to Istanbul 1890-1930* with the support of the British Council in Turkey
- The Society holds its AGM weekend in London - the first time it has taken place outside of Glasgow
- November - The Scottish National Gallery of Modern Art in Edinburgh opens *Charles Rennie Mackintosh in France* an exhibition in collaboration with the Hunterian Art Gallery
- The 78 Derngate Trust begins plans to develop no 82 as a visitor centre

2006

- A major refurbishment and development of the Mackintosh Church begins; funded to a large part by grants from The Heritage Lottery Fund and Historic Scotland
- A year-long, city-wide Mackintosh Festival attracted over 630,000 visits to its programme of events. The local economy was boosted by over £5.6m generated by additional spend
- The Charles Rennie Mackintosh Society becomes a Company Limited by Guarantee
- July - Kelvingrove Art Gallery and Museum reopens after



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a three-year £27.9 million refurbishment. A new gallery is devoted to the City of Glasgow's Mackintosh and Glasgow Style collection

- August - Scotland Street School throws a party to celebrate its 100th birthday party since opening in 1906 - the event is well attended by ex pupils and teachers

2007

- March - The Mackintosh Church reopens after £1m refurbishment. The first major event *Kimono Mackintosh* receives over 600 attendees

- The Society publishes *Speculations on an Architectural Language* following the successful exhibition of Mackintosh's architectural drawings at the Glasgow School of Art in the summer of 2006

- The Glasgow School of Art launches its digitalmackintosh.co.uk to fundraise for its redevelopment of the Garnethill campus

- Members of the Mackintosh Heritage Group, including the Society, attend a Learning Journey to Chicago organised by Scottish Enterprise as part of the five-year Mackintosh Development Plan

- September - the Society launches The Mackintosh Church Schools Education Programme

- The Society launches its first Mackintosh Creative Design Award.

2008

- 19 June - a plaque is unveiled next to Martyrs' School in Parson Street, Townhead to honour the birthplace of Mackintosh

- April - Margaret Macdonald Mackintosh's gesso panel *The White Rose and The Red Rose* of 1902 is sold for £1,700,500 at Christie's

- September - The original stained glass doors of the Room de Luxe are returned in situ to the Willow Tea Rooms after conservation work by Glasgow Museums. Extensive research - with the support of Historic Scotland and Glasgow's Planning Department - informed a method of protection to return them safely to their original location

- 78 Derngate wins two tourist awards: Best Small Visitor Attraction in the East Midlands and Northampton's Museum of the Year

- The Glasgow City Heritage Trust is formed as the new grant body for the conservation of Glasgow's built heritage

- The Lighthouse - in the former Glasgow Herald building - hits financial difficulties. A new business plan for the centre for architecture and design is drawn up after a rescue package is secured

2009

- April - *Mackintosh 100* is launched as a *Homecoming Scotland* event celebrating the life and works of Mackintosh. All Mackintosh buildings and collections contribute to a varied programme across Glasgow and Helensburgh

- September - The Society opens an exhibition about the history of the church; *110 years, Mackintosh in Maryhill*

- October - Gareth Hoskins gives The Douglas Lecture at Queens Cross

- *The Mackintosh Experience* bus tour, a collaborative project by the Mackintosh Heritage Group is trialled for a year

- November - the 100th anniversary of the completion of Mackintosh's Glasgow School of Art is marked by an exhibition, seminar, publication, a furniture gallery for its Mackintosh collection and a new archive and collections centre

2010

- Glasgow University receive £650,000 funding from the Arts and Humanities Research Council to begin their three year *Mackintosh Architecture* research project.

- June - The Society AGM is hosted by the Society branch in Bath

- The Society undertakes a Feasibility Study into its future running

- The Society publishes *The Amazing Mr Mackintosh* a cartoon format book on the life and work of Mackintosh aimed at children

- Three Mackintosh walking tours are written and available to download from the Society website

- The Glasgow School of Art wins best Heritage Experience and Retail Tourism in the Scottish Thistle Awards

- *The Glasgow Landmarks Scheme - Glasgow's Top 50 Buildings* is launched by The Mackintosh Heritage Group following funding from Scottish Enterprise. The scheme is supported by Glasgow Building Preservation Trust, Glasgow City Council, Glasgow City Heritage Trust, Glasgow City Marketing Bureau, Historic Scotland and VisitScotland, The Evening Times and was coordinated by the Royal Incorporation of Architects in Scotland

2011

- Work starts on the £50 million project to build an extension by Steven Holl Architects to the Glasgow School of Art. Replacing the Newbery Tower it will be sited directly across the road from the Mackintosh building

2012

- February - Mackintosh The Built Heritage Symposium, reviewing the condition of Mackintosh's buildings takes place at the Lighthouse. The event is organised by the Society and chaired by Stuart Robertson and Roger Billcliffe

- The Pyrenees-Orientales French trail officially opened

- September - The Hunterian Art Gallery opens a new display of its Mackintosh collection

- December - The York branch of the Society closes

- September - The Taffner Collection, the largest remaining private holding of work by Mackintosh collected by the late Eleanor and Donald Taffner, is sold at auction by Lyon and Turnbull in Edinburgh. Reports follow that some attendee bidders left their private jets at Edinburgh International Airport



# 40 Years: A Mackintosh Timeline



Mackintosh Architecture Exhibition © Stuart Robertson

## 2013

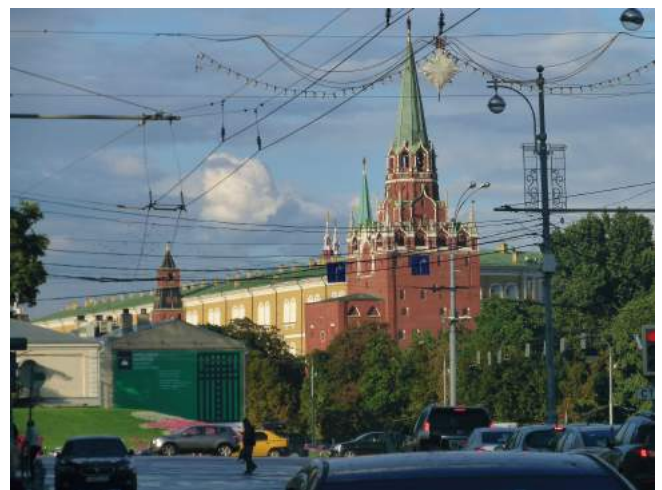
- Lease negotiations take place after the departure of Henderson's the Jewellers from The Willow Tea Rooms
- Glasgow Museums and Glasgow University submit an application to the Heritage Lottery Fund for a proposed joint store for their collections in the Kelvinhall building. This would include housing new workshops for the Ingram Street Tearooms. The project will be completed in 2016
- The Society launches a crowd-sourcing venture to raise £10,000 in order to fund an events and exhibition programme at the Church
- The Society are invited to the first discussions for a city-wide strategy for a city-wide strategy for the year of Mackintosh's 150th birthday - chaired by Bridget McConnell, Chief Executive of Glasgow Life
- August - The Glasgow Art Club begin work refurbishing and restoring the building. Work is funded by Historic Scotland, The Heritage Lottery Fund and from private donation and is due for completion at the end of 2014
- 4th October - 40th Anniversary of the Society is celebrated by a concert and reception at Queen's Cross Church

## 2014

- The Glasgow School of Art complete the restoration of the master and slave clock system at the School with the help of funding from Museums Galleries Scotland
- February - The Society receives grant funding of £140,000 from The Monument Trust for the financial years 2014-2016
- February - The National Trust for Scotland and Napier University present their research findings on the causes behind the ongoing water-ingress problems at The Hill House
- 9 April - Glasgow School of Art's new Reid Building, designed by Steven Holl architects is officially opened by Robbie Coltrane
- 23 May - The Glasgow School of Art is ravaged by fire, large areas of the 1907-9 phase of the building, including the library, are destroyed

- July - The new owners of the long-neglected Craigie Hall begin to undertake about £130,000 of urgent dry rot repair to the building. They apply for planning permission to undertake work on the property and remove the Mackintosh organ casing
- July - The Celia Sinclair Charitable Trust purchases the Willow Tea Rooms for £400,000 and begins to appoint a board to begin to develop much-needed renovation and restoration
- July - The House for an Art Lover open their new ART PARK Centre with studios and an exhibition pavilion
- July - Glasgow University releases the results of their three-year research project. Their new website *Mackintosh Architecture: Context, Making and Meaning* goes live, accompanied by an exhibition and symposium at the Hunterian Art Gallery
- 3 September - The first exhibition devoted to the work of Mackintosh in Russia - *Charles Rennie Mackintosh: Manifesto of a New Style* - opens at the Moscow Kremlin Museums. It forms part of the UK-Russia Year of Cultural exchange supported by The British Council and the Russian Ministry of Foreign Affairs. The accompanying catalogue is the first publication in Russian on Mackintosh
- In September the Society submits a proposal for funding to The Monument Trust to develop a heritage condition survey of all of Mackintosh's buildings
- 25 September - The Society hosts an evening debate at Queen's Cross Church on the future of the Mackintosh library: restoration or new intervention
- 25 November - The Scottish Fire and Rescue Service (SFRS) issues a redacted report into the fire that destroyed so much of the Mackintosh Building at the Glasgow School of Art. The report states that the fire was started by flammable gases from a canister of expanding foam ignited as they came into contact with the hot surface of a projector in Studio 19.

*Alison Brown is Curator of European Decorative Art from 1800 - present at Glasgow Museums and Vice Chair of the CRM Society*



A billboard poster for the Mackintosh exhibition *Manifesto of a New Style* is displayed outside the walls of The Kremlin in Moscow, September 2014  
© Alison Brown



The University of Glasgow's Mackintosh Architecture project was completed in July 2014 with the launch of the website [www.mackintosh-architecture.gla.ac.uk](http://www.mackintosh-architecture.gla.ac.uk). This article gives the history of the project and summarises some of its conclusions.

Pamela Robertson

## History

In July 2009 the Arts and Humanities Research Council made a major grant of £650,000 to the University of Glasgow for the application submitted by The Hunterian to deliver the first authoritative investigation and analysis of Mackintosh's architectural career. The application was graded a 6, the highest level.

Over the following months, office space was set up on campus in the first-floor rooms of a handsome, slightly shabby, house at 11 Southpark Terrace; portentously, a short distance from the site of the Mackintoshes' Glasgow home at 6 Florentine Terrace. Job descriptions were drafted and staff recruited. The success of the project is in large part indebted to these appointments: Joseph Sharples, architectural historian, author of the Pevsner Architectural Guide to Liverpool (2004) and contributor to the forthcoming Buildings of Scotland covering Aberdeenshire and Kincardineshire; Dr Nicky Imrie, who completed her PhD on the AHRC-funded research and exhibition project 'Madness & Modernity: Architecture, Art and Mental Illness in Vienna and the Habsburg Empire, 1890–1914'; and Heather Middleton, our part-time administrator, who oversaw paperwork and budget, and contributed to biography writing and image research and management. The final core team member was our Systems Developer, Graeme Cannon, from the University's Humanities Advanced Technology Information Institute (more easily referred to as HATII). The team was supported by a Steering Group, an Editorial Board, and an Advisory Panel. The expert input of Historic Scotland and the Royal Commission on the Historical and Ancient Monuments of Scotland was particularly valued.

The broad timeline was to complete the research by summer 2013, edit, consolidate and refine over the following 9 – 12 months, and launch the website, the primary output, with an exhibition in the summer of 2014.

## Aims and Outputs

The research project aimed to establish an authoritative list of the architectural projects with which Mackintosh was involved; to evaluate the nature of his achievements and contribution as an architect; and to identify the infrastructure that supported his achievements. Early on the scope of the project was extended to include not just projects involving Mackintosh but all of the projects undertaken by the practice of John Honeyman & Keppie, from 1901 Honeyman, Keppie & Mackintosh (JHKM), in order to provide a broader context for Mackintosh's output.



Honeyman, Keppie & Mackintosh Job Book, 1894 – 1905, detail of p. 259, showing tenders received for work at The Hill House, 1902.  
© The Hunterian, University of Glasgow, GLAHA 53061

The principal output was to be an online rather than hard copy publication. This was preferred because of its capacity to hold large amounts of data; its free, worldwide reach; and the ability to update data as new information emerges, as we hope it will.

## Process

The research was to be evidence based. At its core were the JHKM office record books: 21 volumes, covering the period 1853 to 1968, presented to the University by Keppie Design, JHKM descendant, and held at The Hunterian. Four job books, the visit book, and one cash book documented the Mackintosh years, 1889 to 1913.

The job books provided invaluable documentation. Typically they record client name, project address, dates, and contractors' tenders for work, and, if the commission was secured, names of successful contractors, and dates of payments. This data provided the basis for a list of work, chronologies of individual projects, and names of those involved. The job-book list was supplemented with data derived from other sources including professional periodicals, correspondence, exhibition catalogues, and archival material from Swindon, Berlin, Sydney and beyond.

Another key component was the Mackintosh and JHKM architectural drawings. Around 500 are held at The Mitchell Library Archives, as part of the Dean of Guild Court records; 200 with The Hunterian, largely as part of Mackintosh's Estate; and the remainder in public and private collections throughout the UK, notably archives in Argyll and Bute, East Renfrewshire, Paisley, Renfrewshire and Stirling. The drawings provided additional information on chronology, the involvement of Mackintosh (or not), and the evolution of a design. All known drawings were recorded and photographed



to provide the site with the first catalogue raisonné of architectural drawings by Mackintosh and JHKM.

Of course the primary resource was the buildings themselves. All accessible buildings were visited, recorded, photographed, and descriptions written up for the website project entries. These incorporated changes in use and physical status.

## Terminology

It was important at the outset to agree a definition of architecture, so as not to duplicate information provided in Roger Billcliffe's authoritative catalogue raisonné of the furniture, furniture drawings and interior designs. Following extensive discussion, the simple solution arrived that was to define architecture as projects involving structural work. Inevitably there are exceptions. The research project aimed to include all work that went through the office job books, but not all of this was architecture, for example, tombstones. And it was agreed to include all exhibition room settings, though these were temporary structures and only one had gone through the job books; but this work was not comprehensively dealt with elsewhere.

Equally it was felt necessary to categorise the projects according to their 'Mac Factor' i.e. the level of Mackintosh's involvement to assist navigation of the data. Four categories of authorship were defined ranging from (1) autograph Mackintosh to (4) no evidence of Mackintosh's input.

## The Website

The guiding principles for the website were that it should be academically rigorous; accessible to a wide audience; richly illustrated; intuitive and easily searchable. It was equally vital that the site be visually attractive, appropriate to its content, and indicative of its range. Treesholm Studio, Falkirk, was commissioned in 2010 to develop the visual framework. The database and website were built by Graeme Cannon. Catalogue data delivered via the website is derived from two sources: 1) project metadata developed in a relational database management system, and 2) XML (Extensible Markup Language) for the catalogue entries, biographies, essays and glossary. Over the course of the project, seven testing sessions were held. Six of these were lab-based and the last comprised an independent review by an invited group of 23 international scholars. These sessions provided invaluable feedback. Participants included academics, students, heritage workers, archivists, general public, primary and secondary school teachers, and museum and gallery professionals.

## Project Entries

Each project has an entry in the Catalogue. These are subdivided into different tabs: **Introduction** (summary information); **Chronology** (key events from the earliest relevant event up to the present as appropriate); **Description** (a narrative typically covering Commission, Exterior, Interior, Critical Reception, Subsequent History); **Drawings**



Home page, Mackintosh Architecture: Context, Making and Meaning  
© Mackintosh Architecture, University of Glasgow

(related drawings, with zoomable images and catalogue information); **People** (clients and contractors, linked to biographies); **Job Book** (zoomable images of relevant pages, with tabulated data from the relevant pages); **Archives** (images of relevant documents); **Images** (archival, and new images taken by the project); **Bibliography** (key published and unpublished sources). Entries for category 3 and 4 projects are more limited in scope.

## Outputs

The finished website provides the first catalogue raisonné of Mackintosh's architecture; the first catalogue raisonné of the architecture of JHKM; first catalogue raisonné of their architectural drawings, numbering over 1200; over 870,000 words; 350 project entries; 3200 images; interactive map and timeline; 380 biographies; glossary; and bibliography.

## Conclusions

The research project has not discovered any major, previously unrecorded Mackintosh architectural designs. Rather it sets out the first evidence-based summary of Mackintosh's output and provides a broader picture of the context within which Mackintosh worked: of the office environment, of the process of getting a building built, of the materials used, of the roles of John Honeyman and John Keppie, of the networks of colleagues, clients, contractors and suppliers – over 1000 have been identified, and of the responses of critics and the press. All of these subjects are addressed in the website's collection of contextual and analytical essays and provide, we hope, the basis for future research.

There are some revisions to the canon: additions at 3 Sydenham Road and 12 Clairmont Gardens are categorised as Mackintosh 1 and it is now certain that Auchinibert is entirely a Mackintosh design, though another architect was called in to make subsequent alterations. No evidence has been found to confirm that Mackintosh was involved in the major structural alterations at 78 Derngate, though his contribution to the decoration and furnishing of the interiors is without question. Nor, despite recent scholars' interpretations, is there substantive evidence of Mackintosh



The research team and Steering Group outside 11 Southpark Terrace, 2013.  
Back row l. to r.: Ranald MacInnes, Historic Scotland; Graeme Cannon, HATH; Joseph Sharples, Chief Researcher, David Stark, formerly Keppie Design; Front row l. to r.: Simon Green, RCAHSM; Nicky Imrie, Post-Doc Researcher; Roger Billcliffe; Pamela Robertson, Principal Investigator; Heather Middleton, Administrator  
© Mackintosh Architecture, University of Glasgow

imbuing his designs with symbolic meaning for a public audience.

What is clear is how small and fragile the Mackintosh heritage is. Of the 359 projects documented, 187 are standing buildings. Of these around 50 are Mackintosh Category 1 and 2, and of these 4 are monuments and 16 are buildings with a Mackintosh component now altered or removed. That leaves a total of around 30.

#### Launch Events

A special exhibition, *Mackintosh Architecture*, has been mounted to launch the website. It presents the first authoritative exhibition devoted to Mackintosh's architecture and includes over 80 drawings, many never exhibited before; rarely seen archival material; specially commissioned films and models. The exhibition will travel to the London gallery of the Royal Institute of British Architects (18 February – 23 May 2015). The exhibition at The Hunterian is supported by a special display of Mackintosh Travel Sketches, a Spotlight display featuring the late still-life watercolour, *Begonias*, and a display of works from the art collection of Mackintosh's

important patron, William Davidson. In addition there is a wide-ranging events programme, including talks, activity days, a walking tour, symposium, and 'Architects in Conversation' sessions. For further details visit [www.glasgow.ac.uk/hunterian](http://www.glasgow.ac.uk/hunterian).

#### Acknowledgements

A full list of Acknowledgements is contained on the website. Particular thanks are due to the AHRC and to the Pilgrim Trust and the Paul Mellon Centre for Studies in British Art for their financial support; and to the Monument Trust for its support of the exhibition and to Turcan Connell, the exhibition sponsor.

Further information on the project can be found on the website, in the essay 'About the Project'.

*Pamela Robertson is Senior Curator at The Hunterian, University of Glasgow and was Principal Investigator, for the Mackintosh Architecture: Context, Making and Meaning project.*



## Mackintosh as a partner in Honeyman, Keppie and Mackintosh

### Joseph Sharples

Mackintosh's Glasgow career falls into two main phases. First comes his time as assistant in the office of John Honeyman & Keppie, from 1889 to 1900. Then, following Honeyman's retirement, there are the years as partner in the newly-formed practice of Honeyman, Keppie & Mackintosh, from 1901 to 1913. In 1901, the stage seemed set for Mackintosh to emerge from the anonymity of his back-room role and to take his place as a leading member of the architectural profession in Glasgow. Sadly, this was not how events unfolded.

The terms of the 1901 partnership agreement allowed for a declining proportion of the firm's profits to be paid to John Honeyman for a few years, while the remainder was to be split between John Keppie and Mackintosh. At first Mackintosh was to get a smaller share, but this would rise in stages until the two partners were on the same footing. It seems to have been envisaged that within five years Mackintosh would have established a clientele, and by then he would be generating income for the practice on the same level as Keppie.

At first things went well. Mackintosh was responsible for The Hill House (1902-4), commissioned by a client - W. W. Blackie - who had admired his Glasgow School of Art. He designed the Willow Tea Rooms (1903) and alterations to Houshill (1904-5), both for Kate Cranston. And, most lucrative of all, he designed Scotland Street Public School (1903-7) for the School Board of Glasgow. Alongside these major jobs there were more utilitarian projects, such as the addition of a new machine shop to the Eglinton Foundry (1902-5) on Glasgow's South Side; and smaller ones, like Peter Macpherson's shop and office at Comrie (1903-5). The Comrie commission is very thoroughly documented in newly discovered correspondence, reproduced on the Mackintosh Architecture website.

After this promising start, however, things began to falter. Crucially, Mackintosh received only two significant commissions from new clients after 1905. There was Auchinibert (1905-8), a large house at Killearn for Francis J. Shand, general manager of Nobel's Explosives Co. of Glasgow; and, nearby, a substantial extension to The Moss (1906-8) at Dumgoyne, for the antiquarian and lawyer Sir Archibald Campbell Lawrie. Neither of these domestic commissions showed the mastery and inventiveness of The Hill House or Windyhill. The general picture of these years is one of underachievement, although of course it was against this background that Mackintosh produced the single most remarkable work of his career, the west wing of the Glasgow School of Art (1907-9). Completion of the School of Art cost over £25,000, making it the biggest single job undertaken by the practice during the years of Mackintosh's partnership.



Fig.1. Parkhead Savings Bank  
© Mackintosh Architecture, University of Glasgow

However, after becoming entitled to half the profits in January 1906, the total value of the jobs Mackintosh is known to have designed was very much less than half what the practice as a whole undertook.

It is worth comparing Mackintosh's output with what Keppie had accomplished during the same period – an exercise which the project website makes easier. Between 1906 and 1909, Keppie was responsible for a string of very large, high-profile jobs. He did the main phase of the extravagant country house called Dineiddwg (1905-8), near Milngavie, for the prosperous wholesale baker William Beattie, as well as the enormous tenement at 307-335 Hope Street (1906-7), which formed part of a street-widening scheme for Glasgow Corporation. He was also responsible for the prestigious Parkhead Savings Bank (1906-8), a landmark in Glasgow's East End [Fig.1.], and Wilmar (1907-8), a large private house overlooking the Firth of Clyde at Skelmorlie. And on top of these there were substantial additions to the United Free



Fig.2. Rev Orrock Johnston gravestone, East Wemyss © Mackintosh Architecture, University of Glasgow

Churches in Lenzie (1906) and Rothesay (1907-8). The contributions of the two partners to the business appear to have been far from equal.

Why did Mackintosh's career stumble in this way? As an assistant, he had been able to concentrate on designing, which was the job he did supremely well. Now that he was partner, however, he was jointly responsible for generating new work for the practice, and he seems not to have risen effectively to the challenge. Keppie - establishment figure, holder of various official positions, not to mention golf player - was thoroughly embedded in the networks that lead architects to clients and commissions. All the jobs just mentioned came to him without any public competition, evidently as the result of reputation and personal influence. Mackintosh, by contrast, seems to have been unwilling or unable to tap into networks in this way, and his relations with clients do not always appear to have been smooth.

For those who understood and respected him, Mackintosh produced his finest work. William Davidson, W. W. Blackie and Kate Cranston were clients of this kind. So were the family of the Rev Orrock Johnston, whose remarkable gravestone (1905-6) at East Wemyss is the most impressive of a group of funerary monuments that are highlighted on the project website [Fig.2.]. Lucy Johnston, the Rev Orrock Johnston's daughter, later stated that the family had placed the commission with Mackintosh, 'because we wanted something of intrinsic merit; &, incidentally, C. R. Mackintosh was a friend & would do the work with pleasure & sympathy.' More interestingly, when the family decided to renew the weathered lettering on the gravestone in 1933, Lucy Johnston informed the sculptor, Pilkington Jackson, that it was essential to reproduce Mackintosh's original inscription with absolute fidelity:<sup>1</sup> 'as the lettering is also the decoration,' she wrote, 'the spacing is of paramount importance.'<sup>2</sup> The remark shows a sharing of Mackintosh's





Fig.3. Glasgow School of Art, basement door in west wing  
© Mackintosh Architecture, University of Glasgow

principles which must surely have made the Johnstons ideal clients.

But his relations with others could be strained. The case of Scotland Street School is well known, where the School Board of Glasgow reprimanded him for departing from the agreed plans, and threatened to hold the practice liable for any additional expense. It may well have been because of this episode that when Honeyman, Keppie & Mackintosh were commissioned to complete the School of Art, Mackintosh had to sign an agreement that they - in other words, he - would not authorise any work without the building committee's prior approval. And when members of the committee saw that the basement entrance [Fig.3.] was being built in a more 'extravagant' manner than they had agreed to, they reacted immediately, and Mackintosh was summoned to explain himself.

At Auchinibert, F. J. Shand began substantial changes in 1910 to the house Mackintosh had completed for him just two years earlier, employing a different architect to carry out the work. And when Ruchill Church was built, just four years after Mackintosh had designed the associated church halls, the commission went to Neil C. Duff, and not to Honeyman, Keppie and Mackintosh. There is no evidence that either of these decisions was due to the way Mackintosh had handled the earlier job or dealt with his clients, but it is a possible explanation. At Bridge of Allan Parish Church, where some members of the congregation thought Mackintosh's recently completed organ screen was too high, he simply reminded a meeting of the Trustees and Elders that, 'all the drawings in connection with the matter had been before the Committee and approved of.'<sup>3</sup> If he showed a willingness to listen to their grievances and suggest a solution or a compromise, it is not evident from the minutes. This highhandedness contrasts strongly with the way Keppie dealt with church committees at Lenzie and Rothesay. Here the minutes show an architect who inspired confidence, who was responsive to his clients' concerns, and who ultimately gave them what they wanted.

Mackintosh's principal way of seeking work seems to have been by entering competitions, but his early success with the School of Art was never repeated. A letter he wrote to Hermann Muthesius in November 1902 underlines how much of his time was absorbed fruitlessly by these speculative designs: 'I am very busy just now at two large buildings in connection with the Glasgow University competitions ... that makes eight competitions I have entered since the end of May and I have not got one of them so far.'<sup>4</sup> If Mackintosh entered eight competitions in these six months alone, it seems likely that he took part in many more over the years, of which no record survives. Some were no doubt minor, but to produce the drawings necessary for a major competition was a considerable undertaking. During the controversy surrounding the contest for Belfast City Hall in 1896, which John Honeyman & Keppie entered unsuccessfully, one observer estimated that designs for so large and complex a building might take three months of one man's time. Mackintosh's proposal for Liverpool Cathedral (1901-2) was a design of this class [Fig.4.]. His superb drawings were admired by some critics, but he did not progress beyond the first round. The Mackintoshes' letters to Muthesius and his wife on the subject give a sense of the hopes that could be invested in such projects, only to be dashed by a building committee or competition assessor: 'It is ... a great, great pity about the Cathedral,' wrote Margaret, 'but only what one must expect. In architecture, originality is a crime - especially to those who can themselves only be copyists.'<sup>5</sup>

The growing importance of competitions at this time is confirmed by the appearance of a new monthly journal, *British Competitions in Architecture*, published between 1905 and 1914. It was an illustrated review of recent competitions for major public buildings, and it was intended as an aid to architects aiming at success in this field.

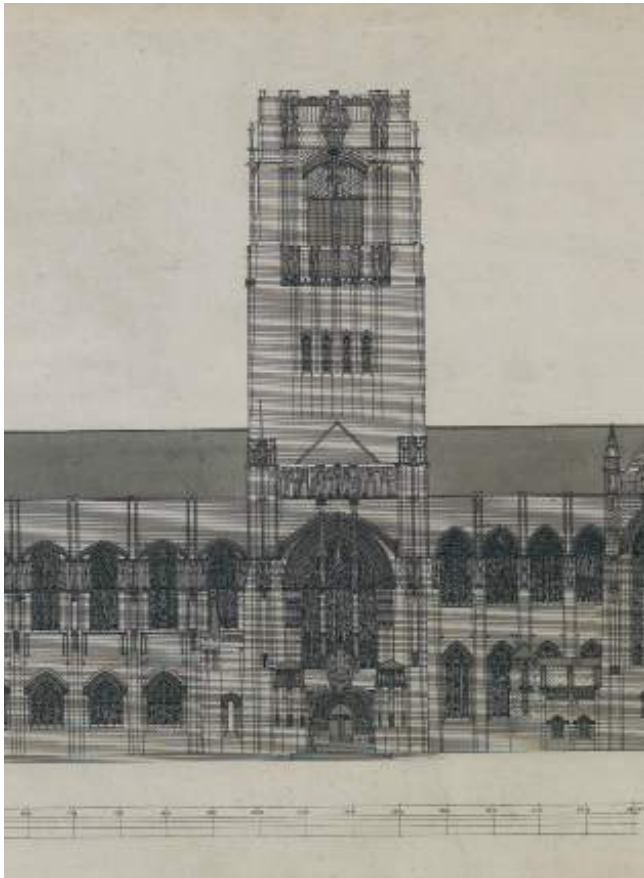


Fig.4. Liverpool Cathedral design, detail of south transept  
© The Hunterian, University of Glasgow, 2014

Significantly, Honeyman, Keppie & Mackintosh's cash book shows that the firm were subscribers, although their work never featured in its pages. A visit by Mackintosh to Belfast suggests that he intended entering the 1910 competition for additions to Queen's University there, but it is not certain how far this went. The last competition with which he was definitely associated was for the Demonstration School at Jordanhill in 1912-13. Anecdotal evidence says that he failed to produce adequate drawings, and he left the practice shortly afterwards, at the end of 1913. It is another sign of the widening professional gap between the two partners that while Mackintosh was labouring over unsuccessful competition entries, Keppie had by 1905 graduated to the role of competition assessor. In that year he judged the competition for Glasgow's palatial Mitchell Library, a contest of national significance.

It is natural to suppose that the extreme individualism of Mackintosh's work must have limited the number of clients who chose him. Herbert McNair said that after Mackintosh became a partner, clients who wanted orthodoxy went to Keppie, while those who liked what McNair called 'the strange things ... emanating from the office' went to Mackintosh; and no doubt there were fewer clients of the latter kind.<sup>6</sup> And

yet Mackintosh's correspondence with F. J. Shand in the early stages of the Auchinibert commission shows that he could do orthodoxy too, and that he was prepared to design in whatever style the client preferred: 'If you want a house in the Tudor or any other phase of English architecture,' he wrote, 'I can promise you my best services if you ask me to be your architect.'<sup>7</sup> Having tried unsuccessfully to interest Shand in photographs of The Hill House and Windyhill, he went on to design Auchinibert for him in an unexceptional style derived from Tudor models, with very few obvious Mackintoshisms. Similarly, to judge from photographs of the demolished east wing at Arddarroch (1904-5), Mr Brooman White's house overlooking Loch Long, there was nothing unusual about its appearance to suggest that it was by the same hand as The Hill House and Windyhill, and yet there is good documentary evidence that Mackintosh was the architect. Its ordinariness may reflect the client's wishes. Another example of Mackintosh working in a mainstream style is his 1902 design for an unidentified and apparently unbuilt house at Kilmacolm, the drawings for which survive in *The Hunterian*.<sup>8</sup>

The most important reason for the fading of Mackintosh's star was not, it seems, an inability or unwillingness to work in different styles. Rather, it was a more fundamental shift that had taken place in architectural taste nationally (and indeed internationally, America being particularly important in this respect). There had been a move away from eclecticism and individualism and towards a single, dominant version of classicism. This classicism - derived from the teaching of the *École des Beaux-Arts* in Paris, and characterised by axial planning, grandeur of scale, and fastidious use of the orders - was becoming the prevailing style in schools of architecture. Professor Charles Reilly of Liverpool was one of its leading proponents, and it was taught at Glasgow under Eugene Bourdon, Professor of Architecture since 1904, and himself a product of French Beaux-Arts training. Mackintosh's 1907 drawing for the second floor of the School of Art may reflect Bourdon's new regime: it shows the space divided into *loges*, the French term for the cubicles in which Beaux-Arts students worked on large-scale competitive designs in strict isolation (the *loges* make a poignant contrast with the intimate alcoves Mackintosh provided off the first-floor corridor as informal meeting places for students). Near the end of his life, after he had abandoned architecture completely, Mackintosh wrote despairingly of the influence of America, and of those, like Reilly, who championed the new classicism that America stood for.

The prevalence of this new taste is starkly illustrated in a number of major competitions the practice entered, or considered entering, during Mackintosh's final years in Glasgow (some of these have been identified in the course of the Mackintosh Architecture project through close study of Honeyman, Keppie & Mackintosh's cash book). The competitions for the National Museum of Wales in Cardiff (1909-10), the Usher Hall in Edinburgh (1910) and the



extension to Glasgow City Chambers (1912) were all won by Beaux-Arts schemes. All the shortlisted entries in the abortive competition for the proposed Manchester Library and Art Gallery (1911) were also of this type, and among them was one designed by Andrew Graham Henderson, the new rising star in Honeyman, Keppie & Mackintosh's office, in association with a former employee, John R. Hacking. It was Henderson who went on to make the drawings that won the Jordanhill Demonstration School competition, the very project for which Mackintosh had apparently failed to produce a satisfactory design. Nothing could illustrate better how the tide of taste had turned against Mackintosh. His final Glasgow projects - some utilitarian alterations to Auchenbothie Mains (1911-13), the scaled-down north wing of Mossyde near Kilmacolm (1913), and the interior fitting out of a hairdressing salon in Union Street (1912) - show his architectural career in the city gradually petering out. And although the London years were to produce some impressive schemes on paper, these failed to progress beyond the drawing board.

This article is based on a longer essay about Mackintosh's architectural career which appears on the *Mackintosh*

*Architecture* project website. [www.mackintosh-architecture.gla.ac.uk](http://www.mackintosh-architecture.gla.ac.uk).

**Joseph Sharples was lead researcher on the Mackintosh Architecture project from 2010 to 2013. Previously he wrote the *Pevsner Architectural Guide to Liverpool (2004)*, and he has written on the city of Aberdeen for the forthcoming *Buildings of Scotland* volume on South Aberdeenshire (2015).**

<sup>1</sup> University of Toronto, Robarts Library: Thomas Howarth papers, letter from Lucy Johnston to Thomas Howarth, 30 May 1945, B2000-0002/035(01).

<sup>2</sup> Edinburgh, National Library of Scotland: Pilkington Jackson papers, Acc. 7445, box 13, file 375.

<sup>3</sup> Stirling Council Archives Service: Minutes of Joint Meetings of Elders and Trustees of Bridge of Allan parish church, CH2/730/18, 13 July 1904.

<sup>4</sup> Berlin, Werkbundarchiv, Museum der Dinge: Hermann Muthesius Estate, letter from Mackintosh to Hermann Muthesius, 19 November 1902.

<sup>5</sup> Berlin, Werkbundarchiv, Museum der Dinge: Hermann Muthesius Estate, letter from Margaret Macdonald Mackintosh to Frau Muthesius, undated, but probably autumn 1902.

<sup>6</sup> The Hunterian, University of Glasgow: letter from J. H. McNair to Thomas Howarth, 25 July 1945, GLAHA 53913.

<sup>7</sup> The Hunterian, University of Glasgow: letter from Mackintosh to F. J. Shand, 15 September 1905, GLAHA 55480.

<sup>8</sup> GLAHA 41853 and GLAHA 41902-41904.

## The Glasgow Art Club

The famous Glasgow Art Club has been going through something of a Renaissance. After 5 years in the planning, and much effort in securing funding, the refurbishment of the main gallery and the essential repairs to the roof and façade are now near completion - wishes have finally become reality.

Work began a little over a year ago. The Club is now approaching the completion of the project and to celebrate the reopening of the magnificent gallery, Glasgow Art Club are marking the occasion by a grand exhibition celebrating Glasgow Art Club members past and present. Split over two levels, the exhibition will run until the 20th December 2014.

The show will include works by many prominent artists - past and present members of the club. The Works on display by past artist members will include those by William Denniston, Charles Rennie Mackintosh, John Keppie, John Lavery, Jacob Epstein, EA Hornel, George Henry and many more. As we move towards recent times we have work from David Donaldson, W. Somerville Shanks, Alexander Goudie, Harry Benson, Ken Howard, Robert Kelsey, Joe Hargan, Hazel Nagl, Barbara Rae, June Carey, Norman Edgar, Norman Kirkham, James Davis, Frank To amongst others.

The Mackintosh frieze was the last part of the restoration work. Artist Chris Allan recreated the Mackintosh stencils and John Nevin carried out the application of the frieze design to the gallery walls.



The restored Mackintosh frieze in the gallery © Stuart Robertson

When Charles Rennie Mackintosh was 25, he stencilled the wall frieze, but as the years passed by, the work became unfashionable and was damaged by water so it was covered up by plaster.

In June 1893 an illustration in "The Baillie" Cartoon Supplement showed Mackintosh's designs for the decorative frieze for the gallery in the club - described by Sir Kenneth Clark as "one of the finest small galleries in Europe"!



# Edgar Wood: The Manchester Mackintosh?

## Edgar Wood - The Manchester Mackintosh?

Carol Hardie



Fig. 1 Long Street Methodist Church, Middleton  
Photograph © Andy Marshall, Rochdale Metropolitan Borough Council.

A visitor to the Long Street Methodist Church in Middleton, five miles north of central Manchester, could be forgiven for thinking they had discovered an undocumented work by Charles Rennie Mackintosh. In fact it is by Manchester architect Edgar Wood (1860-1935).

The Art Nouveau stone tracery of the west window [Fig. 1] and the wooden front of the gallery in the Sunday school hall (1898-1901) [Fig. 2] are reminiscent of Queen's Cross Church of 1897-9. An elegant chair with a tapering high back and the rose motif on the pulpit [Fig. 3] both bear Mackintosh's trademark style.

Wood's life and work had many similarities with Mackintosh but just as many differences. This essay seeks to illuminate these comparisons and contrasts.

Although close contemporaries - Wood was born eight years before, and died seven years after, Mackintosh - they came from very different backgrounds. Wood was one of only three surviving children of a wealthy businessman and cotton mill owner. They lived in a spacious new house, Sunny Brow in Archer Park, Middleton. Mackintosh was one of seven surviving children of a policeman living in a tenement in a working class area of Glasgow.

Wood refused to enter his father's business and when his pleas to pursue his vocation as an artist were turned down, a compromise was reached and he was articled to Mills and Murgatroyd, a local firm of architects. They had designed Wood's childhood home Sunny Brow in 1864 and were best

known for rebuilding the Manchester Royal Exchange. Wood hated the tedium of his menial tasks in the architects' office and spent his spare time out sketching with his friend, Fred W. Jackson (1858-1918) who regularly exhibited in later life at the Royal Academy.

As soon as Wood qualified in 1885, he left to set up his own practice. Using his family connections - a luxury not available to Mackintosh - his first commission, in 1887 was a drinking fountain and shelter in Middleton market place to commemorate Queen Victoria's Jubilee. It was paid for by his stepmother. Wood's practice was so successful that he opened a second office, in Oldham, in 1889, then a third in Cross Street in central Manchester, in 1893. Wood liked to be in control, doing the work himself or with his only assistant, Bertie Schwabe, who described his master as 'a man who always gets his own way'.<sup>1</sup> He stayed with Wood until 1910.

Sadly, Mackintosh's career began to go wrong and in December 1913 he leaves the partnership of Honeyman, Keppie & Mackintosh. He tries to setup his own practice, but with no success. The Mackintoshes leave Glasgow in July 1914 for a period of rest and recuperation at Walberswick in Suffolk. Mackintosh would never return to Glasgow.

Possibly the fact that several members of his family were in business gave Wood an advantage in this respect. Many of his larger commissions came from his circle of family and their friends. Not only was his father in business but his mother's family, the Sykes, from near Huddersfield were prominent in business and civic life.

A studio photograph of Wood [Fig. 4] shows him as a serious businessman, unlike the ubiquitous 1893 Annan photograph of Mackintosh with his artist's exaggerated bow; although they both sported the then fashionable moustache. They were both flamboyant dressers. Was it not Mackintosh's cloak and deerstalker that roused suspicion that he was a German spy, in Walberswick during the first World War? Wood was known in Manchester for his red-silk-lined cloak,



Fig. 2. Long Street Methodist Church, Middleton, Sunday School Hall,  
© Andy Marshall, Rochdale Metropolitan Borough Council.



# Edgar Wood: The Manchester Mackintosh?

wide brimmed hat and silver topped cane. He later adopted knickerbockers and tweeds as more practical garb for an architect on site visits.

Whereas Mackintosh's work is instantly recognisable, Wood changed his style many times during his much longer working life. He designed his own house, Redcroft, Middleton (1892), in his initial Arts and Crafts style. It included, above the fireplace, gesso panels of *The Muses*, which he had designed and executed himself. It is evident from the photograph that Wood's figures are more 'human' than the 'spook school' figures in the gesso panels of Margaret and Charles. Wood also worked in an Art Nouveau style, for example the house Banney Royd, Halifax Road (1899-1901) and Lindley clock tower (1899-1902), both in Huddersfield. The tower's door and window tracery show remarkable stylistic similarities to Mackintosh.

Wood's remarkable First Church of Christ, Scientist, with reading room (1903-1907), in Daisy Bank Road, Victoria Park, Manchester, defies classification. It is now the Universal Church of the Kingdom of God. Pevsner described it as 'pioneer work, internationally speaking, of an Expressionism halfway between Gaudí and Germany in 1920'<sup>2</sup> and John Archer comments that it would not have been out of place in the Vienna Secession.<sup>3</sup> The screens show similarity to Otto Wagner's church St. Leopold am Steinhof, Vienna, 1905-7.

Wood's Unitarian Church (1892) in Manchester Old Road, Middleton, was demolished in 1965 but 'the general form of its interior is derived from the same source as Queen's Cross Church namely Norman Shaw's Holy Trinity in Latimer Road, Harrow, Middlesex (1887) with its simple interior form, timber lined wagon roof and cross beams'.<sup>4</sup> More research is needed to confirm whether and when either Mackintosh or Wood saw this church.

Both men were proponents of 'Gesamtkunstwerk' designing not only the buildings but their furniture, fittings, metalwork and décor. Wood said he liked to 'integrate walls and furniture in one harmonious unit'. He was influenced by the Century



Fig. 4 Edgar Wood Photograph © Life4Life, Rochdale Local Studies

Guild, which advocated 'the unity of the arts'.

Wood was a founder member of the Northern Art Workers' Guild (NAWG), inaugurated in 1896 by Walter Crane, the Arts and Crafts artist, designer and active socialist, whilst Director of Design at Manchester School of Art. He consented to act as one of the honorary secretaries of the new Guild. Its first major exhibition, showing work by members and entitled 'Arts & Crafts' was held at the City Art Gallery, Manchester in September-October 1898.<sup>5</sup> Wood showed furniture, jewellery and metalwork and designed the exhibition catalogue cover. A second exhibition of work by Guild members was mounted at the City Art Gallery, Manchester in 1903.

Wood was the Guild's first Master and invited Mackintosh to Manchester in January 1902, to talk to the members on his attitude towards architecture. The lecture took place at the Geisha Café at 23 Cross Street, (now a branch of Ladbrokes). Mackintosh spoke on *Seemliness*.<sup>6</sup> The syllabus for the 1902 programme shows Mackintosh booked in for the 6th January lecture.<sup>7</sup>

Mackintosh's signature can be seen in the Guild's beautifully bound Visitors' Book. Wood is known to have designed exhibition catalogue covers so he may well have designed this. Incidentally, Herbert McNair's signature is also in the visitors' book, dated '02.02.03'.

Although there is no absolute proof that the two men met, it would be strange if Wood, as the principal architect in the Guild, had not attended. He certainly knew Mackintosh's work from when they both exhibited at the Arts and Crafts Exhibition in London in 1896. Also, Mackintosh begins his lecture with the comment '...I have already had the pleasure of meeting some of your distinguished members and admiring them as men and as artists both in language and in line...'



Fig. 3. Carving detail on pulpit, © David Morris



# Edgar Wood: The Manchester Mackintosh?

It is thought that Wood and Mackintosh did meet in Liverpool, when the Walker Art Gallery held an exhibition of the Liverpool Anglican Cathedral competition drawings in July 1902.<sup>8</sup> There is no record of Wood's having ever visited Glasgow.

In *Charles Rennie Mackintosh and the Modern Movement* (1952), Howarth described the Glasgow School of Art as the first major building of the Modern Movement. Edgar Wood is also generally regarded as a pioneer of the Modern Movement, though who said it first is hard to pin down. Possibly the *Architectural Review* of 1934 which put Mackintosh and Wood in the category of pioneers.<sup>9</sup>

In 1901, Wood formed a loose partnership with James Henry Sellers (1861-1954), an innovative, local, self-taught, architect whose work on industrial buildings had introduced him to reinforced concrete. Wood is believed to have designed the first reinforced concrete flat roof in England, in 1906 on a house at 36, Mellalieu Street, Middleton. He also used flat concrete roofs on Elm Street School, Middleton in 1909 and Upmeads in Newport Road, Stafford, 1908. This was described at the time as 'peculiar to the point of oddness' and 'austere and fortress-like'.<sup>10</sup> Pevsner described it as 'The only English house of the early twentieth century which looks as if it might have been designed about 1935'.<sup>11</sup>

78, Derngate, Northampton, which Mackintosh altered for J. Bassett-Lowke, 1916-17, contains Mackintosh's proto Art Deco designs in the lounge/hallway. However Wood had used Art Deco chevrons much earlier, in 1908, in green and white Pilkington tiles on his row of three shops in Manchester Road, Middleton. He used chevrons again in 1914 when he designed his own new home, using his inheritance from his father who had died in 1909. This home, Royd House, 224 Hale Road, Hale Cheshire, had a large, diamond patterned panel over the front door, and on exterior and interior doors. This was possibly inspired by Moorish decoration, which Wood admired.

Both men's styles had eastern influences, Mackintosh's is Japanese but Wood's are Persian, Arabic and Tunisian, gained on his travels to Persia, Southern Spain and Tunisia. He sketched cube shaped Arabic houses 20 years before the general acceptance of cubic architectural forms.

Wood's range of work was wider than Mackintosh's including detached, semi-detached and terraced houses and cottages, churches, small commercial buildings, shops and a clock tower. These were mainly around Middleton, but also located in Staffordshire, Hertfordshire and Huddersfield, where he had family connections.

He was also involved, in 1909, alongside colleagues in the Manchester Society of Architects, in the design of large scale housing estates for people from slum clearance areas. They worked with garden city principles to design a suburb

of radiating circular roads populated by low-rise, semi-detached cottages among large gardens. These were not built then but his concept of streets radiating from a central community hub influenced future designs for estates in south Manchester, for example Burnage and Withington.

In 1913 Wood and his partner Sellers also designed a small housing estate in Fairfield, East Manchester, for a group of Moravians, as an addition to a Moravian settlement of 1785. The houses are arranged in cul-de-sacs around a green and form a very pleasant whole, which includes the eponymous roads: Wood Square and Sellers Square.

Wood and Mackintosh both spent holidays, at home and abroad, drawing, painting and studying architecture. Mackintosh had travelled round Italy in 1891, when he won the Alexander Thomson Travelling Studentship, producing many fine sketches. Wood also made drawings of churches in Italy which can be seen, along with his other impressionistic pastels and paintings, on the web sites of the Whitworth Art Gallery<sup>12</sup> and the Manchester Art Gallery.<sup>13</sup> He also sent bundles of his pastels back to England to be sold for charity. His architectural drawings are in the RIBA collection, London.

Wood held public office, being Master of NAWG in 1897 and President of Manchester Society of Architects in 1910/11. He was also on the Council of the *Manchester Academy of Fine Arts* in 1898 and Member of Committee at *Manchester School of Art*. Although Mackintosh was a FRIBA and a FRIAS, I can find no record of his holding office of any kind.

Both Mackintosh and Wood enjoyed a reputation in Europe, particularly Germany and Austria. In 1898 an article on 'The Four' and Talwin Morris appeared in the German magazine *Dekorative Kunst*<sup>14</sup> followed by The Hill House bedroom and the Willow Tea Rooms in 1905. In 1904 Mackintosh's friend, Hermann Muthesius included seven illustrations of buildings by Wood in *Das Englische Haus*<sup>15</sup> among them Banney Royd, Huddersfield, (1899-1901). Wood's work was also illustrated in *Moderne Bauformen*<sup>16</sup> in Germany in 1908.

Edgar Wood's furniture was mainly ecclesiastical and unlike Mackintosh's was heavy, mediaeval and functional. However, a settle with an extremely tall back and two gaunt trees as decoration was exhibited by Wood in the NAWG's first major exhibition, entitled *Arts & Crafts*, held at the City Art Gallery, Manchester in September-October 1898.<sup>17</sup> Perhaps his design was influenced by Mackintosh's settle in the London Arts and Crafts exhibition in 1896 at The New Gallery, at 121 Regent Street West London, where they both exhibited.<sup>18</sup> This was of dark green wood decorated with two upright panels of cream linen with a blue stencilled tree pattern and designed for Dunglass Castle in 1895. It can be seen in the National Museum of Scotland, Edinburgh. Apparently the Arts and Crafts Exhibition Society gave the Glasgow group a rocky reception when they exhibited at the



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1896 triennial show in London.<sup>19</sup> This intriguing comment would be worthy of further research.

Whereas Mackintosh and his wife Margaret collaborated on their artistic work - Charles saying that Margaret was half, if not three quarters, of the inspiration for his architectural work - Edgar Wood's wife seems to have played little part in his life or work. In 1892 he married Annie Maria Jelly, daughter of his former headmaster at Middleton's Queen Elizabeth grammar school. There is hardly any mention of her in his biographies, except to say that she did not share his love of travel and Italy. In 1920 when his inheritance enabled him to retire to Italy to travel, paint and draw, they separated and he went alone. In contrast, Mackintosh and his beloved Margaret moved together to the south of France, when finances were low, where they could live cheaply and Mackintosh could paint. Both couples were childless.

In 1922 Wood settled in Porto Maurizio, Imperia, Liguria, where he initially rented a wing of a convent. In 1932 he built a villa and created a garden at nearby Monte Calvario. He employed several housekeepers, the last of whom inherited the house. It was decorated in an Art Deco geometric design in green, orange and violet. He advertised in *The Times* for artists who wished to have a month's holiday on the Riviera. Among those who went were the sculptor Jacob Epstein (1880-1959) and his wife. Wood developed cardiac asthma after drawing at high altitude in the Italian Alps and died in his sleep on 12 October 1935. He was buried in the English cemetery at Diano Marina, near Imperia.

It seems both men were volatile, artistic and imaginative combining art and architecture but both Wood and Mackintosh had to restrain their artistic ideals to meet clients' wishes and budgets.

By 1920, Mackintosh had turned away from architecture towards art. In contrast Wood, although no longer working in a practice, maintained a keen interest until the end of his life. Many cuttings from architectural journals were found amongst his belongings. On his death in 1935, Wood's estate was £42,991 11s. 5d. When Margaret died, like Wood, of cardiac asthma, in 1933 her and Charles' joint estate was £88.12s 6d.

In 2011 Rochdale Metropolitan Borough Council, the borough where the majority of Wood's and Sellers' buildings are found, was awarded a £1,975,000 grant from the Heritage Lottery Fund to conserve and promote the heritage of Wood's home town Middleton, in particular the largest cluster of Edgar Wood work in and around the town centre. This was the culmination of research on the architect supported by Rochdale Borough Council, Link4Life and English Heritage. This research continues today led by volunteers who also provide tours of Middleton's Edgar Wood heritage.

One final contemporary comparison for these architects -

both the Charles Rennie Mackintosh Society and the Friends of Edgar Wood have their headquarters in their architect's churches, Queens Cross in Glasgow and Long Street Methodist Church, Middleton.

## Acknowledgements

The sad fact that Edgar Wood is largely unknown outside his native area could be because there is no large, iconic building like Mackintosh's School of Art. It is largely due to the work of John H. G. Archer that interest was revived. He published, among other works, *Edgar Wood: a Notable Manchester Architect* in the *Transactions of the Lancashire and Cheshire Antiquarian Society*, Vols. 73, 74 1963-64. I acknowledge that paper as a vital resource for this article. Further research would be difficult as no paperwork survives from Wood's practice: no correspondence, accounts nor diaries.

I would also like to acknowledge the invaluable help given to me by Kerrie Smith, Conservation Project Officer, Rochdale Borough Council.

Further information on Edgar Wood can be found at these two websites: [manchesterhistory.net/edgarwood/home.html](http://manchesterhistory.net/edgarwood/home.html) [www.link4life.org/discover/local-history-books-online/edgar-wood-guide-to-middleton-town-centre](http://www.link4life.org/discover/local-history-books-online/edgar-wood-guide-to-middleton-town-centre)

***Carol Hardie is a retired I.T. Analyst with a lifelong interest in architecture, art and design. She has been a member of the Mackintosh Society since 1990 and is a member of the Society of Architectural Historians of Great Britain. Carol divides her time between Manchester and Barcelona - and, of course - Glasgow.***

<sup>1</sup> From a personal letter to John H.G. Archer.

<sup>2</sup> Nikolaus Pevsner, *The Buildings of England, South Lancashire 1969*, p.48.

<sup>3</sup> John H.G. Archer, *Edgar Wood and Mackintosh in 'Mackintosh and his Contemporaries' Edited by Patrick Nuttgens. John Murray Ltd., London, 1988* p. 67.

<sup>4</sup> John H.G. Archer, *Edgar Wood and Mackintosh in Mackintosh and his Contemporaries Edited by Patrick Nuttgens. John Murray Ltd., London, 1988*, p. 63.

<sup>5</sup> *The Studio*, September 1898, p. 284.

<sup>6</sup> *Hunterian Art Gallery and Museum, University of Glasgow collections, GLAHA 52548. This lecture is reproduced in Pamela Robertson's book Mackintosh, the Architectural Papers. White Cockade Publishing, 1990 pp. 220-225.*

<sup>7</sup> *The tangled briar roses are a favourite motif on Wood's furniture so, although not signed, could this be his work?*

<sup>8</sup> John Archer, personal communication, 07.08.2014.

<sup>9</sup> *Architectural Review, Part 2, Vol. 75, Jan 1934*, pp. 1-2.

<sup>10</sup> *Small Country Houses of Today, edited by Lawrence Weaver, published c.1910*

<sup>11</sup> Nikolaus Pevsner, *Nine Swallows- No Summer, The Architectural Review, Vol 91, no. 545, May 1942*, p. 111.

<sup>12</sup> <http://www.whitworth.manchester.ac.uk/collection>

<sup>13</sup> <http://www.manchestergalleries.org/the-collections/search-the-collection>

<sup>14</sup> *Dekorative Kunst 1898 Vol 2*, pp.273, 277.

<sup>15</sup> Hermann Muthesius, *Das Englishe Haus, Vol 1, 1904*, pp.171,175-80; Vol 3, 1905, p. 156.

<sup>16</sup> *Moderne Baumformen Vol 6, no.2, 1908.*

<sup>17</sup> *The Studio, September 1898*, p.284.

<sup>18</sup> Jill Seddon, *The Furniture Design of Edgar Wood (1860-1935)*, *The Burlington Magazine, Vol 117, no.873, 1975* p.863.

<sup>19</sup> Adrian Tinnistwood, *The Arts and Crafts House, Mitchell Beasley, London, 2006*, p.159.



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