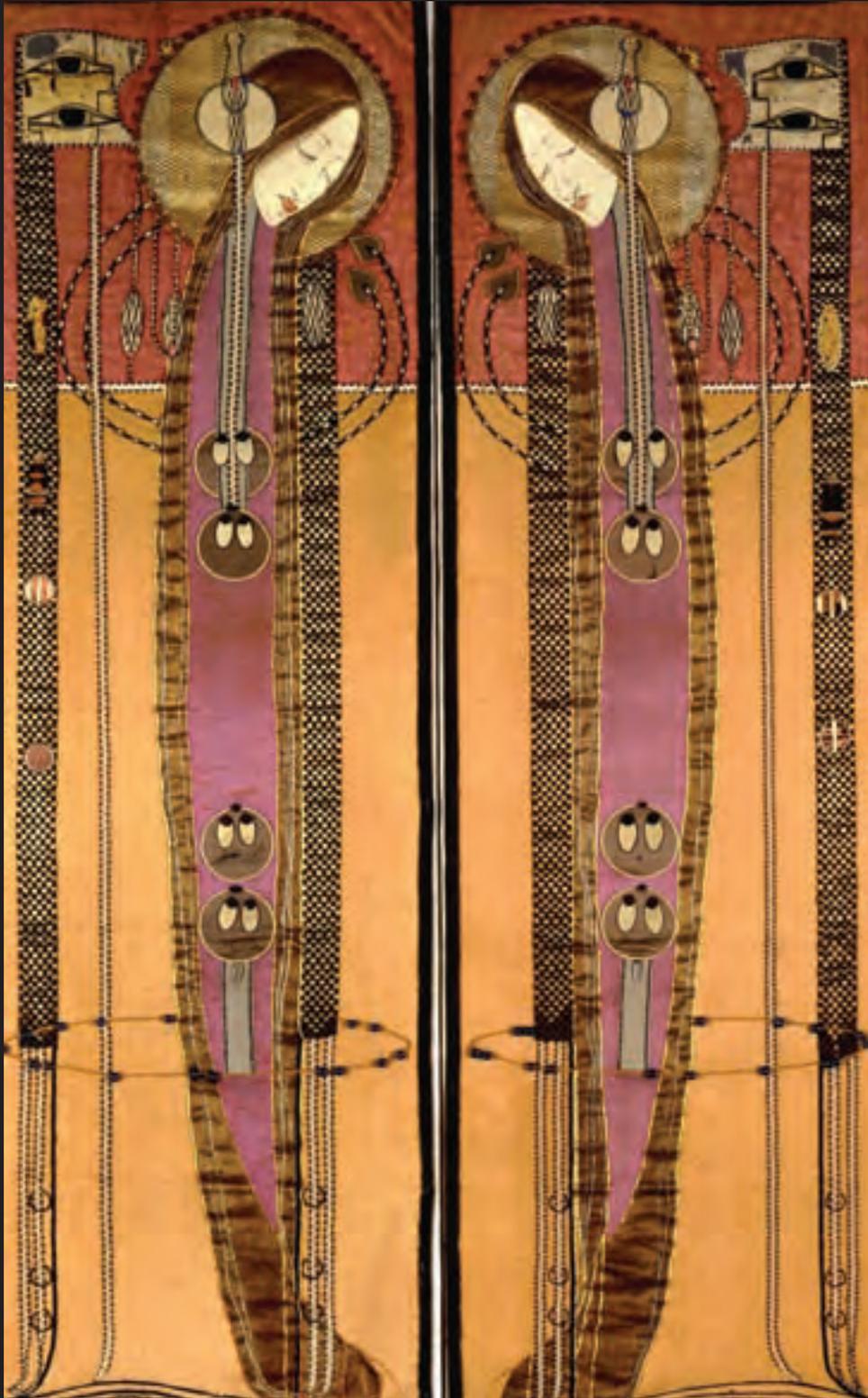


JOURNAL

VOLUME 96 WINTER 2010



CHARLES
RENNIE
MACKINTOSH
SOCIETY™



Charles Rennie Mackintosh Society

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

The Society's core aims are to:

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

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

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

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

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

Patron Scheme Members

Listed below are our Patron's Scheme Members for the 2010 season:

Gold: Steven Holl Architects, Andrew McMahon

Silver: Jacqueline Fowler

Bronze: Deirdre Bernard, Kathleen Culver, Anne Crawley, Jen Grigor, Rosemary Johnston, Hetty MacKinnon, Catriona Reynolds, Evelyn Silber, Alan Stewart & Lord Howie of Troon

The Mackintosh Church At Queen's Cross

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The Society's Headquarters,

The Mackintosh Church

March to October

Monday, Wednesday & Friday 10am to 5pm

November to February

Monday & Friday 10am to 5pm

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

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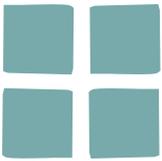
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The Circus, Bath © Stuart Robertson

I am sorry for the delay in the latest issue of the *Journal*. This is due, in some part, to the Society's success, but these ever growing demands have had a major impact on our limited resources. We are optimistic that the planned changes in our focus will go some way to rectifying this problem. I would like to thank you for your patience and support.

This summer we held our AGM in Bath. This is only the second time that it has been held outside Glasgow and as usual Trish organised an interesting programme. It started on Friday evening with a welcome reception and tour of the Museum of Work. After the AGM on Saturday morning we were taken on an architectural tour of Bath's Georgian delights by Conservation Architect, David McLaughlin. On Saturday evening, before dinner, we were treated to a book signing and excellent talk on Charles Rennie Mackintosh by Dr James Macaulay. Our weekend trip finished with an enlightening walking tour of Bristol by Alastair Brook, City Centre Projects and Urban Design Bristol City Council. I was surprised that more members did not join us on this excellent weekend, as in the recent questionnaire, members had requested more events away from Glasgow.

During the AGM in the summer, Drew Sommerville stood down as membership secretary. Drew has been at the helm of the membership team for over fifteen years, an impressive

period for what he thought might be a temporary appointment! Drew has given sterling service and has been a great ambassador for the Society. His weekly visits to Queen's Cross will be missed.

Our Volunteer coordinator Karin Otto returned to the US at the end of September. Karin has done an amazing job in developing new volunteers and helping setup a volunteer structure, creating new roles and job descriptions. Karin will be missed, but we hope she will still be able to contribute from the other side of the pond.

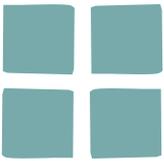
As you will see from Evelyn's comments, there will be some radical changes in the operation of the Society and the Mackintosh Church. The Feasibility Review highlighted that I would need to cut down my time and commitment to the Mackintosh Heritage Group. Therefore it has been agreed that I will hand over the chairmanship to James Hughes, from the House for an Art Lover, at the end of the year.

On a positive front, three downloadable architectural walking tours have been developed for the web; Glasgow Style and Modernity, West End and City Centre. The walks were launched in Easter 2010 and so far interest has been high.

An idea developed from our trip to Chicago in 2007 is the Glasgow Landmarks Scheme. The purpose of the scheme is to create interest locally and nationally in the city's built heritage and to widen out the tourism experience beyond the 'traditional' visitor attractions and city destinations. The scheme was launched by the Lord Provost during 'Doors Open' in September.

A new book "The Amazing Mr. Mackintosh" has been published by the Society on behalf of the MHG. The book helps bring the works of Glasgow's most famous architect to a new audience. It is a great introduction for children and adults alike, and is sure to be an ideal stocking filler this Christmas.

Best wishes for the New Year
Stuart Robertson
Director



The Amazing Mr Mackintosh

A new children's book, *The Amazing Mr Mackintosh* is now available. The book was published by the Mackintosh Society on behalf of the Mackintosh Heritage Group, with funding support from Scottish Enterprise.

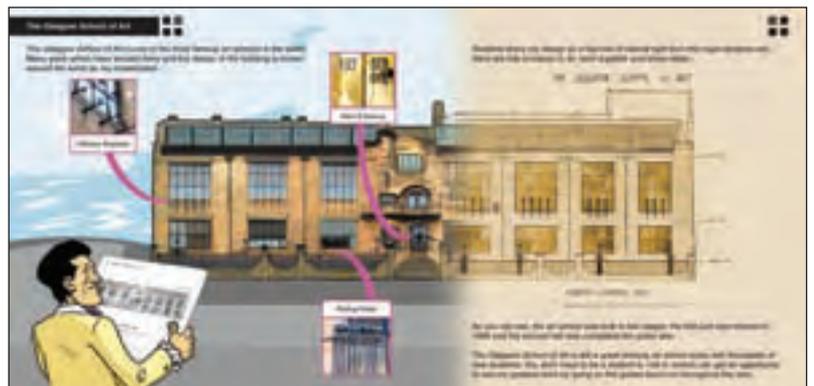
This Children's book tells the story of Charles Rennie Mackintosh and follows the amazing life of the world famous architect, artist and designer.

The book was designed by artist & educator, Sha Nazir, and illustrator, David Braysher who developed a unique working collaboration when creating the pages and artwork. From the outset they played on David's natural drawing style which gave an almost 'Broom's' flavour to the character drawings, while Sha was inspired by the likes of 'Asterix' and 'Tintin' for colour palettes and attention to background details.

Formally launched at the Scottish Learning Festival in September, it has received excellent reviews and is selling well. A press launch was held at the Glasgow School of Art which was covered on STV News at Six.

You can purchase *The Amazing Mr Mackintosh* for £5.99 from our website and from the Mackintosh attractions as well as a number of other good book shops.

For education, a Continuing Professional & Personal Development (CPD) session for class use of the book has also been devised.



© McAteer Photography

Above 3 images © Sha Nazir and David Braysher



The Mackintosh Church New Opening Hours 2011

March to October

Open Monday, Wednesday and Friday 10am – 5pm
Guided Tours 11am and 2.30pm
Free entry on Wednesday afternoons after 1pm
Last admission 4.30pm

November to February

Open Monday and Friday 10am – 5pm
Guided Tours 11am
Last admission 4.30pm

Admission Charges:

Adult £4.00 Concession and Students £2.00
Children Free

Group Visits and Evening Tours

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

Mackintosh At The Grand

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

2011 Dates:

14-17 April 26-29 May 14-17 July
13-16 October 27-30 October

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

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

Prices start from £499 per person sharing.

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

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Cover Image: Pair of embroidered panels for the Main Bedroom of The Hill House c. 1902/3 by Margaret Macdonald. Collection: Glasgow School of Art



Speaking From The Chair

Last weekend (mid-October) I had the unusual and delightful experience of spending three nights aboard The Royal Scotsman, now beautifully equipped as part of the Orient Express group, touring the west Highlands in mostly dazzling autumn sunshine with a mixed party of American and European (including a few English and Scots) visitors. It was great to discover that Charles Rennie Mackintosh could be mentioned without having to go into explanations – his name and work has indeed achieved worldwide recognition. However, few of those present had ever visited Glasgow (one of the reasons I was there was to encourage just that!) and those who had were familiar with the School of Art rather than any other Mackintosh building. So, there is still plenty of scope for our advocacy of CRM and his contemporaries. At the same time we must recognise that most visitors to the City will choose a mixed package of culture, shopping, dining and meeting up with family and friends. The dedicated pursuit of CRM sites is a niche activity.

Feeling The Squeeze

Like many charities and voluntary organisations CRMS is feeling the pressure in the present economic conditions. Grant aiding bodies have less money to distribute, local authorities, including Glasgow, have reduced grants to voluntary organisations and further cuts are likely in future years. The Society already has a chronic budget deficit of some £20,000 (as previously reported in these pages); each year it costs more to provide member services, maintain and operate the Church and pay staff than we receive in income from all sources. Measures Council has adopted to increase income, such as weddings at the Mackintosh Church, tours, revised subscriptions and so on, have made some headway but costs have risen too. This situation is not sustainable.

We must therefore change to guarantee our survival and capacity to fulfil our core mission of conservation, advocacy and education.

Consulting You

To ensure the Society's viability and to help focus our priorities Council has been reviewing our activities and working with Edinburgh-based Jura Consultants on an analysis of the issues and possible options. Members whose email addresses we have will have received an invitation in September to participate in an on-line questionnaire. It consulted you about how you use your membership, what you most value about the Society, what you consider its core aims

and your attitude to some possible changes. Your views and intentions will help shape the Society's master plan of 2011-14. There will be some significant changes in what we do and how we do it. On the opposite page is a digest of what you told us. A full copy of the questionnaire and your replies have been posted on the members' section of the website.

We Are Unique, It Seems

Council, working with Jura Consultants, has investigated other comparable charities and heritage bodies ranging from the William Morris Society to the Wordsworth Trust and from Union Church, Islington (a former church now a leading music venue) to St Andrew's in the Square, Glasgow. Close to our concerns too is 78 Derngate, Northampton, which has plural funding sources and has similar annual funding needs to CRMS and is meeting these successfully through its restaurant, retail, events, admissions and some grant aid. There are building trusts where conversion of a heritage building or surplus space within or around it has enabled a commercial business to be established, the profits from which cover the maintenance of the building. Sites associated with literary figures such as the Romantic poets and some writers run heritage buildings but are based on a very large sustaining membership. However, there are few, if any, modestly sized heritage bodies, comparable to CRMS, which are also running a major heritage building primarily as a visitor attraction on such a small resource base, unless they are almost entirely volunteer-run.

A Separate Building Trust?

We have considered the option of setting up a separate trust to operate the Mackintosh Church, thus separating it and its funding from the Society's advocacy, networking, educational and promotional roles. However, this option would involve substantial legal and financial risks as well as bringing more rather than less administration and new recurrent costs. Membership views on the issue were divided. Council has therefore resolved to retain the Society's membership activities and the Mackintosh Church within the existing governance structure, reviewing after 3 years.

Too Generous

Jura's study of our activities compared with those of the other Glasgow Mackintosh venues established conclusively that we are very much over-committed, trying to deliver activities and services with far fewer resources of people and money than many of the other sites. There is also considerable overlap with the Mackintosh Heritage Group. As a Society our liberal, generous interpretation of our educational and service role has led us to offer more than we can resource, resulting in too many priorities and a loss of focus.



Future Focus On Core Priorities

Our conclusions are that

We will review our activities and stop or re-focus those which do not make surplus income or directly serve the core charitable purpose of the Society.

The Director and paid staff will focus on operating the Church as an event venue generating income.

We will revise Church opening hours to reflect seasonal visiting patterns and make best use of staff and volunteers, and introduce a regular programme of guided tours.

Society membership services will focus on timely production of the Journal, more frequent on-line news bulletins, effective membership services and events geared to member preferences.

Means of improving engagement with non-Glasgow based members via tours and liaison with regional affiliated groups will be explored.

Membership services will be managed by a volunteer group reporting to and supported by Director and Council.

We will review our relationship with Mackintosh Heritage Group which has been chaired and very largely supported by the Director.

Evelyn Silber
Chair

New Council Members

Mairi Bell

Mairi Bell is part time Tourism and Culture Project Manager at Loch Lomond and the Trossachs National Park, Scotland's 1st National Park Mairi was previously Head of Tourism with Scottish Enterprise Glasgow for 10 years to 2007 and has been closely involved with many tourism and arts developments in Glasgow. She was on the steering group that established the Glasgow Art Fair and Glasgow International Visual Arts Festival and is currently chair of An Lochran Glasgow's Gaelic arts organisation.

Alison Brown

Alison Brown is curator for European Decorative Art and is based at Scotland Street School Museum. She has worked for Glasgow Museums since 1993 and is responsible for decorative arts and design from 1800 including furniture and interiors, ceramics, glass, stained glass and design education, with particular focus on the work of Charles Rennie Mackintosh, the Glasgow Style and decorative art and design c.1860-1920.

Membership Questionnaire

120 people out of a possible 842 responded by the deadline and a further 16 replies came in later, representing a 16% response rate. We thank all those who responded.

An important piece of feedback was that members were in agreement with the core aims set out in the Articles of Association. The three main reasons for having or maintaining membership of the Society were (in order of preference);

1. To support the preservation, conservation and protection of the works of CRM and his contemporaries;
2. To obtain Society publications (Journal and/or electronic newsletter).
3. To support the preservation, conservation and protection of Queen's Cross Church.

You can see the full questionnaire and results in the members' sections of the website but the main conclusions were:

- Overall, members are satisfied with the membership services that the CRMS provides.
- The Journal is one of the main motivators for membership.
- There is some dissatisfaction with the Journal predominantly related to its sporadic distribution.
- Members would like to be sent more information more often and would like a chance to contribute material themselves.
- Members feel that the Society is too Glasgow-centric and should engage more with regional groups to ensure a UK-wide focus and remit.
- Members are less certain about the separation of the Church from the Society with only 52.2% of members in agreement to consider separation and 58.1% prepared to see ownership passed to a separate trust.
- If QXC was no longer the responsibility of the CRMS only 8.8% of members would not be likely to renew their membership in the future, however 22.8% were unsure.

See members' section of the website.

The Glasgow School Of Art Sent Straight To The Top Of The Class At This Year's Thistle Awards

The Glasgow School of Art walked away with two top honours at the 2010 Scottish Thistle Awards, scooping the prizes in the brand new Heritage Experience and Retail Tourism categories.

The double achievement is particularly special, as this was the first time that GSA had entered the Scottish Thistle Awards.

Created by VisitScotland in 1992, the Scottish Thistle Awards showcase business excellence and quality. The glittering event

was held on the 29 October at the Edinburgh International Conference Centre and hosted by top Scottish impressionist Ronni Ancona.

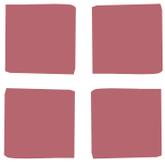
As the only business to receive two awards it was with delighted surprise that the little delegation from Glasgow School of Art Enterprises heard the judges' verdict.

The panel responsible for awarding the Retail Tourism prize was impressed to find that turnover at the GSA Shop has doubled in recent years, with a collection designed and made by GSA students, staff and alumni. Heritage Experience judges were impressed with the school's student tour guides, having visited the school in secret to take part in tours of Charles Rennie Mackintosh's architectural masterwork, The Glasgow School of Art.

With such warm praise ringing in their ears, the Glasgow School Art team enjoyed a fabulous evening.



GSA Shop



Mackintosh Makeover For Snakes And Ladders

Glasgow City Heritage Trust has developed a new online game for young people, looking at iconic buildings in Glasgow. The game, which is a digital reworking of the traditional Snakes and Ladders board game, is aimed at 11-13 year olds and gives photographs, historical details and anecdotes for key historic buildings in Glasgow. Instead of Snakes and Ladders, players travel around the board using the well-known Glasgow Subway and on the historic River Clyde. Buildings and landmarks featured within the game include Templeton's Carpet Factory, the Necropolis and the internationally renowned Mackintosh masterpieces the Glasgow School of Art and Scotland Street School.

The game has a spoken voice-over by a Glasgow school pupil, and has been translated into Polish and Arabic, so young people from different cultures wanting to find out more about Glasgow's heritage can also participate. Helen Kendrick, Communications Officer from the Glasgow City Heritage Trust says *"We really wanted to create a fun way to introduce young people to the history of some of Glasgow's most remarkable buildings. We are thrilled with how the game has turned out, from the sound effects, the multi-lingual translations and especially, the well known and much loved 'icon' of the Irn Bru can as the counter!"*

The game will go live this winter and will be available to play at www.glasgowheritage.org.uk

Helen Kendrick

Helen Kendrick is Communications and Projects Officer at Glasgow City Heritage Trust

Notes:

Glasgow City Heritage Trust champions the city's unique architecture and built environment. They promote and encourage the understanding, appreciation and conservation of Glasgow's historic buildings for the benefit of the city's communities and its visitors, now and in the future. They do this by:

Distributing grants to assist in the repair, enhancement and conservation of the city's historic architecture

Providing help and advice to owners of historic buildings

Promoting debate about Glasgow's built environment through a range of events and collaborations

Supporting education projects and traditional skills training relating to Glasgow's architecture and built environment.

For more information visit their website on www.glasgowheritage.org.uk.



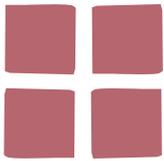
Gallery Of The Glasgow Art Club: Charles Rennie Mackintosh Frieze

In spite of many years of speculation and rumour, Dr James Macaulay's belief that there was in existence a frieze designed by Charles Rennie Mackintosh in the gallery of Glasgow Art Club appears to have been vindicated. Allan Ferdinand the conservation specialist has confirmed that investigation to date has revealed that there is indeed an underlying frieze and that he could identify flower shapes in the pattern. However, it is now evident that carrying out the Club's original instructions would take considerably longer and be more costly than had been estimated by him.

Professional photographs will be taken of the areas revealed and meanwhile further work will be suspended to allow a new time frame and updated cost estimates to be prepared by Allan Ferdinand. Historic Scotland, Heritage Lottery Fund, Glasgow City Council and Glasgow Heritage Trust will be informed of the present position and sources of funding to be investigated to hopefully meet the costs for the increased work involved in revealing the two alternating "A" and "B" panels of the frieze. Glasgow Art Club's intention is to see the restoration of the frieze in full but this will be dependent on successful funding.

Charles Anderson

Charles Anderson is Past President of the Glasgow Art Club



78 Derngate: The Charles Rennie Mackintosh House & Galleries

Gallery Shows, Talks And Events
September to December 2010

The Tom Osborne Robinson Art Deco Poster Collection, featuring a selection of 1920s travel posters from the University of Northampton's collection runs until Sunday 19 December. Rob Kendall, Chair of the Friends of 78 Derngate, has curated this stunning exhibition. Free entry.

A recent event hosted by The Friends of 78 Derngate was the Autumn Lecture: Modern Sculpture 1900-1915: Epstein, Gill and Gaudier-Brzeska, by Dr Evelyn Silber, Chair of the Charles Rennie Mackintosh Society.

78 Derngate is hosting a travelling exhibition called Air 10. This is an exhibition of jewellery and silversmithing by six current artists in residence practitioners at the Glasgow School of Art. Featuring some dramatic, contemporary work, this show will run from November through until our end of season on Sunday 19 December. Free Entry

If you are thinking about gift-giving for the festive season, then come along to a wonderful showcase of Northamptonshire-made craft. 'Made to Give' is a Christmas selling show of handmade ceramics, jewellery, glass and more from the Northamptonshire Guild of Designer Craftsmen. Open until 19 December. Free entry

78 Derngate: The Charles Rennie Mackintosh House & Galleries is open until 19 December 2010 and will re-open for the 2011 season on Tuesday 1 February 2011.

Open Tuesday to Sunday
10am to 5pm.
Guided tours and unaccompanied tours available.
78 Derngate admission price: £6, £5.50 concession.

The Gallery Upstairs, The Dining Room Restaurant and Gift & Craft shop free entry.

78 Derngate: The Charles Rennie Mackintosh House & Galleries

82 Derngate, Northampton, NN1 1UH

Tel 01604 603 407

www.78derngate.org.uk

All Saints Church, Merriott, Somerset

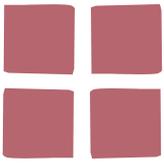
When designing Queen's Cross Church, Charles Rennie Mackintosh closely modelled the format of the tower on the medieval church, All Saints. In the summer of 1895 Mackintosh had undertaken a sketching trip to Hampshire, Dorset and Somerset. During his time in Somerset he visited the village of Merriott, where he made a pencil drawing of the tower and section of window and door.

To commemorate the connection with Mackintosh the Church has recently commissioned local craftswomen Michelle Morgan to design a stained glass window. The window is in the style of Mackintosh and will be installed in the West Door in the near future.

Although funds for the window were available, general funds for repairs to the tower and other parts of the church and lych gate are sadly lacking. The church is built of soft golden limestone from the nearby quarry at Ham Hill. The stone is porous and crumbles easily so several areas need attention including the arch around the west door. All Saints is about to embark on serious fundraising for these urgent repairs. If you can help, or would like to visit us in Somerset to see the new window, contact Ann Lawrence on 01460 78461 or merriottchurch@hotmail.com



Stained glass window for All Saints Church



Historical Excitement For The Glasgow School Of Art Guides On Their Recent Trip To The GSA Archive

The most recent Tour Guide Meeting at the Glasgow School of Art saw the school's troop of student tour guides head down to the basement of the Mackintosh building to forage for facts in the GSA Archive. The guides hoped to find the answers to difficult visitor questions and to enhance their understanding of Mackintosh's work, however looking through original letters relating to the school's early history they made some startling discoveries that they had not expected.

Archivist Susannah Waters laid out a wealth of original material, including archive material relating to Mackintosh himself. The Glasgow School of Art holds a good deal that relates directly to the unusual ideas of its architect and his own experience as a student of the school. Some of the treasures of the GSA's Mackintosh collection include Mackintosh's Northern Italian sketchbook, his original plans for the building and three volumes of 'The Magazine' produced by Mackintosh, Jessie Keppie, and Frances and Margaret Macdonald between 1893-1896.

The Glasgow School of Art tour guides, all of whom are current students or very recent graduates of the art school were interested to learn about the early life of the school from original plans, prospectuses

and black and white photographs. The trip also offered the chance to satisfy their curiosity about the man himself, Charles Rennie Mackintosh. The vague sense of the personality of the architect felt everywhere within his architectural masterwork was placed into context for the guides. They gained a sense of solidity and realness as they looked through photographs of the young designer lounging out of doors with his friends and poured over old student registers through the years 1883-1894 bearing the name Chas. R. McIntosh.

Perhaps the greatest revelation came from a series of letters from 1914, carbon copies of typed letters sent by celebrated GSA Director Francis Newbery. Many of these letters were addressed to Mr Pirie of Hengler's Circus, requesting the loan of large exotic animals for the Glasgow School of Art Living Animal Room. These letters were a delightful surprise to the tour guides although rumours of camels and elephants within the art school had persisted through the centuries, such stories had been persistently refuted by experts but here was material evidence.

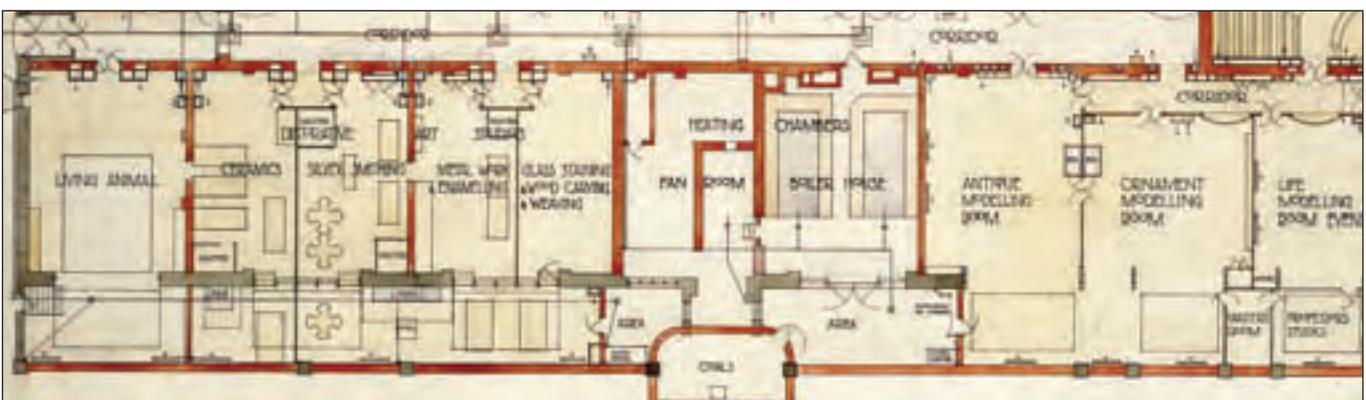
This is an extract from a letter by GSA Director Fra. Newbery to Mr Pirie of Hengler's Circus dated 1914. *"Yes! We make excursions into zoology and borrow very largely from the neighbouring zoo as well as from other quarters. We have not yet essayed the Lion, but the Camel has humped its way into the school, as have also Yaks, Rocky Mountain Sheep and other strange creations. We find the study very useful and enjoyable."*

Some of the Glasgow School of Art's Mackintosh archive is available to view online, for example Mackintosh's Northern Italian Sketchbook (www.gsa.ac.uk/mackintoshsketchbook/)

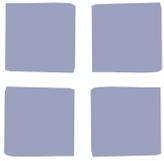
Images of many of the original documents mentioned here can also be viewed on The Glasgow School of Art's Facebook and Twitter pages.

www.facebook.com/glasgowschoolofart
www.twitter.com/gsofa

Why not follow The Glasgow School of Art online on Facebook and Twitter for more insights in to the collections of the GSA Archive.



Basement drawing of GSA (by Mackintosh) 1910. Collection: Glasgow School of Art



Looking For Mackintosh Architecture

'Mackintosh Architecture: Context, Making and Meaning' is a new three-year nine-month research project funded by the Arts and Humanities Research Council and based at the University of Glasgow's Hunterian Art Gallery. Joseph Sharples and Nicky Imrie took up their posts as project researchers in May 2010, and here outline some of the resources they are using and the work undertaken during the first six months.

Among the treasure trove of Mackintosh-related documents and drawings in the Hunterian are the 'job books' of the architects John Honeyman and John Keppie. They are a fascinating day-by-day record of the firm's activities. Five cover the period 1889-1914, when Mackintosh was an assistant and later a partner with Honeyman & Keppie, and they contain invaluable information about some two hundred and seventy architectural projects with which he might have been involved.

Identifying exactly which of these projects Mackintosh worked on is not a simple task. His handwriting appears frequently, but it does not seem to be a reliable guide to the authorship of individual designs. Queen's Cross Church (1897-1899), for example, is universally recognised as Mackintosh's work, but the job-book entry was not written by him. This may be because he was not a partner at the time, and yet his handwriting does feature in earlier entries, and its significance is a puzzle which we hope will become clearer as we do more research. Ultimately, however, questions of authorship can only be decided by investigating a wider range of documentary sources and by examining the buildings themselves.

For the moment, the job books have provided us with a core list of buildings for possible inclusion in our on-line catalogue, which will be the main outcome of the Mackintosh Architecture project. Crucially, they supply reliable dates, which give us a firm chronological basis for our study. They also give the costs associated with each job, enabling us to gauge their relative importance. And, most interestingly, they record methods of construction, materials used, and the names of clients and contractors. How Mackintosh's designs were realised, who commissioned them and who built them are key research questions to which the job books can provide answers, and they are helping us to build a biographical database of clients and contractors that will shed light on the professional and private networks within which Mackintosh operated.

Although the books are an excellent starting point for trying to establish Mackintosh's body of work, their scope is limited. They do not cover his apprentice years before 1889, for instance, nor designs produced while he was a student at Glasgow School of Art, nor unbuilt competition projects from his time with Honeyman & Keppie. All these, together with private commissions carried out after 1914, bring the total of potential projects to well over three hundred.

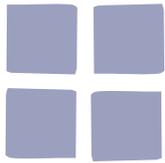
Looking For The Buildings

Identifying the buildings mentioned in the job books can be problematic. The name given there can differ from the name of the building once completed, or the name by which it is known today, so detective work is sometimes required to track it down. The job-book entry 'House at Bridge of Weir for J. Raeburn Mann', for instance, is frustratingly vague, but by using other contemporary records, such as Post Office directories, we can home in on a precise location. An entry such as 'House for Dr Calderwood' is even less helpful. Among the named contractors for this building are some in Barrhead, suggesting a possible location for the house, but such evidence is inconclusive since contractors sometimes tendered for projects far from their home base. Again, contemporary sources such as directories, maps and newspapers are helpful, and in the case of Dr Calderwood they confirm that his house was indeed in Barrhead. This interesting building, not previously associated with either Mackintosh or Honeyman & Keppie, has recently been the subject of radio and TV coverage.

Drawings

Other essential research resources include the collections of historic architectural drawings held in local council archives. Anyone intending to build in Mackintosh's day had to submit drawings to the relevant Dean of Guild Court, Master of Works or Public Health committee – the equivalent of making an application for planning permission today. The drawings and associated records for Glasgow, Renfrewshire and East Renfrewshire have helped us enormously in identifying problematic job-book entries. Drawings, of course, also allow us to gain insight into the design process: in some cases more than one set were submitted, and the variations can be significant. They also help us to understand the interior layout of buildings which have been altered or demolished.

Drawings can help answer many research questions, but they also raise new ones: about the authorship of the drawings themselves and the projects they depict, and about the nature of collaboration among the architects who were working for Honeyman & Keppie. Examining drawings for buildings which Mackintosh may have been involved with, particularly the less familiar ones, has given us a broader sense of what



'Mackintosh architecture' might look like, and this wider understanding is one of the central aims of our research.

Once identified, the final stage in investigating a building is to go and see it. Owners and occupiers have generously opened up their homes and business premises, allowing us to compare drawings and information from other documentary evidence with the finished building. Some of the private houses we have visited so far have not previously been published or studied, so there has been a real sense of discovery in investigating them for the first time. Another aspect of these site visits is that valuable information can come from meeting owners and occupiers: as well as having an intimate knowledge of the fabric, they are often a source of 'unofficial' history, handed on from

previous owners. Gradually, we are building up a fuller picture of the wide range of buildings on which Mackintosh may have worked. The challenge that lies ahead is to identify his contribution to their design.

The project is still in its early stages, and the online catalogue will not be available for some time, but we hope to make our first sample entries available in early 2011. If you would like to keep up-to-date with our work, or have any information you would like to share with us, we can be contacted at 11 Southpark Terrace, Glasgow, G12 8LG (Tel: 0141 330 7426/0141 330 3377). We would especially like to hear from anyone whose relatives were involved in the Glasgow building trades during our period.

Nicky Imrie and Joseph Sharples



Above: House for James Raeburn Mann, Bridge of Weir, 1898-1900.

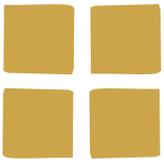


Above: Drawing by Honeyman & Keppie for Dr Calderwood's house at Barrhead (East Renfrewshire Council Archives: GB3134 B3/2/1898).

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House at Barrhead for Walter W. Blackie V.

1903	Bedroom furnished	14	11	0	0
1904	1903	11	0	0	0
	Square Table		7	5	0
	2 chairs				
	1 Washbasin				
	1 Washbasin				
	Bed & Mattress				
	2 Cupboards at side of Bed				
	1 Toilet Table				
	1 Wash Stand				
1904	1 Corbel	6	10	0	6
1904	1903	20	0	0	20
1904	1903	7	15	0	7
	William Jank	1	15	0	1
	Chimney Piece	3	15	0	3

Mackintosh's handwriting from the job-book entry for The Hill House.



Glasgow Landmarks And Walking Tours

In 2007 as part of the Mackintosh Development Plan a Learning Journey to Chicago was organised by Scottish Enterprise for the members of the Mackintosh Heritage Group. During the visit to Chicago we participated in a number of tours and met key personnel from organisations such as the Frank Lloyd Wright Preservation Trust, Chicago Architectural Foundation, the Chicago Office of Tourism and Millennium Park. The Chicago trip gave the group some great ideas and these have now been included in a **five year plan**.

From these ideas the Mackintosh Heritage Group has developed a series of downloadable walking tours and a Glasgow Landmarks scheme that identifies and promotes the City of Glasgow's most significant buildings in order to enhance awareness and understanding of Glasgow's rich architecture and to encourage additional visits to the city. It is projected that the scheme will have a life of at least ten years. The selected buildings are significant in terms of their place in architectural history and the history of the city, as well as 'much loved' and 'popular' buildings.

In April we launched our first series of downloadable walking tours:

Mackintosh And Modernity

This walk looks at some of the remarkable architecture in Glasgow created in the years around 1900 when the city was transforming itself into the self-proclaimed 'Second City of the Empire'. Glasgow, like many other cities at the time, encouraged the development of a progressive modern architecture characterised by a distinctive decorative style.

The Second City

This walk examines some of the best examples of Victorian and Edwardian commercial architecture in the city. Glasgow flourished, prospered and expanded in the 19th century, by the end of which it was often referred to as the "Second City" of the British Empire. Glasgow's wealth and ambition was expressed in the magnificence of its City Chambers but also in its commercial buildings, many of which were opulent Classical designs inspired by Italian Renaissance models.



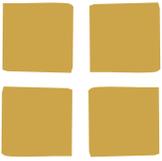
St Andrew's Parish Church

The West End

This walk explores the residential suburbs to the west of the city centre. As the city prospered, so Glasgow expanded westwards from its mediaeval core and during Victoria's reign fashionable new suburbs grew up beyond the river Kelvin, especially after the University moved from the ancient High Street to Gilmorehill in 1870.

The new series of downloadable walking tours are a great introduction to Mackintosh's architectural heritage and the wider architectural riches of Glasgow, a city described by John Betjeman as the finest Victorian city in the world.

You can download from www.crmsociety.com/mackintoshwalks.aspx



Gallery of Modern Art / Royal Exchange



City Halls and Old Fruitmarket

Glasgow Landmarks

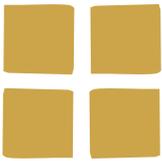
Glasgow Landmarks was initiated by the Mackintosh Heritage Group, working in partnership with key heritage organizations Historic Scotland, Glasgow City Heritage Trust, Glasgow Building Preservation Trust, Glasgow City Council, Visit Scotland, Glasgow: Scotland with Style and with funding from Scottish Enterprise. The aim is to enable visitors to explore Glasgow's unique buildings through plaques and trails and to encourage visitors to come to Glasgow to discover them too.

The Landmark Initiative went out to tender at the beginning of the year and after the selection process in March, the Royal Incorporation of Architects in Scotland was appointed to deliver the Landmarks Initiative.

We launched Landmarks to the public in August, through the Evening Times and an online nomination form.

Glasgow Landmarks moved forward apace and in early September, a list of 50 buildings was agreed, following consultation with the public and tourists, with input from architectural specialists.

On Friday 17 September Robert Winter, Lord Provost of Glasgow launched the initiative at St Andrew's in the Square.



The following is adapted from the speech given by the Rt Hon the Lord Provost of Glasgow, Cllr Bob Winter at St Andrew's Parish Church on Friday 17 September 2010 for the inauguration of the Glasgow Landmarks list.

"Ladies and Gentlemen, Members of the Mackintosh Heritage Group, the idea of marking notable buildings in Glasgow as landmarks was inspired by the highly successful Chicago Landmarks scheme. I have to confess that when I first heard about the proposal to mark 50 of Glasgow's most architecturally and historically notable buildings as Landmarks my first thought was, with so many to choose from, just what do you leave out?"

The promoters of this project, The Mackintosh Heritage Group, are to be commended on their initiative. Scottish Enterprise, who gave funding support also deserve huge thanks. The organisations supporting the scheme include Glasgow City Council, Historic Scotland, Glasgow Building Preservation Trust, Glasgow City Heritage, Visit Scotland and the Glasgow Marketing Bureau. With so many supporters with 'Glasgow' in their title it can only be a success.

And, I should certainly mention the Evening Times whose articles prompted a huge public response and The Royal Incorporation of Architects in Scotland who are co-ordinating the work. By inviting members of the public to vote online and through the Evening Times, the organisers helped to focus their selection on the buildings which Glaswegians and visitors to the city like best. I am delighted that every single one of the buildings on the list, which is announced today was nominated by the public.

The expert panel, which honed these nominations down to the final list has done a great job. I know they had to balance the cultural, social, historical and most importantly, architectural importance of buildings from eight centuries of Glasgow's history with considerations of geography, chronology and building use.

The final list is impressive. It includes many buildings which would be on everybody's list - the City Chambers, Kelvingrove Art Gallery, The Glasgow School of Art, St Andrew's Parish Church, with some buildings which will surprise people. All of the historic buildings on the list are scheduled by Historic Scotland, many of them Category A Listed - but there are a good few B Listed building and none of the post WWII buildings on the list are currently scheduled - so these choices are particularly brave.

A list like this prompts debate. That's no bad thing. However the prime purpose of this exercise is to give people a better understanding of the built riches of our city. In addition to plaques marking the buildings themselves, there will be published trails, online interpretation and iPhone applications. People all over the world will be able to visit Glasgow's heritage online and as tourists. Hopefully this top

50 will also encourage locals to visit their city afresh - and encourage the organisers and the funders to start work on the next 50 as soon as possible. I won't read out the whole list, but one or two of my personal favourites are:

The Barrowlands Ballroom is a building which all the folk in Glasgow's East End hold dear - and usually for appropriately musical or romantic reasons!;

Castlemilk Stables was saved from destruction and given a new lease of life as a thriving focus for the whole area - this building has two dates - 1800 and 2007 - it is a great example of how much historic buildings can contribute to the life of Glasgow;

Provan Hall in Easterhouse is the second oldest building on the list (the Cathedral is the oldest). This wee gem of a medieval house is at the heart of a regeneration initiative.

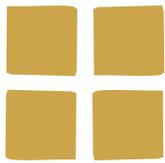
The very latest building on the list is not even finished:

The Riverside Museum; which opens next Spring, is a brilliant celebration of the transport and technology which has contributed so much to Glasgow - and one of the boldest and brightest new buildings anywhere in the UK - to demonstrate that this is a city which, while respecting its past is always looking forward."

www.crmsociety.com/glasgowlandmarks.aspx



Glasgow Cathedral



Glasgow Landmarks - The Top 50

42 Miller Street

Miller Street. *John Craig (1775)*. Category A Listed

85 Buchanan Street

Buchanan Street. *Gillespie, Kidd Coia (1970)*. Category B Listed

Argyll Arcade

98-102 Argyll Street. *John Baird (1827)*. Category A Listed

Barrowlands

244 Gallowgate. *Gratton & McLean (1960)*. Not Listed

Beresford Building

460 Sauchiehall Street. *William Beresford Inglis (1938)*. Category B Listed

Bridgeton Cross Umbrella

Bridgeton Cross. *George Smith & Co. (1874)*. Category A Listed

Briggait

141 The Bridgegate. *Clarke & Bell (1873)*. Category A Listed

Burrell Collection

2060 Pollokshaws Road. *Barry Gasson (1983)*. Not Listed

Ca' D'Oro

Gordon Street. *John Honeyman (1872)*. Category A Listed

Carlton Place Suspension Bridge

Carlton Place. *Alexander Kirkland (1853)*. Category A Listed

Castlemilk Stables

59 Machrie Road. *David Hamilton / Elder & Cannon (1800/2007)*
Category B Listed

Charing Cross Mansions

Sauchiehall Street. *JJ Burnet (1891)*. Category A Listed

City Chambers

George Square. *William Young (1888)*. Category A Listed

City Halls & Old Fruitmarket

Candlerigg. *George Murray (1841)*. Category A Listed

Clyde Auditorium

Queens Dock. *Sir Norman Foster & Partners (1997)*. Not Listed

Clydeport

16 Robertson Street. *JJ Burnet (1882)*. Category A Listed

Corinthian

191 Ingram Street. *John Burnet (1877)*. Category A Listed

Fairfields Shipyard Offices

Govan Road. *John Keppie (1891)*. Category A Listed

Finnieston Crane

Finnieston. *Cozens Sheldon (1932)*. Category A Listed

G.o.M.A. / Royal Exchange

Royal Exchange Square. *David Hamilton (1832)*. Category A Listed

Glasgow Cathedral

Cathedral Precinct, Castle Street. *Various (from 1200)*. Category A Listed

Glasgow Central Station/Grand Central Hotel

Gordon Street. *Robert Rowand Anderson (1879)*. Category A Listed

Glasgow Film Theatre

12 Rose Street. *John McKissack (1939)*. Category B Listed

Glasgow Necropolis

Cathedral Square. *John Bryce (1833)*. Category A Listed

Glasgow School of Art

167 Renfrew Street. *Charles Rennie Mackintosh (1899 & 1909)*. Category A Listed

Govan Old Parish Church

866 Govan Road. *Robert Rowand Anderson (1888)*. Category A Listed

Grecian Chambers

336-356 Sauchiehall Street. *Alexander Thomson (1865)*. Category A Listed

Hatrack

142a-144 St Vincent Street. *J Salmon & Son (1902)*. Category A Listed

Hutcheson's Hall

158 Ingram Street. *David Hamilton (1805)*. Category A Listed

Ibrox Stadium Main Stand

150 Edmiston Drive. *Archibald Leitch (1928)*. Category B Listed

Ingram Square

Elder & Cannon (1982). Not Listed

Kelvingrove Art Gallery

Argyle Street. *JW Simpson & EJ Milner Allen (1901)*. Category A Listed

Kibble Palace

Botanic Gardens, Great Western Road. *Boucher and Cousland (1863)*.
Category A Listed

The Mackintosh Church

Queen's Cross. 870 Garscube Road. *Charles Rennie Mackintosh (1899)*
Category A Listed

Mitchell Library / St Andrew's Halls

North Street / Granville Street. *William B White (1911) / James Sellars (1877)*. Category B Listed

Pearce Institute

840 Govan Road. *Robert Rowand Anderson (1905)*. Category A Listed

Peoples Palace / Doulton Fountain

Glasgow Green. *AB MacDonald (1898) / Arthur E Pearce (1890)*.
Category A Listed

Provan Hall

Auchinlea Road, Easterhouse. *Architect unknown (15th C)*. Category A Listed

Riverside Museum

Glasgow Harbour. *Zaha Hadid (2011)*. Not Listed

Scotland Street School

255 Scotland Street. *Charles Rennie Mackintosh (1906)*. Category A Listed

Scottish Legal Assurance Society

81-107 Bothwell Street. *EG Wylie (1927)*. Category B Listed

St Andrew's Parish Church

St Andrew's Square. *Allan Dreghorn / Mungo Naismith (1756)*.
Category A Listed

St Andrew's RC Cathedral

Clyde Street. *J Gillespie Graham (1817)*. Category A Listed

St Columba's Church

Hopehill Road. *Jack Coia (1937)*. Category A Listed

St George's Tron

165 Buchanan Street. *William Stark (1809)*. Category A Listed

St Vincent Street Church

Alexander Thomson (1859). Category A Listed

Templeton Carpet Factory

Glasgow Green. *William Leiper (1889)*. Category A Listed

Tolbooth Steeple

Glasgow Cross. *John Boyd (1626)*. Category A Listed

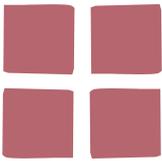
Trades Hall

85-91 Glassford Street. *Robert Adam (1794)*. Category A Listed

University of Glasgow - Gilbert Scott Building

University Avenue. *George Gilbert Scott (1870)*. Category A Listed

Note: the buildings are given in alphabetical order. No hierarchy is intended.



Maryhill Burgh Halls Reborn

“The burgh of Maryhill presents few attractions to the rambler in search of the picturesque”

This description of Maryhill comes from the *Glasgow Herald* of 1878 but many might consider it equally true today. It is only on looking more closely that you discover Maryhill has retained a surprising number of historic and architecturally significant buildings despite the best efforts of Glasgow’s town planners to destroy much of its built heritage in the 1970s. These treasures range from Mackintosh’s Queen’s Cross Church and Ruchill Church Halls to J.R. Rhind’s Maryhill Library, and the scheduled monuments of the canal and aqueduct over the River Kelvin. But the jewel in Maryhill’s crown is probably the unique complex of listed municipal buildings around the junction of Gairbraid Avenue and Maryhill Road - with baths, washhouses, a fire station, police station, and especially, the Maryhill Burgh Halls and the superb series of stained glass panels created by Stephen Adam.

Maryhill became an independent Burgh in 1856. The town grew rapidly, and the original municipal buildings quickly became too small. As a result, the police commissioners

“resolved to provide the community with municipal buildings and public hall accommodation suitable to the wants and requirements of the burgh.”

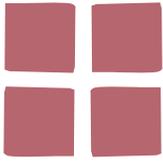
The resulting complex at the corner of Maryhill Road and Gairbraid Avenue, was designed by the Glasgow-based architect Duncan McNaughtan (later to design the Baltic Chambers in Wellington Street in Glasgow), and opened in 1878. The buildings initially comprised the Burgh Halls, offices for the police commissioners and a police station incorporating “15 cells, four of which have been specially designed for the accommodation of ‘drunks’.” The site was later extended by adding a fire station (with a residential tenement above for the firemen), and, later still, a complex of baths and washhouses. All are now listed.

Maryhill is very much a product of the canal that runs through it. While other industrial areas of Glasgow are famous for one particular type of industry - shipbuilding in Govan or locomotives in Springburn, for example - what made Maryhill unique was the enormous range of industries that sprang up in a relatively small area along the Forth and Clyde Canal. Over forty manufacturing industries were reported as being active in the Burgh at the time the Halls opened in 1878.

High up in the main hall itself, hung on the twenty square hall windows, were “representations of the various trades



© J M Architects



Calico Printers



Blacksmith



Boatbuilder

and manufactures carried on in the burgh". This simple description is one of the few contemporary published references to what could be considered the hidden crown jewels of Maryhill - the twenty stained glass windows showing many of the industries and occupations of the area. These were commissioned from the studio of Adam and Small - run by Stephen Adam, one of the foremost practitioners of the art at the time. The realistic settings of his Maryhill windows make them stand out compared with other contemporary windows on a similar theme.

The Stained Glass Windows

Stephen Adam's studio was situated in St. Vincent Street, coincidentally the same street where the architect of the Halls had his practice. It is assumed that the windows were commissioned as part of the original building design, but much of the relevant paperwork is sadly missing from the archives.

The realistic portrayal of the industries and trades in the Maryhill windows is in marked contrast to Adam's stained glass treatments of similar subjects. His windows for Glasgow City Chambers (1882-90) include depictions of workmen, but these are portrayed in classical clothing and poses. At Aberdeen Trinity Hall (1893) the figures are shown in Biblical and medieval settings and at the Clyde Navigation Trust Building (1905-08) the industries are represented by classical nymphs or goddesses and the workmen and traders at the docks are shown in late-medieval and Renaissance costume.

In contrast, the windows at Maryhill show the workers in their everyday working clothes. They represent a range of occupations - traditional (joiners, blacksmiths), industrial (iron moulding, gas workers) and professional (a teacher in his classroom, and soldiers at Maryhill Barracks). Unusually, two of the panels also feature women workers (calico printers and linen bleachers).

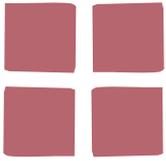
The panels look as if they have been based on drawings done from life - the level of detail is astonishing. In the Joiners panel, a shelf in the background has chisels hanging up, while curled wood shavings litter the floor; the Railway Workers features parcels addressed to recipients in Paisley and London. The Canal Boatman even has a patch sewn onto his trousers at the knee!

The glass panels provide a fascinating glimpse into the social and industrial heritage of the area. They give information on working clothes, footwear (wooden clogs for the women working in very wet conditions) and headwear (Glengarry bonnets, rather than flat caps), and a reminder, when looking at men pouring molten metal or working in a sawmill with little or no protective clothing, of the relaxed attitudes of the time towards health & safety.

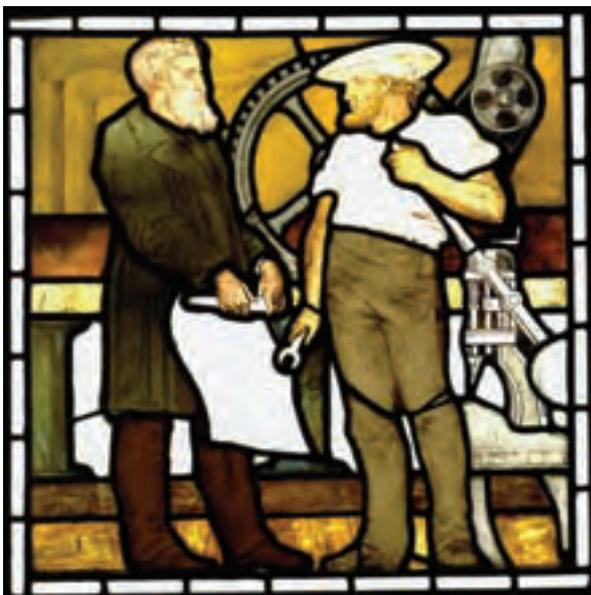
Research into which businesses were operating at the time has enabled the settings of many of the panels to be identified; and in a few cases, educated guesses can even be made as to the particular individuals portrayed. The Boatbuilder is set at the Swan & Co. yard at Kelvin Dock on the canal (a Swan motif appears on the boat itself); the detailed drawing of the spire of Maryhill High Free Kirk in the background, means the Canal Boatman is almost certainly walking his horse across the aqueduct above Maryhill Road.

The Engineers panel is most likely set in the Maryhill Engine Works at Lochburn Road, built in 1873 for the Clarkson Brothers. It is possible that the bearded figure, explaining to the workman with the spanner the requirements of the job, is either John or James Clarkson. Unique amongst the factories depicted in the panels, the building that housed the old engine works is still standing, just around the corner from the Burgh Halls.

The stained glass was removed from the building in the 1960s, and has been in the care of Glasgow Museums ever



Canal Boatman



Engineers

since. One panel was on display in the People's Palace until recently, but most of the others have lain unseen in storage for over forty years. The opportunity to return the stained glass and have it displayed once again in the Halls has provided a strong focus for the campaign to restore and re-open the buildings as a community facility.

The Restoration Project & The Future

The halls have been out of full-time use for quite some time and long lay derelict and empty. Various projects to regenerate them started over the years, including the conversion of some of the space as business units and recording studios

in the 1980s – the Scottish pop rock band, Wet Wet Wet, did some of their first studio recording sessions in the Burgh Halls! Since 2003, the complex of buildings have featured on the Scottish Civic Trust's Buildings at Risk Register. The Maryhill Burgh Halls Trust was formed to try to raise the money and run the project to bring the Halls back into use as the heart of a living, working building.

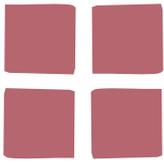
Major community consultation exercises took place in 2002, 2005 and 2008 (including surveys, exhibitions and open days), with presentations made to local community councils, Housing Associations and other community organisations. The Trust also worked, through Space Unlimited, with groups of young people from the two local secondary schools to develop their ideas on how young people could better access the Halls.

JM Architects had to balance a complex series of requirements: meeting the wishes of the community for the Halls use, with the need for financially self-supporting operation. At the same time, they had to reconcile protection of listed buildings with varying floor levels and room sizes with the need to provide large flexible, accessible spaces.

As a result, the Burgh Halls is being developed for mixed use – that is for community, third sector, public sector and business usage. The Trust aims to maximise the community use of the building, supported by commercial activity to ensure its long-term viability. The Hall will be the centrepiece of the project, offering flexibility for weddings and social gatherings, conferences, classes (for example in music, theatre and dance) and rehearsals and for musical and theatrical productions. The Burgh Halls will also include a nursery offering childcare places in an area where demand is high, plus a commercial recording studio and linked youth and community music studio and rehearsal space, alongside 11 business units for letting.

A café is linked with a dedicated interpretation space so artefacts and information of local interest can be displayed (working in conjunction with Glasgow Museums). The design incorporates a central garden courtyard area offering the opportunity for tenants and users of the halls and café to take a break outdoors.

The renovation required a mix of new build, selective demolition, retained façades and the retention and restoration of the main Hall building itself. Internally, there were very few original fixtures or fittings left - numerous alterations over the years had left the building stripped back to the bare stone. There are very few records of what the interior of the Hall looked like, so it was decided to create a modern interior, rather than trying to pastiche the original. The small awkward spaces of the police station could not be practically adapted so this building, apart from its street façade, was demolished, allowing for a new building to be created behind it. The new structure wraps around the main



Hall building, creating a generous double-height space in the café area and allowing level access throughout the complex. The fire station and its associated tenement had been demolished some years before, leaving just the single storey of archways. All of the external stonework to Gairbraid Avenue and Maryhill Road has been repaired and restored.

The scheme retains a courtyard as the hub of the project. The principal circulation spaces direct the visitor to the main Hall, the large single volume of which is retained as a multi-functional space. A new adjoining Garden Room allows for breakouts to the courtyard in good weather, and access to the café. The Hall itself is designed to allow for flexible staging and lighting, with new ancillary accommodation at either end. A new floor at attic level has created additional lettable floor space for offices, amongst the retained, ornately carved original roof trusses.

The Burgh Hall plans were developed in conjunction with Glasgow City Council, who have recently opened a brand new Glasgow Club centre, including a 25m swimming pool, a toddler's pool, health and fitness suites and a dance/multi-purpose studio space, behind the retained façade of the original baths and washhouses next door.

The leisure centre and Halls complex were designed to complement each other, and will share a common entrance through a new courtyard created behind the arched entrance ways to the former fire station, now complemented by new feature gates commissioned from sculptor Andy Scott, showing firemen in period garb and equipment. A second set of gates for the exits from the halls on Maryhill Road have been designed by John Creed, and will be installed once the scaffolding comes down.

Funding of £9.2m was raised from the Scottish Government's City Growth & Town Centres Regeneration, and Housing and

Regeneration Directorate Funds, the Heritage Lottery Fund, the Big Lottery Growing Community Assets Fund, European Regional Development Funding, Glasgow City Council's Better Glasgow and Vacant and Derelict Land Funds, Historic Scotland and The Robertson Trust.

Building work on the Halls is now well underway, and due for completion in June 2011. When it re-opens, the centrepiece of the building will be a selection of the original stained glass panels, which, thanks to Glasgow Museums, will once again be on display in the main Hall. The Trust also plans to commission some modern stained glass 'Windows of Today' to complement the historic glass.

For more information on the Maryhill Burgh Halls project, or to be kept up to date as to when the panels will be on display, please visit our website at www.maryhillburghhalls.org.uk or email us info@mbht.org.uk

Gordon Barr

Gordon Barr is Heritage Development Officer, Maryhill Burgh Halls Trust

1 Ian R Mitchell, *Stephen Adam's Stained Glass Workers*, History Scotland, 5, (2005) p.37-42

2 Iain B Galbraith, *Always happy in his designs: the legacy of Stephen Adam*, Journal of Stained Glass, 30, (2006) p.101-115

3 Michael Donnelly, *Scotland's Stained Glass*, 1997, p.34-35

4 Maryhill Burgh Halls Conservation Management & Training Plan by Austin Smith Lord.

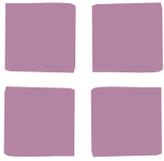
5 Glasgow Herald, *Saturday April 20, 1878, page 5, column 5, 'New Municipal Buildings At Maryhill'*

The author acknowledges the detailed research into the history and setting of the stained glass panels performed by Ian R Mitchell.

The stained glass panel images are copyright Glasgow Life, on behalf of Glasgow City Council. The original panels are part of Glasgow Museum's Collections.



Big Lottery Fund Scotland's Chair Alison Magee and Committee Member Helen Forsyth toured the site, and met two of the apprentices taken on as part of the project, shown holding a replica of one of the stained glass panels.



Steven Holl Architects Design For The Glasgow School Of Art Redevelopment Unveiled

On 17 September 2010, the plans for Phase 1 of The Glasgow School of Art re-development were released. Designed by Steven Holl Architects in partnership with JM Architects (Glasgow) and Arup Engineering, the new building will replace the Foulis Building and Newbery Tower on Renfrew Street opposite the Mackintosh building and significantly refurbish the Assembly Building, which houses the Students' Union.

Last September, Steven Holl Architects was appointed following an international competition to design a new building for the Art School. The new building would enhance significantly the teaching, learning and research facilities available to GSA students and staff as well as providing access to new publicly accessible spaces including exhibition galleries and the "Windows on the Mack" interpretation area for the Mackintosh Building.

The design provides much needed studios and centralised workshop facilities, the Centre for Advanced Textiles, new digital media spaces, a lecture theatre and seminar rooms, exhibition space, a refectory for staff and students and a range of informal learning areas. The interpretation centre for the Mackintosh Building, phase 4 of the Mackintosh Conservation and Access Project is also on the site.

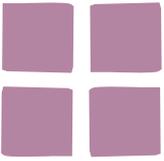
It is inspired by Mackintosh's inventive manipulation of his 1909 Art School building's plan and section to introduce and deploy light in a tremendous variety of inspiring and successful ways. The new design complements its neighbour, but moves forward using a new language of light. Well proportioned studio and workshop spaces are at the core of teaching and making art; these spaces are arranged in plan and section with natural side and top light for inspiring work environments, and are supplemented with 'driven voids of light' that penetrate the building's core and deliver natural light through its depth.

"Our collaboration with Steven Holl Architects and theirs with JM Architects has produced a design that I am confident will deliver a world-class building for the School and for Glasgow," says Professor Seona Reid, Director of the Glasgow School of Art. "An intensive design development process has produced a building which not only provides all the specific functionality that we need for our educational and research purpose but also creates an environment which will inspire all who study, work and visit there. The inventive use of light, material and section make it a worthy companion to Mackintosh, a striking building of which we will all be immensely proud."

Steven Holl said, "The site opposite the Mackintosh Building calls for a unique, inspiring and stimulating twenty-first century architecture with a great sensitivity to light, detail, and material. The new Glasgow School of Art building will provide contemplative space for individual creativity and thought, and spaces of collective interaction for students, staff and the Garnethill community." The design began with the Studio space - the core of teaching and making art. Well proportioned studio and workshop volumes are arranged in plan and section with ideal top and side light. They are adaptable with potential for individual studios to open into larger groups, and arranged with functionally adjacent support spaces in rhythm with the studio/workshop volumes. They are illuminated with north light, with shafts of warm south, east or west light. Studios are generally positioned on the north façade provided with large inclined north-facing glazing to maximise access to the desirable high quality diffuse north light throughout the academic year. Spaces that do not have a requirement for the same quality of natural light, are located on the south façade (opposite the Mackintosh building) where access to sunlight can be balanced with the occupants; needs and the thermal performance of the space through application of shading or informed shaping of openings. Centralised facilities for the GSA campus, including exhibition spaces, seminar spaces, digital media and the "Window on the Mackintosh" centre are located on the ground floor in a carefully considered balance that forges an identity as an academic building for the School and students, but that also invites the public inside.

Located one level below, a 300-seat lecture theatre has direct access to the lobby as well as the centralised workshop and associated assembly spaces. Immediately above the ground floor are the School directorate and administrative offices (on the south) whilst studio space occupies the entire north side at this level and moving up through the building. The new GSA refectory is located on level 2 above the offices, bringing the entire school up and into the building on a daily basis.

Along the south elevation, at the same height as the Mackintosh main studios, there is a landscape loggia in the form of a Machair (machair or machar is a Gaelic word that refers to a fertile low-lying grassy plain found on some of the north-west coastlines of Ireland and Scotland) that gives the school an exterior social core open to the city. Natural vegetation with some stonework routes water into a small recycling water pond that will also reflect dappled sunlight onto the ceiling inside. Meanwhile inside the 'driven void' light shafts deliver natural light through the depth of the building providing direct connectivity with the outside world through the changing intensity and colour of the sky.



Circuit of Connection



Studio 1



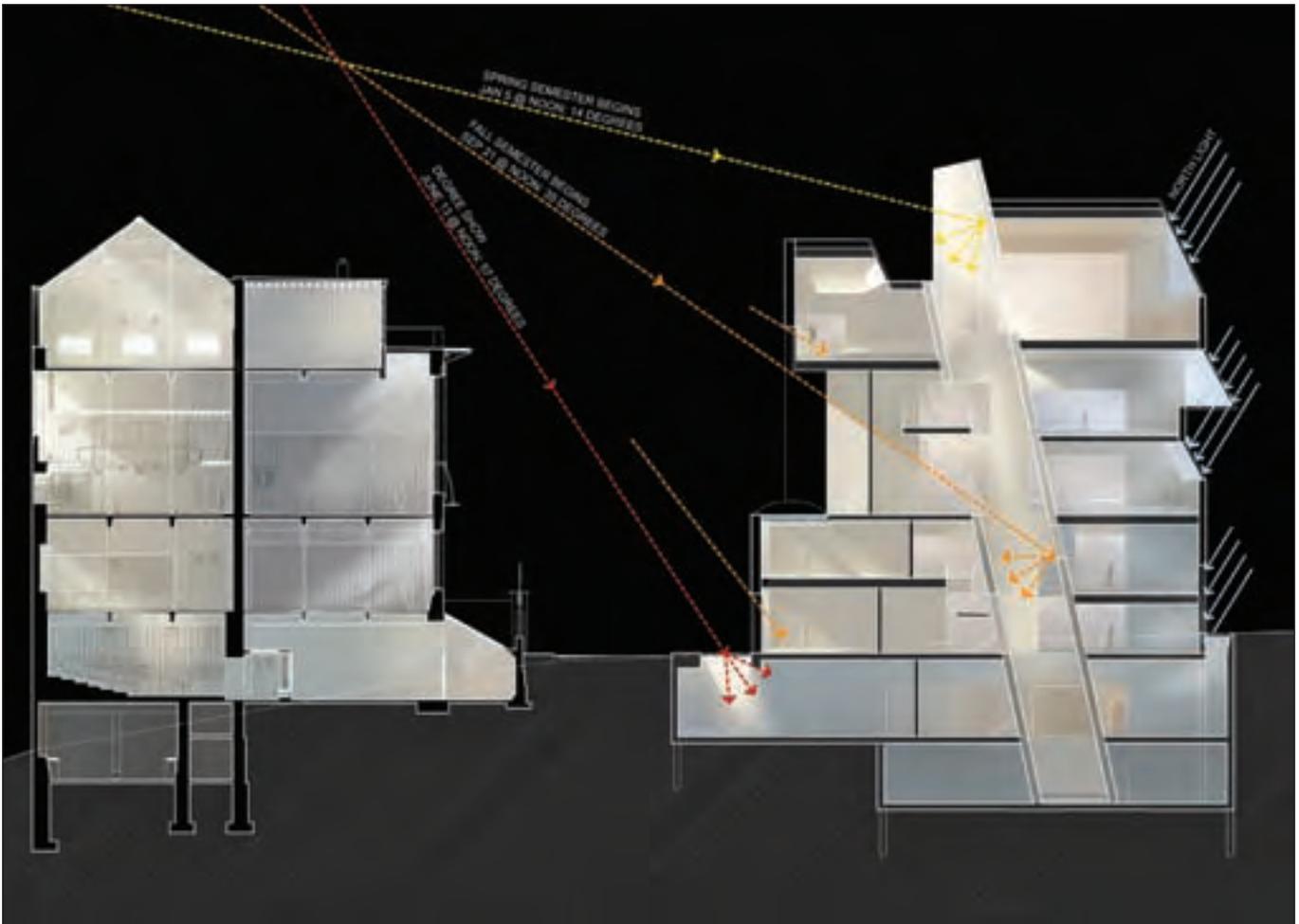
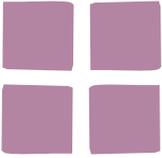
Renfrew Street view

The exterior of the building will be coated in a thin skin of matte glass referencing Mackintosh's stone skin on the 1909 building. The material, used by Steven Holl Architects on the Vanke Centre in Shenzhen, China, will soften the light on the Mackintosh building ensuring the studios continue to benefit from the quality of light as envisaged by the designer.

"The site opposite Charles Rennie Mackintosh's masterpiece, the original Glasgow School of Art, is one of the most important in Europe", says David Dunbar president of the RIAS. "It is thoroughly appropriate that an international master architect is working with an excellent local team to create a building which will serve as superb foil for the impressive building opposite. The new School of Art building is also something, which will merit international acclaim and attention, giving Glasgow a new highly distinctive and prominent landmark."



View of Dalhousie Street form Sauchiehall Street



Section View

“It was reassuring to see the care and attention that has gone into the whole project, and the sensitive response to the site, to meet the challenges of designing opposite Mackintosh’s internationally acclaimed building,” says Stuart Robertson, Director of the Charles Rennie Mackintosh Society and Chair of the Mackintosh Heritage Group. “I cannot wait to see the new building taking shape and I am sure it will be a great asset for the School and for Glasgow, and provide a fabulous environment for the staff and students, it will definitely be a worthy companion to the Mackintosh Building and a building of which we will all be immensely proud.”

Steven Holl Architects has realised cultural, civic, academic and residential projects both in the United States and internationally. Steven Holl Architects (SHA) is a 48 person architecture and urban design office founded in 1976, and working globally as one office from two locations; New York City and Beijing. Steven Holl leads the office with partners Chris McVoy (New York) and Li Hu (Beijing). Most recently completed is the Linked Hybrid mixed-use complex (Beijing, China), recently named 2009 Best

Tall Building Overall by the Council on Tall Buildings and Urban Habitat (CTBUH); the Knut Hamsun Center (Hamarøy, Norway), the Herning Museum of Contemporary Art (Herning, Denmark); and the Horizontal Skyscraper-Vanke Center (Shenzhen, China). Currently in construction are the Nanjing Museum of Art and Architecture (Nanjing, China), Beirut Marina (Beirut, Lebanon), Cité de l’Océan et du Surf with Solange Fabião (Biarritz, France), the Daeyang House and Gallery (Seoul, Korea); and the large mixed-use complex in Chengdu, China: the Sliced Porosity Block. In 2007, Steven Holl Architects opened the highly lauded Nelson-Atkins Museum of Art (Kansas City, Missouri). Steven Holl is a tenured Professor at Columbia University’s Graduate School of Architecture and Planning. For more information on the work of Steven Holl Architects, please visit www.stevenholl.com.

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www.stevenholl.com



Hundred Years Young

The Centenary Of The Glasgow School Of Art

The opening of the completed Glasgow School of Art was celebrated on 15 December 1909. While local press noted the celebrations, few seemed to look at Mackintosh's building itself. No illustration was published for twenty years and no plan until 1950. The centenary celebration, however, was a different matter.

Just before Christmas 2009, as the climax to an international student workshop at "the Mac", a symposium on the building opened with its current director declaiming that the RIBA considers it the most important building by a British architect in the RIBA's 175 years.

Chummily chaired by RIAS Secretary Neil Baxter, the line-up included the usual Mac suspects. Professor Andy MacMillan, former long-time head of the Mackintosh School of Architecture, spun a tale of subtle architectural development around the faces of the building. Professor Pamela Robertson – long-time custodian of Mackintosh's house, his archive and much else – spun a valuable, contextual tale around 1909, adding a coda of how "the Mackintosh legacy" – the actual stuff he left – has been seen, used and abused over the century.

But to the sharply active designers Benedetta Tagliabue and Gordon Benson, these words "the Mackintosh legacy" mean something quite different: ideas, modes of thought, images, design practice, dreams. With pictures of their own work and their different engagements with Mackintosh, the day was brought alive. Finally, historian Professor William J. R. Curtis's "Mackintosh legacy" was that which Mackintosh himself inherited. These not-always-predictable links had Mackintosh, for example, as residuary legatee of H. H. Richardson, a notion thrown out while Curtis mused his way round "one of those rare works of architecture to transcend time."

There were flashes of real insight, mainly from Benson and Curtis (and pleasant concordance between these two, as when each talked about the layered materiality of the building's west end – its metal and timber buildings within a stone skin). There were memorable images: Tagliabue with Enric Miralles (her late husband) sleeping alone in the Art School, and the photograph of the eyes of Mackintosh and Miralles still haunting her Barcelona apartment; Curtis showing us his 38-year-old Kodachromes; Benson's fascination – when aged five – with how the southern outcrops of the Art School touch the sky when seen from the top of his daily Sauchiehall Street tram to school. There were nuggets thrown up in

discussion (even when half the audience couldn't hear the question), and widely international debates raged over Scotch broth and haggis lunch among the forest of silvered chair-backs in the Willow Tea Rooms.

Tagliabue took the images from her late partner's lost Mackintosh talk, often scruffy, reversed or inverted, reinventing and remixing with their Scottish Parliament design. Benson courageously took his competition project for the new building to face Mackintosh's, still warm from the oven but rejected only the week before in favour of Stephen Holl, and most articulately showed that it is not the Art School building but the thinking behind it which is important to him. And, with his own proposed interiors formed with a Mackintoshian intensity and precision, Benson displayed a design approach which might act as an antidote to "the second cul-de-sac of 20th Century architecture" where, in today's world, he sees "all on the outside while the inside is a vacuum."

He compared the Mackintosh building to *Ulysses*, the book James Joyce was beginning as the building opened; Curtis called the building a great epic novel, and he certainly offered the most memorable phrases, adding in Denys Lasdun's description of the library as "frozen excitement." Indeed, as Benson said, in the whole building "there is no numb element; everything is alert."

"This building," concluded the author of the outstanding history of 20th Century architecture, "is a beginning. But what it is the beginning of, is still not clear."

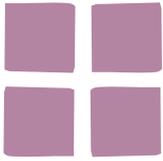
Mackintosh, one worthy pronounced at the building's inauguration, deserved well of the citizens of Glasgow, "if only because he made them think." The city's thought today may be to profit from the 'Mac myth' as its Unique Selling Point while the fabric crumbles. But the participants in this memorable event demonstrated MacMillan's assertion that there exists no better exemplar than the Glasgow School of Art to generate a debate on architecture.

No message could better sum up the RIBA's 175th birthday year: the discourse of learning comes from the study of the thing, which is always the primary document of architecture, the embodied imagination. This exemplar stands 100 years old, and as active and formative a partner as ever in the primary purpose for which it was created.

John McKean

John McKean was a student in the Glasgow School of Art in the 1960s and Professor of Architecture in the University of Brighton 1996-2007

Note: Text by John McKean, commissioned by Ellis Woodman for Building Design 16 December 2009.



The Flower And The Green Leaf

Glasgow School Of Art In The Time Of Charles Rennie Mackintosh. Edited By Ray McKenzie

Published By Luath Press Ltd., Edinburgh, 2009,
192 pp, £15.00

To start with a reviewer's favourite cliché, this collection of essays is, like the curate's egg, good in parts. In fact, for the most part it is far better than 'good' – it is excellent. Produced in parallel with an exhibition celebrating the work of staff and students at the School of Art around the completion of the second phase of the Mackintosh building in 1909, this book concentrates on the organisation of the School, its teaching, its development in the first decade of the last century and, above all, on Fra Newbery.

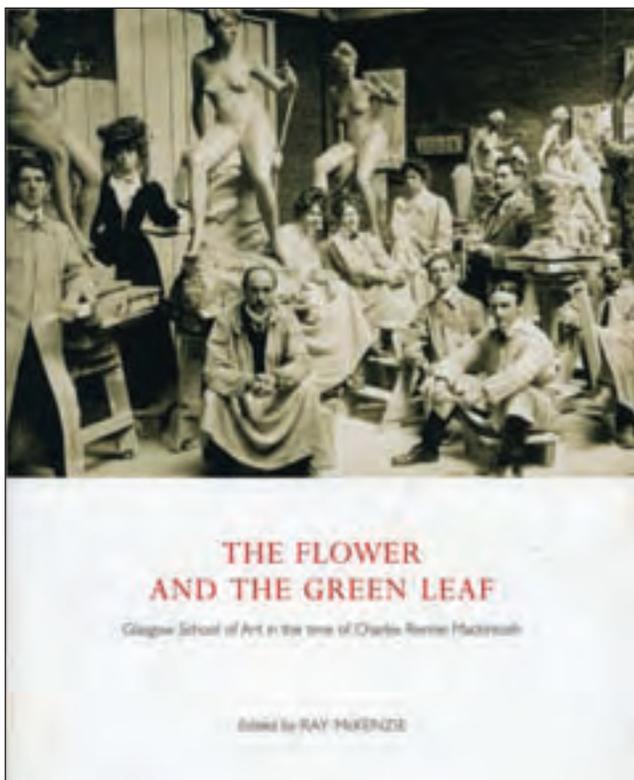
George Rawson admirably sets the scene with his short account of the achievements of Newbery in Glasgow. Many commentators on the School have taken as read the contribution Newbery made at the School. Rawson here puts flesh on our poorly-appreciated understanding of Newbery's struggle to lift standards and then maintain them, bringing in a new curriculum and working to ensure that his ideas were not diluted in the educational process. Over my forty years of

tangential contact with a series of Directors and senior staff at the School I recognise that his battles were not unique to him or his time and that perhaps they were a natural consequence of his (long-continued) policy of encouraging practising creative artists, designers and architects to impart their skills and knowledge to generations of students.

Newbery is at the centre of other chapters too. Architecture, painting, sculpture and the decorative arts all evolved at the School along lines that he initiated or at least approved. Respectively, Robert Proctor, Rawson and Ray McKenzie, McKenzie again, and Rawson again, examine the development of the curriculum under changing staff and tastes, alongside the impact of the new building on teaching methods and practices. Underlying all such development is the colossus of Newbery, moving like a juggler, keeping all the balls in the air. It is not surprising that he succumbed to illness induced and exacerbated by stress.

Two further chapters, by McKenzie and Alison Brown respectively, look at the social and artistic environment of Glasgow in which the School existed and then at the transformation of art education in the west of Scotland at elementary and secondary levels. There have been several such investigations of Glasgow's cultural history but by concentrating on Glasgow's perception of the School and, above all, a former student's perception of Glasgow and its artistic community, McKenzie brings a new insight to his topic. Brown, given perhaps the driest of the subjects dealt with here, has produced an enlightening account of the impact of the new professionalism which the School encouraged.

As is appropriate in such a collection of essays about an institution, Mackintosh does not get the lion's share of attention. But sadly he also gets the least insight. Johnny Rodger's essay has the subtitle 'building Charles Rennie Mackintosh's masterwork' but except for the known accounts of Mackintosh's supposed clash with the Building Committee over the west elevation of the School, little is told us of the process of building the School. These writers have had unprecedented access to the School's archives, which, after Newbery, are the stars of this publication. Perhaps there is nothing in the archives tracing the gestation of Mackintosh's design in the 1890s, but we are not told that here. In fact, to revert to cliché, the elephant in the room firmly remains unnoticed, in that there is no account of how the design that won the limited competition in 1896 evolved into the design on which building started in 1897. Rodger leaves unanswered the question of how these changes were requested and how, and by whom, they were provided (and does not, to me, seem to realise there is a question). Nor does he investigate the way that the winning design fulfilled the brief, with barely any change between what was requested and what was given. No other Mackintosh competition design followed the brief so assiduously. To me this begs the question of whether Mackintosh had a hand in its preparation. We do not know all there is to know about Mackintosh and this building – no



publication or commentator in recent times has attempted to plot the development of the design, or the roles of others such as Newbery and Keppie in its genesis. This essay could have attempted to extend our knowledge, or at least acknowledge the gaps. Had it done so it would have certainly made this book more valuable than it already is.

Roger Billcliffe

Roger Billcliffe is Director of Roger Billcliffe Fine Art

Charles Rennie Mackintosh

By James Macaulay

Published by W. W. Norton & Company Ltd, New York,
2010, 279 pp, £42.00

This beautifully produced volume in its white dust jacket (showing a carved detail of the wardrobe at 6 Florentine Terrace) deals largely, but not solely, with architecture. The book is less a history than a series of essays: the earlier work of John Honeyman and contemporaries of Mackintosh like James Salmon and John Keppie are still making an appearance at the end. Perhaps Keppie didn't consider proposing Mackintosh at the Glasgow Art Club for the simple reason that they worked for the same firm? An over-enthusiastic use of questions by the author sometimes gives the impression that there are as many questions as there is new material here.

The text (not counting the apparatus) occupies about half the pages of the book. Omitted *inter alia* are the built structures of Comrie and the Sauchiehall Lane elevation of the rear of the Willow Tea Rooms (which would have provided a neat confrontation of old and new within Mackintosh's *oeuvre*). No space has been found either for the adaptations in Gladsmuir, Dysart Church, Westdel, the apartment in Kingsborough Gardens for Fra Newbery's mother-in-law, the gates at The Hill House, and the strange glazed corridor at the west end of the Glasgow School of Art. These would have told us things about Mackintosh's views on Aestheticism, Symbolism, and the industrial process (e.g. the unique re-use of the design of the square light shades). In a short study one can't have everything, but more unfamiliar material would have been welcome.

The author is baffled by the early symbolist watercolours, but surely *Cabbages in an Orchard* and its text are witty and serious rather than a "legpull", and the *Tree of Influence* and the *Tree of Personal Effort* not only are clear in their meaning but are also masterpieces of style far transcending all other contributions to *The Magazine*.

Nevertheless, the Mackintosh contributions to the Glasgow

Art Club and the possibility of a mural by him in the GAC Gallery are included as they should be. The discovery and publication of excerpts from the Italian diary of George Mackenzie adds a real glimpse of what it was like to be an architectural tourist in Italy with Mackintosh.

The reader will look in vain for the excitements of new research, such as E. Gregh on The Hill House (where the author analyses the building, its extraordinary gates and the dressing table in terms of the Golden Section). Timothy Neat's "Part Seen and Part Imagined" (which ties the graphic art of *The Four* to their own lives); and H. Kimura's Ph.D. treatise on the wrought-ironwork of the Glasgow School of Art (where Kimura proves the connection between Mackintosh and Japanese *mon*) (not "mom" as printed here).

The excellent illustrations include many in colour by the late Mark Fiennes, and many are the byways suddenly illuminated by the text. The book is a wonderful visual introduction to Mackintosh and the architecture of his time.

May I be allowed to brag that the painter Winifred Mackenzie daughter of George Mackenzie (the Architect and Mackintosh's companion in Italy), was in my very first exhibition at Dundee in 1968, and that I once met Mary Newbery Sturrock, who had officiated as a child at the opening of the Glasgow School of Art in 1898, as James Macaulay records?

William Hardie

William Hardie is the author of Scottish Painting and had his own Gallery in Glasgow for 20 years, for 12 of which he was a Governor of the Glasgow School of Art..



The Glasgow Girls

The Glasgow School of Art

19 November to 20 December 2010

This is a major exhibition of paintings, decorative and applied art by the 'Glasgow Girls' (1890-1930). Over 100 exhibits have been provided by the three main Scottish collections of 'Glasgow Girls' work - Glasgow Museums (Glasgow Life), The Glasgow School of Art and the Hunterian Museum and Art Gallery, University of Glasgow. Artists and makers represented include Annie French, Margaret Gilmour, Norah Nielson Gray, Jessie M King, Frances and Margaret Macdonald, Jessie Newbery and many others. However, many private individuals have also lent significant works, many of which have never been seen in public before.

The exhibition was curated by Liz Arthur, formerly a Glasgow Museums curator. Liz was involved in the last major exhibition on the 'Glasgow Girls' in 1990. She has also written a book to coincide with the exhibition: *Glasgow Girls: Artists and Designers 1890-1930*, Alba Printers Ltd, 2010, ISBN: 9780 9551 63876

The Glasgow Girls is a touring exhibition by the Kirkcudbright 2000 group. There will be a series of lunchtime lectures provided as part of this exhibition.



St Ives by Josephine Haswell Miller. Collection: Glasgow School of Art

The Regions

Roussillon - France

Three Interpretation Centres are in the process of being established along the route. A combination of video clips, exhibits, paintings and period photographs accompanied by a recorded commentary in several languages on portable handsets tells the story of the Mackintoshes in Roussillon and their discovery of the culture and heritage of the Pyrénées Orientales.

For more info: www.crmackintoshfrance.com

Bath and the South West

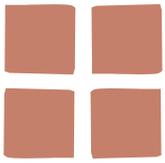
All events are held at the Bath Royal Literary and Scientific Institution, 16-18 Queen Square, Bath, starting at 7.30pm. For further information contact Mike Collins on 01225 443356 or crmbath@hotmail.com

London and the South East

The new season of talks will re-start in spring 2011. Events are held at The Gallery situated at the rear of Alan Baxter Associates at 75 Cowcross Street, London, EC1
For more info: erms-londser@hotmail.co.uk

North East England

The next talks take place on Sunday 6 March and 3 April 2011 at Elm Bank Hotel, York. If you require further information about our programme we prefer contact via e-mail. info@crmackintosh.co.uk or www.crmackintosh.co.uk



Pioneering Painters: The Glasgow Boys 1880-1900

The Royal Academy of Arts, London
30 October 2010 to 23 January 2011

The Royal Academy of Arts presents the first major exhibition in London for over 40 years to celebrate the achievement of the Glasgow Boys, the loosely knit group of young painters who created a stir at home and abroad in the final decades of the nineteenth century.

The exhibition recently broke box office records at Glasgow's Kelvingrove Art Gallery, where 105,000 people visited the exhibition, surpassing the previous record set by a 1948 exhibition of Vincent Van Gogh.

The exhibition features over 80 oil paintings, watercolours and pastels from public and private collections by such artists as Guthrie, Lavery, Melville, Crawhall, Walton, Henry and Hornel. Together they presented a new art, which had a major impact at home and abroad in the closing decades of the nineteenth century.

Pioneering Painters: The Glasgow Boys 1880 – 1900 is an exhibition from Glasgow Museums in association with the Royal Academy of Arts. The exhibition has been curated by Jean Walsh, Senior Curator, and Hugh Stevenson, Curator of British Art, Glasgow Museums with consultant curators Roger Billeliffe and Patrick Bourne, together with MaryAnne Stevens, Director of Academic Affairs at the Royal Academy of Arts.

Wiener Werkstätte Postcards

Neue Galerie, New York, USA
7 October 2010 to 17 January 2011

The exhibition shows nearly 1,000 postcards produced by the firm during the period 1907-1920 from The Leonard A. Lauder Collection. The Wiener Werkstätte, or Vienna Workshops, was founded in 1903 by architect Josef Hoffmann and designer Koloman Moser. Beginning in 1907, the Wiener Werkstätte began publishing a numbered series of postcards. All of the major designers who worked for the firm were contributors in this medium. Collectively, the postcards represent both an important element in the overall programme of the Wiener Werkstätte. A fully illustrated catalogue raisonné, published by Hatje Cantz, will accompany the exhibition. The exhibition is organised by distinguished decorative arts curator Christian Witt-Dörning

The Cult Of Beauty: The Aesthetic Movement In Britain 1860-1900

V&A, London. 2 April to 17 July 2011

This will be the first international exhibition to explore the unconventional creativity of the Aesthetic Movement in Britain (1860-1900). The well spring of the 'new art' movements of the late 19th century, Aestheticism is now acknowledged for its revolutionary re-negotiation of the relationships between the artist and society, between the 'fine' and design arts, as well as between art and ethics and art and criticism. Aesthetic sensibilities produced some of the most sophisticated and sensuously beautiful artworks of the Western tradition.

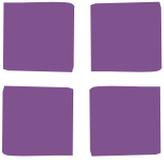
Featuring superb artworks from the traditional high art of painting, to fashionable trends in architecture, interior design, domestic furnishings, art photography and new modes of dress, this exhibition traces Aestheticism's evolution from the artistic concerns of a small circle of avant-garde artists and authors to a broad cultural phenomenon.

The exhibition will feature paintings, furniture, ceramics, metalwork, wallpapers, photographs and costumes, as well as architectural and interior designs. Included will be major paintings by Whistler, Rossetti, Leighton, and Burne-Jones. Architecture and interior design will be represented by the works of Edward Godwin, George Aitchison, Philip Webb and Thomas Jeckyll, among others. Art furnishings designed by these and others, including William Morris, Christopher Dresser, Bruce Talbert, Henry Batley, and Walter Crane will showcase not only the designers and manufacturers they worked for, but also new retailers, such as Liberty's.

OBITUARY

We were sad to hear the loss of two great supporters of the Society. Lady Alice Barnes was one of the last connections with Charles Rennie Mackintosh. Alice was wife of the late Sir Harry Barnes, Director of the Glasgow School of Art and daughter of Professor Randolph and Birdie Schwabe, close friends of Mackintosh in London.

David Lloyd Jones one time senior lecturer in the Department of Politics, University of Glasgow was a great supporter of the Society and regularly participated on our study tours.



Eleanor Taffner Benefactor And Supporter Of The Arts In Glasgow.



A chance encounter with Scottish artist Barbara Rae in the mid 1980s resulted in New Yorker Eleanor Taffner and her husband Donald L Taffner Sr. being introduced to Glasgow and the work of Charles Rennie Mackintosh for the first time. Encouraged by Professor Tony Jones, then director of The Glasgow School of Art (GSA), the Taffners quickly developed a passion for Mackintosh and became ardent supporters of GSA and its educational activities.

The recent death of Eleanor (Bolta) Taffner, who passed away peacefully on 15 September at her home in New York, leaves Glasgow's artistic and heritage community mourning the loss of a dear friend and a cultural champion.

A native New Yorker, Eleanor began her career in the advertising industry and then went on to support her husband in the launching of D.L.Taffner Ltd., their own business.

The company started out as a worldwide distributor of TV programmes and later, as DLT Entertainment Ltd., expanded to TV and stage production. Specialising in taking UK formats and transferring them into hits for the US, their company was responsible for bringing such shows as *Three's Company* (the US version of *Man About The House*) and *The Benny Hill Show* to the American public. More recently, DLT Entertainment UK Ltd. and The Theatre of Comedy jointly produced the highly successful *As Time Goes By* (with Dame Judi Dench and Geoffrey Palmer) and *My Family* (starring Robert Lindsay and Zoe Wanamaker), both for the BBC.

In 1986, Eleanor and Donald created the post of Taffner Mackintosh Curator at GSA, a position which not only assisted with the promotion of Mackintosh's architectural 'masterwork' but also safeguarded the extensive collections owned by the School.

The Taffners were passionate art collectors and built up an impressive collection of work by Mackintosh and other celebrated Scottish artists. However, they were equally happy to purchase much smaller works from GSA Degree Shows and took great delight that a small purchase from a young, graduating student could make such a difference. Their warmth and exuberance made them very welcome visitors to the School where their chauffeur driven 'blood-red' Daimler was a frequent sight parked on Renfrew Street.

Eleanor took great pleasure in taking first time visitors to New York to China town in search of a bargain so it was fitting that on one visit to Glasgow this was reciprocated by a trip to "The Barras". The Daimler created quite a stir on London Road.

Thanks to the Taffners' support, Glasgow Museums' *Charles Rennie Mackintosh* exhibition (which opened in 1996) went on tour to New York's Metropolitan Museum of Art, the Art Institute in Chicago and the County Museum in Los Angeles. Four years later the Taffners were to again support Glasgow Museums by providing the necessary funding to send one of Mackintosh's recently restored tea rooms to an exhibition at the National Gallery of Art in Washington DC. They also gifted a substantial piece of Mackintosh furniture back to The Hill House in Helensburgh. They had purchased it at auction but on realising that The National Trust for Scotland had been the under-bidder, promised that they would, in time, return it to its rightful home – which they duly did.

In recognition of her support and contribution to the arts, Eleanor was honoured by the City of Glasgow with the awarding of the prestigious Lord Provost's medal.

Eleanor served as a member of the GSA Board of Governors from 1991-2003 and in 2003 she was named Honorary Vice President of the School in recognition of her continued support. She also served as Honorary Vice President of the Charles Rennie Mackintosh Society. Eleanor and her husband were presented with a Wallace award at the 'Icons of Scotland Dinner' hosted by *Scotland Magazine* in 2005, and were the first individuals with no hereditary connection to Scotland to ever receive the award. For her continuing good work promoting the arts in Scotland, Eleanor was made a Fellow of the Royal Society of Arts and received an honorary MBE in 2005.

In New York, Eleanor was a champion of St. John's University and received an honorary degree from the institution in 1994 and was also a member of the University Board of Trustees. She also served on the Board of the Damon Runyon Cancer Research Foundation and the Board of Lenox Hill Hospital, highlighting her overriding care and compassion for others. The Taffners were also actively involved with the charity 'St John's Bread and Life', an organisation devoted to providing food to those in need across New York.

Eleanor is survived by her husband of 50 years, Donald L. Taffner Sr., her daughter Karen Butler and son Donald L. Taffner Jr. A Memorial Mass was held in New York on 25 September at St John's University.

Peter Trowles
Mackintosh Curator
The Glasgow School of Art

Mackintosh at the Grand



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

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

The luxury weekend includes accommodation at a much loved city icon, the Grand Central Hotel. Built in 1883, the hotel was once the playground of the rich and famous, with guests over the years including Cary Grant, John F Kennedy, Fred Astaire, Frank Sinatra and even the Queen.

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

Prices start from £499 per person sharing.
To find out more about the Tour or to reserve a place contact: trish@crmsociety.com
or tel: 0141 946 6600. www.crmsociety.com

