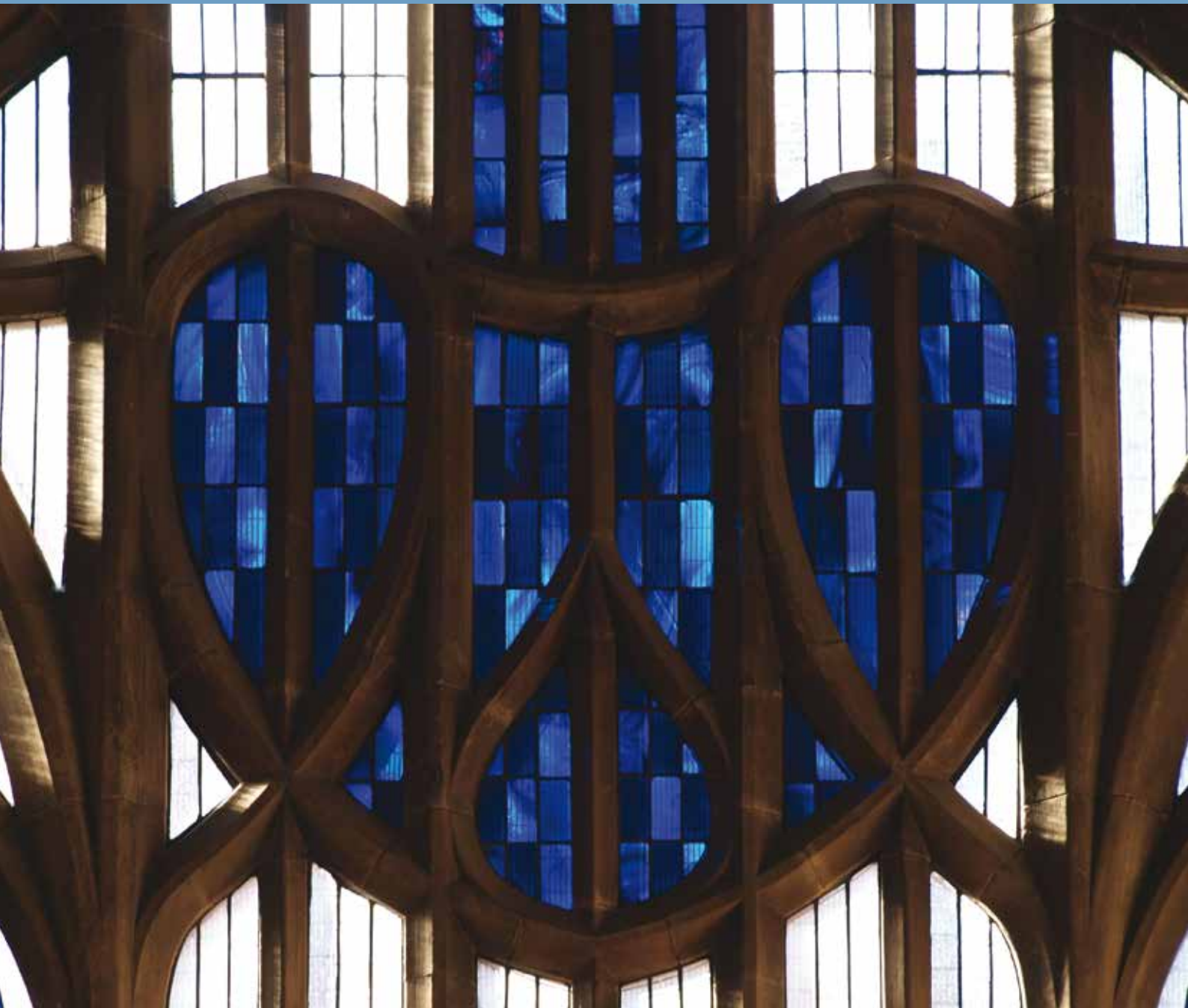


ISSUE 100 | SPRING 2016

JOURNAL

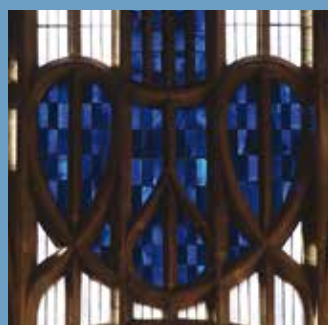
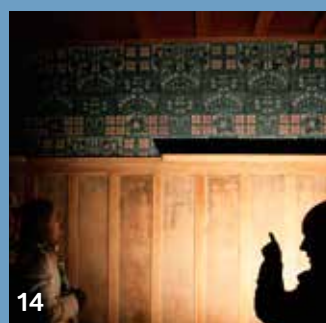
CHARLES
RENNIE
MACKINTOSH
SOCIETY™



JOURNAL

SPRING 2016
ISSUE 100

- 3 Welcome**
Stuart Robertson, Director, Charles Rennie Mackintosh Society.
- 4 Mining for Information**
The Glasgow School of Art archives are being scrutinised to inform the restoration of the Mackintosh Building.
- 5 The Willow Tea Rooms Trust**
The latest updates on the Trust's plans to restore this iconic building.
- 6 Mackintosh's student career at Glasgow School of Art**
Dr George Rawson, explores the career of Charles Rennie Mackintosh as a student at Glasgow School of Art.
- 14 Would George be proud?**
Elisabeth Viguie Culshaw provides an insight into the rebirth of George Walton's Ault Wharrie.
- 20 Designing for industry – Mackintosh and textiles**
Richard Emerson examines Mackintosh's success as a textile designer.
- 25 The Architect and the Dancer – part 2**
Richard Emerson's research continues to unearth more information about Mackintosh's last years.
- 27 From small acorns – Mackintosh in France 2003 to present**
Robin Crichton, Chair of L'Association Charles Rennie Mackintosh – the French affiliate of the Mackintosh Society takes a look back at his initiatives and achievements in the South of France.
- 30 Interview with Andy MacMillan**
The late Andy Macmillan on Mackintosh, the Society and studying at the Glasgow School of Art.
- 31 Obituaries**
Tributes to Filippi Alison and Gareth Hoskins.



Front cover: Blue Heart Window,
Queen's Cross Church.
Image: © Stuart Robertson

Above right, top: © Stuart Robertson
Middle: © John Cowie
Bottom: © New York Public Library
digital collections

CHARLES
RENNIE
MACKINTOSH
SOCIETY™

CHARLES RENNIE MACKINTOSH SOCIETY

Mackintosh Queen's Cross

870 Garscube Road, Glasgow, G20 7EL
Tel: 0141 946 6600
Email: info@crmsociety.com
www.crmsociety.com
www.mackintosh.org.uk

Board of Trustees

Carol Matthews, Chair
Alison Brown, Vice Chair
Kathleen Benham, Honorary Treasurer
Mairi Bell, Helen Crawford,
Patricia Freedman, Pamela Robertson,
Garry Sanderson
Stuart Robertson, Executive Director
and Secretary

Hon President

Lord Macfarlane of Bearsden KT

Hon Vice Presidents

Roger Billcliffe, Bailie Liz Cameron,
Patricia Douglas MBE

Patron Scheme Members 2016

Gold: Richard and Angela Burrows
Lord Macfarlane of Bearsden
Carol Matthews

Silver: Dr Jen Grigor,
Steven Holl Architects, Tracy White

Bronze: Deirdre Bernard,
Neville Brown, Anne Crawley,
Lesley Dunlop, Peter Hawkes,
Evelyn Silber, Barry Troop

Staff

Director: Stuart Robertson
Business & Events: Dylan Paterson p/t
Heritage Officer: Sven Burghardt p/t
post supported by the Commonwealth
Graduate Fund.

Volunteer Posts

Library & Research: Elizabeth Crawford

JOURNAL

Editorial: Alison Brown, Carol Matthews,
Stuart Robertson, Melanie Thomson

Design: Treesholm Studio

Printing: Ricoh

The opinions expressed in the Journal
are not always those of the editor or
the Society.

The CRM Society is a registered charity
and company limited by guarantee.
Registered charity No. SC012497
Company registration No. SC293107

CRM Society Journal 100, Spring 2016
ISSN: 1759-6491

Welcome

Since the last Journal the Society has made some great improvements to the facilities at Mackintosh Queen's Cross, thanks primarily to the funding from **The Monument Trust** and the **Pilgrim Trust**.

The work has ranged from roofing, gutters, downpipes and stonework to address long-term water ingress, and has also included redecoration works, and improvements to lighting. All of these improvements and enhancements have enabled us to broaden our appeal, extend opening hours and protect **Queen's Cross** for the future.

The Society has ambitious plans to develop **Queen's Cross** as a centre for arts, music and performance. The building has superb acoustics, stunning interiors and a wonderful atmosphere. These improvements are helping to bring new audiences and attract new income streams.

In January and February we were delighted to be part of **Celtic Connections** and **Glasgow Film Festival**, both for a second year. We hosted nine fabulous concerts with an audience of nearly 4000. The audiences loved the building and musicians commented that they felt privileged to have been given the opportunity to perform in such a beautiful venue.

In February we were shocked by the sudden death of our friend and colleague, Irene Dunnett. I would like to thank everybody who sent such lovely messages and condolences. Irene worked for the Society for 14 years and will be sadly missed.

Research work is moving forward on the Mackintosh Building at the **Glasgow School of Art** and the first phase of work to restore the building is due to begin in June. We will keep you informed on the progress. In this issue, the GSA team have appealed for more information on some areas of the building. Can you help?

An excellent example of the Society's value and contribution to the Mackintosh heritage is the current **Mackintosh Buildings Conditions Survey**. The first ever assessment of the Mackintosh built heritage of around 50 buildings and monuments has been instigated and led by the Society. Again this could not have been achieved without the support of **The Monument Trust**. The survey includes properties in public and private ownership and the project is progressing well. Phase 1 reports are nearly complete and selection for Phase 2 will follow in summer 2016. We will provide an update at the AGM.

To allow us to develop and prepare for a more secure future for Queen's Cross and the CRM Society, we are putting in place our strategy and targets for 'CRM 50' (the CRM Society will have been in existence for 50 years in the year 2023 and this makes for a useful and realistic development timescale) – recognising the conservation requirements the building is certain to face in the years leading up to 2023.

As always, I am most grateful to you, our members from the UK and abroad, who support the work of the Society, the upkeep of the building and the legacy of Mackintosh throughout the West of Scotland. We are fortunate to have the services of wonderful volunteers who keep Queen's Cross running and 'spread the word' about Mackintosh and the need to protect and preserve the Mackintosh legacy for this and future generations.

Best wishes

Stuart Robertson FRSA

Director

Mining for information

Archives about the Glasgow School of Art are being mined for information to support the restoration of the Mackintosh Building, following the fire in 2014. Natalia Burakowska, Alison Stevenson and Peter Trowles report.

Following the fire of May 2014, The Glasgow School of Art and the Page\Park design team have been collaborating to collate as much information as possible to inform the restoration of the Mackintosh Building. Already an exceptionally well-loved and documented building, the wealth of information that has emerged to date has been encouraging.

A comprehensive record of minutes, drawings and specifications held in The Glasgow School of Art Archives allude to detailing and materials used during the original construction as well as design changes made along the way.

This institutional archive was largely undamaged by the fire. Some of the papers required air-drying having got damp during the fire service's brilliant efforts to save the building, but all have now been safely relocated to the Archives and Collections new location at The Whisky Bond, and are being extensively used to support the Mackintosh Building restoration project. This information is being drawn together by GSA Curator, Peter Trowles, and the restoration team, both to inform decisions being made around the restoration, and to leave a legacy for further research in the future.

Highlights have included the discovery of roof plans (not examined before, and currently undergoing conservation), as well as drawings of original lighting arrangements to the sub-basement level, shedding light on how the studios were



originally intended to be flexible and dynamic in use. A personal album of photographs in the GSA Archive (GSAA/P/2) from the early 1920s has also revealed a great deal about the student experience and interior arrangement shortly after the completion of the building.

Generous donations from the public have also provided invaluable information. Resin casts of profiles of the timber pendants in the library have been donated by architectural patternmaker, Robert Pollock, who made them for research purposes whilst working on the House for an Art Lover in the 1990s. Beyond two-dimensional photographs and drawings, these give the depth and profile of the delicate carvings. It is this attention to detail which is at the heart of such a restoration.

Peter Trowles has compiled two reports with details of the many changes wrought to the internal fabric of the building over the last 100 years to support informed debate and decision making about how the building could and should be restored.

The first report provides extracts drawn from a series of GSA Governors' papers (ref: GSAA GOV 2/7 – 2/19) beginning in 1909, just before the Mackintosh Building was completed, and continuing up until 1949. These committee papers make reference to various operational and physical changes to the Mackintosh Building over that period.

Some of these changes have clearly been implemented following amendments to the curriculum, with the provision of new or altered teaching spaces, workshops and offices, a surprisingly regular occurrence. Elsewhere, improvements to basic services such as heating, lighting, kitchens, toilets and even the telephone system more often than not reflected a simple need to upgrade facilities that were no longer fit for purpose.

A second report covers the years 1949–1959. Immediately after the Second World War, one of the key tasks for the Governors was to ensure that the necessary repairs to the Mackintosh Building, deferred in part by the limitations of resources during the War, could now be completed as swiftly as possible. For example, at a meeting of the Joint School and Staff and Finance Committees on 31 March 1950, members were advised of the ongoing damage being caused by water ingress through the roughcast on the south facade of the building (first noted in 1946). By late 1958, and as part of a wider reorganisation of the School committee structure, a dedicated Fabric Committee was established, with Mr A Graham Henderson, as School architect, acting on behalf of John Keppie Henderson and J L Gleave Architects, one of the appointed members.

At the Extraordinary Meeting of Governors of 2 October 1958, the remit of the Fabric Committee was outlined as

Do you have any photographs or information of interiors of the School?

Particular areas of interest include the Professors' Studios and Studio 58. Both were reasonably private spaces for students and teaching staff only, and not commonly used for events or open to the public. Consequently, there is minimal photographic evidence of these areas. Specifically, in the Library, a wealth of intangible heritage is being captured through the Mackintosh Library Memories Project. However, in terms of historic information, any images of the Librarian's office (especially interiors) are much

sought after, as well as any photos taken from the balcony level to shed light on the cabinets, door, vents and window seat to the south elevation. Furthermore, photographs of the bookstore above the Library, including screens against each window would be appreciated – few images have emerged of this space since the 1980s.

If you have any such images and would be willing to share them with the GSA, please contact archives@gsa.ac.uk

Images (page 4 and below): © Digital Design Studio, Glasgow School of Art



dealing with “All matters pertaining to the day to day upkeep of the School Buildings”. This time period also reflects early recognition by the GSA itself of the importance of the Mackintosh legacy to the School, with Governors’ minutes throughout the 1950s highlighting the start of a much broader appreciation, by the School, of Mackintosh’s involvement with the building.

Both reports are publicly available online, details below. A third report of archival extracts to 1969 will be published in Spring 2016.

Trowles, Peter (2015) GSA Governors Minute Books 1909–1949. Archives and Collections Centre, Glasgow School of Art. <http://radar.gsa.ac.uk/3777/>

Trowles, Peter (2016) GSA Governors Minute Books 1949–1959. Archives and Collections Centre, Glasgow School of Art. <http://radar.gsa.ac.uk/3966/>

Keep up to date with the restoration programme [@MackRestoration](http://www.gsa.ac.uk/mackintosh-restoration)

The Willow Tea Rooms Trust

March 2016

The purchase of the Willow Tea Rooms in July 2014 by the Willow Tea Rooms Trust was an immense relief to the many Mackintosh admirers who were aware of the deterioration of the building and the threat looming over its future. Since then, the Trust has been surging ahead with its plans to restore this iconic building and we spoke to Celia Sinclair, the Trust’s Founder, Chair and whose original vision it was to save the Tea Rooms, on what progress has been made.

“Since our last update there has been a tremendous amount of planning and activity underway,” explained Celia Sinclair. “We have appointed the lead design consultants, Edinburgh based Simpson & Brown Architects, who are now operating from the Project Office at 215 Sauchiehall Street. This building will also be used to supply lift access, essential services, an exhibition space and education centre so

that we don’t impact on the integrity and design of the original Tea Rooms.

“With the diversity of the project Simpson & Brown has assembled a team of architectural conservation and design specialists from companies including Studioarc, Rybka, David Narro Associates, Alliance CDM, Building Learning and People Friendly Design.

“To assist them we have assembled our own Advisory Panel of Mackintosh experts, which reports to the Trust’s Board. They will be rigorously examining the designs and plans to make sure they are true to Mackintosh’s work and will stand up to any academic challenge. With their help we intend to make a planning application along with Listed Building Consent in early April.”

The Trust has also been working on gathering the funds required to complete the project as Celia Sinclair continued; “Our greatest challenge is in raising the funds required to make our vision a reality. The first round of applications have been made, including to the Heritage Lottery Fund, to assist in raising the £7.6 million project costs and we hope to see the fruits of these labours realised during 2016.

“While our applications are being considered we are continuing with the development so that we can hit our deadline of 7th June 2018, the 150th anniversary of Mackintosh’s birth. An advance works contract costing £680k will commence this summer, on the building’s external ‘envelope’ providing all the funding



Image: © The Willow Tea Rooms Trust

is in place. These will be carried out on both 215 and 217 Sauchiehall Street and will include making the buildings wind and watertight, essential works on the chimney in the back lane and repositioning the Room de Luxe window to its original placement.

“The scaffolding, which will be a replica of the original Mackintosh scaffolding, will be in place prior to The Willow Tea Rooms closing at the end of June to allow the contractors to start these essential repairs. To see the initial works start is something we’ve all been looking forward to since the summer of 2014 and the amount of hard work that has taken place to reach this point has been truly inspiring. I like to think that Mr Mackintosh and Miss Cranston would both be pleased with our efforts,” concluded Celia Sinclair.

Dr George Rawson, explores the career of Charles Rennie Mackintosh as a student at Glasgow School of Art.

Mackintosh's student career at Glasgow School of Art

In the early 1880s the Glasgow School of Art occupied premises on Sauchiehall Street, one of Glasgow's main shopping thoroughfares. Its accommodation was situated at the eastern end of the Corporation Buildings, a classical blond sandstone block which had been erected in the form of a Renaissance palazzo in the 1850s by Archibald McLellan (Fig. 1).

McLellan was a wealthy coach builder who, with one eye on culture and the other on commerce, had built a suite of galleries for his art collection behind a street frontage of retail premises. During the 1880s their plate glass windows displayed the wares of, amongst others: G & D Carrick, Plumbers and Gasfitters; A & J McNab, Dyers and Bleachers to the Queen; Brough & Sawers, Carvers and gilders; David Forrester, Furnisher, ironmonger and importer of marble chimney pieces; The Jupon Emporium – a crinoline manufactory; and the Register Office for Servants, Manager D Bell.¹ At its centre, advertising its importance with a pillared portico crowned with a bust of Queen Victoria, lay the entrance to the Corporation Galleries. These contained the City's art collection purchased along with the building by the Corporation in 1856 as the first municipally-owned collection in Britain.

Although the School often gave 'Sauchiehall Street' as its address, it was the less public door around the corner at 3 Rose Street that the pupils used, and it was through this that the fifteen year old Charles R McIntosh would have passed before ascending the stairs to the first floor on his way to register as a student in September 1883.² Mackintosh was one of 234 new entrants that month, part of a total roll of 725. Like most of these students, he had the option of attending in the mornings between 7 and 9 and evenings during the same hours. He paid a fee subsidised by the government, because he qualified as a member of the 'industrial classes' who attended to learn skills that were useful in the work that occupied them during the day.

Mackintosh entered the Glasgow school with the intention of training as an architect, yet, in September 1883 he had not taken the usual step of apprenticing himself to an architectural firm. The School's register only records his father's occupation, that of clerk; rather than the son's, which in the following year, when he became articled to the firm of John Hutcheson, would appear as 'architectural apprentice'. It is likely that Mackintosh's attendances were not very frequent during this first year; he may even have only come to classes for a term, as he was not recorded as taking

any of the annual examinations for which he would have been required to attend at least twenty lessons. Apart from the fact that he had not yet embarked on his chosen career his meagre attendance is probably accounted for by the fact that he was still at school.³ His art school career would begin in earnest when he once more entered the Corporation Buildings in 1884.

Like all other British schools of art, the Glasgow School was affiliated to the government Department of Science and Art (DSA), which was based at South Kensington in London. Much of the School's income came from government grant, the level of which was dependent on the annual performance of its students in the centrally administered 'National Course of Instruction'. The course was divided into twenty-three progressive stages, not all of which were obligatory.⁴ There were no entrance requirements. Students worked towards certificates awarded for successes in centrally set 'local examinations'. These were conducted each May and tested candidates' competency on the stages of the course they had studied during the year. Commencing with a basic drawing course, students could progress to study architecture, painting, modelling or design or a combination of these subjects. There was no leaving certificate, diploma or degree, and students could stay for as short or as long a time, taking different certificates, as they wished. Mackintosh would attend as an evening student for eleven years (1883–1894), the Macdonald sisters as day students for four (1890–4) and Herbert McNair as an evening student for six (1889–95). The quality of the coursework of each school was examined annually when drawings, paintings and examples of modelling produced throughout the year were sent to headquarters at South Kensington to be assessed and entered for the 'National Competition'. After the less competent submissions had been weeded out the best works were examined by panels of leading painters, sculptors, architects and designers and awarded prizes, the highest being National Gold, Silver and Bronze medals.

The achievement of each art school was measured against the others in annually published league tables recording their number



of medals and examination successes. Taking this as an index of success, the early 1880s had seen a resurgence in Glasgow's fortunes under its ambitious new headmaster, Thomas Simmonds (1842–1912), who, between his appointment in 1881 and leaving in 1885, had raised it to the position of the leading school in Scotland and the third in the United Kingdom.

Simmonds, who would be replaced by Fra Newbery as headmaster in May 1885, had first mooted the idea of the School acquiring purpose built premises, an idea which was taken up energetically by its governors and which would only come to fruition on Newbery's watch in the 1890s. In the meantime, Simmonds had to make do with inadequate, cramped and badly lit accommodation. The available evidence suggests that the first floor contained the 'elementary rooms': possibly two of these for male and female students, and a room for mechanical and architectural drawing, which were taught on alternate evenings. The 'advanced rooms' were on the second floor. These included a large cast gallery at the western end, and rooms for a life class, for still-life, and for ornament. The attic storey contained a lecture theatre and a modelling room.⁵

The courses taught were heavily based on accurate observational drawing: the copying of approved examples of historical ornament and plants and flowers in the design course; studies from the antique cast and the life model alongside anatomical drawing in the fine art elements of the curriculum; and a course in historical architecture, again through drawing and analysis, for architectural students. This immersion in tradition was deemed to be important, but as Newbery would later remark, it was the student's choice whether he chose to:

"sink beneath its weight, and become lost to all that is progressive, or be supported by its power, while directing his ideas towards their fulfilment... For tradition and the sum thereof, is to be used by us, not we abused of it, and having learned the letter of tradition, we may straightway forget all but the spirit of it."⁶

Along with most of the September 1884 entrants, including the thirteen who recorded their occupations as architectural trainees, Mackintosh joined the elementary class. This was run by a former student, J J F X King, known to the students as 'Alphabetical King'. Despite any previous tuition he might have had, or any facility he may already have possessed, Mackintosh, as a new student, was

Fig. 1 Corporation Buildings, Sauchiehall Street, Glasgow. *Building Chronicle* (April 1857). Image: Royal Incorporation of Architects in Scotland

required to begin at this basic level, working towards the DSA's 'Second Grade' certificates. These were intended to give him the essential skills he would need as a draughtsman and designer. The certificates were four in number: freehand drawing from the flat; freehand model drawing; linear perspective, and linear geometry. Students who were interested in the fine art disciplines, invariably took the first two, but architectural students tended to take all four. In order to put as many students through the system as possible at one time, elementary rooms were furnished with rows of tables supporting small upright easels on which students placed the engravings or lithographs which they were required to copy. Working towards the freehand drawing examination the students undertook graded exercises in copying from these 'flat' examples in outline: beginning with straight, then curved, lines, then combining these through graded steps until they were able to produce accurate copies of fairly complex examples of ornament (**Fig. 2**).

Many of these latter were derived from the Renaissance 'arabesques', which had originally been developed by Raphael and his school from similar examples discovered in the ruins of ancient Rome. They thus possessed a pedigree going back to what were considered the finest periods of art, the Classical and the Renaissance. When the course had been devised by the artist Richard Redgrave (1804–88), the DSA's first Director of Art in the 1850s, the exercises were deemed to have inculcated not only accuracy of observation but also a refined taste in the student. At the GSA the exercises were accompanied by King's lectures in elementary ornament which both took a highly analytical gradualist approach to the construction and combination of ornament.⁷ The use of examples of ornament rather than the figure harked back to the 1830s course of the Government Schools of Design which had catered solely for designers. Copying from the flat was intended to help the student to understand the underlying structure of ornament. This was why geometry – the underpinning of most ornament, especially where repeats are concerned – was made a fundamental part of the course. The examination in freehand required the student to make his drawing in a different scale from the original, a precaution on the part of the DSA to prevent him from cheating by producing a tracing.⁸

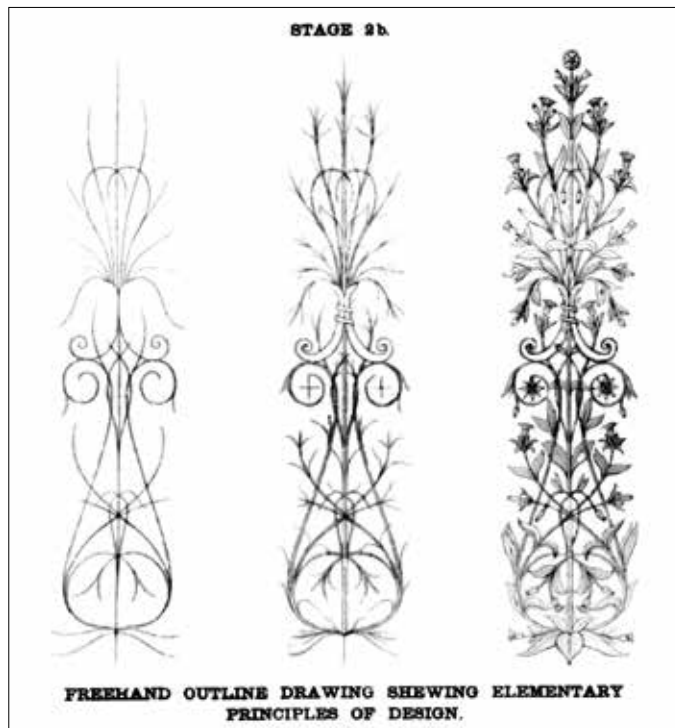


Fig. 2 'Exercises in freehand drawing showing elementary principles of design'. DSA, *Supplement to the Directory containing illustrations of works executed by Art Students showing the Principal Stages of Art Instruction* (London: 1891), p. 5. Image: Glasgow School of Art Library

Model drawing, despite its name, had nothing to do with life drawing from the human figure. It involved making accurate studies of groups of plaster vases and geometrical solids such as spheres and cones. The purpose was to train the student to delineate objects in space, first in outline, then in light and shade (**Fig. 3**).

The course was severely graded. Drawing in outline had to be mastered before light and shade was undertaken, and both were studied from flat examples before the student was allowed to progress to drawing from 'the round'. The hour long second grade model drawing exam from a group of objects required a study in outline only.⁹

By the close of the 1884–5 session Mackintosh had made an impressive start, gaining three of the four 2nd grade certificates and two prizes. One prize was a box of watercolours for his success

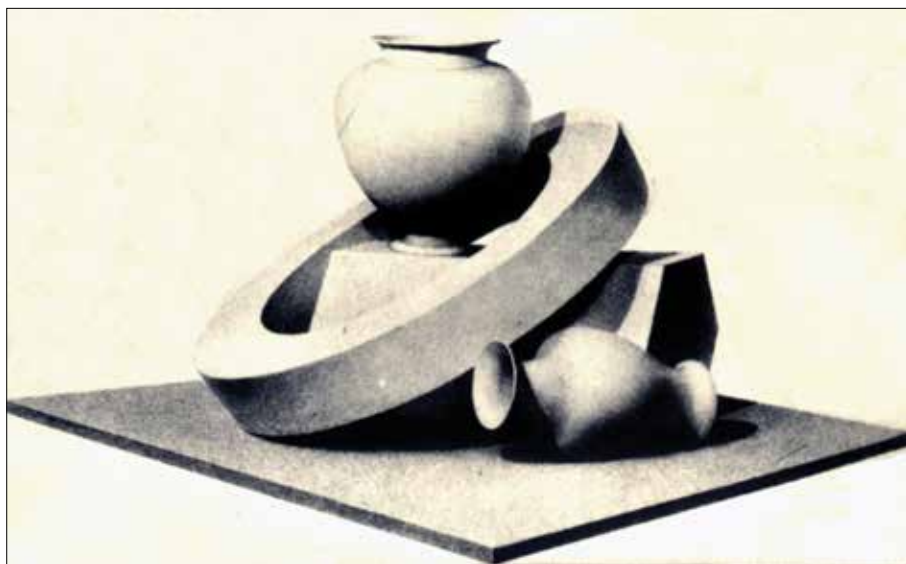


Fig. 3 Shaded model drawing from the round. DSA, *Supplement to the Directory containing illustrations of works executed by Art Students showing the Principal Stages of Art Instruction* (London: 1891), p. 7. Image: Glasgow School of Art Library

in the geometry examination and another unspecified prize was awarded for painting ornament in monochrome from the flat.¹⁰

The 1885–6 session witnessed a continuation of Mackintosh's studies in drawing, but now, no longer working from 'the flat', he was producing freehand outline drawings from the round and painted studies from casts of ornament in monochrome. His efforts in this last area¹¹ (**Fig. 4**) won him a National prize, a book of photographs of Raphael's cartoons for the tapestries in the Sistine Chapel. He also took and passed the last of the 2nd grade examinations, perspective, and began his studies in architecture.

The Glasgow School of Art had a fine tradition in appointing well-qualified architects to oversee this aspect of the curriculum. These had included Charles Heath Wilson (1809–82), the School's headmaster during the 1850s and his partner David Thomson (1831–1910), who had also worked with Alexander Greek Thomson. In the 1880s the major Glasgow architects John James Burnet (1857–1938) and Henry Edward Clifford (1852–1923) had overseen the course. Mackintosh's teacher, who replaced Clifford in 1885, was Thomas Smith (1852–1923).

Much of Smith's built work was located in his home town of Coatbridge. There is little evidence of what Mackintosh undertook in architecture in this year. He sat no examinations but intriguingly he sent three architectural designs, produced as course work, to South Kensington. These achieved commendations in the National Competition. For his successes in the session he also won a Free Studentship.

There is more evidence of Mackintosh's work on the architectural course during 1886–7. The three National Competition drawings of the previous session seem to have been a blip, for now he was concentrating on the more mundane studies of 'building construction' and 'elementary architecture' both of which resulted in resounding examination successes. The building construction course and its accompanying examinations would occupy Mackintosh during this and the following two sessions.

The elementary building construction paper, taken this year, tested his ability to use a wide range of drawing instruments; the setting out of plans, elevations and sections, and the use of scales; his knowledge of brickwork and the construction of the different forms of mason's work; the jointing of timber and its uses in wall plates, floors, ceilings, roof trusses – a structural form which Mackintosh would enjoy designing throughout his career – partitions, door and window openings; a knowledge of cast iron structures and the use of lead work and slates in roofing.

Mackintosh was also awarded two local prizes by the Glasgow Institute of Architects: one for the best set of lecture notes in the subject and the other for a measured drawing of Glasgow's Classical Royal Exchange. This was appropriate as the elementary architecture course involved a thorough study of the five classical orders and their ancillary ornaments in Greek and Roman architecture, their adaptation during the Renaissance and the ability to draw them from memory.

During the session Mackintosh produced no less than 32 copies of architectural details which were sent to South Kensington

by the School as part of its annual grant claim. His study of Glasgow's Royal Exchange, a classical building in the Corinthian order, might be seen against the background of advice given for this course, that 'making studies of good specimens of architecture from buildings...is the best way of obtaining proficiency in architecture.' and that 'Such studies are often more instructive if drawn geometrically and to scale than if attempted in perspective'. The elementary architecture exam also aimed to test the candidate's knowledge of architectural terms and required him to discuss, draw and explain the styles of Renaissance, Medieval or Modern buildings with which he 'was familiar'.¹²

Mackintosh, who was proving himself an exemplary student, achieved the mark 'first class, excellent' for this subject and chose as his prizes two well-illustrated books on architectural history and one on the theory of ornament, all published under the auspices of the DSA. The two former were T Roger Smith's *Architecture: Gothic and Renaissance* and A Rosengarten's, *A Handbook of Architectural Styles*, which were set books on the just-completed course.

The third was *Manual of Design* by Richard Redgrave, where the author had set out much of the design theory which was taught and adhered to in the Department's schools of art.¹³

The advanced building construction course which Mackintosh undertook in the 1887-8 session covered the same ground as the elementary paper but tested the student's knowledge in more detail. The characteristics of materials were now examined: bricks of different kinds in common use; York, Portland, Caen and Bath stones, granite; pure lime, hydraulic lime, Portland and Roman cement (the former later used extensively by Mackintosh at The Hill

House), mortars, concretes, grout, asphalt; timbers in common use; cast and wrought iron and lead. There was a section involving the calculation of stresses on beams, joists and girders and roof trusses and questions on the excavation and construction of foundations and the laying down of sewers.

In addition, Mackintosh was now beginning to produce architectural designs in earnest as part of his course. He was awarded a Glasgow Institute of Architects' prize for a scheme for a town house in a terrace and gained a National Bronze medal for a design for a mountain chapel, and a National prize for measured drawing.

The book prizes Mackintosh acquired this year as part of his bronze medal award show a continued interest in architectural history: Sir Gilbert Scott's *Architecture* (a collection of lectures on medieval architecture) and T Roger Smith's *Architecture: Classic and Early Christian*.¹⁴

Yet, even though he was now undertaking architectural studies, Mackintosh had not abandoned his work in drawing. As in the previous year he continued to produce works from the round in light and shade.¹⁵ The importance of the continued study of ornament on the course, and to Mackintosh himself, is notably apparent from his choice of the two further book prizes he chose for success in the architectural course, these were Lewis F Day's *Pattern and Ornament* both books aimed at the pattern designer. These two titles were set books for J J F X King's Elementary Ornament course¹⁶ which would have underpinned his studies in the drawing of ornament and prepared him for future course work in the field of design.

The 1888-9 session saw Mackintosh completing the building construction course with the award of a bronze medal in the honours examination. In addition to answering further, more detailed, questions relating to the subjects already covered, candidates were required to provide a design for a building (or part of a building) 'in accordance with given conditions' which they were allowed to draw out at home.¹⁷

So far Mackintosh's prizes for architectural design had been awarded for course work. Now, however, he opted to sit the advanced architectural design examination, a six hour session beginning at 10am and finishing at 4pm with half an hour allowed for refreshment, in which he was required to plan and design a building 'in conformity with a statement of requirements and conditions' but being 'left free to a large extent in choice of style and treatment'. Despite this apparent latitude, the regulations warned that it was more important 'that one style should be fully mastered than that a superficial acquaintance with many styles should be acquired' and further curtailed the aspirations of the over-adventurous candidate by insisting that he 'should be prepared to work in some style of Renaissance or Gothic and correctness in the use of the style selected [would] be considered of more importance than originality'.¹⁸ None of this, however, daunted the young Mackintosh who passed with a 'first class excellent' mark and, as usual, obtained a prize.

More honours were accrued for his course work when his design for a Presbyterian church won a Queen's prize in the National Competition and a Free Studentship.¹⁸ For his book prizes he chose two works by John Ruskin, *The Seven Lamps of Architecture*, which he was to draw on for material for future lectures, and *Fronde Agrestes*, a book of extracts from the author's *Modern Painters*.²⁰

As in previous years Mackintosh continued with his work in light and shade, making paintings from casts of ornament in monochrome throughout the year and taking the four hour evening examination in painting ornament. For this he was required to copy from a flat example, either in oil or tempera, on a toned canvas provided by



Fig. 4 Mackintosh, Detail from a frieze from Trajan's Forum, Rome .Painted study in monochrome of ornament from the cast, Stage 12a of the National Course of Instruction, possibly 1886.

Image: © The Hunterian, University of Glasgow



Fig. 5 Mackintosh, Design for a Public Hall: elevation, *British Architect*, Vol. 34, 21 November 1890, p. 382. Image: The Mitchell Library, Glasgow

the Department.²¹ He also began to experiment in modelling under the School's modelling master William Kellock Brown. Appointed in 1888 Brown had probably known Newbery when both were students at the National Art Training School in South Kensington. He was a member of the Century Guild – a group of craftsmen noted for their pioneering promotion of the ideals of the Arts and Crafts movement – and would introduce the craft of *repoussé* metalwork to the School in 1892.²²

The course which Mackintosh took, however, was less innovative and led up to the two-and-a-half hour elementary modelling examination in which he was required to model a copy from a plaster cast of a rosette, or a pilaster, of a 'well known' example.²³ The end of the session would have coincided with the completion of Mackintosh's apprenticeship under John Hutcheson. In the next year's register he was able to enter his occupation as 'architectural draughtsman' when he commenced work with the newly formed partnership of John Honeyman and Keppie.

In the 1889–90 session Mackintosh took and passed his last architectural examination, sciography; the orthographic or perspectival projection of shadow, a technique useful to the architect in the production of presentation drawings. Alexander McGibbon, an adept at this, was appointed as Smith's assistant this year and may have taught the course.²⁴ The knowledge thus gained by Mackintosh appears to have been employed sparingly in his future career, but is encountered in his perspectives for Queen Margaret's College, the Glasgow Herald building and the competition design for Liverpool Cathedral. It was, however, very much in evidence in the two major architectural exercises he produced this session, one a scheme for a science and art museum which he entered unsuccessfully for the British Institution Scholarship²⁵ and the other for a public hall (**Fig. 5**) which won him the Alexander Thomson Travelling Studentship, enabling him to tour Italy in 1891.²⁶ The two sets were entered jointly for that year's National Competition and won him a National Silver medal.²⁷

Mackintosh was also using the knowledge he had gained in previous sessions to focus more specifically on the subject of ornament. It is highly likely that he would have begun to attend classes in 1889/90 under the School's design master, Arthur Aston Nicholas. Nicholas was another friend of Newbery from the National Art Training School who had been appointed in 1885.

Before producing original designs, students undertook the Elementary design course (Stage 22 in the National Course). Stage 22a involved making studies 'treating natural objects ornamentally'.²⁸

Mackintosh is noted for his flower drawings, and these have to some degree been seen as deriving from his admiration of Japanese work. It is far more likely, however that his essential training in flower drawing was undertaken at the hands of Nicholas and owed practically everything both ideologically and stylistically to the central position accorded to this study in the ornament courses of the DSA. Nicholas would be long remembered at the School for his practice of walking its corridors holding a flower – perhaps he saw himself as an incarnation of the aesthete Bunthorne in Gilbert and Sullivan's comic opera *Patience* who liked 'to walk down Piccadilly with a tulip or a lily in his mediaeval hand'. The study of 'Nature', effectively plants and flowers, was seen as basic to the training of the designer. It had been noted by authorities in design from Richard Redgrave, Christopher Dresser, Owen Jones, through to William Morris and Lewis F Day that the production of good ornament depended not only on a thorough study and knowledge of historical ornament, but also on nature study. They believed that in order for the designer to produce what was fresh and original and to break out of the historicist bind in which the 19th century designer found himself, he should also make a deep study of plant form and growth, the source of much of the ornament of past ages. Plants, however, should not be reproduced slavishly by the ornamentist but, to use 19th century terminology, should be 'conventionalised'. This meant that they were adapted to the ornamental function they were called upon to perform with a discipline enforced by the limitations of the material which was being employed. Mackintosh's flower drawings are good examples of this approach interpreting botanical studies from a designer's point of view.²⁹

Stage 22d concentrated on the study of Historical Ornament, treating the subject from prehistoric times through Egyptian and Mesopotamian, Ancient Greek and Roman, Byzantine and Medieval to the Italian Renaissance. The survival of the influence of Medieval art in Northern Europe down to the 17th century was also considered, exemplified by the 'mixed styles' in France under Francois I and Elizabethan England and 'other names'.³⁰ The 'other names' no doubt included Scottish baronial which Mackintosh was beginning to study intensively around this time. That May he visited Largs to draw the Skelmorlie Aisle, one of many far flung locations

throughout Scotland including Dumfriesshire, Linlithgow, Stirling, Elgin and Fife that he would travel to for such study.³¹ He also addressed Scottish baronial in a lecture he gave to the Glasgow Architectural Association in February 1891.³² The course seems to have skipped over the Baroque and Rococo and concentrated on the revival of ancient art in the neoclassical period during the 18th century. Islamic art and that of India, China and Japan were also studied.

Stages 22b and c required students to make their own designs 'to fill given spaces' in outline, monochrome, or in colour.³³ These ornamental arrangements tended to be symmetrically arranged within frames (Fig. 6).

This practice of making designs to fit into frames would have a significant influence on the early Glasgow Style, especially evident in the Macdonald sisters' invitation to, and programme of music for, the Glasgow School of Art Club's 1893 'At Home' and Frances Macdonald's design *A Pond* (1894). The same approach is seen in Mackintosh's 1892 invitation to the Glasgow School of Art Club 'At Home' (Fig. 7) and The Glasgow Architectural Association's *Conversazione* programme (1894) (Fig. 8).

The course led up to the 'Advanced Stage' Design examination in which candidates were required to make a design which did not include the human figure for a wall surface of a public room setting out the method and materials to be used such as stencilling, distemper, plaster relief, or alternately to produce a repeat pattern suitable for a printed textile; or for the borders of an embroidered textile such as a table cover.³⁴ Mackintosh's 1st class pass carried a book prize, and once more he chose works by Ruskin: *Unto this Last*, a study in the ethics of economics, and *The Two Paths*, a series of 'lectures on art and its application to decoration and manufacture'. His other choice, John Henry Parker's *An introduction to the Study of Gothic Architecture*,³⁵ might have been a response to Mackintosh's new position with Honeyman and Keppie; Honeyman's practice having been notable for the number of churches he designed.

Mackintosh missed the DSA examinations in 1891, as he left Glasgow for London and Italy at the end of March, but work produced during the year was available to be sent to South Kensington for assessment. The School's records indicate that his studies in ornament had been continued from the previous session and that he was now concentrating on the figure, making monochrome paintings from the antique, and applying the knowledge so gained in making designs which now included the figure. His tutor was probably James Morton Dunlop, Newbery's deputy. It was in this year that he won the National Silver medal, mentioned above, for his designs for a Science and Art Museum and for a Public Hall. He also entered a local competition set by the Glasgow Institute of Architects, judged by William Leiper, John James Burnet and Edward Clifford, to design a Presbyterian church – probably not the same scheme that had gained him a Queen's Prize in 1889. Here Mackintosh was the runner up to John Gaff Gillespie. The judges' comments are interesting:

"The design for a Presbyterian church elicited a close competition. The prize being ultimately divided between a work by Charles R McIntosh full of artistic treatment but nondescript in style, and a drawing by John G Gillespie which exhibited a knowledge gained by research".³⁶

Were the judges following the DSA's advice to candidates in the 'advanced architectural design examination' that it was preferable 'that one style should be fully mastered than that a superficial acquaintance with many styles should be acquired'? Was Mackintosh penalised because he was beginning to experiment with a mix of styles, a development which would become apparent in his work in the following session?



Fig. 6 Design based on a flowering plant to fill a given space, John Fisher, *National Competitions, 1896-7: an illustrated Record* (London: 1899), p. 62. Image: Glasgow School of Art Library



Fig. 7 Mackintosh, Invitation to Glasgow School of Art Club 'At Home', 1892. Image: © The Hunterian, University of Glasgow

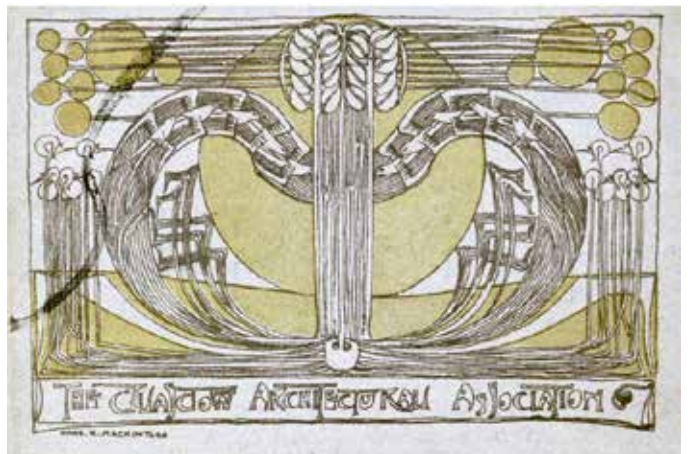


Fig. 8 Mackintosh, Glasgow Architectural Association *Conversazione* Programme, 1894. Image: © Glasgow School of Art Archives and Collections

Jessie Newbery recalled in 1933 that her husband had not known Mackintosh until he won the Alexander Thomson Studentship.³⁷ In the new 1891-2 session, after his return, however, the young architect began attending Newbery's life drawing classes, triumphantly passing that year's examination with a 1st class. He gained the same mark in the Honours Stage Design examination for which he was required to make a design including the human figure.³⁸ His architectural entry for the session's National Competition, a design for a chapter house, included features taken from several buildings he had sketched on his Italian tour. An essentially Italianate building incorporating Flemish dormers

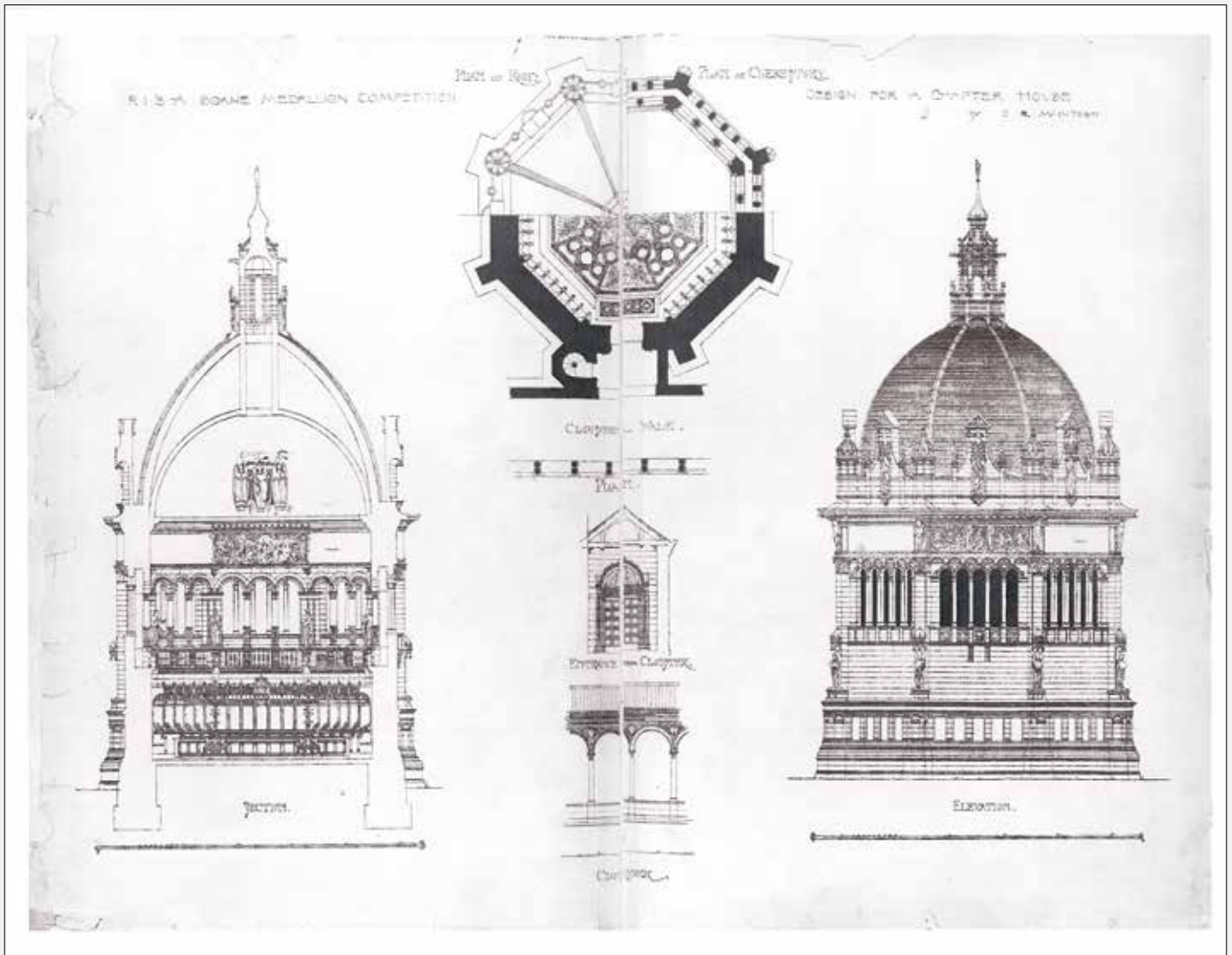
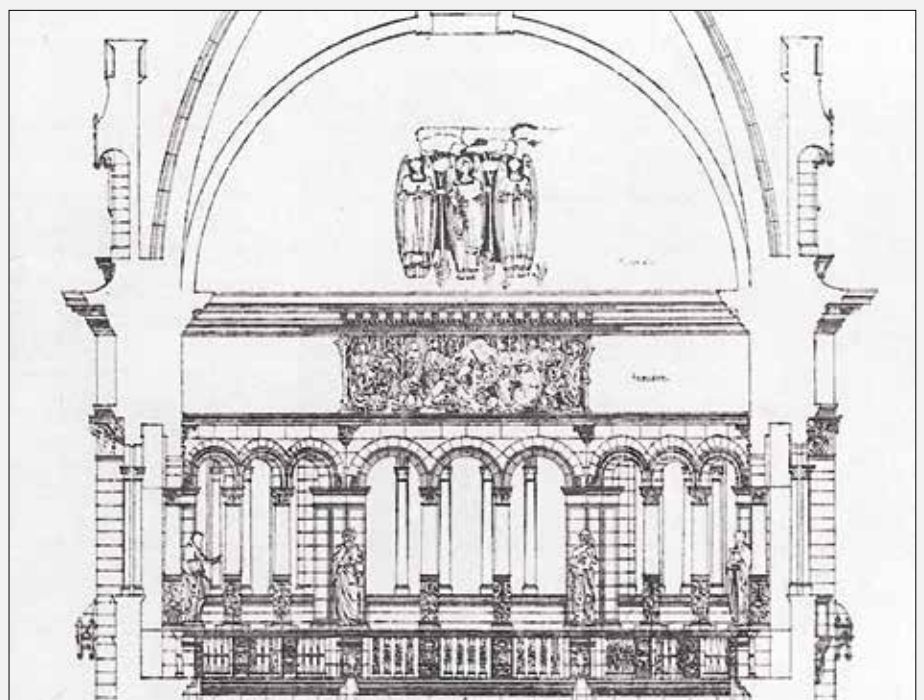


Fig. 9 Mackintosh, RIBA Soane Medallion Competition, Design for a Chapter House, 1892. *British Architect*, Vol. 37, 4 March 1892, p. 174. Detail below. Images: The Mitchell Library, Glasgow



(Fig. 9) it won a Gold Medal from South Kensington but failed to win the Royal Institute of British Architects' Soane Medallion.³⁹

His book prize was one of the most important text books of the DSA's design course, *Owen Jones' Grammar of Ornament*,⁴⁰ a survey of historical ornament which attempted to extrapolate the principles that underlay the production of good ornament with the ambitious aim of evolving a system of ornament which was relevant to the needs of the 19th century, a task that Mackintosh would take upon himself both as a designer and an architect.

In his 1892–3 session at the School Mackintosh was no longer studying architecture, his courses were now all devoted to the figure, from life and, as in the previous session, as an element in design. He even retook the Honours Stage Design examination, again winning a 1st class award. He did, however, submit another unsuccessful entry to the Soane Medallion competition, a design for a railway terminus in the Modern Gothic style. It was during this session that he designed the invitation card for the Glasgow School of Art Club's 'At Home' – much of its content derived from Michelangelo's Sistine Chapel ceiling. It was also in 1892 that he made the enigmatic aspirational watercolour, *The Harvest Moon* with its floating nude referencing Alexandre Cabanel's major academic classicist painting *The Birth of Venus* which he had probably seen the previous year in Paris.⁴¹

This is almost certainly the year that Newbery introduced Mackintosh and Herbert McNair, his colleague at Honeyman and Keppie's office, to the Macdonald sisters. Newbery had set up the Glasgow School of Art Club in 1885, as a venue for day and evening, past and present students, with its annual 'At Home' and exhibition each autumn. He also conducted monthly crits in connection with the Club in the lecture theatre and it was at one of these that he noticed similarities in the work of the four students and invited them to dinner at his flat where he urged them to collaborate.⁴²

The 1893–4 session was the last in which the twenty-five year old Mackintosh enrolled as a student, but the courses he was taking

are not recorded as he was no longer taking certificates or entering his work for the DSA's National Competitions. Yet this session was an important one in the history of the Glasgow School of Art. In September 1893 the institution broadened its curriculum by opening a series of technical workshops teaching a range of crafts. The School of Art Club's 1894 exhibition, staged after Mackintosh had ceased to be a student, was the first to show work from the new studios. It was the venue where the four friends first made an impact as designers and launched the Glasgow Style.⁴³

Mackintosh's courses at the Glasgow School of Art, had not only trained him as an architect, a draughtsman, painter and designer with a thorough knowledge of the history of architecture and design, but they also equipped him as an artist who was ready to push the boundaries. Perhaps reflecting his experience as a student and concurring with Newbery, he would write in 1902:

"The artist may gather from a close study of old work a great deal that will refine his tastes, that will help him to a more adequate appreciation and therefore a fuller enjoyment of art and nature and life."

BUT with the warning

"Let us look upon the result of the world's artistic achievements as the beginning and morning of our lives – not as the grave of our aspirations the death knell of our ambitions."⁴⁴

George Rawson is the former Fine Art Librarian at Glasgow School of Art. He is a specialist in 19th-century art education and wrote his doctoral thesis on the life and work of Francis Henry Newbery. He has a particular interest in Mackintosh's sketching tours and is currently working on a book on the young architect's 1891 journey through Italy.

1. *Glasgow Post Office Directories*.
2. Glasgow School of Art (GSA), Register 1883–4, Glasgow School of Art Archives and Collections (GSAAC), GSAAC/REG/2.
3. Thomas Howarth, *Charles Rennie Mackintosh and the Modern Movement*, 2nd ed. (London: 1977), p. 3; Mackintosh was sixteen when he left Allan Glen's School.
4. The twenty-three stages were further subdivided into seventy-three subsections by 1889. Only certain elements of stages one to five, which covered the basic drawing course, were obligatory.
5. GSA, Minutes 21 January 1878 and 25 October 1882, GSAAC, GSAAC/GOV/2.
6. F. H. Newbery, 'Tradition', *The Vista: the quarterly Magazine of the Glasgow School of Architecture Club*, 1, no. 1, May 1908, p. 4.
7. GSA, *Syllabus of Lectures, 1888–89*, pp. 3–6, SUA G/28/8/2.
8. Department of Science and Art (DSA), *Directory* (1889), p. 243.
9. *Ibid.*.
10. GSA, Letters to DSA, 1882–87, p. 663, GSAAC, GSAAC/SEC/3.
11. *Ibid.*, p. 808.
12. DSA, *Directory* (1889), p. 250.
13. GSA, Letters to DSA, 1882–87, p. 956 and DSA, *Directory* (1889), p. 252.
14. GSA, Letters to DSA, 1888–94, p. 98, GSAAC, GSAAC/SEC/3, and DSA, loc. cit.
15. GSA, Letters to DSA, 1882–87, p. 892.
16. GSA, Letters to DSA, 1888–94, p. 98 and GSA, *Syllabus of Lectures, 1888–89*, p. 6.
17. DSA, *Directory* (1889), p. 144.
18. *Ibid.*, p. 68.
19. Mackintosh, *Design for a Presbyterian church*, Hunterian Museum and Art Gallery, University of Glasgow, GLAHA 52320.
20. GSA, Correspondence, 1887–91, pp. 369–73, GSAAC, GSAAC/SEC/2.
21. DSA, *Directory* (1889), p. 257.
22. GSA, Minutes, 3 March 1890, GSAAC, GSAAC/GOV/1. Brown's class might have been abandoned owing to lack of space, but it was reintroduced after a suite of technical studios were fitted out in September 1893.
23. DSA *Directory* 1892, p. 269: The rosettes were from Roman monuments: the Capitol, the cloisters of Santa Maria del Popolo and the tomb of the Scipios. The pilasters were from the Tomb of Louis XII and the Madeleine in Paris.
24. Another possible tutor was John Morton Dunlop who was teaching the subject in the 1888–9 session: SUA G/28/8/2, p. 3.
25. *British Architect*, vol. 34, 31 October 1890, p. 320, illus. pp. 326–7.
26. *Ibid.*, vol. 34, 21 November 1890, p. 381, illus. pp. 384–5.
27. GSA, *Annual Report* (1892), p. 13, GSAAC, GSAAC/GOV/1.
28. DSA, *Directory* (1889), p. 60.
29. See for example Owen Jones, *The Grammar of Ornament* (London: 1856), plate XCVIII, in which plants are treated analytically and studied in plan and elevation, compared with a similar treatment in Mackintosh's study of an orange lily in Elaine Grogan, *Beginnings: Charles Rennie Mackintosh's Early Sketches* (London: 2002), plate 59.
30. DSA, *Directory* (1889), pp. 60 and 248. The term 'names' is unusual but its context suggests that it refers to architectural styles.
31. Grogan, *Beginnings*, includes many examples from two early sketchbooks in use between the late 1880s to the early 90s. Plate 21, a study of the Skelmorlie Aisle in Largs (17 May 1890) is one of the few dated drawings.
32. Pamela Robertson, editor, *Charles Rennie Mackintosh: the Architectural Papers* (Wendlebury: 1990), pp. 29–63.
33. DSA, *Directory* (1889), p. 60.
34. DSA, *Directory* (1892), p. 267.
35. GSA Correspondence, 1887–91, p. 478.
36. GSA, *Annual Report* (1891), p. 24, GSAAC, GSAAC/GOV/1.
37. McLellan Galleries, *Charles Rennie Mackintosh, Margaret Macdonald Mackintosh: Memorial Exhibition* (Glasgow: 1933), p. 1.
38. DSA, *Directory* (1892), p. 267.
39. GSAAC, GSA, *Annual Report* (1893), p. 13 and *British Architect*, Vol. 38, 4 March 1892, p. 173, illus. pp. 180–1.
40. GSA Correspondence, 1891–4, p. 241, GSAAC, GSAAC/SEC//2 and DSA, *Directory* (1889), p. 250.
41. The tangled thorns in the foreground of Mackintosh's watercolour were possibly a reflection of the Century Guild's emblem which he could have seen in copies of their magazine, *The Century Guild Hobbyhorse*, where they symbolised the difficulties encountered by the struggling artist.
42. Howarth, p. 25.
43. Janice Helland, *The Studios of Frances and Margaret Macdonald* (Manchester: 1996), pp. 36–47.
44. Mackintosh, 'Seemliness', Robertson, op cit, p. 225.

Decorative arts historian, Elisabeth Viguie Culshaw, describes the rebirth of George Walton's Ault Wharrie

Would George be proud?

“There is a great deal to be learned from the craftsman who intelligently executes one’s own designs... he is as much a necessity in producing a beautiful piece of work as the designer himself.”

George Walton, Lecture to The Philosophical Society, Glasgow 1900

Recently I was asked to recreate stencilled schemes as part of the restoration of Ault Wharrie (**Fig. 1**) an A-listed property built between 1899–1901 in Dunblane, Perthshire. The house was designed by architects Fred Rowntree, and George Walton – a direct contemporary of Charles Rennie Mackintosh. Left unoccupied for many years, Ault Wharrie was in need of both substantial structural and interior repair work before it could become a home for its new owners.

Working on the refurbishment of a George Walton building as part of a team of craftsmen is a great challenge. Walton relied on the skills of his craftsmen to bring to life his beautiful schemes. All along we wondered what Walton was thinking of the work we were doing. Would he have approved? Would he be proud?

The original construction of Ault Wharrie was completed around 1901.¹ Walton, a likeable Scottish architect, designed several other domestic buildings and interiors in England over this same period including Elmbank, 1898, The Leys, 1901, and Finnart House, 1902. There are strong similarities in the interiors of all of these properties but Ault Wharrie seems to be his only known domestic building north of the border. In Scotland, Walton is best known for his commercial interior commissions including Miss Cranston’s Tearooms and the spectacular Kodak showroom, in the centre of Glasgow, designed from his premises in Buccleuch Street.

Bill Carman (**Fig. 2**) and Celia Atkins purchased Ault Wharrie in March 2013 and immediately began researching its history. With seemingly endless determination and resources, they have been reinstating the house to its original state using the best makers and craftspeople around to recreate the schemes. The lack of surviving archival material made things difficult!

Research was undertaken to trace the original plans for the house, and those of the later extensions by James Miller (**Fig. 3**). Karen Moon, author of *George Walton, Designer and Architect*, was consulted. The Freemasons, who occupied the building for a lengthy period of time were able to shed light through their archives on various developments over the period of their ownership. But a great deal of detective work had to be done to truly understand the original layout of the property.

Ault Wharrie is an A-listed building, mainly on the basis of the quality of the interiors. Indeed the house itself has been described

of little architectural value.² It would seem that some of the extensions have been added at the expense of the beautifully designed original building, affecting the quality of light inside and layout of the building outside. These problems were taken into consideration when putting together the 2013–15 planning applications to amend and restore Ault Wharrie back to its former glory. Reinstating the home as Walton designed it has been an overriding priority.

Decorative arts specialists were consulted in the process including Alison Brown from Glasgow Museums, Elizabeth Cumming, Michael Donnelly, Stafford Waters amongst others. In the process there was contact with the V&A, the Muthesius archives in Berlin, Historic Scotland and many, many other collections and archives.

After structural repairs the building was secure and dried out whilst a team of craftspeople was assembled to recreate the original Walton scheme. It made me reflect on collaborative restoration and recreation projects I have worked on previously – The House for an Art Lover, exhibitions on Mackintosh and Walton – where I have worked on recreations of grand decorative schemes alongside other makers. However there was always something missing in those projects – the rapport with the patron, the admirer who is so keen on the architect/designer’s work that he/she decides to make it happen for their own property.

Ault Wharrie is a different story. George Walton designed for the original patron, Mr J B Stewart, a local business owner. In the 21st century, the story repeats itself and his home – a building that has been bruised by time and negligence – has found a new patron, a family. They are so enthusiastic about the work of the architect and designer who created it that they have decided to invest substantial time and resources into returning it as close as possible to its original condition. Bill and Celia have researched, funded and worked tirelessly to allow the rebirth of Ault Wharrie.

They have worked with sheer determination for more than two years now to complete it. Questioning everything along the way. Should we use Walton’s original idea? Should we take account of James Miller’s refurbishment? How far can we fully interpret the original idea or scheme?



Fig. 1 Ault Wharrie from the garden

Below: Detail of the entrance hall stencilling during conservation and restoration.
Image: © Stuart Robertson



Fig. 3 James Millers' extension to the ground floor blocks out sunlight coming into the billiards room. A planning application has been filed to remove this extension in order to revert back to Walton's original scheme. No final planning decision has been made at this stage.



Fig. 2 Bill Carman introducing Ault Wharrie to visiting Charles Rennie Mackintosh Society members, June 2015.





Fig. 4 The oak sideboard in the dining room is integrated into the wall panelling, its upper cupboard still has the original stained glass. This feature is very similar to other properties designed by Walton.



Fig. 5 The upper part of the wall in the dining room revealed an original stencilled scheme of repeating chequer-bordered squares and rectangles. This photograph of the dining room wall shows two different schemes of the chequer pattern applied at different periods.



Fig. 6 The restored dining room stencil scheme by Viguie-Culshaw. A photograph of the dining room published in Herman Muthusius's *The English House* was used to inform the recreated scheme.



Fig. 7 The original stencilled decoration in the billiards room. This scheme was uncovered and restored by Allardyce and Dundas. This design appears frequently in Walton's interiors. A piece of stencilled linen with the design is in the collection of the V&A.



Fig. 8 The entrance hall with the original wood panelling and the stencil scheme restored by Allardyce and Dundas. Metal pieces and glass beads have yet to be added to the blank parts the frieze. This frieze was used by Walton in several properties. At Ault Wharrie he incorporated the initials of the original owner into the design J B S (JB Stewart). Image: © John Cowie



Fig. 9 The upper hall landing features the original stencilled-wall scheme. It had survived under layers of later wall-paper. Humidity levels caused initial concern. Allardyce and Dundas painstakingly restored the stencilling to its original vibrancy. This pattern was used by Walton in *The Glasgow Kodak* showroom. Image: © John Cowie



Fig. 10 The sitting room with a stencilled-trellis scheme on 14 ceiling panels between the beams. A small section of the original was recovered from under layers of paint in order to recreate the design.



Fig. 11 The completed stencilled restoration in the sitting room by Elisabeth Viguie Culshaw. The original paint was analysed and lecture notes by Walton were referenced to recreate the original.



Fig. 12 The rose stencilled border in the sitting room recreated by Elisabeth Viguie Culshaw. Unusually for Walton this design did not have a regimented repeating pattern, but was applied randomly.



This commission feels complete. Architect, designer, patron, a unique building, a team of craftspeople assembled. All the components are here although not all at the same time.

Fiona Allardyce and Karen Dundas from Allardyce, Dundas; Scottish Wall Paintings Conservators were able to reveal and restore some of the decorative wall schemes previously covered over by years of painting and decorating (Figs 4–9). The Glasgow Guild gave advice and reproduced padded horse-hair wall panels for the billiards room. Karen Beauchamp re-created new rolls of an almost destroyed wallpaper scheme and some great joiners and wood specialists worked on restoring the woodwork and wall panels. I was tasked with recreating some of the stencilled schemes which had almost completely vanished under many coats of paint and many years of neglect. It has been a great experience to work with such a gathering of craftspeople.

Recreating a historic stencilled scheme, or any historic scheme for that matter, requires skill and practice when only a small fraction of faded original is available. Deciding on the type of paint and the colours to use when the original has been covered or destroyed over many years involves making difficult decisions. Do you recreate the original scheme to the best of your ability? Do you try and match the new work with what has been exposed? Do you highlight the old scheme within the re-creation? Is it better to blend the old with the new to create a more pleasing to the eye new home for the patron? So many questions raised, so many challenges at hand. At Ault Wharrie my biggest challenge was the sitting room ceiling scheme, making sure that the stencil plates stayed attached to the ceiling for long enough to apply the design before gravity pulled them down. At the turn of the century a painter and decorator would have had two or more young apprentices maintaining the stencil plate in place while he was working. One

Detail of the billiards room stencilling after conservation and restoration. Image: © Stuart Robertson

hundred years on working methods have changed, decorators have smaller teams – I had lots of masking tape!

You need more than just creativity; research on period design and methods is essential.

Walton embraced stencilling and wall mural decorations early in his career for the great work he carried out in Miss Cranston's tearooms in Buchanan Street and Argyle Street, with considerable "hands on" involvement. Unique designs, flexibility of adaptation, low cost, independence from other suppliers, were the advantages of using stencils.

Walton lectured about his experience and expertise in Glasgow at the time. He was known for using transparent stains suspended on a resist, only a few colours which he would intermix like a fine art painter more than a tradesman with his flat colours. Karen Moon describes Walton's great skills with this medium.³ Walton's stencilled schemes for Miss Cranston's tearooms were very creative, each room with a different theme, each wall adorned with a unique design, however in his domestic interiors his designs tended to be safer repeated patterns similar to Arts & Crafts wallpaper but in phase with his themes.

Stencilling for Craftsmen by W G Sutherland⁴ is one of my bibles. It has provided me with very useful guidance over the years on how to adapt today's methods and material to best recreate yesterday's good work. For the sitting room ceiling stencil only a small part of the original design had been uncovered. Using sections the size of an A3 piece of paper, it took 70 hours to rebuild the full design using nine stencil plates to create one panel. Gradually one by one 14 panels of roses and trellis in a flat peachy tone were lined up to bring the garden into and across the ceiling of the room. At the turn



Fig. 13 The walls of the billiards room were lined with horse-hair padded panels. The recreated panels were made with contemporary horse hair sourced from John Boyd – one of the last companies in the world still weaving it. (Top): The horse hair is cut to size before (lower): being wrapped over padded boards to create the wall panels. Image (lower): © John Cowie

of the century a painter and decorator would have worked with a mix of pigments suspended in an oil medium. I used natural pigments suspended in a linseed oil and English turpentine mix. This was very similar to Walton's technique and the result is stunning (Figs 10 and 11).

But it did not stop there. In the same room a different pattern appeared on the walls above the picture rail. A seemingly random pattern of two or three rose heads with single petals and loose leaves in delicate shades of pink and green were exposed in places by the conservators' investigations. Research has revealed that this pattern was used again and again by Walton & Co., sometimes stencilled or woven in silk and linen.

It appears in the Kodak Glasgow showroom, in a luncheon room in Argyle Street and also in domestic properties. Black and white photographs of those rooms all helped me reproduce and realign the pattern around the whole room. The total absence of archives for Ault Wharrie has created a huge challenge for Bill and Celia. However Walton's reuse of the same patterns has informed our design queries on numerous occasions. The blooms are back on the wall, delicate roses and dozens of random petals, dull green leaves (Fig. 12). This time I used a modern water-based paint straight onto the plaster as the great man would have done himself. There are only two or three shades of pink from Farrow and Ball and all the shading I undertook by hand with a small brush.

Would George have been happy with this finish? Colour has been the recurrent question over the many months. There was a comment made after a particularly difficult moment... "George would have been proud"... Would he? I cannot guarantee that he

would like anything we have re-created over the past months but I am certain that he could only but admire the hard work and determination shown by the new patrons of Ault Wharrie. They have spent many months researching and hunting for the best bricks, stained glass, a tile maker – many challenges have been met, and many boxes emphatically ticked.

As a decorative arts historian you have to rely on vanity for sources when it comes to documenting historic domestic properties. Articles published in the home and decoration magazines of the time are great sources of information. It would seem that the first owners of Ault Wharrie were simple people and were not interested in fame. No publication of this sort has been found so far. This is a great shame for knowledge's sake. But by continually researching and cross referencing sources illustrating various properties we have been able to build a pattern, suggest a scheme. There have always been trends and fashions. Well-to-do owners have always liked copying one another and showing off their brand new homes. That is very useful for historic re-creation.

John Cowie, co-owner and interior designer from The Glasgow Guild in Glasgow identified small sections of horse hair on a wooden panel in the billiards room. Horse hair was a very popular material used for upholstery over centuries because it was so resilient. It is also very masculine looking. The only UK manufacturer of this fabric was sourced, and was able to provide a suitable pattern to recreate the panels (Fig. 13). The shade chosen is sympathetic to the fragment found in Ault Wharrie's billiards room. John's knowledge in period design, was invaluable in getting the billiards room back to its original state.

Karen Beauchamp is a trained architect who, in the early 1970s, changed career and turned her hand to wallpaper design and production. She has worked on many commissions and for many prestigious clients including Royalty and Historic Scotland. The Ault Wharrie investigations uncovered a very badly damaged small section of surviving paper printed with geometrical stylised 'Glasgow' roses (Fig. 14). Beauchamp recreated and digitally printed a small batch of exquisite wallpaper based upon this design (Fig. 15).

The quality of today's tradesmen, craftsmen and artists is wholly comparable with those once instructed by Walton. Bill and Celia sourced painters, restorers, decorators, a metal worker, stained glass makers and ceramicists. Andrew Harvey a bespoke furniture maker was asked to help with the refurbishment of the wood panelling. He has re-stained the master bedroom woodwork to a near perfect finish to match the dull olive green shade found in the old window frame.

The building is not yet completed, but day by day more and more work is carried out. I entered Ault Wharrie for the first time almost two years ago. It was damp, its windows were boarded up, it was quite unfriendly looking. When I visited last week (late January 2016) I was amazed by the change.

It is still a building site but it is warm, welcoming, many features are back in place. The sun is shining into the rose-decorated sitting room through the newly refurbished windows. It is close to being ready to welcome in its new patrons, their children and becoming a home again.

Bill and Celia are hoping to move in soon. But this will not be the end of their task. Rather it will be the start of a new phase as they have more ideas about what the building should look like.

It has been impossible for me to describe adequately all the steps, that were taken to achieve this restoration. But by conveying some of the tasks and challenges, research and specialists involved I hoped to give an impression of the enormous amount of hard and skilled work done. For this I think its safe to say that yes, Walton would probably be proud, proud of all of us.



Fig. 14 A small section of original printed wallpaper surviving in the servant's quarters. Image: © John Cowie



Fig. 15 The wallpaper digitally recreated and printed by Karen Beauchamp. This paper now decorates the upstairs hall at Ault Wharrie.

Non-exhaustive list of crafts specialists and suppliers taking part in the refurbishment:

Upholstery and soft furnishing: The Glasgow Guild, www.glasgowguild.com

Stencilling: Elisabeth Viguie Culshaw, The Lansdowne House of Stencils, www.thelansdownehouseofstencils.com

Wall painting/paper conservation: Fiona Allardyce and Karen Dundas, Scottish Wall Paintings Conservators, wallpaintings@gmail.com

Furniture and wood panelling restoration: Andrew Harvey Furniture, www.ajhbespoke.co.uk

Stained glass: Eilidh Keith (contactable via the Glasgow School of Art); Linda Cannon, www.cannon-macinnnes.co.uk

Wallpaper: Karen Beauchamp, www.karenbeauchamp.com

Horse-hair fabric: John Boyd, www.johnboydtextiles.co.uk

Further photographs of the house, grounds and interiors recording the early stages of the restoration work can be found on Canmore:

<https://canmore.org.uk/site/226032/dunblane-ault-wharrie>

All photographs © Elisabeth Viguie Culshaw, 2015, except where stated.

Elisabeth, a Glasgow University and Christies Decorative Arts graduate, established her own interior stencilling business The Lansdowne House of Stencils in 1992. She works, researches and teaches stencilling and paint finishes and has undertaken commissions for domestic clients, the recreation of The House for an Art Lover, and for museum exhibitions including the George Walton at Kelvingrove Art Gallery and Museum, 1993, Charles Rennie Mackintosh at McLellan Galleries, 1996. She specialises in late nineteenth and early twentieth century stencilling techniques, particularly the work of Mackintosh and Walton.

Workshop: Mackintosh Stencilling

Mackintosh Queen's Cross

16 June 2016

Elisabeth will be running this one-day stencilling workshop for The Charles Rennie Mackintosh Society.

Please contact the Society for more details or to book a place.

1. AK Bell Library and Stirling Archives have papers which suggest plans were being drawn up around 1899 when the land was initially purchased.
2. Historic Environment Scotland's Listed Building description states 'the architecture of Ault Wharrie is not exceptional' <http://portal.hes.scot/designation/LB26365>.
3. Karen Moon *George Walton, Designer and Architect*, 1993, White Cockade, Oxford, p. 51.
4. This was published by The Decorative Art Journals Company, 1925.

Richard Emerson examines Mackintosh's success as a textile designer.

Designing for industry – Mackintosh and textiles

In 2014's Journal I looked at Charles and Margaret Mackintosh's friendship with Margaret Morris, touching on their involvement with Ana Berry and the London-based Arts League of Service, the ALS¹ In the first part of this follow-up, I consider Mackintosh's success as a textile designer, contrasting this with his artist friends, who, struggling for exhibition space and sales in a difficult post-war economy, turned in hope to the decorative arts and architecture. Roger Billcliffe's indispensable book, *Charles Rennie Mackintosh Textile Designs*, has been at my elbow while writing this and should be referred to for the fuller picture of the Mackintoshes' careers in textile design.

In November–December 1919, Ana Berry organised one of the ALS' first exhibitions, The Practical Arts exhibition, held at the XXI Gallery in London. She was helped by the ALS Art sub-committee, whose members were familiar to the Mackintoshes from the Margaret Morris Club and included J D Fergusson, Edward McKnight Kauffer and Edward Wadsworth and Randolph Schwabe, who with his wife 'Birdie' (Gwendolen) was a close London friend of the Mackintoshes.

For the exhibition, a number of Mackintosh's artist friends turned to architecture: the sculptor Frank Dobson exhibited an elevation study and model of a cinema, the graphic designer McKnight Kauffer a design for a public house and the painter Wadsworth a 'suggestion for a building.' The catalogue described the contributors as "mostly well-known exhibitors at the New English, the Friday Club or the London Group, Landscape and portrait painters, sculptors, and searchers of the Abstract, [who] have turned their hands to delicate craftwork, to designs for furniture, textiles and fittings, to models for architecture and interior decoration." The artists produced some odd and, according to the press, impractical ideas; The Arts Gazette wrote sarcastically that it was "quite one of the most amusing exhibitions now open."² In August 1919 Mackintosh wrote that he and Margaret were working together on a six foot square panel for an ALS exhibition, and although nothing by the Mackintoshes appears in the catalogue, it seems that something by Margaret Macdonald Mackintosh was included.³

In an atmosphere where painters were turning to applied arts, even Fergusson seems momentarily to have been tempted to try his hand. His sketch proposal for a fabric or wallpaper, given the title *Rhythm, dancing figures* (**Fig. 1**) was offered at a Sotheby's sale in 2003.⁴ With its repeated dancing figure, it is perhaps closest to Mackintosh's *Odalisque* textile or wallpaper design, GLAHA 41500 (**Fig. 2**). However, though Fergusson was on the committee he did not exhibit at the ALS Practical Arts Exhibition.

However one painter who did exhibit a design for a printed textile was Rudolf Ihlee, later, with Edgar Hereford, to be the Mackintoshes' neighbours in Collioure.⁵ In April 1921 Ihlee went on to contribute designs for textiles and wallpaper alongside Mackintosh's designs for silks at the Exhibition of pictures, drawings, sculpture and applied arts by members of the Friday Club and others at Heal's Mansard Gallery.⁶ The exhibition's organiser was Randolph Schwabe, Hon. Secretary to the executive committee of the Friday Club.

Reviewing the exhibition for *The Nation* and the *Athenaeum*, O Raymond Drey commended the Friday Club for its "effort to show the true intimacy between the arts and crafts. In addition, then, to paintings and drawings, we find exhibited at the Friday Club hand-printed (and woven) fabrics, pottery, sculpture, mosaics, designs for posters, labels, and wallpapers, enamels, jewellery, embroideries, stage settings" and commented "amongst the designs for printed and woven textiles, there is work of real artistry to be seen in the work of Mr Paul Nash and Mr Mackintosh. Mr Nash employs a conventionalized form of Cubism with admirable effect (**Fig. 3**) and it is refreshing to place the originality of Mr Mackintosh's decorative ideal against disconcerting memories of the appalling vulgarization with which the miscreants who invented *nouveau art* reviled him."⁷

This last rather wordy comment probably reflects a conversation with Mackintosh, for Drey was a friend; like Mackintosh, he was a member of the Margaret Morris Club. He was on the programme to lecture at her Summer School at Pourville that year as Mackintosh would be at Antibes in the year to come. He was married to Anne Estelle Rice, the American painter whom Fergusson had left for Margaret Morris in 1913.⁸

The several designs for silks that Mackintosh exhibited at the Friday Club cannot now be identified but some may have resembled the design for a voile put into production by Foxton's and reproduced



Fig 1 J D Fergusson wallpaper or textile designs, c.1923. Image: Sotheby's



Fig 2 Odalisque by C R Mackintosh Image: © The Hunterian, University of Glasgow

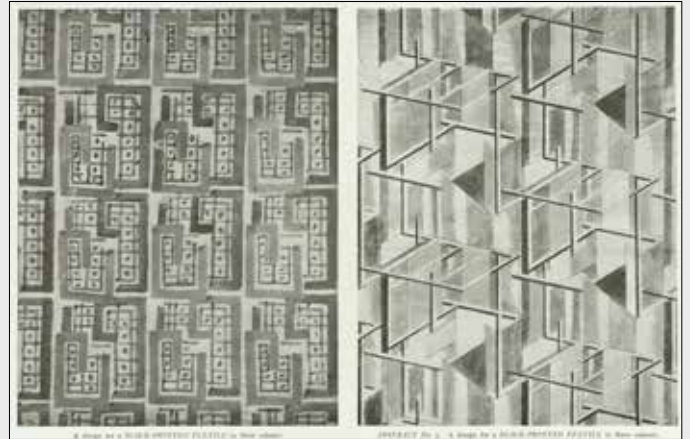


Fig. 3 Paul Nash, Designs for textiles, exhibited at The Friday Club in April 1921, From *Architectural Review*, Oct 1, 1928. Image: © ProQuest

Fig. 4 A voile, produced by Foxton to a design by Mackintosh is illustrated in two colourways, bottom left and right. *The Studio Yearbook of Decorative Art*, 1922, p. 81. Image: Richard Emerson



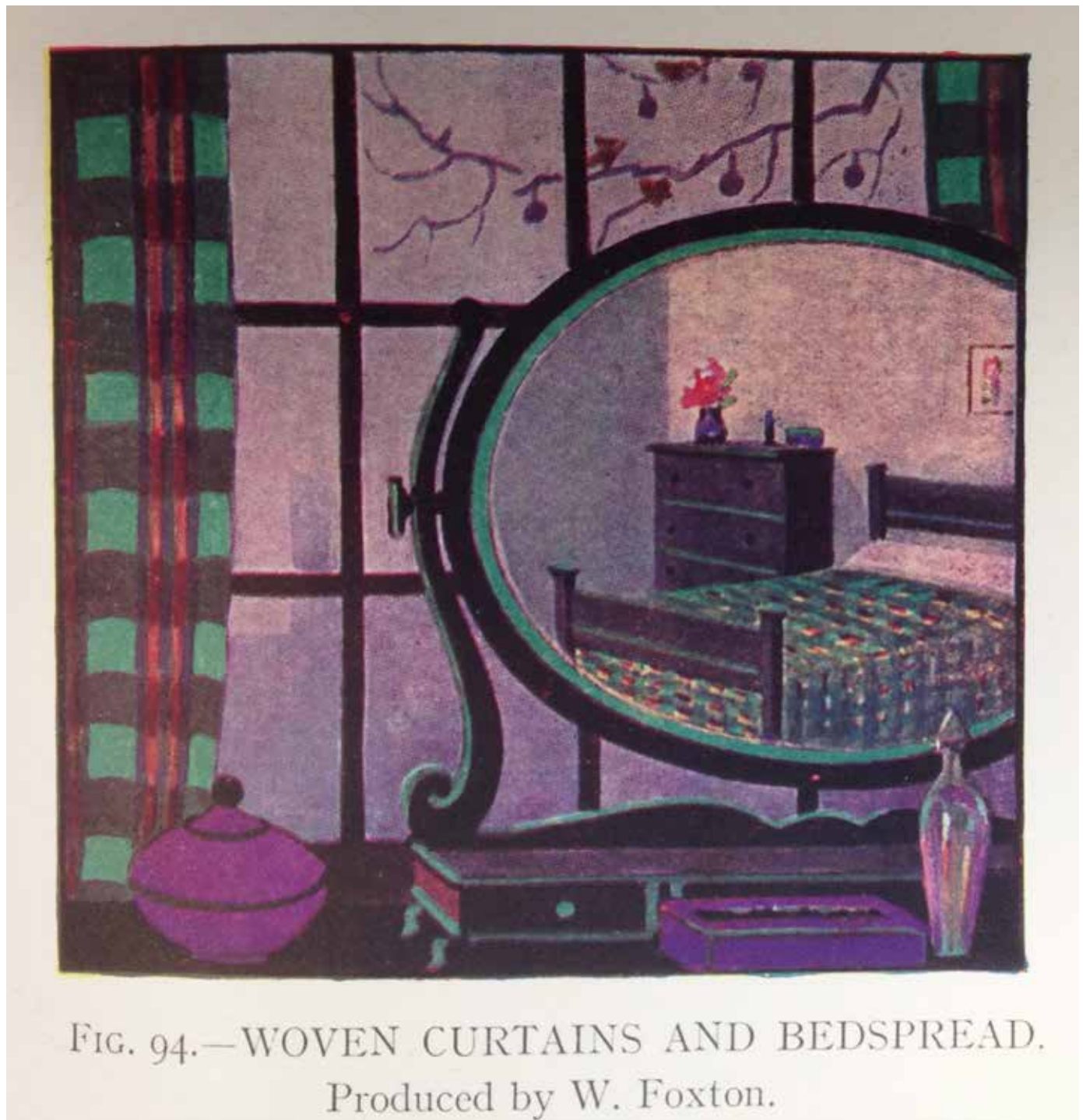


FIG. 94.—WOVEN CURTAINS AND BEDSPREAD.
Produced by W. Foxton.

Fig. 5 A design by C R Mackintosh, reproduced in *Modern Decorative Art in England, Volume 1, Woven & Printed Fabrics, Wall-papers, Lace and Embroidery*, by W G Paulson Townsend, March 1922. Image: Richard Emerson

in two colourways in *The Studio Yearbook of Decorative Art* the following year (Fig. 4).

According to Mary Newbery Sturrock, it was Claud Lovat Fraser who introduced Mackintosh to William Foxton and William Sefton and Co., both major commercial textile manufacturers.⁹ Interestingly, the London architect Darcy Braddell wrote that Paul Nash had been also encouraged to make textile designs “by the example and encouragement of his great friend Claud Lovat Fraser, who introduced him to what was supposed to be the right quarters at the time [possibly Foxton]. Nash’s first designs, however were

rejected on the grounds that they were not ‘futuristic’ enough ... The designs were put away in a drawer where they remained until they were taken out for exhibition at Messrs. Heal’s galleries, during the last show of the Friday Club, when Nash was asked by many people if they had been printed and were obtainable. Of course they were not; and as no manufacturers were interested, back into the drawer they went.”¹⁰ The designs were finally printed in 1925 by Gwen Pike and Elspeth Little in Durham Wharf, Hammersmith, London, at the Footprints workshop, which was set up in 1925 and supported by Celandine Kennington, the wealthy second wife of the artist Eric Kennington. Gwen Pike had previously worked with Grace Lovat Fraser, Claude Lovat Fraser’s widow, of Fraser, Trevelyan and Wilkinson who were behind most of the block printing enterprises of the time. The name, Footprints, was

chosen because of the foot pressure used to create most of the block prints.¹¹

Nash's frustrations underline Charles and Margaret Mackintosh's success in having a considerable number of their designs accepted by Foxton and Sefton.¹² Far from regarding it merely as "a relaxation", as Chapman-Huston described it, Mackintosh was proud of his textile and wallpaper designs, exhibiting the designs themselves under his own name and, as has been shown, incorporating them as backdrops in a series of flower paintings.¹³ The table-cloth in the background of *White Tulips* is presumably another Mackintosh design.¹⁴

But while the textile designs, and the fabrics themselves, were credited to Mackintosh when they were illustrated in publications such as *The Studio Yearbook of Decorative Art*, Foxton and Sefton did not associate the designer's name with the voiles, cretonnes and silks produced or exhibited by their companies.¹⁵ This was not unusual, it was not until 1926 that *The Studio* could note: "almost for the first time in the history of industrial production in this country, the names of the designers, usually so carefully suppressed, [are] publicly and prominently associated with the selling of goods."¹⁶

An advertisement for "Sefton's Novelty Handkerchiefs, designed by world-famed artists and produced in bewitching colours" appeared in December 1919, listing, "among the many captivating designs, ...The Modernist, ...Futurist ..[and] The Vorticist." Despite these tantalising titles, neither the patterns nor the designers are now easy to identify.¹⁷

A further example of such anonymity is found in *Modern Decorative Art in England*, Volume 1, *Woven & Printed Fabrics, Wallpapers, Lace and Embroidery*, by W G Paulson Townsend, published in March 1922. Here the text refers to a design by C R Mackintosh, one of the designers, who under Foxton "quickly [found] scope for the free exercise of their talents [contributing] immensely to the success of the modern tendencies," but the caption to the relevant illustration of woven curtains and a bedspread is simply attributed to W Foxton¹⁸ (Fig. 5). The design is not otherwise known but bears close comparison with another design for Foxton, this time Margaret Macdonald Mackintosh's designs for the border of a man's handkerchief, GLAHA 41467, which suggests a degree of collaboration within the couple.¹⁹ It is interesting that to illustrate the use of the fabric, Foxton turned to a conventional illustrator rather than the Mackintoshes.

I am particularly grateful to Martin Hopkinson for drawing my attention to *Drawing and Design*, VIII, No.48, August 1919, which further illustrates the issue of anonymity, for on the cover of the monthly magazine is an uncredited textile design by Mackintosh (Fig. 6) and on page 174 an illustration of an equally anonymous Mackintosh-designed fabric. They illustrate an article by William Foxton, 'Designing for fabrics'

The three-colour block design reproduced on the cover is described by Foxton as "an O G line stripe," and helps date the very closely related to the "hourglass" pattern of a drawing in the V&A, E.849-1968, as well as the associated "wave" pattern drawing in the Hunterian, Glasgow, GLAHA 41476.²⁰ The other printed cretonne is "a larger pattern [which] is just abstract form with outline sprays of white cloth forming the perpendicular line with bands of pyramid shape forms as a horizontal line in two colours, and white cloth. The colour blocks used in this design are only four in number." (Fig. 7). The abstract form had its origin in a tulip design which can be seen in a number of related drawings, of which the two nearest are "Tulip and Lattice - diagonal" in the British Museum and "Tendrils, Squares and Triangles" at the Hunterian, GLAHA 41448. It had been put into production by Foxton by 1917 and Mackintosh used it as a



Fig. 6 Attributed to Mackintosh, "an O G line stripe" from the cover of *Drawing and Design*, Aug. 1919. Image: Richard Emerson



Fig. 7 A Mackintosh-designed cretonne, illustrated in *Drawing and Design*, August, 1919. Image: Richard Emerson

bed-hanging and on a wash-stand for Sidney Horstmann in Bath.²¹ The whole group of designs, in which the tulip's role is increasingly reduced to the abstract, can therefore be dated to before 1917.²²

The anonymity to which Foxton consigned his designers led Braddell to write that "With the exception of a handful of hand-printed materials, the British show of printed fabrics at the last Paris Exhibition was a lamentable exposure of the lack of enterprise of our manufacturers, who still refuse to employ any but commercial artists for their textile designs. This, surely, is a state of affairs that

we architects can and ought to do something to remedy.” M P Verneuil, who published a collection of plates illustrating the Foreign Textiles and Carpets that had been exhibited at the 1925 Exposition des arts décoratifs in Paris agreed in his assessment of the English exhibits, asking “What happened to the fine promises made by the artists of those interesting Arts and Crafts exhibitions? It seems that after the death of William Morris and Walter Crane, who were the prime movers, the modern movement has come to a complete stop. And if the printed cretonnes of Mr Wil Foxtton were not there, one would believe that we were really going backwards.”²³

Like Braddell, Verneuil was evidently unaware that one of the unattributed designs exhibited by Foxtton (Fig. 8), of which he clearly approved and to which he devoted a full page illustration, was a nearly ten-year-old design by the architect Charles Mackintosh, whom he had praised so lavishly in his report of the Turin Exhibition of Decorative Arts in 1902.²⁴

Finally, the surviving fabric designed by Mackintosh which formed part of the permanent collection of the British Institute of Industrial Art, (BIIA) and which passed to the V&A on its closure in 1934, is probably among those exhibited by Foxtton at the BIIA exhibition at the V&A in September–October 1923, though it cannot be identified in the description of catalogue nos.25–35: “Collection of printed Cretonnes designed by Miss McLeish, Lilian Archer, Constance Irving, R Rigby and others.”²⁵

The BIIA exhibited its collection of textiles widely in exhibitions held in towns and cities across Britain and abroad and through their efforts Mackintosh designs reached a wide audience. The emphasis on the manufacturer’s name over that of the designer’s in the catalogues must have been frustrating.²⁶



Fig. 8 A William Foxtton printed cretonne, exhibited at the *Exposition des Arts Décoratifs* in Paris 1925 without a designer’s name, here attributed to Charles Rennie Mackintosh. The same pattern as was illustrated by Foxtton in *Drawing and Design*, August 1919, (Fig. 7) and by Mackintosh at Fairlawn, Weston Road, Bath for Sidney Horstmann in 1917. Image: New York Public Library digital collections

In the article I am preparing for next year’s Journal, I will look at Mackintosh’s change of direction as he finally abandoned architecture and the applied arts for painting, and he and Margaret reached the biggest audience of their English career in the most unlikely of places.

Richard Emerson is an art historian, formerly Chief Inspector of Historic Buildings, Historic Scotland, now writing the lives of the dancers Lois Hutton and Hélène Vanel, pupils of Margaret Morris and J D Fergusson.

- Richard Emerson, *The Architect and the Dancer*, Charles Rennie Mackintosh Society Journal, Vol. 98, Spring 2014, p. 21–31.
- Arts Gazette*, Vol. 2, 6 Dec 1919, p. 534.
- Letter to William Davidson, Pamela Robertson, *Charles Rennie Mackintosh: Art is the Flower*, Pavilion Books, London, 1996, p. 60. Martin Hopkinson, *Print Quarterly*, (30/2), The Arts League of Service in London, 1919–28, p. 179–82.
- Sotheby’s Gleneagles Sale, 27 Aug 2003, Lot 1208, unsold.
- Before they left for France, Ihlee and Hereford lived together at 28 Draycott Gardens, Kensington, SW10, *The Year’s Art*, 1923. At the *Practical Arts Exhibition* he also exhibited a tureen, two chairs, a design for a coffee pot, miscellaneous china, two tea tables and an electric lamp fitting.
- 2–30 April, Mansard Gallery, *Catalogue of an exhibition of pictures, drawings, sculpture and applied arts by members of the Friday Club and others*. I am grateful to Martin Hopkinson for this reference and much help with this article. C R Mackintosh exhibited number of designs, Catalogue numbers 120 and 121, were each a design for a Printed Silk; no. 123, 2 Designs for Printed Silks; no. 124 Designs for Printed Silks; no. 126, Design for Printed Silk.
- O R D[rey], *The Nation and the Athenaeum*, Vol. 29, 9 April 1921, p. 68.
- Drey would list “Mackintosh the architect so well known in Vienna” among those in the audience at the Margaret Morris Club in an article for *The Yorkshire Post*, July 12 or 13, 1923, see Richard Emerson, *The Architect and the Dancer*, op cit, p. 21–31.
- Roger Billcliffe, *Charles Rennie Mackintosh Textile Designs*, Pomgranate, San Francisco, 1993, p. 7. Lovat Fraser had supplied designs for cretonnes to Foxtton, see *The Spectator*, 2 June 1923, p. 936, and V&A no T.440–1934; also Bryan Webb and Peyton Skipwith, *Claud Lovat Fraser, Design*, Antique Collectors’ Club, 2011, p. 78–9. Skipwith writes, p. 24, that Ambrose Heal introduced Foxtton to Lovat Fraser in April 1918. However the Mackintoshs’ involvement with Foxtton precedes this date.
- Darcey Braddell, *The Textile Designs of Paul Nash*, Craftmanship Supplement: *The Architectural Review*, Oct 1, 1928, Vol. 64(383), p. 161–165. Thomas Arthur Darcey Braddell 1884–1970.
- Alan Powers, *Modern Block Printed Textiles*, London, 1992, pp. 46–7, 61.
- Roger Billcliffe, op cit, p. 7, estimates that in 1920 CRM earned £200 from his designs for Foxttons and Seftons, at £5–20 per design accepted.
- Roger Billcliffe has noted that wave pattern in the background of *White Roses* and *Peonies* is very similar to the abstract designs for textiles that Mackintosh was producing at this period. Pamela Robertson has noted that textiles or textile designs form the background to *Cyclamen*, *Petunias* and *Anemones*, while Roger Billcliffe has added *Begonias* to that group. Desmond Chapman-Huston, *Artwork*, Vol. 6, Spring 1930, Charles Rennie Mackintosh, p. 30
- So carefully selected are the elements of these still-lives, that it would seem worth considering whether some of the glassware and vases may also have been designed by Mackintosh. The vase in *Pinks* seems a candidate, while the pink bowl in *The Grey Iris* looks like a Whitefriars’ Cloudy glass bowl, by Marriott Powell.
- As noted by Pamela Robertson, op cit, p. 73, Mackintosh textile designs were illustrated by *The Studio Yearbooks of Decorative Art* for 1917 and 1918, where a “Printed cotton, Designed by Charles Mackintosh, executed by W Foxtton.” is illustrated.
- S.Wainwright, *The Studio*, Vol. 92, 1926, Modern printed fabrics, p. 398, quoted by Christine Boydell, *Journal of Design History*, Vol. 8, No. 1 (1995), p. 27–42. Free-Lance Textile Design in the 1930s: An Improving Prospect?
- Advertisement, [New Zealand] Dominion, 9 Dec 1919, p. 6, Kirkcaldie & Stains Ltd. The name by which a surviving handkerchief designed in 1919 by the Irish designer Harry Clarke, RHA, 1889–1931, was marketed is not known, National Library of Ireland, PD 4245 TX 31.
- W G Paulson Townsend, *Modern Decorative Art in England*, Vol. 1, *Woven & Printed Fabrics, Wall-papers, Lace and Embroidery*, London, B T Batsford, 1922, ref to design by CRM, p. 46–47, and fig. 94.
- Billcliffe, 1993, op cit, p. 103.
- Billcliffe, 1993, op cit, p. 93 and 92.
- B M 1981,1212.25; Billcliffe,1993, op cit, p. 67 and for illustrations of the Horstman’s bedroom at Fairlawn, Weston Road, Bath, see Roger Billcliffe, *Mackintosh Furniture*, Cameron and Hollis, Moffat, 1984, p. 205.
- Tendrils, Squares and Triangles*, Billcliffe, op cit, p. 49. The others in the group are the *Tulip* and *Lattice* designs illustrated in Billcliffe, p. 67, 68, 69.
- Darcey Braddell, *The Textile Designs of Paul Nash*, op cit, p. 161–165.
- M P Verneuil, *Etoffes & tapis étrangers* : Exposition des Arts Décoratifs, Paris 1925 (Paris, 1929), introduction, p. 6–7 and pl. 10; M P Verneuil, *Art et Decoration*, Vol. XXII, July–Dec 1902, p. 296, *L’Exposition d’Art décoratif Moderne à Turin*.
- V&A no T.439–1934. The fabric and the design in the Hunterian are reproduced in Pamela Robertson, op cit, plates 43 and 44. The other textile samples presented by the BIIA include work by Minnie McLeish Gregory Brown and Claud Lovat Fraser. Charles Tennyson, the deputy director of the Federation of British Industry and a proposed financial backer of the ALS Studio Block, for which CRM was the architect, had been invited to become a governor of the Institute in 1921.
- For illustrations of the Institute’s exhibitions see Yasuko Suga, “Purgatory of Taste”, or projector of Industrial Britain? *The British Institute of Industrial Art. Journal of Design History*, Vol. 16, no. 2 (2003), p. 167–185. It is not clear if the sample lengths of textiles which hung in these exhibitions were labelled with the designer’s name. A rare survival is the paper label still attached to a cretonne by Claud Lovat Fraser, which gives the designer’s name in larger print than Foxtton’s but it is not known where and by whom this was exhibited. Webb and Skipwith, op cit, p. 79.

By Richard Emerson

The architect and the dancer – part 2

This short article is a follow up to *The Architect and the Dancer*, published in the 2014 Journal.

In a letter to *The Glasgow Herald*, published on 26 November 1963, Margaret Morris wrote “one of my most vivid recollections is being taken to the Willow Tea Rooms by my mother at the age of 10 when we were touring with the Ben Greet Shakespearean Company, in which I was playing Puck, ‘the boy’ in ‘Henry V’ etc. Entering the Willow Tea Rooms in Sauchiehall Street opened up a world of magic to me -- the contrasts from the cold grey austerity of the Glasgow streets to the colour and fantasy of Mackintosh, expressed with such unerring taste and logic in design, even to the teaspoons, made an impact on me as a child which was so strong that it has carried through to this day. It released something in me, giving me joy and the urge to draw and dance myself, and every time we were in Glasgow the first thing was to go again to the Willow Tea Rooms.”

Since my article on the friendship between Margaret Morris and Charles and Margaret Mackintosh was published in 2014, new information has come to light. My research has uncovered a copy of Margaret Morris’ book, *Margaret Morris Dancing*, published in December 1925, with the inscription on the front free end-paper: “To Margaret + Toshie with much love + the best of wishes always – from Meg – June 1927.” The book was given to Margaret Mackintosh when she returned to London during May and June 1927, dining twice with Fergusson and Margaret Morris.¹

In 1920, Margaret Morris’ close relationship with the Mackintoshes had briefly been a professional one, when she asked him to design her a theatre as part of a wider development centred upon a block of studio flats in Glebe Place. A note in the June issue of *Drawing and Design* that “The Arts League of Service proposes to erect a large studio-flat building in Chelsea” is the earliest reference to the decision to build new studios.²

As a council member of the ALS, Margaret Morris was party to that decision and was quick to see the opportunity. Mackintosh’s diary records his first discussions with her on 5 June 1920. However references to Mackintosh in Morris’ diaries are rare, an isolated note “Mackintosh” on Wednesday 23 November 1921 at 7.30 probably refers to a meeting, but what was said is not known.³ Two years after Mackintosh started work on the studios and theatre scheme the *American Art News* of 17 June 1922, gave an update on its progress:

“Owing to the shortage of studios, the Arts League of Service has organized a movement to provide an artists’ colony in Chelsea by which studios and flats could be rented at rates ranging from £60 to £100 a year.

“An option has been obtained on three pieces of property, one of which it is proposed to convert into apartments, probably without studios, providing living accommodation for artists and literary workers; the second property is to be used for the erection of a building combining studios and flats; and the third was acquired in the hope of leasing it to a company for the erection of a theatre, an art school and a restaurant. The cost of the first two schemes is estimated at about £35,000.

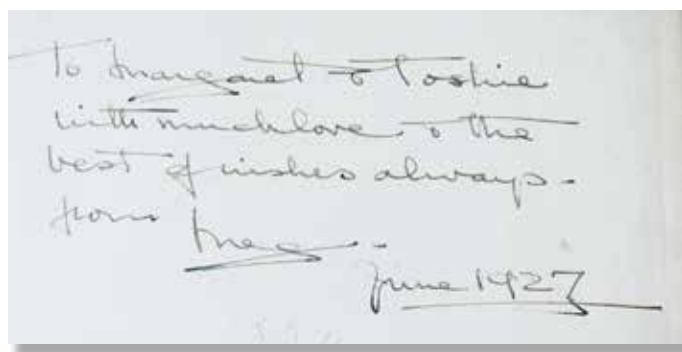
The Arts League of Service is putting forth the idea that established artists might enter into this plan by endowing studios and nominating tenants in the same way as hospital beds are endowed.⁴

Of the three options and proposals listed, only that for the theatre, art school and restaurant is mentioned in the past tense. Moreover its costs are not included in the total for the scheme. It may be assumed therefore that Margaret Morris’ Theatre and Art School proposals had been given up by June 1922, whilst Mackintosh’s scheme for a block of studios and flats in Glebe Place remained live, as did a scheme – perhaps also by Mackintosh – to convert an existing building into apartments.⁵

Despite the failure of this scheme, which Margaret Morris had no real hope of financing, neither party felt any rancour. The friendship remained close, and was to become particularly important to Mackintosh in the last year of his life. Margaret Morris’ pocket diary for 1927 provides some useful information about Mackintosh’s difficult and urgent return to London in Rudolf Ihlee’s car in the autumn of that year. Among the many telephone numbers and addresses that Margaret noted down in the diary’s first few pages is “Toshie, 9 Lupus St, St Georges St, Victoria, (24 bus)”⁶

Among the similar lists of names and addresses jotted down in the opening pages of her 1928 diary, Margaret Morris notes a change of address: “Toshies, Belgravia Club, 96 Belgrave Rd.” The Belgravia Club, where the Mackintoshes must have moved early that year was convenient for the Westminster Hospital where he was being treated for cancer of the tongue. We know from Lady Alice Barnes (née Schwabe), that the treatment was very painful and, involved a radium collar. We also know from Mary Newbery Sturrock that the surgeon was the husband of a Paisley girl – a Scottish connection which allowed Jessie Newbery, a fellow Paisley buddie, to wangle free treatment for Mackintosh.⁷

From this, it is clear that Mackintosh’s surgeon was Stanford Cade, “probably the most enthusiastic exponent of radium therapy”



Inscription in a copy of Margaret Morris Dancing, given to Margaret Macdonald Mackintosh and Charles Rennie Mackintosh in June 1927. Author's collection. Image: © Richard Emerson

who had been appointed consultant surgeon at Westminster Hospital in 1924.⁸ In 1920, he had married a nurse at the hospital, Margaret Hester Agate (1887–1951), from Paisley. Cade's treatment would have been highly unpleasant: "In inoperable growths" – like Mackintosh's – "surface irradiation is done with radium embedded in a collar made of wax ...After wearing such a collar for twelve to sixteen hours a day for ten days, the skin becomes red and blistered and the hair falls out (a further dose would, of course, produce a burn) but this reaction disappears in time."⁹

Margaret Morris did not note the Willow Road, Hampstead, address, remembered by Lady Alice Barnes. There was no Summer School at Antibes in 1928 but Margaret Morris and J D Fergusson went out to stay at the Château des Enfants that summer. She and Fergusson were already on the Riviera when Mackintosh was freed from his radium collar and allowed out of hospital at the beginning of the young Alice's school holidays, presumably her summer holidays.¹⁰

After Margaret Morris came back from Antibes in October, she crossed out the address of the Belgravia Club and wrote down the Toshies' address at 12 Porchester Square, W2, where they were staying with their old friend, the Irish writer Desmond Chapman-Huston.

No one remembered Fergusson visiting his friend; he may have flinched from the task, as he did from illness and unpleasantness

for much of his life. He was in America when Mackintosh died, but Margaret Morris' support was unflinching and her diary records her regular visits to "Toshie", usually at 4.00pm on a Wednesday and 2.00pm on Sunday.¹¹ The visits began in April 1928.

The first visit was on Wednesday 18 April, when Margaret Morris' diary noted "Toshie 4.00". Further visits on Sunday 22 April and Wednesday 25 April followed. In May there was a flurry of visits on Friday 4, Saturday 5 and Thursday 16 May, which may indicate a worsening in Mackintosh's health. The 4.00pm Wednesday visits resumed on 30 May and continued weekly on the 6, 13 and 20 June – this last date with a query "Toshie?" There followed a long break while Margaret was in Antibes. Her visits resumed on Sunday October 28 and continued through November on Sunday 11 and Saturday 24, when she noted "Toshie 1st Transfusion."

Her new diary for the following year, 1929, was already in her handbag and against the name Toshie, she noted the addresses "Mrs Mackintosh, 12 Porchester Sq", with the phone number, then "Dr. Ollson" (crossed out) and "Miss Hayward" substituted, "Nursing Home," then corrected to "Miss Heywood, 26 Porchester Square."¹² This was the address of the nursing home where Mackintosh spent his last weeks.

Margaret Morris' visit to Mackintosh on at 4.00pm on Monday 3 December may have been her last.¹³ Charles Rennie Mackintosh died on 10 December 1928. A few days later, both *The Scotsman* and *The Glasgow Herald* reported his recent death "in Spain."¹⁴

Margaret Morris kept in close touch with Margaret Macdonald Mackintosh and in her 1931 diary, notes "Mrs Toshie, Sloane Garden House, 52L Sloane St, Vic 1119"¹⁵ I have covered their close and continuing friendship in my previous article.

Acknowledgements

These articles could not have been written without considerable help; in particular, I would like to thank Martin Hopkinson and Pamela Robertson for their generosity in sharing information and Amy Waugh at the Fergusson Gallery, Perth, for her invaluable, and I hope, continuing help with everything to do with Fergusson and Margaret Morris. I am very grateful to Alison Brown, who as editor has brought order out of chaos, working when most of us are asleep and to Roger Billcliffe and Randal MacInnes for their very helpful comments on the drafts.

1. Pamela Robertson ed. *The Chronycle, the letters of Charles Rennie Mackintosh to Margaret Macdonald Mackintosh 1927*. Hunterian Art Gallery, University of Glasgow, 2001, p. 76–77

2. *Drawing and Design* Vol. 1, Issue 2, June 1920, Notes and news, p. 49

3. Fergusson Gallery, Perth, Margaret Morris papers 2010.718.6.8, 1921 pocket diary

4. *American Art News*, Vol. 20, no. 36 (Jun. 17, 1922), Endowed studios, new plan in London, p. 4. Stable URL: <http://www.jstor.org/stable/25589985>

5. Three such conversions of existing buildings, two involving Mackintosh, were discussed in my 2014 article.

6. Fergusson Gallery, Perth, Margaret Morris papers, 2010.718.6.16, 1927 pocket diary; Thomas Howarth, relying on the memory of the Newberys says Charles Rennie Mackintosh and Margaret Macdonald Mackintosh returned in the autumn of 1927. *Charles Rennie Mackintosh and the Modern Movement*, Routledge, London and New York, 1977, p. 217

7. Alistair Moffat, Colin Baxter, *Remembering Charles Rennie Mackintosh*, Colin Baxter, 1989. Mary Newbery Sturrock, p. 149. Lady Alice Barnes, p. 152

8. Sir Stanford Cade (formerly Kadinsky), KBE, CB (b. Russia, 1895–1973). *Medical Journal of Australia*, Volume 2, Issues 14–26, Australasian Medical Publishing Company, 1929, p. 602

9. *Medical Journal of Australia*, Volume 2, Issues 14–26, Australasian Medical Publishing Company, 1929, p. 602

10. Lady Alice Barnes talking to Alistair Moffat 1986, Alistair Moffat, Colin Baxter, *Remembering Charles Rennie Mackintosh*, 1989, p. 152

11. Fergusson was in New York for the exhibition of his paintings, held 5–17 Nov 1928, at the Kraushaar Gallery; he was still in New York giving interviews to journalists in January 1929.

12. The name and phone no of the recently qualified doctor, "Miss Ollson, F.R.C.S., 34 Church St. Chelsea, S.W.3." written twice beside the word "Toshie" on this crowded page of her diary may have related to the nursing home but equally may have been noted by Margaret Morris for her shared interest in remedial exercises and have nothing to do with Mackintosh. Greta Karin Olsson, MRCS, LRCP translated Barbro Leffler-Egnell's book *Slim and Supple, A New System of Swedish Exercises for Young and Old* from the Swedish in 1935. I am grateful to Geraldine O'Driscoll of the library of the Royal College of Surgeons, London, for her help in identifying Miss Olsson.

13. Fergusson Gallery, Perth, Margaret Morris papers 2010.718.6.17.

14. *Glasgow Herald*, 15 Dec 1928, *The Scotsman*: "Death of a Glasgow Architect. The death has occurred in Spain of Mr Charles Rennie Mackintosh... Mr Mackintosh who was in his 59th year, had been in indifferent health for some time." 17 Dec 1928, p. 7

15. Fergusson Gallery, Perth, Margaret Morris papers. 2010.680.1931 pocket diary

From small acorns Mackintosh in France 2003–present

Robin Crichton, Chair of L'Association Charles Rennie Mackintosh – the French affiliate of the Mackintosh Society – looks back at his initiatives and achievements in the South of France.

I first spent a summer in Port-Vendres in 1958. I was a student at the Sorbonne. My girlfriend had taken a six-month summer job in a newly-built rehabilitation centre and I went down to join her. We had a flat only a block away from the Hôtel du Commerce which had been the Mackintoshes base over the winters of 1925–27. We were there only 30 years later but Mackintosh was long forgotten and I knew not of him.

Port-Vendres was still the main port for French North Africa, with steamers leaving daily, crammed with soldiers and supplies for the Algerian war. The harbour was also busy with cargo and the quays were piled high with goods being imported or exported. All their different smells wafted up to our window; timber, oranges, and barrels of salted fish which were particularly strong. The main language was Catalan. On Saturday evenings all along the coast you could join with all generations in dancing sardanas on the shore, while out to sea twinkled a myriad of lights from the lamperons on the fishing boats.

Fast forward another 40 years. I had retired from the film business, sold my studio and bought a house in the last and highest street in Port-Vendres. I had a magnificent view up the coast.

One day, in November 2003 there was a tap at the door, it was a gentleman who organised all the art events for the four coastal towns before the Spanish frontier. He asked if I would consider starting a Charles Rennie Mackintosh Association. Mackintosh had by now become a household name in the U.K. and my wife and I had been really surprised to discover that he was still unknown in Port-Vendres.



Mackintosh interpretation centre 2 Port-Vendres 'The Dome'. Image: © Robin Crichton

Ryanair were just beginning their operations in the area and the Brit invasion had not yet begun. The non-French population was small – four Germans, three English, two Swiss, one Irish and two other Scots in addition to me. This Scots trio formed the Association. I was Chairman, Ian Scott a graduate of the Edinburgh School of Art was Vice Chair. We also had as Secretary Margaret Hogan, the wife of the Irish writer with a background in publishing. From the outset we were determined this

Scotland put up a grant of £20,000 and Peter Trowles, Mackintosh Curator at the Glasgow School of Art, was commissioned to prepare a show which would run for three months the following summer. The exhibition was opened by the Lord Provost of Glasgow Liz Cameron, accompanied by Lord Steele.

The local reaction was initially one of bemusement. The new mayor had no interest in Mackintosh and the President of the Pyrénées Orientales declined to attend the opening because his assistant advised him that a Mackintosh exhibition would be a computer show! However we got a good press, the word spread and by the end about 3000 people passed through the doors.

What then? Should we simply stop with this one-off event or try to develop the initiative into something more permanent? The French are much more polite than the Scots and far more acceptive of creative eccentricity. Nothing was said but I could see, as eyes rolled heavenwards, that they clearly regarded me as an unrealistic nut-case with grandiose ideas! However they courteously went along with it.

My first task was to research and write a bilingual book about Mackintosh's years in France. This was not just about Mackintosh as a painter but also about his and Margaret's discovery of the local culture and the people. I was greatly helped by Pamela Robertson at the Hunterian. Drafts came back with lots of red ink as filmic flamboyance was countered by academic precision. 'What is your source?' was the perennial question and due deference rapidly disappeared as she rapidly became addressed as "prof" and me as "ra stooudent". The publication was funded by two small Scottish trusts. I included at the back a gazetteer which set out a Mackintosh trail where visitors



Bronze relief of Mackintosh by Jane Robbins. Image: © Robin Crichton

would be primarily a French-speaking association but that written material would be bilingual. We set about recruiting others to form a committee.

As 2004 was the centenary of the Entente Cordiale we proposed a Mackintosh exhibition in Port-Vendres. The town was temporarily without a mayor so the Directrice du Tourisme came with me to Edinburgh to present a case to the Scottish Government for assistance.

could find the locations of nearly all the Mackintosh landscapes. Ian Scott designed a Mackintosh-style metal stand for thirty trail interpretation points. Each was set with a reproduction of a different Mackintosh landscape and placed at the spot where Mackintosh would have sat to paint it. Along the route the Mackintosh story was episodically told at three interpretation centres. The project was completed in 2013 and officially opened by Michael Moore, the Secretary of State for Scotland. It had taken ten years to complete and cost around 300,000€.

At the outset we decided that the Association should not just concentrate on Mackintosh but that we should also try to develop an innovative cross-cultural exchange programme. This programme has enabled French members to come to Scotland, discover Scottish history and develop business contacts. Of course we took them to all the main Mackintosh sites, but our travels have also ranged far and wide: the Midnight Sun at the Orkney Festival, the North West Highlands, surfing the Corrieveckan on the Spring tide, the Outer Hebrides. We even arranged the importation into the UK of a Mackintosh wine!

We tried a number of cross-cultural experiments in the arts. In music we put three traditional and one classical musician from Roussillon together with a similar line-up from Scotland. The melodies of course are distinctively different but the tonality of the

instruments very similar. This mix performed a folk concert in France, evolving into a classical score performed with the BBC Scottish Symphony Orchestra at Celtic Connections.

We experimented on other fronts as well. A sculpture residency with Jane Robbins resulted in a bronze relief of Mackintosh now mounted on the wall of the Hotel du Commerce. We ran an annual one-week painting course in the Pyrenees for amateurs. Assisted by the RSA and RSW we arranged two one-month residencies every year in Collioure for well-established Scottish artists. Some were well known, some not, but they came from every corner of Scotland. The idea was to provide a retreat away from family and friends in an unfamiliar place with a completely different light and culture to stimulate experimentation in technique and new directions. The exhibitions of their work in the UK helped attract visitors to our area of southern France, but because of the costs of transport the paintings were never seen here. In terms of financial value the scheme added around €30,000 income to Scotland. But there was increasing pressure from Brussels for such residencies to be redirected towards the new Balkan countries of the EU. To counter this threat I asked Creative Scotland for a grant of £1,000 to ship a selection of paintings by six artists to France. The French were prepared to cover all the exhibition costs and give the

artists a chance to sell in a new market. We were refused on the grounds that the programme was “already up and running” and the scheme did not fit in with their “cultural guidelines!” Their lack of interest contributed to the new mayor of Collioure deciding to curtail the programme.

But Scottish bureaucracy is nothing compared with the French system. Roussillon is a beautiful country with delightful people and is a great place to live. Part of the charm is undoubtedly because life is in a time warp and nothing much changes. However it is an impossible place to work unless you can do business outside of France! First of all if you seek to fund a project you are faced with multiple layers of administration, each independent of the other with different accounting systems. There is the municipality, commune de communes, the department, the canton, the region, the state and the EU. Each requires a “dossier” – a volume of information rather than a file. Each has different priorities and the process is lengthy. Funding is shared by three or four of these administrations and payment is upon delivery of receipts. Trying to realise a project and balance the books takes three or four times as long as it does in Scotland!

Committees can easily consist of people who like talking but do not actually do very much! All our efforts have only been possible because of an energetic and hard working hands-on team who have put in a huge amount of time and effort with doggedness, dedication and expertise in dealing with the idiosyncracies and complexities of the system. Without them, we would have failed at the first hurdle. Meetings have been minimal and action maximum. We have also been helped considerably by the good will and support of all the Mackintosh municipalities and the operators of the three Interpretation Centres at Amélie-les-Bains, Port-Vendres and Fort Liberia.

There have been areas which have so far been hard to fund. We tried some theatre with John Cairney and Alannah O’Sullivan but the remit of French or Scottish funding bodies is focussed almost exclusively on their own geographical areas. A multi-million euro exhibition planned for Barcelona and Paris had to be abandoned because of the economic crisis. But, as things improve, perhaps the proposal can be dusted down



Trail Marker. Heré de Mallet, Ille sur Tet.
Image: © Robin Crichton

and one day will see the light of day. A lot more could be done developing multi-national cultural tourism as well as in creative co-production linking Scotland and France.

From a small acorn 'Mackintosh in France' has grown into a young and sturdy oak. In High Season the interpretation centres now receive up to 600 visitors a day and the book now in its' third (updated) edition has sold over 6000 copies. The website – crmackintoshfrance.com – not only serves as a guide to the Trail and the Centres but also provides an update on the Association's programme of events. As awareness has increased so has the demand for talks and we now have a member touring the region with an illustrated lecture. We are reaching an ever expanding audience. Port-Vendres has also honoured Mackintosh by naming a bridge after him.

L'Association Charles Rennie Mackintosh is an exciting and challenging on-going initiative. The potential and the infrastructure is there. Mackintosh is now on the Languedoc Roussillon cultural map. I have hugely enjoyed the last ten years working with such a dynamic team of volunteers. We have all been inspired by the spirit of Mackintosh but it is time for me to gradually take a back seat, and many member of the committee who have served since the start would like to do so too. We need new blood, new ideas and new energy. Is there anyone out there who speaks French and lives at least part of the year in Roussillon who would like to get involved? I hope there are others who can now step forward with new ideas and a new dynamic.



Painting class lunch break. Image: © Robin Crichton



Robin Crichton (right) talking to Society member Peter Ranson. Image: © Stuart Robertson

Interview with Andy MacMillan

The Society was saddened by the loss of the extraordinary Andy MacMillan in August 2014. Director, Stuart Robertson, interviewed Andy about Mackintosh in 2013. We include an extract from that interview here.

Andy's introduction to Mackintosh was when he was a student at Glasgow School of Art in 1945 when he was working "as an apprentice for five years, for the Glasgow Corporation. [It] was one of the only big clients that was working after the war... Men were still coming back from the war for a couple of years, demobbed in batches. My boss in the office was eighty, he was a pre-war architect... We lived in the old part of the city, we worked until five o'clock at night and then we went to the Art School... The architecture section was the whole of the ground floor on the right-hand side. We did things like Georgian houses and Georgian formal gardens... [The tutors] wanted a fancy signpost so I went out and copied the pillars on the stair. I would have been about 16 at the time. That was my first introduction."

It has often been said that in the Mackintosh-designed building, the tutors were hardly needed. Andy agreed: "Yes, it made you understand... Isi [Metzstein] and I used to say that we learned more by being in that room. The whole of the five years was in there. Five nights a week. We learned to appreciate it subconsciously, then later on... looking back, you realised how clever Mackintosh really was. At the end of the five years, I was old enough to recognise the clever bits of the building."

In the 1940s and 50s, the students at the Art School knew about Mackintosh as neglected artist but this was before the worldwide recognition that was to follow in the 70s. "Then there really wasn't much knowledge of the other Mackintosh buildings. We knew about the Church, and we knew about Ruchill Church Hall and we knew the two houses... I used to go to the Barras, and near there Mackintosh had done a licensed grocers and it had purple tiles I remember... and a quite interesting front. We knew about the Willow Tearooms and Scotland Street School of course. But it wasn't the cult it became."

Andy combined architectural practice at Gillespie, Kidd & Coia with teaching and



Andy MacMillan 1928–2014
Image: © Stuart Robertson

was head of the Mackintosh School of Architecture from 1973 to 1994. Andy was involved in the CRM Society from its beginning in 1973, soon becoming Hon Vice President.

He saw the Society as "imperative" to the promotion and preservation of the city's Mackintosh legacy... "Its a gem of a collection, a world status collection of buildings... It's main function is to make people aware, especially in Glasgow."

Andy described his experiences of working on one of those buildings, the House for an Art Lover, built in the 1990s based on designs produced by Mackintosh in 1901. Andy led the team of architects whose task was to interpret Mackintosh's drawings and turn them into technical construction plans. Visits to the buildings completed by Mackintosh during his lifetime provided crucial clues to deciphering Mackintosh's original intentions: "I found out more about Mackintosh, building that building than I had found before.

"When we built and furnished the white room – the dining room and music room – we realised how amazingly clever Mackintosh really was – because the outside wall does not exist inside the building when you look into the garden! There's a... load-bearing walled screen between you and the garden and when you go outside you realise

that it's six holes in the wall – but you don't realise that inside. And that is about Modern architecture! It's about an amazing capacity to examine every inch of it. I mean these small poles with the green fake leaves on the top, [they] create a space."

Speaking of Andy and his lifelong friend and colleague Isi, Gordon Benson, designer of the Museum of Scotland in Edinburgh, has written that "their best work, the most distinguished architecture in Scotland since Mackintosh, is measurable against anything produced in Europe in the same period". It is a fitting tribute that their masterpiece, St Peter's Seminary at Cardross, played a starring role in Scotland's Festival of Architecture 2016. This renowned modernist building, now a ruin, was transformed by light and sound at the launch event, Hinterland, prior to a two year restoration project beginning later this year.

*All obituaries have been compiled by
Melanie Thomson*

A tribute to Filippo Alison

Filippo Alison, the architect and renowned Italian designer who helped to enhance the international reputation of Charles Rennie Mackintosh, died last year, aged 86.

In the 1960s and 70s, Filippo worked with high-end Italian furniture maker, Cassina, and came up with the grand plan to resurrect Mackintosh's designs and those of other important 20th century architects including Frank Lloyd Wright and Le Corbusier.

Filippo said of the Cassina I Maestri Collection: "We're looking back at designs from the 20s, 30s, early 1900s and rethinking them. The meaning of doing this project was to rediscover some value that has been abandoned during the historical process."

In 2013, the Society received a letter from Rodrigo Rodriguez, MD of Cassina 1973-91, in which he paid tribute to Filippo and the labour of love that was his ground-breaking furniture reproduction programme. We publish an extract here.

"... the humble, silent research that Filippo Alison had done many years ago, by analysing the pieces of furniture and the respective drawings in Glasgow, both at the Hunterian Gallery and the School of Art, research which has been the starting point to have Cassina reconstruct and manufacture and sell worldwide... the splendid furniture designed by him..."

It has been for me personally one of the most rewarding and nourishing experience, to come several time to Glasgow together with Filippo Alison, to negotiate the exclusive rights to manufacture and sell the C R Mackintosh design...

1973... the year when la Triennale, the authoritative Milan museum of architecture and art, hosted the first "Le sedie di C.R. Mackintosh", an exhibition who shocked not only the Italian audience. The same exhibition moved in 1974 to the MoMA, New York, giving the American cultivated people the pleasure to meet the great work of his immense talent... [the exhibition subsequently went to Munich, Rome, Wisconsin, Indianapolis and Virginia]

In 1979... we agreed with the Seibu Museum of Art, Tokyo, an event – an exhibition and conference – to celebrate the 50th anniversary from the death of C R Mackintosh. As a result of the enthusiasm generated by the big success, few weeks after some Japanese architects and designers create a Japanese C R Mackintosh Association.

Presentation of C R Mackintosh furniture has been part of multi-subjects exhibitions and events in museums of several towns. Of course, when the C R Mackintosh works were visible in a museum, the leading design furniture show-rooms in town displayed them in their main windows. Consequently, the sale of these furniture increased, a fact which was clearly perceived also by the Hunterian Gallery and the Glasgow [School] of Art, which were receiving a substantial amount of royalties.



Filippo Alison 1930–2015

... [when] the copyright expired, we decided to continue to pay the royalties to the three heritages. Sir Harry Jefferson Barnes, the School of Art Director, and my beloved friend, proposed me to substitute the royalty to the School with periods of "secondment", something like a working stage, for his best students at the renowned Cassina R&D Centre...

At Cassina, I am no more neither the President nor a shareholder, but, for the sake of the history, I gently urge you to recognize to this Italian company the merit of having strongly contributed to have made the C R Mackintosh admirable design work well known and available to sensitive and cultivated people."

Italian design magazine, *Abitare*, said "Alison is responsible for the most cultured and farsighted operation of faithful reproduction linked to the design of the last century. The furniture of Le Corbusier, Asplund, Rietveld, Wright and Mackintosh has survived the ravages of time thanks to the ideology of historical reconstruction that Alison began to develop at the end of the sixties."

Gareth Hoskins

Gareth Hoskins was a gifted architect, a natural leader, and a tireless champion for design through its power to improve lives. It was with great sadness that the Society heard of his death in January.

Gareth studied at the Mackintosh School of Architecture, under Andy MacMillan



Gareth Hoskins April 1967 – January 2016

and Isi Metzstein. His final year project for a new railway station in central Florence won the City of Glasgow Silver Medal and the RSA architecture award.

By his early thirties, Gareth's work was demonstrating a maturity of style. He had assimilated a number of architectural influences, broadly in the tradition of modernism, always with a people-focussed approach.

In 1998 he set up Gareth Hoskins Architects in Glasgow, and within a year won the high profile competition to design the Mackintosh Gallery at the Lighthouse. Deyan Sudjic (director of Glasgow: UK City of Architecture & Design 1999) described this as "probably the worst possible burden to expect a Glasgow educated architect to tackle", adding "but he emerged unscarred". Gareth was named Young Architect of the Year in 2000.

The practice went on to win many more high profile projects including the international competition for the £47m redevelopment of the National Museum of Scotland. Completed in 2011, the museum won the Andrew Doolan Award for the best building in Scotland.

Gareth was deeply engaged with the promotion of architecture and design as a public good. A board member of Architecture & Design Scotland from its inception in 2005, he regularly chaired its design review panels. He was the Scottish Government's National Healthcare Design Champion from 2006 to 2010. In 2008 Gareth was made a Fellow of the Royal Incorporation of Architects in Scotland and the following year he was elected to the Royal Scottish Academy.

Gareth was recognised with an OBE for services to architecture in 2010.

Visit Mackintosh Queen's Cross

Opening hours

April to October

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

November to March

Monday, Wednesday, Friday 10am to 4pm
Free entry on Wednesday after 1pm
Last admission 3.30pm

Admission charges

Adult: £4

Concessions: £2

Children: Free

Group visits: Available throughout the year for 20 or more people, during or outside normal opening hours. Please book at least seven days in advance.

Special events

The only church built to Charles Rennie Mackintosh's design, Mackintosh Queen's Cross is a truly unique building, offering a stunning backdrop for weddings, concerts, celebrations and all special events.

For more information, visit

www.mackintosh.org.uk or call 0141 946 6600



Mackintosh Queen's Cross
870 Garscube Road
Glasgow G20 7EL
T: +44 (0) 141 946 6600
E: weddings@crmsociety.com

www.crmsociety.com
www.mackintosh.org.uk



Join us

Support the work of the Mackintosh Society, the charity that protects, preserves and promotes the heritage of Charles Rennie Mackintosh for the enjoyment of future generations.

Member benefits include the annual Journal, regular newsletters, invitations to exclusive events including study tours, lectures, private views and special visits to less well-known Mackintosh buildings, and free and discounted entry to various Mackintosh venues.

For more information on how to join, visit www.crmsociety.com or call 0141 946 6600

CHARLES
RENNIE
MACKINTOSH
SOCIETY™