

NEWSLETTER



Issue 1 Spring 2011



CHARLES
RENNIE
MACKINTOSH
SOCIETY™



Newsletter Contents Issue 1 Spring 2011

- 2-3 CRM Society News
Information on our Action Plan and New Newsletter
- 4-5 Society People
Trish Ingram, Dylan Paterson, New Members and Patrons
- 6-9 Feature: Talwin Morris
- 10 Building Watch
Craigie Hall, Glasgow Art Club and Glasgow School of Art
- 11 What's on outside Glasgow
- 12 Society Events and Announcements

www.crmsociety.com www.mackintoshchurch.com

Cover image © National Trust for Scotland



Detail of carving on Reredos at Queen's Cross

© Stuart Robertson

Society gears up for 50% cut in City Grant

The annual grant made by Glasgow City Council towards the care of the Church has now been cut for the 2nd successive year and will be £10,030 in 2011-12 compared with £15,000 in 2008-09. Since the Society first received the grant in 2003 it has remained static at £15,000 making the cut around 50% in real terms. The grant is made in recognition of the tremendous added value made to the City's tourism product and marketing through its care of the Church and promotion of Mackintosh and his contemporaries.

Like all voluntary groups the Society is having to face up to even greater competition for resources from grant aiding bodies and sponsors and the general financial pressure affecting us all.

Society Review – action plan

As outlined in previous issues of the Journal and at the AGM, over the years the Society has got involved in more and more activities. The Society's staff have become

greatly overstretched and over-committed. The steps we are taking, following a review carried out in autumn 2010 with help from Jura Consultants and our members' on-line questionnaire, are designed to match resources with activity and ensure sustainability.

Revised summer opening hours at the Mackintosh Church from 1 April 2011

Monday, Wednesday & Friday 10.00-5.00:
guided tours 11.00 and 2.30. Group visits by appointment at any time. Admission charges unchanged.

We will continue to accommodate pre-booked educational and tour groups just as before. For casual visits we will open 3 instead of 6 days but will offer 2 guided tours daily to improve the visitor experience.

Increase venue hire at The Mackintosh Church

To increase income we will market the Church and Hall more widely in the region. Developing this business is now top priority



for Stuart and the new Development/Events Officer. Over the last few years we have developed our Wedding business and this has been very successful, with the support of some key volunteers. We have an excellent partnership with the House for an Art Lover and we hope to build on this.

Publish annual Journal and quarterly Newsletter

You told us how much you enjoy and value the Journal but find its sporadic appearance annoying. We have listened. The Journal will now come out annually with substantial articles and reviews. We will also publish a Newsletter four times a year (see below for schedule, copy deadlines) produced to a timed schedule with current news and forthcoming activities to meet your desire for more “newsy” up-to-date information regularly produced. We are also making the quick e-messages and updates more eye-catching.

Increase opportunities for member participation

Even if you don't live anywhere near Glasgow or a regional affiliate group, you can still play an active part by:

- Sending in information about forthcoming events or exhibitions which would be of interest to Society members for inclusion in the Newsletter.

- Suggesting an interesting person for interview or feature.
- Writing a short (200-300 word) Newsletter piece, such as Object in Focus.
- Becoming a regular Society volunteer, in person or on-line, by answering the quarterly Volunteer adverts (see p. 12). We want Society members to become more in running membership and producing the Journal and Newsletter.
- Encouraging new members.

Grants and Bequests Monument Trust Award

£40,000 over 2 years has been granted by the Monument Trust towards the running and development of the Society.

This is great news and will make a big difference to our plans in developing the Mackintosh Church and allows the Society to continue its extensive advocacy role in safeguarding and promoting the work of Mackintosh - Stuart Robertson

Bequests

Over the last few months the Society has received two large bequests. Former member Thomas Fraser bequeathed £10,000 and we have just been notified that a Miss Aileen Leitch has left around £9,600 to the Society.

CRM Society Newsletter Schedule

Have an idea for a feature or an interview? Want to contribute or send us news, reviews, what's on and articles?

Issue	Copy deadline	Publication Date	Events Coverage
Summer	3rd Sunday in June	Mid July	July-Oct
Autumn	3rd Sunday in Sept	3rd week Oct	Oct-Jan
Winter	3rd Sunday in Dec	3rd week Jan	Jan-April
Spring	3rd Sunday March	End April	April-July, AGM

Send all text and images (jpgs) to newsletter@crmsociety.com
Please ensure copyright permissions have been received for all images, and provide credit lines.



Farewell Trish

Trish Ingram has decided to enjoy a more relaxed lifestyle and joined her husband in retirement in April. She joined the Society as a Sunday volunteer 12 years ago and never left. Our heartfelt thanks for all she has done and for being an unfailingly cheerful, efficient and active presence in the office.

Trish recalls:



‘I joined the Society in 1986 and later became a Sunday Volunteer. Little did I know that in February 1999 I would become the Society’s first Information Officer, a post created by the then newly appointed Director. I feel so lucky to have been working in Queen’s Cross for the last 12 years enabling me to gain so much more knowledge of the Mackintoshes and their contemporaries and to familiarise myself, at close quarters, with the nooks and

crannies of the building. A sunny day with the light spilling in has often stopped me in my tracks.

Enquiries about Mackintosh come in from all over the world. A common one was, ‘When did he design his first raincoat?’ We also receive images of various items of furniture in the hope that a new piece will have been discovered. One photograph I recall was of the domino table with the squared corners beautifully sawn off to fit nicely between other pieces of furniture.

My role with the Society soon expanded into Tours & Events and we were lucky enough to be runners-up for our weekend packages in 2003 at the Annual Thistle Awards in Edinburgh, a memorable occasion. Another event I have always enjoyed is the Friday at the start of our AGM Weekends when Members from near and far meet up again and the intensity of conversation rises as the evening progresses.

In 2005 we knew that we would have to prepare to ‘flit’ out of Queen’s Cross as the large refurbishment programme was due take place in 2006. A fundraiser was planned before the big move and this turned out to be a really special evening. On Friday 9 December the actress, Kara Wilson, performed a one-woman show playing the part of the artist Tamara de Lempicka. It was great fun sourcing the items for the stage set including an easel and I don’t need to tell you where that came from! During the performance not only did Kara act and sing but also re-created one of Lempicka’s paintings. Many of our audience entered the spirit of the occasion by wearing 30’s costume for the evening and the grand finale was the auction of the painting which was generously donated by Kara. Our auctioneer was none other than Eric Knowles whose skill at reeling in the bidders was masterly.



In early 2006 we had to de-clutter so we hired a skip which sat in Springbank Street. Of course, our local 'worthies' soon spotted it and, magically it seemed, as we filled it the level would drop again before we brought out another batch of items! However the big day dawned and we followed the removal van to Scotland Street School where, for the first time, we would all be working in the same space. I have always loved the School and so it was a real treat to be based there in the Thistle Room, a large classroom with huge windows. 2006 was, of course, the year of the Mackintosh Festival and friends old and new came to visit us in our temporary home.

When we returned to Queen's Cross in November 2006 we knew that the future of the building had been ensured for generations to come. I wish the Society and Queen's Cross well and, who knows, I might become a volunteer again in the future, especially if the sun is shining?

.....Welcome Dylan



We are delighted to welcome Dylan Paterson, the new part-time Business Development and Events Officer, who succeeds Trish but with a revised role focussing on tours and business development. Dylan has already carried out work for the Society developing the new wedding business at the Mackintosh Church, while on secondment from Scottish Enterprise.

CELEBRATING OUR SUPPORTERS

With the Patron scheme now in its second the year we celebrate and thank the Society's current patrons:

Gold: Lord Macfarlane of Bearsden
Steven Holl Architects (USA)

Bronze: Deirdre Bernard
Anne Crawley
Kathleen Culver
Rosemary Johnston (France)
Anne Loudon
Simon Morris
Judith Patrickson
Catriona Reynolds
Rodrigo Rodriguez (Italy)
Evelyn Silber
Alan Stewart

Remember patrons' gifts are eligible for Gift Aid which has an added benefit for the Society. For details of how to become a patron visit the website www.crmsociety.com/patronscheme.aspx

We also welcome new members:
Fiona Campbell (Glasgow)
Michael Cleary (New York)
Michelle Davidson (Tucson)
Mrs S Jarvis (Plymouth)
Jill Lycett (Twickenham)
Mrs V Marshall (Lincolnshire)
Gillian Ryan (Ilkley)
Christie Schorfmitter (New York)



Perspectives on Talwin Morris

Talwin Morris, Art Director for Blackie & Sons died on 29 March 1911. His untimely death, at the age of only 45, robbed the Glasgow Style of an influential contributor and collaborator. We pay our respects to mark the centenary of his death.

Talwin Morris and The Hill House

Lorna Hepburn, Curator, The Hill House, Helensburgh

In 1902, when Walter Blackie, of the publishing company Blackie and Son, was looking for a suitable architect to design his family home on a hill overlooking the Firth of Clyde, it was Talwin Morris who introduced him to his friend and fellow artist, Charles Rennie Mackintosh.

From 1892, Morris was employed by the Blackie's as the head of their art department. Early last year, while researching the life and works of Talwin Morris, I was delighted to learn that he is still held in high esteem by design historians and book collectors, but was puzzled to discover how few visitors to the Hill House have heard of him or are aware that some of the best examples of publications for which he designed covers are displayed on shelves in Mr Walter

Blackie's library at the Hill House. Or that, tucked away, in a shadowy corner between the drawing and dining rooms, is a sconce by Morris for which Mr Blackie paid £7.19.0d in 1904, the year the Blackie family moved into the Hill House. The beaten brass with its decorative peacock motif and insets of green glass would have looked beautiful when its two candles were lit. When Morris died, aged only 46, his wife Alice asked CR Mackintosh to design the headstone for his grave in the cemetery at Dumbarton. It is sad as well as intriguing that there is no known photograph of this artist, who deserves to be better recognised for his work.

Talwin Morris and Me

Jerry Cinamon

Many years ago, in the late 1970s, while still designing books and jackets for Penguin Books, I became impressed by the artists of the Glasgow Style, particularly the works of Charles Rennie Mackintosh. As I was unable to afford a CRM chair I decided to collect, limiting my purchases to books with his cover designs. My diary entry for 7 April 1977 reminds me how my collection of books with Glasgow Style book covers and particularly those by Talwin Morris began.

On the way to our Devon holiday, we stopped at Ashburton to shop for food. I noticed an antiquarian book shop located at the back of a shop selling sweets and magazines, found two books with interesting



The Library at The Hill House © National Trust for Scotland



bindings. Soon afterwards, I record buying *Architectural Sketches & Flower Drawings* by Charles Rennie Mackintosh (London: Academy Editions, 1977) by Roger Billcliffe. His chronology mentions 'Book covers for Blackie & Sons'. That started the detective work; surely he could not have designed many? As this was years before ChooseBooks and AbeBooks, off I went to Charing Cross Road, to other second-hand bookshops all over London, even to shops as far off as Cheltenham! I found CRM's covers much later; what I found first was a new discovery for me – covers by 'TM' (the covers signed with a small monogram in a lower corner,

or the use of three little circles - Talwin Morris, of course, of whom by now much has been written (almost 25,000 results on Google as I write this). At the time I wasn't aware of several articles which had already been written about him. I soon began to recognise his work. Luckily for me, few bookshop owners knew of him. A memorable purchase, one morning in Glasgow, possibly on the way to a CRM Society AGM, was when I found my first copy of *The Book of Glasgow Cathedral* - £10? - and had to carry this great tome about for the rest of the day and back to London. How thrilled I was in those days to discover such treasures!



I left no stone unturned. Once I wrote to the props manager at the National Theatre having seen the drama *Watch on the Rhine*. One of the sets was a library – full of books! I thought I recognised a Morris binding or two. I got nowhere that time. I spent hours at the British Museum Newspaper Library at Colindale, North London looking for TM's obituary (and, hopefully, an accompanying photograph) in the 1911 Glasgow papers. I found obituaries but never a photograph of Talwin Morris. Has one appeared since my collecting days?

I made one or two valuable visits to Glasgow. I remember phoning Juliet Kinchin, then curator at Pollok House (Glasgow Museums), to ask if I could see the few Morris items in the collection there. A very suspicious response, but we became friends later when I began to design her sister Perilla's publications (*White Cockade*, all with CRM/Glasgow connections). The Blackie & Son archives at Bishopbriggs were sensational (thank you, Mike Miller). The first package I opened was artwork by Morris. Mike allowed me to spend hours among the dusty 'Impressions' books in the archives where I was able to find essential details of all Blackie publications for the years that interested me – when was the title first printed, when reprinted, how many copies? It was all there. That was shortly before the demise of Blackie's.

Eventually I had a very large collection of books with covers designed by the Englishman – even the occasional book for which he had designed items in the book, for instance the fine headpieces for *Cassell's Battles of the Nineteenth Century* (1896-7).

It was a very exciting time for me. Eventually I was able to write 'Talwin Morris, Blackie and the Glasgow Style', a series of articles for the CRM Society newsletters (1981), and help to create perhaps the first exhibition of Morris's work, at the William Morris Gallery, Walthamstow (August-October 1983), thanks to curator Peter Cormack, and to Glasgow Museums which lent numerous non-book items). I was able to write a lengthier description of Talwin Morris's work when my article, 'Talwin Morris, Blackie and the Glasgow Style' appeared in *The Private Library*, Spring 1987, and interested the Librarian at the Victoria & Albert National Art Library to allow me to put together the exhibition 'The Glasgow Style Book Covers of Talwin Morris' in the display cases outside the Library, June - July 1990. Glasgow was the City of Culture that year which helped sell the idea! I gave an illustrated talk in the V&A during the exhibition; TM's book covers looked breathtaking projected on a large screen!

I lectured on his work a number of times: Bath, Edinburgh, Glasgow, the Linnean Society Room at Burlington House, London. Audiences seemed stunned by a new Morris. A high spot of my decade with Talwin Morris was the talk I gave on 13 February 1990 at the Arts Club, London, on his work to members of the Double Crown Club, all distinguished in their fields of design, printing and publishing. Several could probably have written books on William Morris – but of Talwin nobody had heard. I had put out a display of a number of books with his wonderful cover designs; it was a posthumous triumph for the Englishman!



Eventually my interests took other directions, but not before I wrote articles for CRM Society newsletters on the book-cover designs by CRM (1991), ‘Mackintosh as a lettering artist’ (1997) and of illustrations by Alice B. Woodward. I was later able to sell my collection to the V&A and other buyers. Along the way I had met or corresponded with other TM collectors in London, Reading, Glasgow and Edinburgh, corresponded with Agnes Blackie, met Dr Thomas Howarth and Roger, became very involved with the CRM Society, met George Rawson, Juliet and Perilla Kinchin, Pamela Robertson, and the memorable Patricia Douglas who pointed at me at an AGM in Glasgow: ‘Right! You’ll be our London representative!’ – and I was: for many years I organised monthly lectures and occasional tours for CRMS members, leading to meeting many architects, authors and curators. It was a heady time. Wonderful!

Jerry Cinamon is a Life Member of the Charles Rennie Mackintosh Society. He was Chief Designer at Penguin Books and is a member of the Art Workers Guild, Letter Exchange, and Calligraphy and Lettering Arts Society.

The Alice Talwin Morris Gift

Alison Brown, Curator, European Decorative Art from 1800, Glasgow Museums

On 3rd October 1939, one month after Britain declared itself at war, two small packing cases were dispatched from London as a gift to Glasgow’s Kelvingrove Art Gallery and Museum. The sender was Alice Talwin Morris, Talwin’s widow, wishing to safeguard the works from the ‘danger zone’ she lived in. We now view the contents of those cases as some of the most important works by The Four in Glasgow Museums’ collection: three large posters; ‘Mackintosh’s watercolour *Part Seen, Imagined Part* and the *Four Seasons* panels by the Macdonald sisters.

In 1946 Alice made an even larger donation to Glasgow’s civic collection. This included seven more pieces by The Four and a collection of over 80 original works by Talwin Morris: architectural studies, interior and furniture designs, bookplates, greetings cards, photographs, metalwork panels and frames, a small wooden cupboard and stencilled textiles.

Seven of the repoussée pieces by Morris and the Macdonalds are on display in the Mackintosh and Glasgow Style Gallery in Kelvingrove.

Further Reading on Talwin Morris:

Some Glasgow Designers and their work, Part II by Gleeson White, *The Studio* 1897, p227-236.

Studio talk, *The Studio*, 1900 p55-59

Blackie Books in the Glasgow Style Parts 1-3, by Jerry Cinamon: *Mackintosh Society Journal* 1981, Issue 29 p8-10; Issue 30 p3-6; Issue 31 p3-6.

Talwin Morris Again, Evaluation and Collaboration Parts 1 & 2, by Robert Gibbs: *Mackintosh Society Journal* 1984, Issue 36 p9-11; Issue 37 p3-6.

Saving Talwin Morris by Jo James: *Mackintosh Society Journal* 2005, Issue 89 p19.



Craigie Hall future in the balance



Craigie Hall © Copyright David McMumm

John Thomson, Mackintosh fan and Dumbreck resident, writes: After lying empty for two years Craigie Hall is on the market via Corum at an asking price around £795k with a closing date on 28 February. The outcome is as yet unknown. The house was designed by John Honeyman in 1873. When a billiards room, conservatory and

ante-drawing room were commissioned from Honeyman & Keppie in 1897 much of the work was delegated to their 21 year-old assistant, Charles Rennie Mackintosh. He is thought to have designed the hall overdoors, library, music room, overmantels and organ case. The organ case indents show early art nouveau decoration and may be the first example of Mackintosh being given a free hand in designing fitted furniture. After the last private owner in the 1970s the house lay empty and deteriorating. Builders cleared the outbuildings and allegedly applied to demolish the house but as a result of a Civic Trust visit and recognition of possible Mackintosh features the house was A-listed. Graham Roxburgh who, with Andy MacMillan, developed the scheme to create the House for an Art Lover in Bellahouston Park, then bought and cherished it, using part of it for offices, until he sold it in 2004.

(See Journal no. 86 page 12-13)

Glasgow Art Club finds new sponsor

Glasgow Art Club is looking to raise a further £200,000 to reach their £1m target to fund the restoration of the Club. They recently linked up with Deutsche Bank to hold an art exhibition, the proceeds of which will go towards their fundraising campaign. The restoration will include the replication of a frieze designed by Mackintosh to decorate the Club's Gallery. This has been concealed for years under successive layers of paint. The new members of the Art Club evidently think more highly of Mackintosh than their predecessors did! This exciting venture is sure to attract attention world-wide.

Glasgow School of Art £50m extension gets go ahead!

Glasgow School of Art has received planning permission from Glasgow City Council to go ahead with its daring £50m new building designed by American Steven Holl. It faces the Mackintosh building, replacing the Newberry Tower and Foulis Building which are no longer fit for purpose. Its largely opaque glass structure has proved controversial with some critics. However, when Society members attended a presentation by Seona Reid, Director of GSA, and the architects, the proposal was generally well received for its design quality, functionality and sensitivity to the great CRM building it will complement. Demolition will begin in July.



Watercolour

London, Tate Britain until 21 August

The most ambitious exhibition about watercolour ever to be staged, with works spanning 800 years, this boundary-breaking survey celebrates the full variety of ways watercolour has been used. From manuscripts, miniatures and maps through to works showing the expressive visual splendour of foreign landscapes, watercolour has always played a part in British Art.

Watercolour also offers the chance to see rarely displayed works in all their luminous glory, by artists ranging from J.M.W. Turner and Thomas Girtin to Anish Kapoor and Tracey Emin. www.tate.org.uk/britain/exhibitions/watercolour/

The Cult of Beauty

London, V&A until 17 July

The first international exhibition to explore the unconventional creativity of the British Aesthetic Movement (1860-1895) has opened to largely enthusiastic reviews. The exhibition will feature paintings, furniture, ceramics, metalwork, wallpapers, photographs and costumes, as well as architectural and interior designs. Included will be major paintings by Whistler, Rossetti, Leighton, and Burne-Jones. Glasgow Museums and the Hunterian are among the lenders to the exhibition. www.vam.ac.uk/exhibitions/future_exhibs/aestheticism/index.html

Artists Abroad: London, Paris, Venice and Rome 1825-1925

Boston Museum of Fine Arts until 26 June

A tour abroad exposed artists to new environments, historic architecture and monuments, and famous art collections. It also enabled them to receive instruction from continental masters and interact with daring avant-garde artists. "Artists Abroad: London, Paris, Venice, and Rome 1825-1925" features works on paper by important nineteenth-century American artists such as Mary Cassatt, Alvin Langdon Coburn, and James Abbott McNeill Whistler, among others, who pursued inspiration and education through travel to Europe's vibrant cities and cultural centres.

www.mfa.org/exhibitions/artists-abroad

Vienna 1900: Style and Identity

New York, Neue Galerie until 27 June

'Whatever your reactions to specific works, you depart this show profoundly stimulated by its overall breadth, and with a new regard for Vienna's distinctive modernist style—psychologically curious, sexually outspoken, muscular, cynical and visually opulent.'

Barrymore Laurence Scherer, Wall Street Journal

www.neuegalerie.org/exhibitions/vienna-1900

Calling all Members !

This is just a small selection of relevant exhibitions. Have you seen or know of anything of interest that is coming up that you think will be of interest for our international membership. Please send in previews or reviews or let us know details and we will include in the Newsletters.



AGM Weekend Glasgow

3-5 June 2011

Friday 6.00pm

Visit to the Hunterian Art Gallery, where Pamela Robertson will give a presentation on the Mackintosh Architectural Research Project.

Saturday 10.30am

AGM at The Mackintosh Church, followed by lunch.

Saturday 3.30pm visit to Dowanhill Church (Cottiers) to see the restoration project.

Sunday 11.15am

Visit to the new Riverside Museum, designed by Zaha Hadid. This is a great opportunity to get a sneak preview of this ambitious project before it opens on the 21 June. (further details are available in the Booking Form)

Mackintosh at the Grand

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

Learn the design secrets of some of the 20th Century's most iconic and influential buildings.

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

Volunteers Wanted

Whether you are looking to gain invaluable experience in the heritage sector, develop your interest in Mackintosh or simply meet new

people, there's a volunteering opportunity waiting for you at the CRM Society.

We are currently looking for a Volunteer Coordinator, Fundraising Assistant, Membership Development, Web Support and a range of volunteers to cover a range of tasks including events and education. For more information, call 0141 946 6600 or e-mail volunteer@crmsociety.com



Comic Convention at The Mackintosh Church

Saturday 18 June 2011 10am - 6pm

We've teamed up with Glasgow animators (the team behind our wonderful new book, "The Amazing Mr Mackintosh") to host a 'Comic Convention'. An opportunity for lovers of the comic format and illustration, to meet, see presentations, buy and sell. Demand for tickets is already high so, please contact us NOW for further details and to purchase your tickets.

www.crmsociety.com/glasgowcomicon.aspx

Published by the Charles Rennie Mackintosh Society

The Mackintosh Church at Queen's Cross, 870 Garscube Road, Glasgow G20 7EL.

Tel: 0141 946 6600 E: info@crmsociety.com www.crmsociety.com www.mackintoshchurch.com

ISSN: 0141 559X

The CRM Society has Charitable Status Reference No. SC012497

Registered in Scotland Company No. SC293107