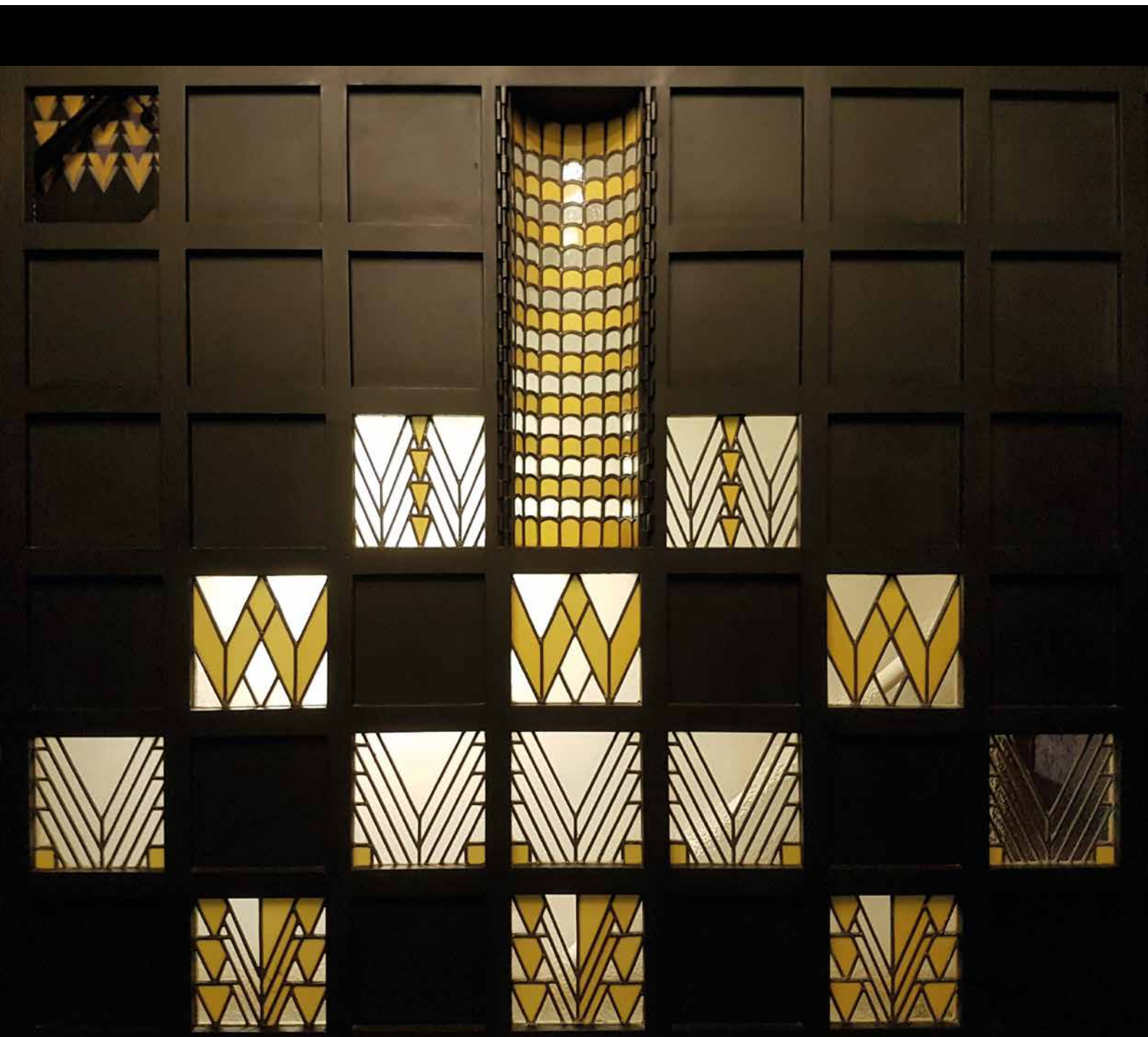


ISSUE 101 | SPRING 2017

# JOURNAL

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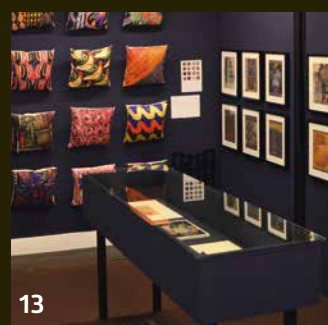


# JOURNAL

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Front cover: Staircase screen for the hall, 78 Derngate  
Image: © Stuart Robertson

Above right, top:  
49 Glebe Place © Stuart Robertson  
Middle: Building works at The Willow, reproduced courtesy of The Willow Tea Rooms Trust  
Bottom: Textile display at 78 Derngate  
© Stuart Robertson

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## CHARLES RENNIE MACKINTOSH SOCIETY

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Design: Treesholm Studio

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The CRM Society is a registered charity  
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Registered charity No. SC012497  
Company registration No. SC293107

CRM Society Journal 101, Spring 2017  
ISSN: 1759-6491

# Welcome

We have seen some astonishing outcomes in the world over the last year, with the UK deciding to leave the EU and the election of Donald Trump as US President. 2016 has been dubbed by many as the worst year ever, as we lost so many remarkable people. On the Society front we were saddened to lose two great supporters. Professor Stuart MacDonald, a former Vice Chair of the Society and one of Scotland's best-known champions of the arts, died suddenly in June. In September we lost the indefatigable Patricia Douglas MBE, one of the founders of the Society and the driving force behind many great initiatives. In this issue, a tribute to our former director and Honorary Vice President provides an enlightening account of Patricia's marvellous achievements for the Society and Mackintosh.

It has been another busy year with numerous events at Queen's Cross, including the successful Celtic Connections music festival in January and February. This year we are running a number of new tours and as part of the 200th birthday celebrations for 'Greek' Thomson we have included some of his buildings. This June we welcome the Society of Architectural Historians Annual Conference to Mackintosh Queen's Cross.

Work is progressing on the restoration of the Mackintosh Building at The Glasgow School of Art. A planning application for an unsympathetic development of student flats on the Sauchiehall Street side of the Mack was turned down after lobbying from ourselves and the wider heritage community. Work has also started on the exterior of The Willow Tea Rooms following the Trust's success with its initial funding bids.

We are nearly at the end of the Mackintosh Buildings Survey. I would like to thank Professor Pamela Robertson and the rest of the steering group for their support and commitment over the last couple of years to this major project. It has been a valuable experience and one that we hope will help kick-start some much needed conservation and restoration work to a number of key Mackintosh buildings.

In March we were notified by Ruchill Kelvinside Parish Church that it has decided to sell the Communion Table and the two Alms Dishes at Queen's Cross. These important items of furniture have been regarded as fittings since 1977 when we entered into an agreement to lease Queen's Cross from the Church of Scotland. In 1999 the Society purchased Queen's Cross, but regrettably, despite strong lobbying by the Society, the furniture was not included as part of the sale. We are currently liaising with potential supporters and partners who might work with the Society to secure the pieces – updates will be available online and see photos on page 25.

At last year's AGM we announced that Lord Macfarlane would be standing down as our Honorary President. I would very much like to thank him for his valuable support over the years. It has been immense. He is going to be a hard act to follow but we hope that Sir Kenneth Calman takes over the reins in June and I look forward to working with him.

At the end of January I had the opportunity to visit 78 Derngate, and meet the new House Manager, Liz Jansson for a preview of 78 Derngate's Centenary Exhibition. I had also arranged for Friends of 78 Derngate to visit 49 Glebe Place in Chelsea, which is of great significance as the only surviving built design from the post-war period of Mackintosh's career. It is of additional importance on a social level for its connections with the Chelsea circles in which the Mackintoshes lived. I would like to thank Angela and Richard Burrows for their support and hospitality in allowing the Society this access.

I hope to see you during our AGM weekend in Glasgow, 2–4 June 2017.

Thanks again for your continued support.

Best wishes

**Stuart Robertson FRSA**  
Director

# The Mackintosh Buildings Survey

**The Society has recently completed a major survey of the surviving Mackintosh built heritage. This is a landmark achievement as the first comprehensive condition survey of the Mackintosh built heritage and an important milestone in our understanding and preservation of Mackintosh's legacy.**

The central aim of the Survey was to assess the condition of the surviving built heritage to establish its current status from 'good condition' through to 'in need of immediate repairs', and to provide recommendations for future action. The Society is indebted to The Monument Trust which funded the project.

## Phase One 2015 – 2016

Phase One delivered detailed survey reports of 50 built projects, derived from the University of Glasgow's rigorous, evidence-based research website *Mackintosh Architecture: Context, Making and Meaning* ([www.mackintosh-architecture.gla.ac.uk](http://www.mackintosh-architecture.gla.ac.uk), 2014).<sup>1</sup>

An expert Steering Group was set up to lead the project. It included principals from the two expert conservation architectural practices who carried out the surveys: Simpson & Brown and Page\Park Architects.

- Stuart Robertson, Director, Charles Rennie Mackintosh Society
- Pamela Robertson, Emerita Professor of Mackintosh Studies, University of Glasgow
- Randal MacInnes, Head of Special Projects, Historic Environment Scotland (now Head of Heritage Management)
- Roger Billcliffe, Mackintosh authority and architecture and design historian
- Brian Park, Director, Page\Park (now retired)
- John Sanders, Partner, Simpson & Brown



The Phase One reports were all based on on-site surveys and contain historic overviews, illustrated descriptions, and summaries of repair, conservation and other actions required.<sup>2</sup> The reports identified the following totals of issues across the spectrum:

- At Risk (5);
- Immediate: within 6 months (22);
- Urgent: within 1–2 years (35);
- Necessary: within 10 years (32);
- Desirable: may become necessary over time (29).

Properties typically had issues in more than one category. These totals do not include The Glasgow School of Art and the Willow Tea Rooms which are currently the subject of major restoration, conservation and refurbishment projects. The properties identified as requiring immediate action comprise: Craigie Hall; Helensburgh and Gareloch Conservative Club; Queen Margaret College; The Hill House, Helensburgh; and Scotland Street Public School.

Changes are under discussion at the following properties: Skelmorlie Parish Church – possible closure; Queen Margaret College – change of use; Gourrock Parish Church – provide disabled access to chancel area; Bridge of Allan Parish Church – possible introduction of disabled access at chancel; 6 Florentine Terrace – relocation of interiors to Kelvin Hall. Of these the most significant is 6 Florentine Terrace (The Mackintosh House, The Hunterian, University of Glasgow) where the relocation of the contents of the

interiors to Kelvin Hall and the future status of the Hunterian Art Gallery are under discussion by the University.

With the exception of the properties outlined above, the majority of Immediate and/or Urgent issues are primarily related to regular maintenance at an appropriate level of care. That said, the identified issues need to be addressed within a due time-frame to prevent more serious problems developing and some would benefit from specialist guidance at the outset. The Society has provided maintenance guidelines to all relevant property owners and will follow-up on progress with repair work through 2017.

It is important to record that a significant number of the properties are in good condition and well maintained. These include: Glasgow Art Club; Queen's Cross Church; Ferndean, Barrhead; Windyhill, Kilmacoll; Aytoun House; 29 Hamilton Drive; Auchenbothie Gate Lodge; 14 Kingsborough Gardens; St Serf's, Dysart; 45 Carl-Ludwig Strasse, Vienna; 1 Dunira Street, Comrie; Bridge of Allan Parish Church; Auchinibert, Killearn; Mossyde, Kilmacoll; Lady Artists' Club; 78 Dergate, Northampton; 49 Glebe Place, London. Others, notably The Hill House, are well maintained but face major structural challenges.

It is clear that there is valuable research work to be done on harling and surface finishes. To date no holistic research has been undertaken into the materials Mackintosh selected. Rather the focus has tended to be ad hoc and confined to individual buildings, interiors,

items of furniture. The opportunity exists for a project which would harness the past and current research work at the Glasgow School of Art, Miss Cranston's Tea Rooms Ingram Street, The Hill House and the Willow Tea Rooms, collate collection-based research carried out by other institutions such as the Art Institute of Chicago and the Royal Ontario Museum, and initiate new research on previously uninvestigated subjects. The outcomes of this research would have significant value for the presentation and conservation of Mackintosh's designs.

### Phase Two 2016 – 2017

Evaluation of the survey reports produced a list of follow-up actions. These were completed in March 2017. They comprise: Conservation plan and measured drawings of the Helensburgh and Gareloch Conservative Club; Updated conservation plan for Queen Margaret College; Conservation plan for the Daily Record building (pending, subject to access); Investigation and recording of original Mackintosh elements at 49 Glebe Place; Scoping of research project into Mackintosh materials and finishes (ongoing); Costed design drawings for reinstatement of settings for Orrock Johnston and Talwin Morris gravestones; Photographic record of Belhaven Church, Westdel, Auchinibert and McNair family gravestone; Conservation plan and identification of design elements at Achamore House, Gigha; and Ongoing input by the Charles Rennie Mackintosh Society.

The project has provided a unique 'moment-in-time' condition report for the Mackintosh built heritage. Updates on developments will be provided through the Journal, Newsletter and website. Personal accounts of the survey work are provided below by Brian Park and John Sanders.

*Pamela Robertson, Advisory Panel Member, Mackintosh Buildings Survey*

### **Mackintosh – Really? An insight from architect Brian Park into his work on the Mackintosh Buildings Survey**

As a past Chair of the Society and as a conservation architect who has studied and practised in Glasgow over the past 42 years, I thought that I was reasonably well versed in the output of Mackintosh during his relatively short career. While involved directly with the Society I had undertaken research work on Queen's Cross Church and was subsequently involved with projects at The Hill House, the Glasgow Herald Building (The Lighthouse), Scotland Street Public School and the Glasgow School of Art. The wider context of Mackintosh's work of the period was important and therefore many other projects were studied with a view to understanding Mackintosh and his ideas and thoughts. This was no ordinary architect and the communication of his thinking and artistic mind was not always literal and direct so research, analysis and interpretation were fascinating. That continues currently at the Glasgow School of Art.

Therefore, while not a dedicated expert, I did feel that I had a reasonable understanding of Mackintosh. When asked a few years ago by a friend if I had any books on Mackintosh to lend as the basis for his daughter's school project, I scanned the shelves and found that I had 29 books to offer, so I was – or so I thought – reasonably well embedded in my understanding of the man and the scope of his output.

I was therefore surprised when the wonderful University of Glasgow *Mackintosh Architecture: Context, Making and Meaning* website was launched in 2014 ([www.mackintosh-architecture.gla.ac.uk](http://www.mackintosh-architecture.gla.ac.uk)). At that time I was in the midst of post-fire survey, analysis and forward planning at the Glasgow School of Art. Many questions were being raised and the website provided an amazing resource. The surprise was not in relation to its coverage of the School, but the number of project entries and the diversity of the work researched and recorded, often with original drawings of which I was totally unaware.

That sense of surprise continued as I engaged with the project Steering Group for the Mackintosh Buildings

Survey (MBS): Stuart Robertson, Pamela Robertson, Roger Billcliffe and Ranald MacInnes. Drawing on the *Mackintosh Architecture: Context Making and Meaning* website, we agreed a list of projects for survey and I came to realise that I was effectively unaware of almost half of these. Some of the links to Mackintosh are minor in the context of the building or project as a whole and some might even be said to be tenuous. However the thoroughness of the research underlying the website is such that it provides the most comprehensive catalogue to date of the buildings, monuments and other built structures which have a Mackintosh hand, influence or connection.

In following through from involvement on the expert panel for the MBS, together with John Sanders of Simpson & Brown, I had thought that it would be good to share out the surveys of the prioritised list with conservation-oriented colleagues within Page\Park Architects. However I was challenged by the Steering Group to be personally involved in all of these surveys, not because others could not have done them but because the Society wished to have the most experienced level of input. This was effectively maintaining the very high standards of the Mackintosh Architecture: project. In fact senior colleagues were involved in two of the buildings – Helensburgh and Gareloch Conservative Club and Westdel. But I had to roll up my sleeves and get on with all the others. What an eye-opener that was.

Highlights and frustrations? Well, I could reflect on a great weekend in Vienna visiting the Waerndorfer House where the amazing Music Salon was located – long gone but the tiny extension remains with its Scottish harling achieved in a foreign country, and with relevance to current issues of harling at both The Hill House and the Glasgow School of Art. I could dwell on the wonderful Bridge of Allan Parish Church furnishings by Mackintosh, if only because it is ten minutes walk from where I live. I could lament the deteriorating condition of Scotland Street Public School and the lack of access to Craigie Hall and The Daily Record building – and these were real 'lows' – but let me reflect on just three projects which are less well-known.

1. The one gravestone by Mackintosh's close associate, James Herbert McNair, was included as an appendix.
2. Access was denied or only partially available to 140-142 Balgrayhill Road (partial); Daily Record building (none); Dunglass Castle (none); Auchinibert (exterior); Auchenbothie Mains (none); and 80/80b Union Street (partial).

To turn the corner and walk down the mews lane at 12 Clairmont Gardens, come upon a double-barrelled building projection and be invited to explore the interior by the owner (in discussion with whom I also renewed childhood links in Prestwick via relatives and friends) was a privilege. This article is not about the detail – be inspired and go to the *Mackintosh Architecture: Context Making and Meaning* website. But to explore the spaces with copies of drawings in hand, including a tracing by Ronald Harrison of an original drawing (now lost) of the fireplace wall, was delightful, spotting what still exists and what may remain to be discovered below later finishes. This split-level extension to the main terraced house at 12 Clairmont Gardens is by John Honeyman & Keppie; however the hand of Mackintosh is evident in the drawings submitted to Glasgow Dean of Guild Court. It is a modest project but touches of subtlety and delight lift it to a level beyond a simple house extension.

At Glasgow Necropolis a major recording and research project has been underway for several years under the auspices of The Friends of Glasgow Necropolis. Page\Park Architects have had the opportunity to support that project through links with graduates of the Nicolaus Copernicus University in Torun, Poland, who have been hosted within the office while undertaking the survey and research work. That link has provided me with the opportunity to teach with a Polish colleague in Torun and to be inspired by the teaching and quality of graduates in The Preservation of Cultural Heritage degree. It therefore seemed logical that I be allocated responsibility for assessing the Alexander McCall Monument in the Necropolis.

McCall was Glasgow's Chief Constable for many years and Mackintosh's father worked alongside him. It is reasonable to assume that this personal link resulted in Mackintosh's engagement to design the monument - his name is inscribed on the base as the designer. In the form of a grey granite Celtic cross, I would not have picked this out of the hundreds of monuments in the Necropolis as having anything to do with Mackintosh. Others might be worthy suspects but no - here is Mackintosh, very early in his career, leaving a legacy which is largely unknown except amongst Mackintosh connoisseurs ... and my colleagues who



Above: East elevation of 12 Clairmont Gardens  
Below: Window to link space at 12 Clairmont Gardens.  
Images: © Page\Park

have surveyed these monuments meticulously, one by one.

Does Eglinton Foundry on Glasgow's south side ring a bell with anyone in terms of Mackintosh? Certainly not on my radar and a seemingly unlikely place to be encountering Mackintosh. When I think about it, however, all architectural practices undertake work which is more functional, low key and largely unrecorded as part of their business ... and so it was with Honeyman, Keppie & Mackintosh who designed several additions to this foundry which specialised in cast-iron pipework. A friend of mine recently inherited a collection of papers from his uncle – Ronald Harrison. Harrison worked in the HKM office and in the 1930s had an appreciation of the work of Mackintosh. As noted above, he made tracings of some Mackintosh drawings and this includes one of the machine shop at Eglinton Foundry. Does the gable here bear any relationship to what Mackintosh designed later in his career?

I was responsible for 24 surveys as part of the Mackintosh Buildings Survey and undertook 23 of these, ranging from the familiar Glasgow Herald building (transformed in 1999 to The Lighthouse by Page\Park) and The Hill House to the more obscure. As part of this, good to hear about the various tea room interiors and future plans. Not so good to realise that some aspects of our Mackintosh heritage are not being fully appreciated or cared for to the extent they deserve. But there are highlights where turn-around is being achieved, such as at the Helensburgh Conservative Club ..... but that is another story.



Above: Alexander McCall Gravestone, Glasgow Necropolis. Image: © Stuart Robertson

Below: View of the former Eglinton Foundry, Glasgow. Image: © Page\Park



**John Sanders, a partner at Simpson & Brown Architects, shares his delight in discovering new details of Mackintosh's work during the Buildings Survey.**

Inspecting the buildings was a great privilege. It was fascinating to see such a broad range of buildings, including some that I had always intended to see but had never quite got round to visiting. Taken together with Brian Park's inspections, it was interesting to see the full range of Mackintosh's work. It was important to remain consistent so that we had a clear picture of the overall significance of the buildings without putting too much stress on the Mackintosh buildings that are better known or more highly regarded. Despite concentrating on condition I could not help noticing some points that were new to me.

One of these was the generosity of Mackintosh. I noted this particularly in Ruchill Church Halls. This was not a major commission for Mackintosh but there is no part of Ruchill Church Halls which is not carefully detailed and thought through. Even in quite minor rooms upstairs, the quality and invention of Mackintosh's detail does not stop. Many other architects, both contemporary with Mackintosh and now, would have contented themselves with an elegant elevation or a good entrance hall. They might have ranked other rooms less worthy of their attention but Mackintosh worked right through the building to make every part special. The contemporary equivalents that come to mind are Malcolm Fraser architects' Dance Base and the National Museums Scotland extension by Benson & Forsyth. Both of these have the kind of craft-based tradition and intensity which value the whole building and include rewarding details throughout.

I was particularly interested in Mackintosh's Gothic detailing. Some of the earliest elements of Mackintosh's style are seen in the fittings in James Sellars' Belhaven Church, now the Greek Orthodox Church. Even at this early stage, it is possible to see both Mackintosh's roots in Gothic and how his style grew from an interest in Gothic Revival. This would not be unusual for an architect born in 1868 but Mackintosh also has noted the flowing tracery and oval components that are peculiar to Scottish Late Gothic detailing. The detailing of the pulpit at Gourrock Parish Church could be



Achamore House, Gigha, from south east and detail of dining room ceiling. Images: © Stuart Robertson

work by Reginald Fairlie, typically of 10 to 18 years later. Mackintosh's detailing made me think that his design for the Anglican Cathedral in Liverpool is one of Britain's greatest unbuilt buildings. An Art Nouveau church of that ambition would have rivalled Sagrada Familia as one of the greatest churches of the world.

In buildings such as Ferndean, Barrhead, the Queen Margaret College Anatomy Department and Achamore House you can see how Mackintosh and John Keppie worked together, but also understand how their styles began to diverge with the development of Mackintosh's characteristic style. At Achamore, the two designers worked on parts of the building that sat side by side but had hardly any stylistic continuity. Often, Mackintosh's panelling was kept low-key in relation to Keppie's flamboyant Glasgow Renaissance fireplaces. This balance – or lack of it – is even more difficult to understand now because the fireplaces were replaced in the mid-20th century with Antique chimney pieces from England. Achamore was a very interesting aesthetic problem to untangle, to attribute authorship to Keppie or Mackintosh. This was more fully explored for the first time in a conservation plan as part of Phase 2. There is an opportunity here to recover important interiors that mark the start of the development of Mackintosh's mature style.

Although there is a lot to celebrate in the surviving Mackintosh heritage in Scotland, the visit to Derngate in Northampton was extremely interesting. It is fascinating for revealing the style that was emerging towards the end of Mackintosh's career. It did not have the



chance to develop in his architecture. Both here and at the now missing Dugout in the basement of the Willow Tea Rooms, was a combination of dark backgrounds with bright coloured squares and triangles. This is a striking decorative style and it is intriguing to speculate how this would have translated into stone and render if Mackintosh had been given the opportunity. The one appearance of these triangles in masonry is at the Talwin Morris and Alice Marsh grave plot in Dumbarton Cemetery. As well as triangles, which grouped together made the first letter of the second names of both people in the plot, there is also a repeated motif of threes. Originally, the grave plot had three groups of three triangles as little crests. Mackintosh noted that they symbolise two hearts and one soul uniting in death. This small but personal design to commemorate friends and supporters is of great importance. It is particularly unfortunate therefore that two thirds of the design has been removed in order to make grass cutting easier. It is to be hoped that the local council will be able to undertake restoration of Mackintosh's original plan. If so, one of the central aims of the Buildings Survey, to encourage appropriate developments, will have been met.

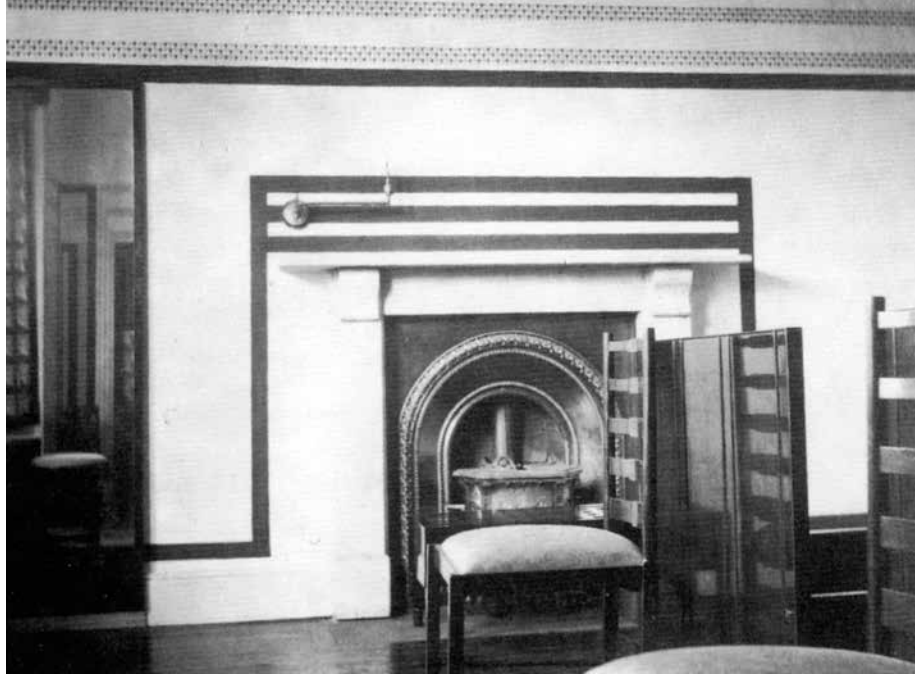
# A Bedroom at Bath

Mackintosh designed bedroom comes home to Bath after 50 years

**A suite of furniture designed by Charles Rennie Mackintosh is coming home to Bath 100 years after it first arrived in the city and nearly 50 years after it became part of the V&A collection in London. Dr Trevor Turpin, Chairman, Bath Industrial Heritage Ltd, tells us more about the exhibition he has curated.**

Designed for the family home of Bath-based businessman and engineer Sidney Horstmann, the bedroom will be recreated in the Museum of Bath at Work as part of a special exhibition called, 'A Bedroom at Bath', that will run this summer until October 2017.

Bath is only one of a few known locations for Mackintosh-commissioned work in England. He had visited the West Country in the 1890s travelling to the Cotswolds, Somerset and Dorset. Some of the tall grand windows at Montacute House, near Yeovil, inspired those in the Glasgow School of Art, his masterpiece, and the small country church at Merriott



Bedroom for Sidney Horstmann, Bath.  
Photo: Victoria & Albert Museum, London

in Somerset, influenced Mackintosh's Queen's Cross Church in Glasgow. This is the first time that the people of Bath will be able to see a bedroom designed by Mackintosh for a room in Bath. It may not happen again for another 100 years. With the bedroom suite coming back to Bath a new chapter in the story of Mackintosh has been opened. This exhibition is all about travelling back in time to see the furniture and the careful attention to detail that is the hallmark of Mackintosh and has inspired generations of designers and architects.

Mackintosh designed the interior for the bedroom and the furniture in a house that Sidney Horstmann lived in until 1935. His daughter Alison Dunmore was born in one of the beds designed by Mackintosh and had fond memories of growing up in the room, which was her own bedroom. Sidney Horstmann had been introduced to Mackintosh's work via fellow businessman

Wenman Bassett-Lowke who had commissioned Mackintosh to design the interior and furniture for his home in Northampton in 1916.

When the furniture returns to Bath this summer for the exhibition it will be situated in a space which will replicate Mackintosh's bedroom design, created by Paul Minott, Senior Lecturer at Bath Spa University School of Art and Design, supported by current students at the University.

This special exhibition at the Bath Museum of Work opens on 14 June and will run until October. More information is available via

<http://www.bath-at-work.org.uk/>  
or by calling 01225 318348.

## Mackintosh: Materials & Materiality

**Symposium at the Glasgow School of Art, 7 June 2017**

**Keynote by Pamela Robertson, Professor Emerita and Honorary Professorial Research Fellow, University of Glasgow**

Charles Rennie Mackintosh (1868–1928) is a key figure in the cultural heritage of Scotland. Currently there are several major projects underway to restore and/or

reconstruct Mackintosh's architectural and design work:

- the restoration of the Glasgow School of Art following the major fire of May 2014, including the complete reconstruction of its iconic library;
- the renovation of The Willow Tea Rooms;
- the conservation and restoration of the disassembled interiors of CRM's Ingram Street Tea Rooms;
- the renovation of The Hill House, Helensburgh, to repair long-term damage from water ingress in Mackintosh's harling

The CRM Society has also recently completed a condition survey of all extant Mackintosh sites with funding from The Monument Trust. These projects have provided new opportunities to examine the

material aspects of Mackintosh's work, and already new discoveries have come to light. The symposium will offer a forum for knowledge exchange between these projects, with particular emphasis on tangible material research, and the more intangible ideas of materiality that can complicate conservation approaches. The closing will include an open discussion to offer an opportunity to explore this research with the wider architectural community.

This symposium will serve as a pre-conference activity for the Society of Architectural Historians annual conference.

<https://gsamackintoshresearch.wordpress.com/mackintosh-symposium/>

<http://www.sah.org/conferences-and-programs/2017-conference-glasgow>



# Breathing New Life into Mackintosh at The Willow

**The contractor's hoarding has covered Mackintosh's Willow Tea Rooms building, hiding it from public view while the £10M restoration project gets underway. Like a magician's cape draped around a shabby grey object, it waits to reveal an outstanding sparkling jewel. The big unveiling is planned for 2018 when the city of Glasgow will celebrate the 150th anniversary of Mackintosh's birth with a programme of special events.**



An outstanding chair. Commercial property entrepreneur and chairman of the Board of The Willow Tea Rooms Trust, Celia Sinclair, with a reproduction high-backed chair designed for the White Dining Room, Ingram Street Tea Rooms, c.1900.

Founder of the Willow Tea Rooms Trust, Celia Sinclair, bought 215 and 217 Sauchiehall Street in 2014. Her intervention prevented the forced sale of the building, closure of the tea rooms and loss of its contents to collectors as the landlord and tenant had gone into receivership. Now under the ownership of the registered charity, the Trust aims to restore the building to its former glory, recreating Mackintosh's masterpiece as authentically as possible to that of the original 1903 design.

The building is of international significance because Mackintosh's commission for The Willow provided the only tea room project where the architect and designer had total control over all elements, right down to the design of the cutlery and the waitresses' uniforms. Quality is at the heart of the restoration: the Board of Trustees is supported by an expert Mackintosh advisory panel which scrutinises every aspect of the restoration from core materials and fixtures to the finest detail of fittings and hues. When the urgent works to the exterior of the building are completed later this year, the larger interior restoration project will commence, including gesso panels, wrought iron work, textiles and glass. Over 400 pieces of furniture will be commissioned to the original Mackintosh designs.

The building went 'under wraps' in December 2016 and a press call was held by the Willow Tea Rooms Trust to announce its funding position and the opportunity for works to commence towards its vision of restoring Miss Cranston's Tea Rooms at No.217 and the creation of a world-class visitor centre, exhibition space and learning facility at No.215. The Trust has already received support from a strong list of funders including The Heritage Lottery Fund, The Monument Trust, Historic Environment Scotland, Glasgow City Heritage Trust, Glasgow City Council, Dunard Fund, Scottish Enterprise and Architectural Heritage Fund. Lucy Casot, Head of the Heritage Lottery Fund in Scotland said that its support of £3,943,900 towards the start of the restoration project was a fitting end to the Year of Architecture. The funding secured to date enabled the launch of urgent works to begin on roofs, chimneys, windows and the prestigious frontage but the fundraising programme is still very much underway with the final £2M being raised.

The Charles Rennie Mackintosh Society has been invited by the Willow Tea Rooms Trust to work in partnership on the delivery of the public services proposed for No. 215 Sauchiehall Street, adjacent to the tea rooms. The shared vision is for the

Society to have a permanent presence in the building to offer visitors a high-quality Mackintosh information service within a welcoming reception and orientation area. A pilot 'Pop-up' Mackintosh information service was run in summer 2016 and proved popular with tourists. The findings gave insight into the level of interest shown in Mackintosh from around the world. During the one-month trial, the Society engaged with 1,717 tourists from 37 different countries.

Celia Sinclair said: "It's vital that we get this absolutely right. Mackintosh at the Willow will be only one of two Mackintosh buildings where visitors from around the world can come to enjoy and participate in its original use, namely having tea and dining in an authentic interior, the way Mackintosh intended." It is estimated that the city-centre attraction will welcome more than 150,000 visitors per year.

The project is progressing towards completion in readiness for the 150th anniversary of Mackintosh's birth on 7 June 2018.

Visit the website for updates  
[www.willowtearoomstrust.org](http://www.willowtearoomstrust.org)



Apprenticeship joiner Reese Cairns, 18, working with WH Kirkwood as part of his 3-year training programme, working on the main screen timbers at The Willow. The project offers tremendous skills-development opportunities.



The Leader of Glasgow City Council, Councillor Frank McAveety, confirmed the city's support and officially launched the restoration work with Celia Sinclair in December 2016.

# Back to the Mack

**As the summer term of 2017 gets underway at The Glasgow School of Art, the careful and varied works being carried out by a wide range of specialists as part of the Mackintosh Building Restoration Project continues apace.**

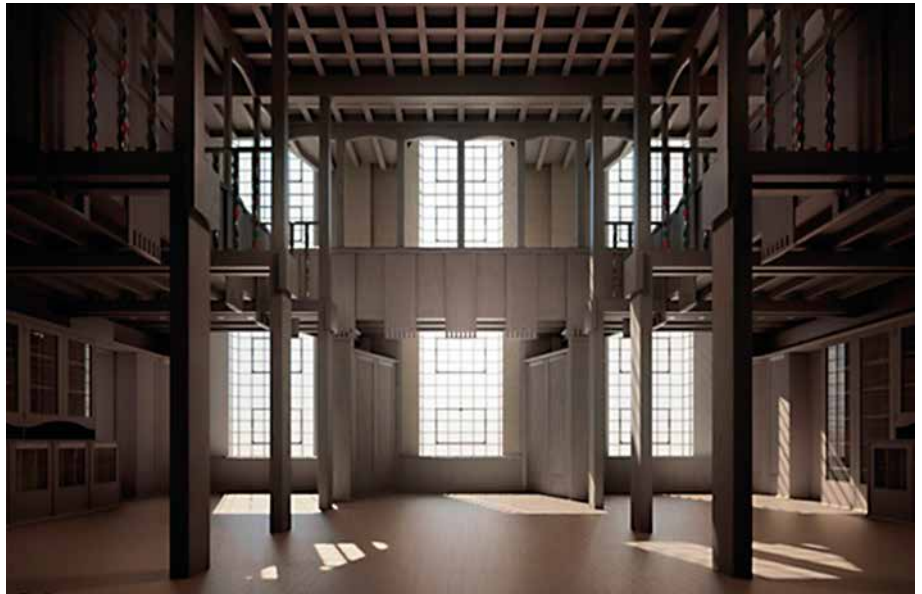
Key milestones reached recently include the start of joinery work for the Mackintosh Library. Edinburgh-based specialist architectural joinery firm Laurence McIntosh have been appointed to craft the Mackintosh Library bay prototype. The structure will be based on a design researched and developed by the project's design team at Page\Park Architects.

The prototype will be full-size, and measure 3m x 3m x 5.7m when it is completed. This represents approximately 1/12th of the size of the whole library. The prototype section is expected to be complete at the end of May. The specification will be checked, any required changes will be made and, once it is correct, the piece will go on to form part of the finished library.

The first wooden pendant sample, a detail which will form part of the iconic Mackintosh Library interior, has also been created. In total, 20 pendants, each one approximately 5cm wide and with a unique carved pattern which allows patterns of light to shine through into the room, will form part of the library detail, and will be produced to an exact specification match to the originals. This intricate carved detail is produced entirely by hand – no machines are involved in the carving or sanding process.

Members of the design team from Page\Park and David Narro have also been selecting timbers for the Studio 58 roof at JCG's workshop. The yellow pine has been sourced from a demolished mill in New England, USA. The wood is around 150 years old; the age, large size and species have been carefully matched to the original wood used in Studio 58.

Although the world-famous 'Mack' is closed for now, its current contribution to The Glasgow School of Art is still significant: it is a living research, conservation and construction project on campus. More information about the



history of the building is still being revealed as the project continues.

Set to reopen in 2019, the return of 'the Mack' will be a new milestone in the history of the GSA and its campus. The spaces occupied by the School have evolved through the centuries, developing along with studio practice, programmes, industry, student numbers and the city landscape. The School's focus on specialist, studio-based learning and the facilities to support this, have remained in place throughout and continue to be central to the School's future vision and ambitions, and the fully restored Mackintosh Building will continue to be the heart of the Garnethill campus.

Since the fire in the Mackintosh Building in May 2014, the consequences and recovery process required careful thought and consideration. After a period of reflection, the School decided to bring back Mackintosh's original academic configuration of a collaborative school of

Top: Visualisation of reconstructed Mackintosh Library interior, courtesy of Page\Park.

Above left: Pendant detail Mackintosh Library, courtesy of The Glasgow School of Art

Above right: First pendant sample by Laurence McIntosh. Image: @MackRestoration Twitter

art. The Mackintosh Building will reopen as a home for the entire first year community, giving every student – emergent architect, designer and fine artist – an experience of studying in its inspirational spaces.

To achieve this also required an imaginative and bold approach to how the School would transform the rest of the estate. New opportunities for GSA also arose during this period of consideration, including the opportunity to purchase the former Stow College building. The School officially took over the site in August 2016, and the building will become the new home for the GSA's School of Fine Art from September 2018.



Above: New studio in converted Stow Building  
Image: © BDP

Left: Original 1930s sketch of the Trades School, which was never completed

Below left: Ground floor (Trades School)

the building were examined, it was revealed that the architects of the Trades School building were Glasgow-based Whyte and Galloway. A little research revealed that both James Whyte and William Galloway had studied at the GSA, and in the Mackintosh Building when the East Wing opened in 1899.

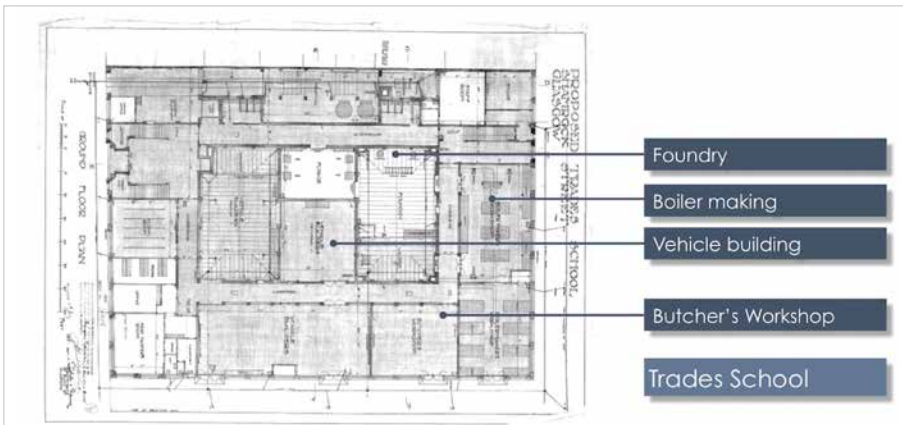
While the Mackintosh Building is returned to use based on its 1910 design, and with many of the later additions and alterations removed, the refurbishment work in the former Stow College building will simplify the interior and return it to original 1930s finishes.

Plans for the use of space in the Stow building, particularly in the ground-floor workshops, which will include wood and metal work, 3D making and casting, also closely relate to the heavy workshops laid out in the original plans by Whyte and Galloway. Even though the demands of an art school have evolved in the past 100 hundred years, and will continue to do so, both of these historic buildings continue to be relevant and inspiring.

*Vivienne Vine, Senior Communications Officer, Glasgow School of Art*

**Keep up to date with the Mackintosh Restoration Project and sign up for e-bulletins at:**

[www.gsa.ac.uk/mackrestoration](http://www.gsa.ac.uk/mackrestoration)  
Via Twitter @MackRestoration



The move will allow all of the disciplines from Fine Art, in undergraduate and postgraduate programmes, to be housed together in one building for the first time in over 50 years. Most recently home to Glasgow Kelvin College, the building on Shamrock Street originally opened as a Trades School in 1939. It is located less than 5 minutes' walk along Scott Street from the Mackintosh Building.

Paul Cosgrove, Head of Sculpture and Environment Art at GSA, is working on

secondment to support the School of Fine Art's transition to its new home.

Shortly after GSA started working on the refurbishment plans for the building, Paul said, "I feel really comfortable and at home in the space already, and it feels like we have history with it."

It was a comment that would turn out to be accurate in a perhaps unexpected way. As research into the building commenced and original documents including the initial architects drawings for

# Ash to Art

**On 8 March 2017, 25 truly remarkable artworks – all made with or from burnt fragments of the Mackintosh Library – were auctioned at Christie's. Dr Robyne Calvert, Mackintosh Research Fellow at the Glasgow School of Art, tells us more about the sale held for the benefit of GSA's appeal.**

Having seen the works in the catalogue, the emotional response I had upon entering the small preview exhibition was rather unexpected. I was reminded of walking into the library for the first time post-fire: the punch in the gut, the lump in the throat, the tearful eyes. And perhaps most surprisingly, while standing in front of GSA alumni Martin Boyce's wonderful 'Spook School' piece, a faint scent of smoke: a smell mostly long-vanished from the Mack, yet those of us who frequent its halls for the project still catch the occasional unexpected whiff.

This was an experience shared by some of the contributing artists, as GSA alumni Chantal Joffe noted: "Receiving the box was quite upsetting, like receiving the ashes of a dead friend. The charcoal was softer than I'm used to, it was hard to get an edge. As I drew, it released the smell of the fire."

Another GSA alumni, Alison Watt, offered an exquisitely minimalist canvas that to my eye looks very like an elegant detail from a piece of Mackintosh

furniture. The work reflects the loss Watt felt, as many of us did, at the fire:

*I cried when I heard of the fire. The Glasgow School of Art has a particular hold over those who studied there, not only through its remarkable physical presence, but also as an idea. The idea of creativity coming from the wreckage resonated with me. I delicately shaved small slivers from the charred wood and ground them to a powder mixed with Payne's Grey and Burnt Sienna oil colour, creating a particularly intense black. It's a darkness which is hard to define.*

The auction itself was very exciting, having raised a grand total of £706,438, including buyer's premium, with almost £570,000 going to the campaign. But from an academic perspective, it is bittersweet as it was the only time this collection will be exhibited together. As a body of work, the lot is worth a much more considered analysis, but the range of responses was truly impressive. While my fingers were crossed for a massive return on the time and heart these artists invested and gave us, I experienced a bit of sadness thinking these pieces will not be seen together again. Perhaps they might be gathered once more in another 100 years, when even the reconstructed areas of the Mack will again be viewed as historic cultural icons.

All of the works can be viewed at: <http://ashtoart.org>



Alison Watt, 'Deep Within the Heart of Me'. Oil and charcoal from the Mackintosh Library on canvas. 46 x 46cm.



Martin Boyce, 'Untitled'. Charred wood from the Mackintosh Library, acrylic and nails in perspex box. 141 x 83 x 10.5cm.

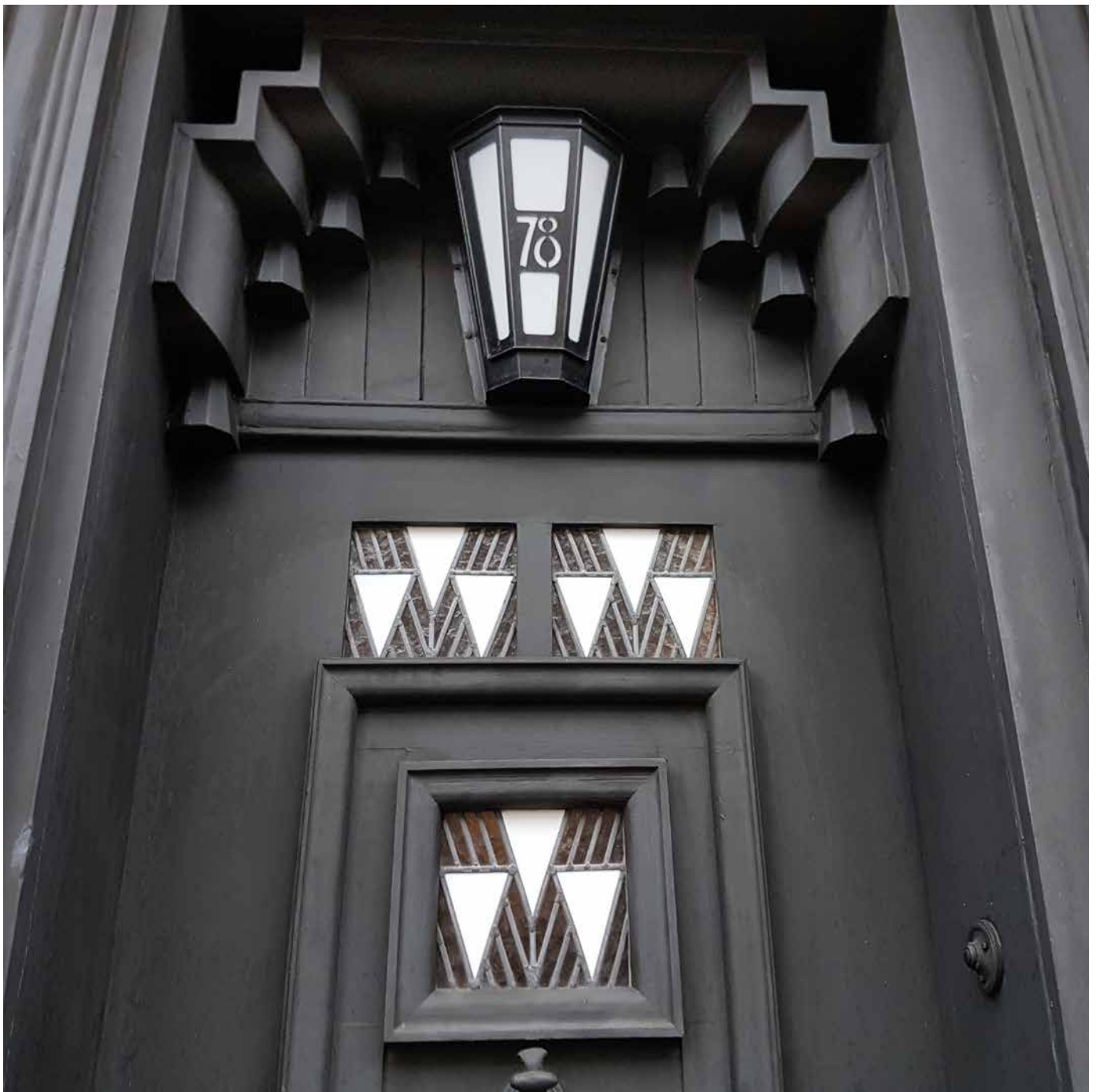
'Ash to Art' exhibition, Christie's, London, 6 March 2017. Photo by Robyne Calvert.



**David Walsh is the Curator of the 78 Derngate Centenary Project and the exhibition 'Charles Rennie Mackintosh & The Great War'**

# 78 Derngate Centenary Exhibition:

## Charles Rennie Mackintosh & The Great War



On 21 March 1917, model engineer WJ Bassett-Lowke and Florence Jane Jones were married in Northampton. Shortly after, they moved into their refurbished townhouse at 78 Derngate. After a mixed history, the three-storey house, the final major architectural and interior commission of Charles Rennie Mackintosh, became internationally recognised.

For the three months of February, March and April 2017, to mark the centenary of this work, we assembled the largest exhibition of Charles Rennie Mackintosh design in England.

Restored and opened to the public in 2003, 78 Derngate has become a place of pilgrimage, learning and a hub of enormous goodwill and delight for 'The Mackintosh Community'. Those entering the dazzling

Hall Lounge, "at once rich and gay and yet quiet and peaceful"<sup>1</sup> might find themselves at odds with the designer's claims of tranquillity. Given the visual fireworks, spatial energies and sensory riches of this space, one can be forgiven the need for a momentary coming-to-terms. Much as we imagine the guests of Bassett-Lowke might have required in wartime Northampton.

Mackintosh demonstrated in this mature work that his creative powers, frustrated by challenging personal circumstances and the impact of the First World War, were undimmed. Elements have been reprised from earlier works in Glasgow but there is a synthesis of visual ideas which are seen in other works from his 'Chelsea Period', most notably the prolific collection of textile designs.

Our exhibition was assembled to illustrate this design context for 78 Derngate in a way which has not been possible previously and, for the three-month run, one has been able to gain a more tangible sense of Mackintosh's late career in the place that became something of an end point in his architectural practice.

The project was fortunate to gain funding from The Heritage Lottery in late 2015. In consultation with several key Mackintosh collections, we gained the confidence to plan an exhibition which would feature a rich mix of original and replica works and to examine in some depth the WW1 experience of Mackintosh. We established a team of volunteer researchers who each looked at aspects of Mackintosh's activities in the latter part of his time in Britain. Material which had been gathered during the restoration of 78 Derngate was revisited. The burgeoning volume of information flowing from the 100th anniversary of the First World War and also the magnificent 'Mackintosh Architecture' resource launched in 2014 gave fresh insights. Tenacious digging in archives from Chelsea to Toronto yielded interesting details; some of which are worthy of future investigation. Poignant stories of wartime conditions in both Chelsea and Northampton throw into sharper relief the lives of both client and architect and raise questions about how a 'lavish' design project would have sat with neighbours immersed in a world



Mr and Mrs Bassett-Lowke at entrance to 78 Derngate

where tragic loss and the fear of attack were commonplace. Our mapping, using data from the Commonwealth War Graves Commission, of the deaths of soldiers in the neighbourhood of 78 Derngate during the war period tells a tale, repeated across the nation, of widespread loss that would have touched the entire population. Aerial bombing of the heavily militarised Chelsea would have been a constant reminder to Charles and Margaret Mackintosh of privation and uncertain futures.

Bassett-Lowke was Mackintosh's most significant patron during this period. Around 60 designs produced for him are traceable and of these, it would appear that about a quarter were rejected by the client. Many of these unrealised designs, such as the multiple proposals for the furniture at Candida Cottage (his country home outside Northampton), are highly developed. It is clear that Mackintosh invested significant time in their refinement and the failure to find favour is a testament to the client's demanding nature. A few of these designs, such as the rejected Dining Room suite were taken up in the late twentieth century by manufacturers and are now available to

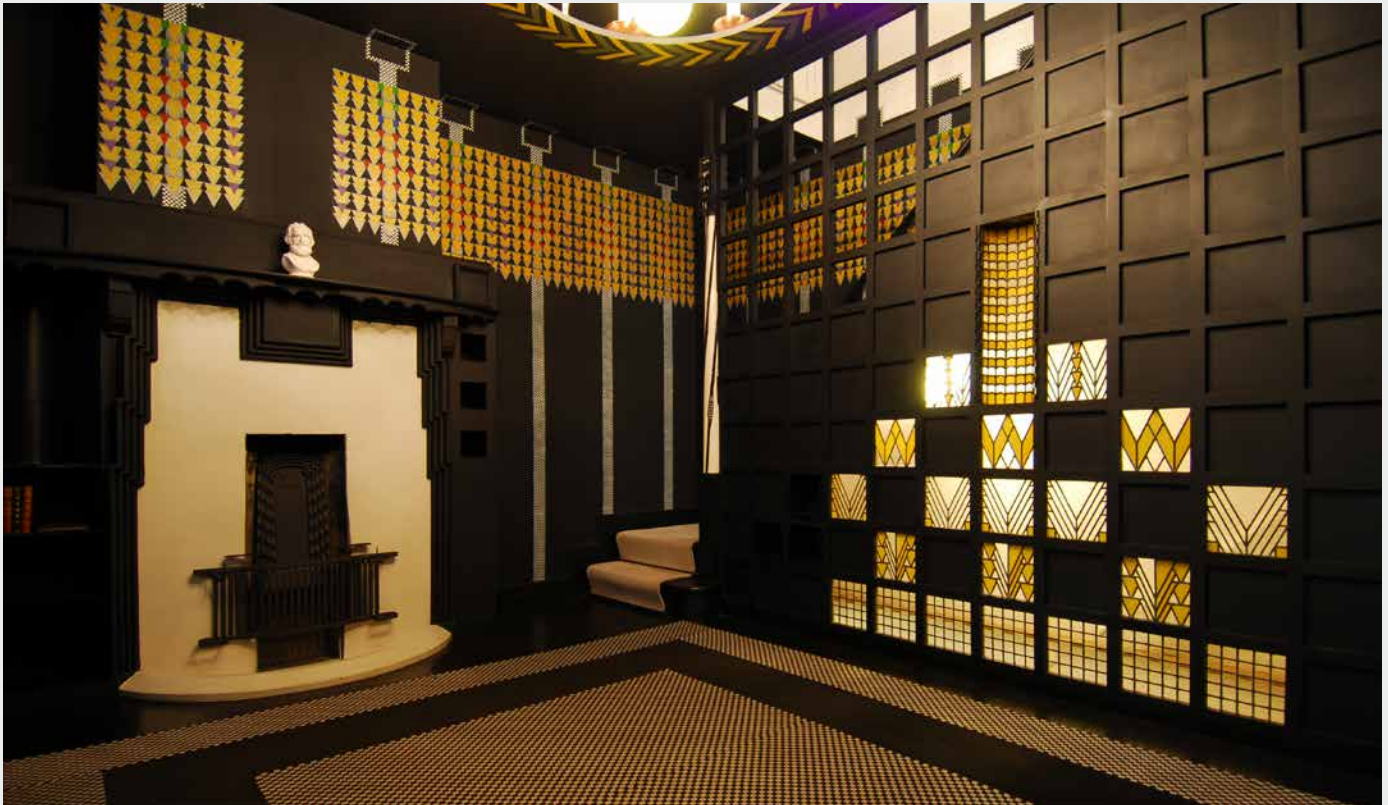
purchase. The precocious modernity of these pieces makes them an easy fit even for twenty-first-century homes. Eminent Catalan architect Ricardo Bofill, for example, has a Mackintosh 'Bassett-Lowke' dining table in his Barcelona home; a converted cement factory. The dining suite actually made for the cottage, part of which was kindly loaned for the exhibition by Brighton Museums, is of a more utilitarian and less elegant character than the rejected design. Billcliffe<sup>2</sup> attributes this to the client's detailed prescription leaving only the more decorative aspects to Mackintosh. These pieces are amongst the plainest surviving furniture in the Mackintosh oeuvre and exemplify his great willingness at this time to satisfy the client.

The unrelenting pace of Bassett-Lowke's domestic ambitions saw the return of Mackintosh to 78 Derngate around 1920 for a fresh interior scheme in the Hall Lounge. The darkness was banished – it is tempting to think symbolically – in favour of 'French Grey' with a decidedly Jazz Age multicoloured stencilled frieze. Remnants of this are extant on the walls of the room and photographs of the remains together with the original drawings in the RIBA and Hunterian collections were used by Glasgow stencil artist, Elisabeth Viguie Culshaw to reproduce the design for exhibition at actual size for the first time in over 90 years. One last interior flourish from Mackintosh that has delighted all who have seen it reborn.

**It is planned for 2017 to produce an archival website associated with the exhibition and further details of this can be found at [78derngate.org.uk/10](http://78derngate.org.uk/10)**

1. Description by Mackintosh of the hall at 78 Derngate, c. 1917, p. 2. Collection of Thomas Howarth, University of Toronto Libraries. Via: [mackintosh-architecture.gla.ac.uk](http://mackintosh-architecture.gla.ac.uk). Retrieved 25/2/17.
2. *Charles Rennie Mackintosh. The complete furniture drawings and interior designs*, Roger Billcliffe. Cameron & Hollis. 2009.

Hall of 78 Derngate. Image: © 78 Derngate



Display of textile designs by Charles Rennie Mackintosh from The Great War period. From the exhibition *Charles Rennie Mackintosh & The Great War*, 78 Derngate Northampton Feb–Apr 2017. Imagery by kind permission of The Hunterian, University of Glasgow.

In display case and by kind permission: Original works by Charles Rennie Mackintosh from the collection of The Glasgow School of Art.



Stencilled frieze for the Hall Lounge of 78 Derngate. Charles Rennie Mackintosh, c.1920. Reproduced 2017 by Elisabeth Viguie Culshaw for exhibition *Charles Rennie Mackintosh & The Great War*, 78 Derngate Northampton Feb–Apr 2017.

Chair for 78 Derngate Northampton. Charles Rennie Mackintosh, 1916. Made on the Isle of Man by German internees. Courtesy Northampton Museum & Art Gallery. Photograph: David Walsh

**Richard Emerson explores Mackintosh with new research into the architect's development as a painter.**

# Charles Rennie Mackintosh: The Architect Painter

In this article, I look at how Charles Rennie Mackintosh furthered his career as a painter, his friendship with the artist John Duncan Fergusson and his role on the management committee of the Allied Association of Artists in 1923, highlighting how well he was netted into London's avant-garde, sharing its frustrations and lack of patronage.

The Allied Association of Artists, (AAA), had been founded in 1908 by JD Fergusson's friend Frank Rutter, (1876–1937), an art critic on *The Sunday Times* and the editor of *Art and Letters*, a magazine for which Fergusson had provided drawings and for which his partner, the dancer, Margaret Morris, had written an article on dancing.<sup>1</sup> Modelled on the French *Salon des Indépendants*, the AAA's annual London Salons, or exhibitions, were run by a management committee of members elected for one year. There was no selection jury and all members had a right to exhibit three pictures, their placing was determined by a ballot but one painting was guaranteed to be hung on the line, that is at eye level. The numbers of works exhibited in each exhibition ran into thousands and a very large gallery was required.

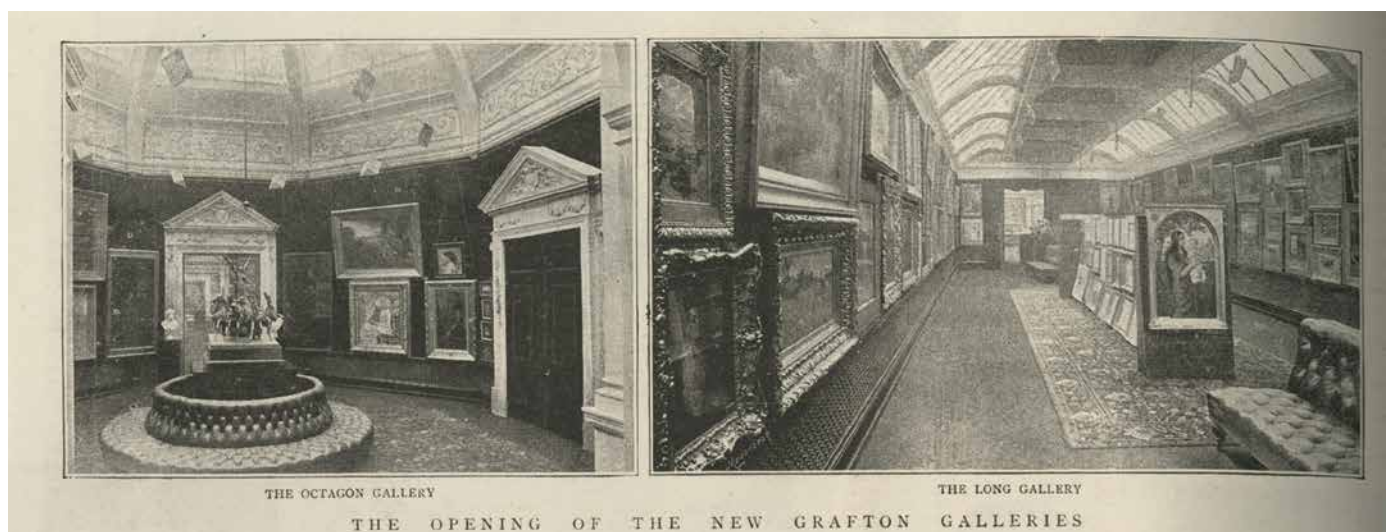
Fergusson was a founder member of the AAA and from 1908–1912 he exhibited annually at the London Salons held in the Royal Albert Hall.<sup>2</sup> However, although Margaret Morris exhibited at all but one of the London Salons which Rutter had subsequently arranged to be held at the huge Grafton Galleries in Bond Street, Fergusson had declined to do so.<sup>3</sup>

On grounds of cost, the 1921 London Salon was held in Heal's Mansard Gallery in Tottenham Court Road, which accommodated only about 300 paintings. Reviewing the "little group, housed by the modest Mansard Gallery," Mackintosh and Fergusson's friend, the critic PG Konody, wrote: "Now the Allied Artists are an association with a brilliant future behind them ... indeed there seems to be no particular *raison d'être* for the continuance of these shows. The artists whose work is fit for public exhibition would have no difficulty in finding another outlet; the others are not worth encouraging, and cannot derive any benefit from having their incompetence dragged into publicity."<sup>4</sup>

Worse was to come, for, although it had been advertised, there was no exhibition at all in 1922.<sup>5</sup> The critic RH W[ilenski] explained the problem in *The Athenaeum*:

"All the more intelligent young artists have... discovered that the exhibition once a year of one or two works in a vast building like the Albert Hall is of very little use as a means of arresting and retaining public attention. They have therefore adopted the system

The Grafton Galleries, London, *The Graphic*, 25 February, 1893





of small exhibiting societies where a group of artists [...] show their work to the public in a compact and comprehensible collection."<sup>6</sup>

Following this failure, a new management committee was elected to organise the AAA's 1923 London Salon. Fergusson, who had deserted the Association ten years before, led the case for change, selecting two artists to join him who had never exhibited at the London Salon. One was Malcolm Arbuthnot, (1877–1967), who had trained as a painter before turning to photography. He had been one of the signatories of the Vorticist manifesto in the summer of 1914, the year in which he opened a photographic studio in New Bond Street, London, frequently photographing Margaret Morris between 1917 and 1921. He had returned to painting after the Great War.<sup>7</sup>

The second was Charles Rennie Mackintosh. No architect had served on the management board of the AAA until now and while Fergusson and Mackintosh would come up with an architectural solution to the problem of providing cheap exhibition space, it is probable that Mackintosh qualified for membership of the committee as a painter.<sup>8</sup>

Fergusson, Arbuthnot and Mackintosh, representing the case for change, were balanced by Rutter himself and two painters whose commitment to the AAA had been unwavering.<sup>9</sup> First, the Scottish painter Alexander Jamieson, (Glasgow 1873–1937), who like Fergusson had welcomed the idea of the AAA from the start.<sup>10</sup> He had been on the managing committees of the AAA in 1908, 1917, 1918 and 1920.<sup>11</sup>

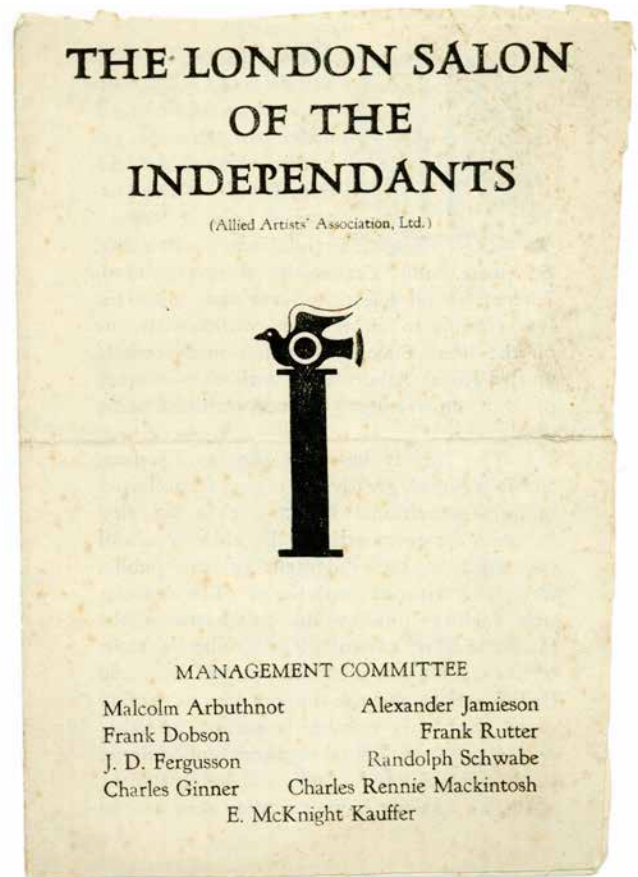
Secondly Rutter chose Charles Ginner, (Cannes 1878–1952), whose loyalty to the Association had been admired by Konody and who, Rutter wrote, was almost the only artist to say he owed everything to the Association.<sup>12</sup> He had exhibited at the AAA London Salons since 1908 and had been on the managing committees in 1910, 1912, 1913, 1916, 1917, 1918 and 1920.

The remainder of the management committee was made up of a circle of artists, who knew each other well and most of whom had exhibited together.<sup>13</sup> They were: the sculptor Frank Dobson, (1886–1963), a member of the Margaret Morris Club and like Margaret Morris, Fergusson, McKnight Kauffer and Schwabe, a member of the Arts League of Service (ALS) Council which had commissioned Mackintosh to carry forward plans for the studio block in Glebe Place. With McKnight Kauffer, Schwabe and Fergusson, Dobson had been a contributor to the first issue of the quarterly arts magazine *The Apple of Beauty and Discord* in 1920 and like Mackintosh he had exhibited at the Friday Club's 1921 Exhibition.<sup>14</sup> He and his wife Cordelia were friends of the Mackintoshes.<sup>15</sup>

Edward McKnight Kauffer, (1890–1954) was an American artist who had studied in Paris in 1913–14, where he probably met Ana Berry and Fergusson.<sup>16</sup> He provided the woodcut illustrations for the ALS publications, including a vignette of Mackintosh's studio block, and almost certainly designed the prospectus for the London Salon of Independants. He had exhibited with Ginner and Dobson as part of the Group X Exhibition at the Mansard Gallery in 1919 and at the Friday Club, with Mackintosh, Dobson and Ginner in 1921. He had been on the council of the AAA in 1917.

Finally Randolph Schwabe, who was also a close friend of Fergusson and McKnight Kauffer, a member of the ALS Council and, like Ginner, a committee member of the Friday Club. His daughter Alice, later Lady Alice Barnes, was a student at the Margaret Morris school and his friendship with the Mackintoshes has been well documented.

The Secretary of the AAA, the bookseller Dan Rider was equally netted in. His bookshop in St Martin's Court, London, had been a meeting place before the war of many of the contributors to the magazine *Rhythm*, for which Fergusson was the Art Editor, and



Front cover of the *Prospectus of The London Salon of Independants*, The Hunterian, University of Glasgow

through the War Rents League, of which he was the Honorary Secretary, Rider had campaigned against the raising of rents on behalf of many artists struggling to maintain a studio, including Margaret Morris.<sup>17</sup> Like Margaret Morris, Fergusson, McKnight Kauffer, Dobson and Schwabe, he was a member of the ALS Council, and thus Mackintosh's client for the Studio Block, while, tellingly, both the ALS and the AAA had their office at 1 Robert Street, Adelphi, London, where they were tenants of the Theosophist social reformer Annie Besant.

It is clear that Rutter's intention was that the two groups should reach agreement and, despite their differences, the two camps had much in common. Fergusson and Jamieson had both been founder members of the Modern Society of Portrait Painters in 1907 and, Fergusson, McKnight Kauffer, Schwabe, Jamieson and Ginner had all worked in Paris before the war. Ginner's youngest sister Ruby, (1886–1978), had trained as a dancer with Margaret Morris and he had painted murals for Madame Strindberg's London night-club, The Cabaret Club, or The Cave of the Golden Calf, at whose opening Morris had danced in June 1912. Ginner was also included, with Fergusson, in Rutter's *Some Contemporary Artists*, published in 1922. From 1912 he had lived in Chelsea.

The committee's eventual decision was to overturn Walter Sickert's original proposal, reiterated in the introduction to the London Salon catalogue as recently as 1921, that lots should be drawn for the order in which the exhibits were to be hung and that the catalogue order should be decided by ballot. For the first time artists of like mind would be able to show together by making it possible for "two or any number of exhibitors to agree to apply for consecutive numbers in the ballot."<sup>18</sup> They also agreed on a new name, The London Salon of the Independants, the misspelling of

Independents nodding, perhaps unconsciously, in the direction of France, from whence the idea had come.

Fergusson and Mackintosh were both keen to mount an exhibition: Fergusson had exhibited so little over the last four years that Rutter had called him a hermit, while Mackintosh, who in 1920 described his profession as “Architect, painter” wanted to promote himself as an artist but had few opportunities to exhibit.<sup>19</sup>

In August 1919 he had written that he was working with Margaret Macdonald Mackintosh on a six-foot-square panel for an ALS exhibition.<sup>20</sup> The collaborative work was probably intended for *The Practical Arts*, a small exhibition held in November–December 1919 at the XXI Gallery in London, however, it was not included in the catalogue and may not have been shown.

A rare exhibition was remembered by Mary Newbery Sturrock: “His flower paintings weren’t well hung when they did get a showing. I remember one where the door opened on it when Mackintosh exhibited at the Grafton Gallery, which was a very good-going

modern exhibition. But the flower paintings weren’t well hung.”<sup>21</sup> He had better luck at the Goupil Gallery in 1923, when his *Pinks* was exhibited and then illustrated by the *Studio*, though the accompanying text described him as an accomplished designer, rather than a painter.<sup>22</sup>

However, as Fergusson wrote later, the committee found that the cost of hiring any large London gallery for the Salon was now unaffordable, even with 200 artists already signed up, each subscribing 2 guineas. So he and his fellow committee members made a bid for state funding, pointing out that the French Salon des Indépendants was supported by the French Government. He relates that the idea received short shrift, “the official people” replied that there was the Royal Academy [RA] for that sort of thing, and anyone was free to send there. A response which

Charles Rennie Mackintosh, *Pinks* painted c 1922–23,  
© CSG CIC Glasgow Museums Collection



Fergusson would have found worse than fatuous, writing in 1943 "What I...object to is that the [RA's] exhibitions should be taken as entirely representing the art of a nation, and succeed in preventing from being seen any art other than what they, the RA, without any right at all (chiefly in order to protect themselves) decide what the public should see."<sup>23</sup>

Fergusson and Mackintosh's fall-back plan was to create an exhibition space by re-using some of the thousands of redundant Army huts, which were being disposed of by the War Office. The basic Armstrong hut, the building block of the Army's wartime temporary barracks, was 60 feet long by 20 feet wide with an average height of 10 feet, and accommodated 30 men.<sup>24</sup> Fergusson recalled that, "My idea was to have Army huts with glass roofs on one of the walks in Hyde Park. (On the walk because there would be no turf to replace.) Charles Rennie Mackintosh had that part in hand. We were to have as many huts as the space subscribed for demanded. Groups could take one or more huts, and they could do what they liked with their huts. This was the cheapest way to do it, and to avoid the expense for lighting and heating, most important, it was to be held in May. But we were told that the parks belonged to the King and that was impossible."<sup>25</sup>

These rebuffs put paid to the planned exhibition and, after their year in office, Fergusson, Mackintosh and the rest of the committee gave up. *The Year's Art*, the periodical of the AAA, records that there was no exhibition in 1923.<sup>26</sup> Nor would there be London Salons in the following years and by 1926 the AAA had effectively folded.<sup>27</sup> Rutter himself severed all connection with the AAA after the failure of 1923, hoping the ALS would manage to get it revived.<sup>28</sup>

Ironically, Fergusson reverted to the principle of no selection and hanging by ballot for the exhibition of the *New Scottish Group and other Independents* in May 1951 at the McLellan Galleries, Glasgow.<sup>29</sup>



Standard army huts in Cambridgeshire, from Edgar Wallace, *Kitchener's Army and the Territorial Forces*, 1915, pl. 29.

### Acknowledgements

*This article could not have been written without considerable help; in particular from Alison Brown, who has wielded the editor's knife with her customary aplomb and from The Hunterian, which provided a photograph of the London Salon of the Independents prospectus.*

*Richard Emerson is the author of a biography of the dancers H  l  ne Vanel, Lois Hutton and Margaret Morris to be published by The Golden Hare Press, Edinburgh (forthcoming).*

- For CR and MM Mackintosh and Margaret Morris, see Richard Emerson, 'The Architect and the Dancer', *CRM Journal*, 2014 and follow-up *CRM Journal*, 2016.
- American Art News*, Vol. 6, no. 33, Aug 15, 1908, p. 2.
- Exhibitions were held at the Royal Albert Hall from 1908–13 and at the Holland Park Ice Rink in June 1914. Due to the Association's debts there was no exhibition in 1915. See Rutter, 1927, pp. 196–7.
- PG Konody, *The Observer*, 26 June 1921, p.10, Art and Artists.
- The Year's Art*, 1923, p. 89.
- RHW, *The Athenaeum*, July 1920, p. 152, review of Grafton Galleries, London Salon of the AAA.
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- The Chronycle: the letters of Charles Rennie Mackintosh to Margaret Macdonald Mackintosh*, 1927, Charles Rennie Mackintosh, Pamela Robertson, Ed. Pamela Robertson, Hunterian Art Gallery, University of Glasgow, 2001, p. 68. *The Apple of Beauty and Discord* was the short-lived sister publication to the magazine *Colour*, covering "Present-day tendencies in art presented graphically, with special emphasis on the more advanced school".
- Fergusson had first met Berry in Paris about 1912 "She was studying painting and was already informed and thoroughly sympathetic to the ideas of the modern movement of that time." JD Fergusson quoted in Ana Berry, *Understanding Art*, 1952, p. 12.
- John Pick, *Building Jerusalem: Art, Industry and the British Millennium*, Routledge, 2013, p. 255. Perth, Fergusson Gallery, correspondence in Margaret Morris papers.
- For a history of the setting up of the London Salon see Frank Rutter, *The London Salon of the Allied Artists Association Ltd. 1920, Introduction*, p. vii; Kirsten Simister, *Living paint: JD Fergusson 1874–1961*, p. 64, makes the reasonable, but erroneous, assumption that the re-use of Army huts dates this committee to 1918. Change of rules set out in the London Salon of Independents Prospectus, reproduced in JD Fergusson, *Modern Scottish Painting*, William McLellan, Glasgow, 1943, p. 95–97.
- "Hermit": Frank Rutter, *Some contemporary artists*, Leonard Parsons Ltd. London, 1922, p. 166. It is interesting that when Fergusson did exhibit, at the *Colour Magazine* Exhibition of Modern Art, at the Grosvenor Galleries, 29 March – 12 April 1922, with a catalogue introduction by Rutter, which praised him, he chose to show a painting of 1912, *La B  te Voilette*. He exhibited recent Scottish Paintings at a one-man exhibition which opened at La Soci  t   des Beaux Arts, Glasgow, Sept 1923, and then transferred to the Scottish Gallery, Edinburgh. "Architect, Painter": *Catalogue, Detroit Exhibition of British Arts and Crafts 1920–21*, Society of Arts and Crafts, Detroit, 1920, p. 15. For a list of CRM's exhibited paintings see Pamela Robertson and Philip Long, *Charles Rennie Mackintosh in France*, National Galleries of Scotland, 2005, p. 110–111.
- Letter to William Davidson, *Charles Rennie Mackintosh: Art is the Flower*, Pavilion Books, London, 1996, p. 60.
- Mary Newbery Sturrock, *Remembering CRM*, p. 140. I have been unable to identify this exhibition from the catalogues held at the National Art Library. It would have to have been before 1923 when the Grafton Galleries closed.
- Studio*, LXXXVI, 1923, p. 381.
- Fergusson, 1943, pp. 90–91.
- Army camps: history and development, 1858–2000, [https://archaeologydataservice.ac.uk/archiveDS/archiveDownload?t=arch-460-1/dissemination/pdf/Stage\\_1/army\\_camps\\_history.pdf](https://archaeologydataservice.ac.uk/archiveDS/archiveDownload?t=arch-460-1/dissemination/pdf/Stage_1/army_camps_history.pdf) The first auction sale of Army huts was at Hursley Park Camp, Winchester, 15–17 April 1919. (ARMY HUTS (DISUSED). Hansard Commons Debate, 17 February 1919 vol. 112 cc545–6); *Country Life*, 5 April 1919, carried a proposal to re-erect army huts to form a farm colony and, the month before, the sculptor Eric Gill had bought some surplus army huts to be turned into houses and workshops for his newly founded community of the Guild of St Joseph and St Dominic at Ditchling, in Sussex.
- Fergusson, 1943, p. 98.
- The Year's Art*, 1924, pp. 91–92.
- The Year's Art*, 1926, p. 89, "No exhibition has been held since 1922" Dan Rider now described as "the last Secretary" of the Association.
- Frank Rutter, *Since I was twenty-five*, Constable, London, 1927, p. 181.
- Bet Low, 'A reminiscence', in *Margaret Morris, Drawings and Designs and the Glasgow Years*, Glasgow: Third Eye Centre, 1985, p. 18.

# Glasgow Piano City

The CRM Society is always looking for different ways to attract new audiences to Mackintosh Queen's Cross and to develop its role within the local community. It has now become a partner venue for Glasgow Piano City, a charity led by the talented Tom Binns, who is a strong supporter of the CRM Society. The aim is to take the benefits of music to the widest possible audience and they offer free piano lessons and make a number of pianos available for anyone to play in public places throughout the city. Glasgow Piano City hold regular 'Lids Open Days' where the public can try their hand at performance in special settings and the Society has welcomed many new piano-playing visitors to the Church through this venture. A short film of the activities at Queen's Cross is featured on the Piano City website.

In addition to the city's accessible pianos in shopping malls, galleries, the Barras market and Govanhill Baths, the public can play at several Mackintosh venues including Scotland Street School Museum, The Lighthouse and Queen's Cross.

The naturally good acoustics of Mackintosh Queen's Cross lend themselves to this type of collaboration, where music and performance 'bring the building to life'.



Above: Lids Open Day at Mackintosh Queen's Cross

The Society is happy to work with young musicians, providing both a practice and performance space. In return, the musicians support the Society by helping with events held in the building. Another successful joint project with Glasgow Piano City is Avril Paton's decorated 'Beatrix Piano' – see opposite page.

For further information visit [www.glasgowpianocity.org](http://www.glasgowpianocity.org)

Below: It was a sold out show at Mackintosh Queen's Cross for John Paul White on his first visit to Glasgow since the breakup of the Grammy award-winning The Civil Wars. John Paul gave a memorable performance as part of Glasgow's 2017 Celtic Connections Festival.

Bottom: Rachel Sermanni, from the Highlands, performing at Mackintosh Queen's Cross as part of the 2017 Celtic Connections Festival.



# Successful Partnership Working: New Tours with Avril Paton

**Dylan Paterson, Business and Events Officer at the CRM Society talks about recent initiatives and new activities for 2017**

At Mackintosh Queen's Cross, we've been able to create new and exciting events and bring in new audiences, through the success of a number of partnerships with like-minded people and organisations. For example, our relationship with the Scottish Mask and Puppet Centre has attracted group visits to Queen's Cross to enjoy events for schools and families and we continue to promote each other's venues and work.

Another excellent partnership is our recent collaboration with the well-known Scottish artist Avril Paton. Avril has generously lent her painting The Art School to the Society since 2014 and has since volunteered to be the Society's Artist in Residence. During the Mackintosh Festival in October she started work on the Beatrix



During her interview with STV in October 2016, Avril Paton talked about her inspiration to turn a piano into a work of art.



Piano City regular, Alan Kenny, plays the Beatrix Piano for the enjoyment of its original owner Beatrix Kiehlmann.

Piano and has created a stunning artwork. The piano now brings a great deal of pleasure to visitors and pianists alike and is being made available to local children for piano lessons.

Avril's ongoing support for the Society now extends to her volunteering as a special guest as part of the Mackintosh Tour Package, launched this spring.

Tours have been integral to the CRM Society's work throughout the years. They give visitors an authentic and knowledgeable insight into the creative genius of Mackintosh and that of his significant contemporaries.

The tours also provide an important source of income. Our newly-designed tour for 2017 covers two full days and helps to put Mackintosh in context by including visits to Alexander 'Greek' Thomson's Holmwood House (2017 is the Thomson bi-centenary year) and the National Trust for Scotland's Tenement House in

Garnethill. Queen's Cross is the venue for an exploration of architecture and art led by Avril Paton. This is all in addition to exploring the main CRM properties.

We're pleased to be working with the Carlton George Hotel, located in the heart of the city in George Square. As our partner, the Carlton George provides a superb base for our guests and, appropriately, it has a Mackintosh and Glasgow Style theme running through parts of the hotel. All our residential tours begin with an evening lecture and private dinner there. .

In addition, and by popular demand, we're once again running a weekly walking tour (the Society ran these during previous Mackintosh Festivals). The Walking Tour takes 1½ hours and covers the city centre. The tours run on Tuesdays, April – October and include the option of finishing the walk at Mackintosh Queen's Cross. These tours are likely to become part of the Society's offer from the Willow from 2018.

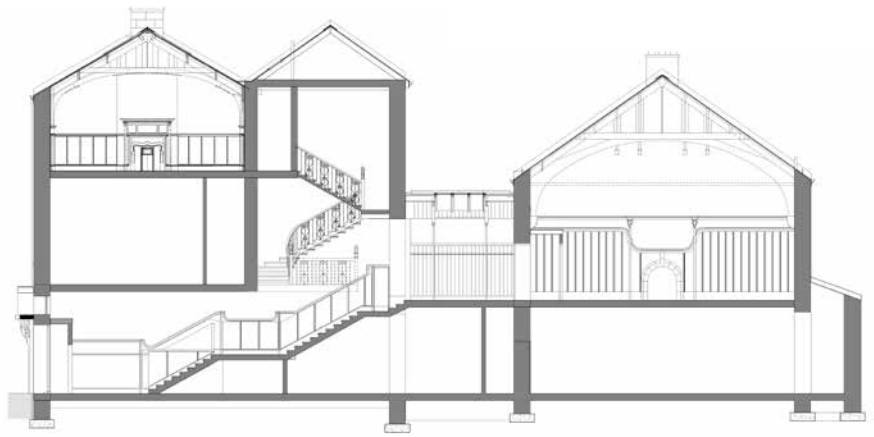
**Further information and bookings at [www.crmsociety.com](http://www.crmsociety.com) and [eventbrite/mackintosh](https://www.eventbrite.com/venues/mackintosh). The new walking tour offers a valuable resource for visitors and residents.**

If you have friends and colleagues who would like to discover the creative genius of Mackintosh, then they need look no further than the Society's 2017 tour programme – and every booking helps to support the work of the Society.



Avril Paton's spectacular artwork, the Beatrix Piano

# Mackintosh Club, Helensburgh



**Many CRM Society members have already visited the former Conservative Club in Helensburgh in the 10 months since Puregreenspace Architects took possession of the top floor. Here, owners Nicola and Bruce Jamieson tell us about the steady progress being made to restore and protect the building for generations to come. Now rebranded as the 'Mackintosh Club,' the pigeon-infested mess of the last 60 years has become a distant memory.**

Fundamental to the long-term restoration of the building has been a strategy to redesign a section of roof that has caused ingress and to add a stair to the roof to enable easy maintenance, which has just received planning permission. All the historic and recognisable features of the building will be completely untouched by these alterations, albeit safeguarded by better protection from the elements. The design of the new section of roof takes its inspiration from Mackintosh's love for the ziggurat and also makes reference to his own careful modifications at The Glasgow School of Art. There, the first phase was completed in 1899, and when the second phase got underway in 1907 he replaced the sloping roof of phase one with the now familiar square boxed studios, connected along the rear with the famous

'hen run' – one of the more imaginative parts of his design. At the Mackintosh Club the roof in question sits concealed in the centre of the building, neither visible from Sinclair Street to the front or Maitland Street to the rear.

Four enlarged landings on the new stair will provide a symbolic gallery space housing a permanent homage to the Glasgow Four, who were coming to public prominence at the time the building was being designed and erected. The stair will culminate in a roof-top terrace that literally 'connects to the sky' providing breath-taking views over Helensburgh and the surrounding hills and lochs. Being offset to the rear, the stair and gallery will serve neatly as an auxiliary space to the former billiard room which will remain frozen in time as an early Mackintosh masterpiece. By day it will be a place for visitors and club members to sit and reflect, read the library books, enjoy the piano and indulge in tea and cakes. In the evening, it will be available for private hire – a unique experience for dining, small performances and receptions.

The 'Mackintosh Club Rooms' – a new charity – is being set up to preserve and safeguard the entire building. Its strong board of professionals and Mackintosh experts will embark on a fundraising

Section through the former Conservative Club, Helensburgh. Image: © Puregreenspace Architects



3D view of the Mackintosh Club. Image: © Puregreenspace Architects

programme to implement the conservation plan and proposed alterations. To date the project has been funded entirely by Nicola and Bruce Jamieson. Visitors and donations to the Mackintosh Club are very welcome.

**For more information email [nicola@mackintosh.club](mailto:nicola@mackintosh.club)**

## Glasgow City Heritage Trust has invested substantially in the built heritage of Alexander 'Greek' Thomson over the past 10 years.

GCHT has awarded numerous grants through several funding programmes including building repairs, shop front and heritage grant schemes. Most notably, it supported the major works at 1–10 Moray Place, one of the finest 19th century terraces in Scotland and where Thomson lived until his death in 1875. The Trust contributed to the full restoration works of the terrace at Strathbungo on the south side of Glasgow, including roof, stone and

window repairs plus the reinstatement of railings and lamps to restore the building to its original splendour.

Torsten Haak, Director of Glasgow City Heritage Trust said: "We are happy to be part of the Thomson bicentenary celebrations of the city. We are currently funding major works in Thomson's Walmer Crescent, which is one of four conservation areas in Glasgow targeted for special support."



Torsten Haak, Director of Glasgow City Heritage Trust

**For more information on Glasgow City Heritage Trust visit [www.glasgowheritage.org.uk](http://www.glasgowheritage.org.uk)**

# Alexander Thomson 1817–1875

**Mark Baines BArch DipArch of the Mackintosh School of Architecture gives an account of one of Glasgow's most important architects as the city marks Thomson's bicentenary**

This year is the bicentenary of the birth of Alexander Thomson, one of Glasgow's greatest 19th-century architects.

Few architects, before or after, were as skilled in the art of abstraction which would lead to the unprecedented levels of architectural thinking, innovation and originality of Thomson's buildings. Much of his work is as startling in its appearance today as it was when built.

Sadly, many of his buildings were destroyed in the post-war restructuring of the city, especially his tenements in Laurieston and Hutchesontown. Of his four churches only St Vincent Street Church survives. Forty out of some 120 buildings now remain. Holmwood is under the protection of the National Trust for Scotland while St Vincent Street Church is only open by arrangement, the remainder being in private ownership. Unfortunately, even today, the Egyptian Halls in Union Street, Glasgow remains under severe threat of destruction.

Born in Balfron, Alexander Thomson moved to Glasgow aged 12, became a lawyer's apprentice then joined the architectural firm of Robert Foote who introduced him to the world of classical architecture. Thereafter he worked with John Baird 1, an occasionally innovative architect and was then joined by his brother-in-law, also John Baird. In 1850 he established the practice of A & G Thomson with his brother George. Following the latter's departure for Africa, Thomson engaged John Turnbull who was responsible for the completion of works following Thomson's death in 1875. Throughout this period Thomson was undoubtedly the leading design protagonist.

Thomson's early works are sometimes hesitant, though distinctive forays into a variety of architectural styles are evident



Façade of the Egyptian Halls, Union Street, Glasgow  
Image: © GSA

in an early series of villas and terraces in Glasgow and its environs. However Tor House, Rothesay, the Double Villa, Langside, and Caledonia Road Church, Hutchesontown, all designed between 1855 and 1856 marked the emergence of his totally assured, if not radically orientated, design approach. The four churches aside a major public commission such as the University eluded him. Instead he designed numerous villas and terraces in Glasgow's inner suburbs and many tenements and commercial buildings in the city centre. It is an architecture which defines, belongs and is committed to the street, and, in a similar fashion to the diagonal approaches to the villas, the buildings are consciously intended to be viewed obliquely. Like the marble Grecian monuments which he so admired, Thomson only ever built in stone resulting in a wide range of buildings which combine a sense of mass associated with the monolithic qualities of masonry to instil varying degrees of monumentality. There is also delight and ingenuity in the highly controlled compositional artistry of light and shadow by means of repetition and detailed invention. In this sense it was

a quintessentially urban architecture which lived and breathed the gridded expanses of the burgeoning industrial city.

Thomson was not a neo-classicist but in recognising the futility of archaeological reconstruction of past structures he expressively reinvigorated the essential elements of classical architecture consisting of the wall, column and beam, forging an ever varied contemporary language that was singularly compelling and one which was uniquely his own. His was a language genuinely striving for a modern architecture within the culture of his day and one with the capacity to encompass the full range of building types. Amongst his greatest architectural achievements not previously mentioned are Ellisland, Moray Place, Great Western Terrace and the lost Queens Park Church and Eglinton Street tenement, known as Queens Park Terrace. As a consequence of Thomson's rigorous approach, his architecture, when considered as a holistic body of work, appears to contain a sensibility, generosity and integrity that confers equal dignity on all aspects and peoples of an urban society.

For more information about Alexander Thomson, the Alexander Thomson Society and the Bicentenary events please contact [www.alexanderthomsonsociety.org.uk](http://www.alexanderthomsonsociety.org.uk)

# Charles Rennie Mackintosh and the Art of The Four

**Prior to publication, Roger Billcliffe provides a sneak preview of his forthcoming book. Published by Frances Lincoln, London, autumn 2017, 320 illustrations, mainly in colour**

Mackintosh studies have over the last 30 years or so fragmented the achievements of The Four – the Macdonald sisters, Mackintosh and MacNair. Recent research has concentrated on individual facets of their lives – the sisters' work as artists, Herbert MacNair and Frances, Margaret Macdonald, Mackintosh's architecture, in the mammoth study by The Hunterian, and my own earlier books on Mackintosh's watercolours, textile designs and furniture.

This book will look at the relationships, personal and artistic, of The Four. It will examine the development of the Glasgow Style in the 1890s and show how each member of the group made their own substantial contributions to the style, provoking a revision of accepted theories of its genesis. It was a period when their ideas and iconography spread over several different disciplines and I hope to unravel the complicated path trodden by these four talented artists and designers before they showed, to acclaim, at the Vienna Secession in 1900. Architecture is the only area not investigated here, primarily because it was the province of Mackintosh working alone and not as part of a group.

After 1900 The Four effectively became two couples, and their careers began to diverge. By 1910 they were practically four individual artists, with their own strengths and talents, each



Frances Macdonald, *Ill Omen or Girl in the East Wind with Ravens Passing the Moon*, 1893  
Image: © Hunterian

struggling with their personal demons and ambitions. Their later years have often been passed over in general surveys of the period but I believe that – with the exception of MacNair, who withdrew from artistic activity after 1910 – their achievement in the 1910s are considerable, with many of their best works as painters stemming from that decade.

By the early 1920s only Mackintosh was still working, striving to establish a new reputation as a painter through a series of 40 or so watercolours made in south-west France. His early death forestalled that ambition and these late works, although eagerly purchased at the 1933 Memorial Exhibition, fell into oblivion until the show of his watercolours at Kelvingrove, celebrating the 50th anniversary of his death in 1978. In this

new book, I hope to show how naturally they, and the later powerful watercolours by both Frances and Margaret Macdonald, were a natural extension of the early achievements of The Four.

## How to Order

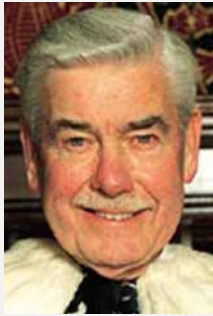
The book will be published this autumn at the recommended retail price of £40.00. Members will be able to purchase copies at a discount through the publisher's own website after October 2017.

If you would like to pre-order via the Society, please email Sven Burghardt at [sven@crmsociety.com](mailto:sven@crmsociety.com)



# Thank You

**The Lord Macfarlane of Bearsden KT is stepping down as Honorary President of the CRM Society after almost 20 years. We are enormously**



**grateful to him for his advice, support, time and generosity over two decades of substantial change. Lord Macfarlane brings the business and arts worlds together, creating connections, contributing advice and helping to build partnerships for the benefit of the community.**

At the same time as leading the Society during the purchase of Queen's Cross and through several city Mackintosh festivals and exhibitions, he also fronted the refurbishment of Kelvingrove Art Gallery and Museum and is Honorary Past-President of the Glasgow School of Art. In 2007, in recognition of his major contribution, Lord Macfarlane was awarded the Freedom of the City of Glasgow, which among other things gives him the right to graze his cows on Glasgow Green. The Society has been fortunate to benefit from his wisdom, experience and loyal support: on behalf of the director, staff and board and especially the Society members and visitors to Mackintosh Queen's Cross, thank you, Lord Macfarlane.

Members will vote on the Society's next Hon President at the AGM in June 2017.

## Giving to protect our Mackintosh heritage

**The CRM Society relies totally on the support of trusts, foundations, members and friends to raise sufficient money to maintain its programme of work. Sometimes, out of the blue, a surprise donation arrives – what joy! Occasionally money is given towards a specific project such as education workshops, new Mackintosh tours or even new toilets. Other donors give to whatever project the Society flags up as the next priority.**

Dr Sheila Walker surprised us with a substantial donation this year and it was gift-aided to give the Society an additional 25% value. Sheila is keen to encourage others to donate and to use the government's Gift Aid scheme to increase the contribution to the Mackintosh Society. Arranging to leave a legacy via wills is also a wonderful way to contribute to the protection, preservation and promotion of the nation's Mackintosh heritage for the enjoyment of future generations.

We are also grateful to Mr David Stark who gave a large collection of books to the Mackintosh Resource Centre and to

Mr Fred Shedden who donated one of the 1991 editions of the Haus Eines Kunstfreundes portfolios to the library.

The fundraising is overseen by board member Helen Crawford and Business and Events Officer, Dylan Paterson.

For further details or to make a donation, please email Dylan: [dylan@crmsociety.com](mailto:dylan@crmsociety.com)

If the sale planned by Ruchill Kelvinside Parish Church proceeds this year, the Mackintosh Society will campaign to raise funds to secure the Communion Table (shown below) and Alms Dishes which were designed by Mackintosh for Queen's Cross Church.

Bird and bee detail on the Alms Dish Stand



## Our Volunteers

**Members and volunteers are the life-blood of the Society.**

Special thanks for volunteer support over the past year must go to Ian McGee, who gave two days per week for over five years to visitor services; Bruce Hamilton, furniture-maker, who provides woodwork and joinery, storage, the loan of Mackintosh reproduction chairs; and canopy build for Celtic Connections events; Trish Ingram, in particular for her

development and running of the 2017 tour programme; and Sheila Hart for her retail advice and weekend cover.

Several city events which are held at Queen's Cross, such as the Celtic Connections festival, only happen because of our volunteers. This year's music festival took a team of 20 volunteers to deliver and resulted in a series of high-quality, income-generating concerts which brought new audiences to Mackintosh Queen's Cross. Finally, thank you to our volunteer board and all the volunteers who help the Society throughout the year.

**If you would like to volunteer regular time to help out at events or in the office, please contact Sven Burghardt, Heritage, Outreach and Volunteer Officer on 0141 946 6600.**



Regular volunteer Trish Ingram provides information and guided tours to visitors

# Patricia Douglas MBE, FRSA 1931–2016

**Honorary Secretary 1973 to 1985;  
Director 1985 to 1998, 2000 to 2001;  
and Honorary Vice President from  
2000; Trustee and Patron of the  
78 Derngate Trust**



Tom, Patricia and Gavin Douglas at Buckingham Palace in 1991. Courtesy of the Douglas family.

Patricia Douglas will be remembered by many for her lifelong engagement with Mackintosh and the Mackintosh Society. Her passing in 2016 was marked with a celebration of her life, which was held in Queen's Cross Church on 13 September, led by family friend, Blair Taylor. Extracts from the three tributes are presented here. In addition to the many achievements they cite, we should remember also her youthful swimming and gymnastic skills, tennis prowess, travels, love for American Juggernaut Transporters and output as an independent publisher. Patricia also supported the Scottish Conservative party and the Girl Guide movement and gave her time to contribute as a committee member to the Glasgow Society of Women Artists and board member of the National Trust for Scotland. Acknowledgement in any account of Pat's life must be made to Tom, her husband of 64 years.

## **Antony Douglas**

*A personal perspective of her role as mother, during which she became affectionately referred to as 'Mother Dear' by Antony and Gavin. She was grandmother to Adam, Richard, James, Jonathan, Harris and Kern; and great grandmother to Seth, Heath and Harrison. Two days after the celebration service, the first girl joined the family, great granddaughter, Nancy Mae, born 15 September 2016.*

'A strong Mother: firm but fair. Determined and clear in what she liked, and also what she didn't. Lovingly supportive of Father and us. She had a wicked sense of humour and was seldom phased by whatever life presented.

Family holidays were regularly spent in Elie and the Cairngorms. We also had several happy holidays in Cornwall. On one occasion we were staying at Perranporth and decided that the best rock pools and quietest location were down the other end of the beach from the town some two miles distance away. After walking there, the first day, Mother decided it would be more convenient to drive the next – but we discovered there was a Penhale Army Camp blocking the road to the cliff top above that end of the beach. The sentry informed us it was M.O.D. property. Undeterred, she gave the guard her 'look' and he promptly saluted and opened the gate. To our amusement and the Regiment's consternation, we drove through the camp and through a major exercise where the final assault was somewhat disrupted by the four of us getting out of our car with our picnic and beach accessories to the immortal words of Mother telling the soldiers to "carry on and not mind us, we are only going for a swim!"

There was much laughter in the family – often to the point where Father was crying tears of joy and it is these memories I will treasure.'

## **Roger Billcliffe**

*Founding member of the CRM Society; Chair 1981-1983 & 2001-2002; Honorary Vice President 1994 to present.*

'I first met Pat at what proved to be a landmark meeting in the Willow Tea Rooms in 1973, from which emerged the fledgling Mackintosh Society. The meeting had been called by the New Glasgow Society, of which she was secretary, to address the growing threats to the Mackintosh heritage. What was so impressive about that first meeting was

that Pat and Robin Haddow had collected together such a large and disparate group of people either simply interested in or professionally involved with Mackintosh. Apart from Mackintosh fans the Civic Trust, Historic Scotland, and other similar bodies were represented alongside the three public collections that own so much of Mackintosh's work – the Glasgow School of Art, the University of Glasgow and Glasgow Museums. This was perhaps her first great achievement – to pull together all of these different voices and to attempt to get them to speak as one. It must have seemed like herding cats.

We soon discovered what an excellent administrator Pat was. Subcommittees were quickly set up to deal with finance, membership, restoration and, most importantly, campaigning against the threatened demolition of the three Mackintosh buildings that had inspired the New Glasgow Society [NGS] to set up this offshoot devoted to Mackintosh – Martyrs' School, Scotland Street Public School and Queen's Cross Church. The Society rallied opinion from around the world and before long we could see the tide turning. Pat did not take her foot off the gas pedal: she arranged public meetings, lectures and other events to encourage support and membership.

It must have become apparent to NGS that the cuckoo in the nest was taking over. George Browning of NGS learned that the Church of Scotland wished to vacate Queen's Cross. Patricia did not need telling twice and, with the willing assistance of Bill Leggat Smith, our Honorary legal adviser, we found ourselves tenants of the church. Moving into this huge, unloved and bitterly cold building must have been a daunting prospect.

Pat's 12 and 14-hour days at Queen's Cross turned the ship around. The three buildings were saved, the press alerted to the importance of preserving what was left of the Mackintosh heritage, and Pat's beloved Queen's Cross Church slowly regained its dignity and something of its original appearance when Mackintosh completed it in 1899.

The Society's 10th anniversary was commemorated with a conference that would put Mackintosh into his international context. Pat soon displayed even greater talent handling the big beasts of the academic world of Britain, Europe and America. Pat dealt with everything in exactly the same way – fairly, pragmatically, courteously. If all else failed she just did what she thought was

right – it usually was. Patricia continued to use the contacts and goodwill generated in the summer of 1983 to lead members of the Society around the world, visiting the buildings of Frank Lloyd Wright, the Greene brothers, Gaudi, the Vienna secession and many others.

Queen's Cross is as much Patricia's as Mackintosh's. And so, as with Christopher Wren – *Si monumentum requiris, circumspice*.

### **Pamela Robertson**

*Council member; Chair 2003 – 2006*

A trawl of the Society Newsletters, which started with the founding of the Society in 1973, provides a rich record of what was achieved under Patricia's stewardship. While she would be the first to acknowledge the contributions of others – the Chairmen, Council members, Mackintosh scholars, volunteers and others – it is essential to acknowledge how much she contributed through corralling these disparate talents and providing the framework, including the funding, within which goals were delivered. She was without question a doer, explaining in a recent Society Journal 'you don't advertise, you do'. Typically she would be in her small office by 8 in the morning and stay till 6 or 7, having sped in from Killearn in record (arguably illegal) time in her trusted MG midget or one of her successive hot rods.

Two components were at the heart of what Patricia delivered for the Society: People and Events.

Patricia knew all of the members – 'the troops', as she called them, and they were world-wide – from Japan to the U.S. and across the Continent. And over the years the base expanded to include branches in London, Bath, and Harrogate – all of which she regularly visited. Patricia felt great loyalty to the volunteers on whom the success of the Society depended – and continues to depend – and the regular lunch and croquet match hosted at Tantallon, with Tom the ever loyal supporter, became a highlight of the year. Much of the success of the Society derived from her ability to establish warm, mutually respectful friendships with leading figures in the world of curation and scholarship, including in Toronto, Thomas Howarth, in California, Randall Makinson, in Vienna, Christian Witt-Doerring, and in Barcelona, David Mackay.

The Society's programme of events and public initiatives was diverse: lectures, collectors' quizzes, festive Christmas

parties and Mackintosh birthday weekends. Some events such as Christie's auction of works from the estate of Jessie M. King and an exhibition of Mackintosh reproduction material were more ambitious. Other initiatives included some of the first Toshie merchandise and in 1988, a Mackintosh rose for the Glasgow Garden Festival.

Patricia's many skills were however put to best use in the Society's wide-ranging series of tours and visits beyond Glasgow. Destinations within the U.K. included Liverpool, the Isle of Man, the Cotswolds, Dorset and Holy Island. The list of international destinations, some visited more than once, is a roll call of Art Nouveau and early 20th-century design: Barcelona, Vienna, Chicago, California, Prague, Paris and Nancy, Brussels, Amsterdam, New York, while trips to Port Vendres provided moving insight into Mackintosh's late years.

With Patricia's input, the CRM Society developed and delivered some substantial initiatives. These include: two international conferences held in Glasgow, the first in 1983 – the 10th anniversary of the Society, and that in 1990, Glasgow's Year as European City of Culture. This ambitious city-wide event, initiated by Murray Grigor, assembled a raft of leading scholars, architects and designers. Over 100 issues of the Newsletter, now the impressive Journal, have been produced. These are a hugely important resource for all interested in Mackintosh, providing scholarly articles, reviews, memoirs, building updates, not available anywhere else. The Mackintosh Heritage Group, set up in the 1980s with Patricia as Chair and Secretary, continues to provide an informal setting in which representatives of the leading buildings and collections can come together to discuss common issues and work together. In addition the Society has continued to keep a watching brief on the wider Mackintosh heritage, commenting and encouraging as appropriate. The survival of Queen's Cross is testament to Patricia's commitment to Mackintosh.

One final achievement was in Northampton after a long campaign to restore 78 Derngate. The establishment of the 78 Derngate Trust in the late 1990s would oversee, at last, an accomplished restoration of the building and its interiors by John McAslan & Partners. Patricia was a founding Trustee and involved herself with characteristic energy and dedication.

Les Paterson, Secretary of the Trust said: "Patricia brought with her energy,



Patricia, aged 17, at the Kingfisher Swim Club, Essex. Courtesy of the Douglas family.

drive, knowledge and contacts. She was always supportive, engaging in debate and often thought-provoking in the way she challenged our thinking and ways of doing things. She was held in great esteem, she was made a Patron of the Trust and continued to be a member of the Friends of 78 on her retirement from the Board. Her name will ever be associated with the house."

Patricia would have been dismissive of the need to provide any summation of her achievements and contributions. I am sure somewhere she is urging us to be doing, to get on with the important task of preserving and celebrating Mackintosh. A task for which she has left us a remarkable example and an impressive legacy. Thank you, Pat.

*A commemorative plaque, which includes Patricia's MBE, is on permanent display in the Mackintosh Resource Centre at Queen's Cross – a fitting home where it can be seen by friends, members and our many visitors.*

# Visit Mackintosh Queen's Cross

## Opening Hours 2017

### 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 and Tours

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](http://www.mackintosh.org.uk) or call 0141 946 6600



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## 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](http://www.crmsociety.com) or call 0141 946 6600

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