

# NEWSLETTER



Issue 4 Spring 2012



CHARLES  
RENNIE  
MACKINTOSH  
SOCIETY™



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

Cover image: *Girl With Eyes Open*, by Margaret Macdonald, recent Bonhams Sale, London

This pencil, watercolour and bodycolour on vellum laid on paper laid on canvas, in oak frame signed with monogram and dated 1909.



© McAteer Photography

Q&A session at the Mackintosh Symposium

## Mackintosh Building: The Future

The buildings of Charles Rennie Mackintosh form a major component in Glasgow's cultural heritage and are celebrated internationally. Concern however is growing about the condition and long-term future of a number of the Mackintosh buildings. The Charles Rennie Mackintosh Society in collaboration with the Mackintosh Heritage Group and with funding from Scottish Enterprise, ran a symposium on Friday 3 February to discuss the current state of the Mackintosh built heritage.

The event was very well attended with over 70 delegates from a range of organisations, including Glasgow Building Preservation Trust, Glasgow City Council, Glasgow City Marketing Bureau, Glasgow Museums, Historic Scotland, National Trust for Scotland, Royal Commission for the Ancient and Historic Monuments of Scotland, Scottish Civic Trust, Scottish Enterprise, the University of Glasgow and a representative selection of architectural and design practices. The ten presentations included discussion of the role of the Buildings at Risk Register, which currently carries four Mackintosh properties; the role of Historic

Scotland and the significance of Mackintosh for the marketing of Glasgow.

Particular issues were identified in relation to specific Mackintosh properties:

- Attention needs to be paid to potential future developments at two properties: Craigie Hall, which is in the process of being sold and Queen Margaret College which was recently sold to G1 group for conversion to their HQ.
- The Hill House: an urgent solution is needed for the failing harling.
- Ingram Street Tea Rooms investment and future plans.
- Martyrs' School: a secure long-term use needs to be found for the building.
- Scotland Street School: urgent repair work is required.
- The Mackintosh House: the possible relocation of the interiors to Kelvin Hall.
- Willow Tea Rooms: extensive repairs are required.

A more detailed report will appear in the next Society Journal.



## News Roundup

It's been another busy spell at The Mackintosh Church. The recent Concert Recital with Wilma MacDougall, Soprano, Paul Keohone, Baritone and Julia Lynch on Grand Piano was a musical tour de force. We have also hosted a series of Supper Clubs and popup restaurants in January, February and March, which were an outstanding success with over 200 happy diners. All these events have shown us that the venue can be operated in a variety of roles with surprisingly positive results.



© Andrew Johnstone

*Scoop Supper Club*

## Historic Scotland

On 29 February 2012 Historic Scotland launched its ambitious three year Corporate Plan at "Our Historic Environment: Sharing the Vision" conference at the Grand Central Hotel in Glasgow. The keynote address was delivered by Fiona Hyslop, Cabinet Secretary for Culture and External Affairs. You can view video footage, key presentations and the corporate plan from the conference at [www.historic-scotland.gov.uk/corporateplan](http://www.historic-scotland.gov.uk/corporateplan)

## Volunteer Programme

Over the last few months our Volunteer recruitment programme has been very successful and we have enrolled a number of new members to our team:

Pamela Freedman: IT Research  
Norma Butler: Membership  
Abigail Morris: Research  
Elizabeth Crawford: Research/library  
Magdalena Gajdel: Research  
Bianca Scoti: Research  
Anja Veenstra: Volunteer Coordinator  
Alfarazdag: IT Research

## Isle of Man Study Tour

Well we are just back from a fabulous study tour to the Isle of Man. Liam O'Neill, chairman/founder of the Archibald Knox Society and Trish Ingram organised a superb programme, where we were able to get access into Baillie Scott houses, see some beautiful Archibald Knox pieces. We were also introduced to the work of the painter John Miller Nicholson and fabulous stained glass by Harry Clarke. A report will appear in the next issue.



CRM Society Members in IOM.





## The Hill House Information Project

Much has been written about The Hill House, but information is spread across numerous publications and specific details can therefore be difficult to trace quickly. In February 2011 Lorna Hepburn, Property Manager at The Hill House, asked us to compile a comprehensive file of factual information about The House and an inventory listing of all furniture, furnishings and fittings displayed within The House which would give new, and existing, volunteer guides an easy reference document. For the following four months we have been identifying bibliographical and archival sources for the information contained in our list, so all facts can be checked. Only two copies will be made of the final information sheets we compile so that they are always easy to keep up to date.

For the inventory listing we have also included those items which were designed for The House, but were either never commissioned or are no longer present. We are also gathering background information on the Blackie family at the time they lived in The House.

Roger Billcliffe's, *Charles Rennie Mackintosh: The Complete Furniture, Furniture Drawings & Interior Designs* provided a substantial basis on which to build. However it did not include all the information we wanted, for example, on the light fittings and on the contractors who actually built The House. Also The National Trust for Scotland acquisition slips were not always as informative as we would have wished in relation to loans, donations or auction purchases.

We found that the original account books kept by Mr Blackie for the period covering the commission, building and furnishing of The House were detailed and informative and these correlated closely with the



Aileen (left) and Chris © NTS

information recorded in the Honeyman and Keppie job books held in The Hunterian Art Gallery. From these sources we were able to obtain the names of the trades and crafts people employed. In some cases the addresses of the firms were specified and, in others, we were able to discover this from the Glasgow and Helensburgh Post Office Directories.

We were also able to draw on an Inventory & Valuation: The Hill House, Helensburgh July 1934 which was carried out by Robert McTear & Co Ltd, Auctioneers & Valuers, Glasgow. This document provides a picture of how The House would have looked when it was lived in by the Blackie family compared to how Mackintosh may have wished it to appear or, indeed, how it appears today.

We have very much enjoyed digging out hidden or forgotten stories, for example The House revealed a third tall-backed armchair [Billcliffe 1904.10] and a fragile embroidered silk panel by Jane Younger. It also seems that the two Mackintosh candlesticks and all three ewer and bowl sets on display (two sets in Mr Blackie's dressing room and one in the Main Bedroom) originally came from Hous'hill. In addition to the Blackie furniture there are a few pieces of other Mackintosh furniture



in various locations around the house on loan from public collections.

through The Hill House at [thehillhouse@nts.org.uk](mailto:thehillhouse@nts.org.uk)

The next phase of the project is to gather information for the service areas of the house, the garden and existing and new anecdotal evidence, particularly from members of the Blackie family and from some of the longer serving guides who knew the Blackie and Lawson families. This information will be held separately from the factual information, but again sources will be identified so that the repetition of unsubstantiated stories can be minimised. We are planning to complete this final phase of our research work during after the 2011-12 winter closure.

If anyone has anecdotal information relating to the Blackie and Lawson families and/or the Mackintoshes at The Hill House and is willing to share it with us, please get in touch. We can be contacted by e-mail

**Aileen O'Neil and Chris Atkins**  
*Volunteer Guides at The Hill House*

## **The Hill House Writing Cabinet**

For the first time in decades, the writing cabinet designed by Charles Rennie Mackintosh, and the delicate chair intended to accompany it, are together in The Hill House drawing room where they can be seen until the end of October 2012.

In 1902, when designing a family home for Walter Blackie of the well-known Glasgow publishers Blackie and Son, Mackintosh created for Mrs Anna Blackie a beautiful writing cabinet and chair. Here she would write to family and friends and deal with correspondence concerning local charities that she was involved with as well as household matters such as ordering food from local shops.





Both furniture pieces are in ebonised wood. The desk, decorated with ivory, mother-of-pearl and coloured glass is described by Roger Billcliffe as “The most important piece of furniture made for the Hill House and one of the most celebrated designs of Mackintosh’s career” (R Billcliffe, *Charles Rennie Mackintosh: The Complete Furniture, Furniture Drawings and Furniture Design*, p186.)

After Walter Blackie’s death in 1953, various Mackintosh pieces from The Hill House were sold by members of the family who had inherited them. Most were bought by private collectors. These included Mrs Blackie’s writing cabinet which was put up for auction again in 2002 and was jointly acquired by Glasgow City Council (Glasgow Museums) and The National Trust for Scotland. It is now shown in both Kelvingrove Art Gallery and Museum in

Glasgow and The Hill House in Helensburgh. As the desk must be moved at regular intervals between the two sites, arrangements to ensure its safety and conservation are complex. To enable it to be moved without putting strain on the object, Glasgow Museums designed a bespoke plinth and dolly. These were used on 5 April, when the desk along with its chair - which Glasgow Museums have kindly agreed to lend - were delivered to The Hill House and left in their conservation packing materials to acclimatise to their new surroundings.

On 11 April, the protective tissue paper and bubble wrap were removed by technical staff from Glasgow Museums and by Alison Brown, Curator of Decorative Art from 1800. The pieces were then checked inch by inch to ensure that they were in the same condition as when they left Kelvingrove, a slow and painstaking procedure but







absolutely necessary for the care of the objects. Finally at 1.30 the desk and chair were set out ready to be admired in the room in which Mackintosh had intended them to sit together.

## **Lorna Hepburn**

*Property Manager, The Hill House, The National Trust for Scotland*

## **Wylie and Lochhead at Kelvingrove**

Whilst Mackintosh's writing desk and chair are summering at Helensburgh, four pieces of furniture made by Glasgow cabinetmakers Wylie and Lochhead will be out on display in Kelvingrove. These include an oak towel rail and a washstand with a metal and glass splash-back from a bedroom suite designed by John Ednie. A dining chair designed in 1901 by Ernest Archibald Taylor is also on display. This chair was created for a house in Birmingham, number 32 Radnor Road. It was a commission for Mr and Mrs Robert Coats – the son and daughter in law of the thread-manufacturing Coats family of Paisley - after they saw Taylor's room settings in Wylie and Lochhead's pavilion at Glasgow's 1901 International Exhibition. (A few other Taylor-designed pieces that were part of this commission are on display elsewhere in the museum – a wardrobe and bed-end are in the Mackintosh gallery, and a fireplace from the drawing room is upstairs on the south balcony in the display devoted to Glasgow's International Exhibitions.)

A new acquisition to the collection will also be on display: a walnut-veneered writing



© Culture & Sport Glasgow (Glasgow Museums)

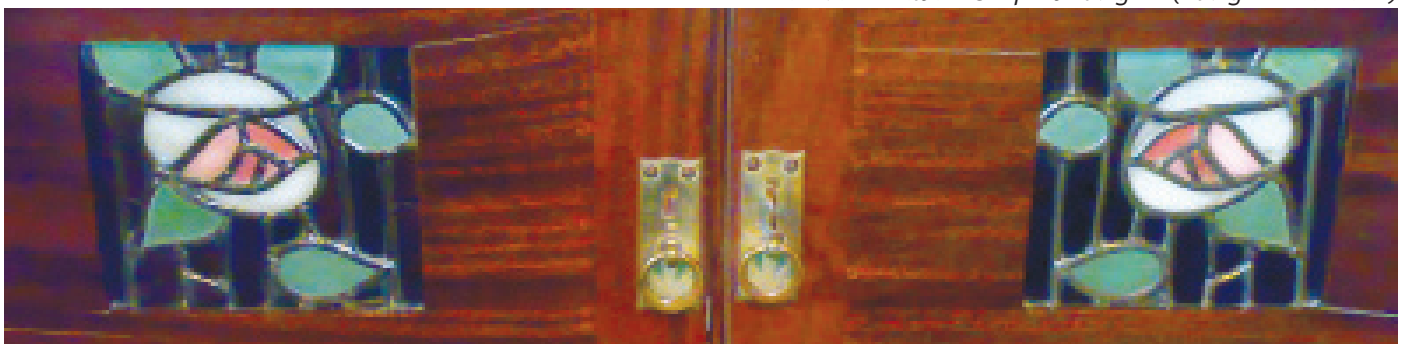
bureau with rose-pattern leaded-glass inserts designed by E A Taylor, probably about 1902-5. This bureau was bequeathed to Glasgow Museums collection by Miss May Swanson in 2009. Miss Swanson had been a teacher for over 40 years in Dennistoun, Glasgow. She had inherited the bureau from her father who had received it as a leaving gift from the company he worked for in Glasgow. It is one of at least four versions of this design now known to exist: one is in plain oak, one ebonised, and another sold recently by Great Western Auctions with a mahogany-veneer finish.

These pieces will be up until early November when the Mackintosh writing desk and chair return to display at Kelvingrove.

## **Alison Brown**

*Curator, European Decorative Art from 1800, Glasgow Museums*

*EAT bureau © Culture & Sport Glasgow (Glasgow Museums)*





## Mackintosh in Govan

An exciting project is currently underway in Glasgow to revitalise and re-open the former Fairfield Shipbuilding and Engineering Company offices in Govan, which were designed by the architects Honeyman and Keppie (1889 – 1891) while Mackintosh was a draughtsman in their office. The Honeyman and Keppie partnership was formed in 1888, and Mackintosh joined them in late 1888 or early 1889 when plans were started for this building. It was the largest project by the practice at that time and shows the ambition of the emerging new firm. The Mackintosh Architecture team at the Hunterian, University of Glasgow ([www.mackintosh-architecture.gla.ac.uk](http://www.mackintosh-architecture.gla.ac.uk)) have been investigating the possible involvement of Mackintosh in the design of

the offices, but whatever the result of their research, the Fairfield building represents an important moment in time.

The offices were built partly as a status symbol to represent the success of the business and partly as the functional hub of a busy organisation. They provided an efficient working environment for planning and administrative activities, but also impressive spaces such as the main entrance and Boardroom to receive clients and celebrate ship launches. The building was commissioned by William Pearce to reflect the company's international reputation. It was famous in the late 19th and early 20th century for producing passenger liners such as Cunard's SS Campania as well as naval ships such as HMS Indomitable. In a







piece on the “National significance of the Fairfield yard”, Professor John Hume wrote “Architecturally, this is probably the finest shipbuilding office in Britain, and certainly unquestionably the finest in Scotland” and “In 1901 it was claimed that Govan was ‘the shipbuildingest burgh in the world’, and the Fairfield yard was the jewel in its crown.”

The Fairfield offices are now Grade A Listed and are located in the Govan Conservation Area. In 2009, after a decade of lying empty, this important building was rescued from the Buildings At Risk Register by a local social enterprise Govan Workspace Ltd.; and it is currently being preserved and redeveloped to provide office space and a focal point for its impressive local heritage.



The Fairfield Heritage Centre is due to open to the public at the beginning of 2013 and will provide the first community space and resource to celebrate Govan’s shipbuilding past and heritage, while the rejuvenated building will stand as a landmark of the Govan Conservation Area.

The Fairfield Heritage Project team includes Suki Mills as Heritage Development Officer as well as volunteers and assistants who support the research and community outreach programmes. As part of the research, the team is keen to investigate whether Mackintosh worked on the design of some of the Fairfield ship interiors, something which architects were known to do during that period. In John Hume and Michael Moss’s 1975 “Clyde Shipbuilding from old photographs” book, they caption a photograph with the following: “The influence of Charles Rennie Mackintosh is obvious in this view of the lounge of the TSS Fuerst Bismark, built by Fairfield for the Hamburg-American Packet Company in 1905”.<sup>1</sup> The team has examined further photographs of this ship’s interiors at the Mitchell Library in Glasgow and has noted characteristic features which are reminiscent of Mackintosh’s style. However, more research is required before any conclusions can be drawn; so do get in touch if you have any clues or specialist knowledge in this area.

## **Abigail Morris**

*Research Assistant, Fairfield Heritage Project*

Email [amorris@govanworkspace.co.uk](mailto:amorris@govanworkspace.co.uk) or

Tel: 0141 445 2340

If you’d like to find out more about the project, please visit the website at:  
<http://www.fairfieldgovan.org.uk/heritage/>

1. Hume, J. R. and Moss, M. S., 1975, Clyde Shipbuilding from old photographs. Essex: B. T. Batsford Limited



## A COMMISSION FROM AMERICA

*(With apologies to The Proclaimers) from Bruce Hamilton*

I received an enquiry through my website in October 2009 from a gentleman in America. He wanted a reproduction Charles Rennie Mackintosh dining suite for his home. He was interested in 8 Argyle chairs (1 carver and 7 side chairs) and a Mains Street table. I phoned him and we had a pleasant chat. After importantly consulting his wife, he placed an order.

Since my client was renovating his home, he was not looking for immediate delivery. This suited me well as I was quite busy. A few emails later, my client expressed an interest in also procuring a reproduction of the Mackintosh sideboard that is on display at the Hunterian Art Gallery in Glasgow. Question was, did he want a sideboard designed to suit his requirements inspired

by the original, or a similar version to the original? My client's comment was if he was commissioning a Mackintosh designed sideboard to be made in Glasgow, he would like it a close reproduction, which was also to include replica brass fittings.

After sourcing overall dimensions from various publications, I enlisted the help of Chris Noble, a furniture designer who is skilled in producing 3D CAD designs, and over the next few weeks we made several trips to the Hunterian to survey the sideboard. Although we did not actually put a rule against the original piece to measure it, I believe, that through referral to the text books, our visits to the museum and our combined observations and skills; a close reproduction of the sideboard has been achieved.

My cabinetmaking skills were enhanced by the brass fittings. We had several unsuccessful trails on the internet



© Bruce Hamilton





© Bruce Hamilton

Once the construction of all of the furniture was complete, it was stained to a colour selected by my client and chair seat pads were upholstered in a plain lining fabric.

The furniture was wrapped and crated and I waited in anticipation to hear from my client. He has been delighted and sent me the photographs of the furniture 'in situ' in his home in Washington. He also very kindly gave me permission to reproduce the photographs in the CRM Society Newsletter.

**Bruce Hamilton**

[www.brucehamilton.co.uk](http://www.brucehamilton.co.uk)

searching for a supplier of bespoke brass handles and escutcheons. I am pleased to say that these were finally hand made by a good friend and CRM Society member, Laurie Kayser. Laurie, as you may know, is a retired master joiner and I have huge respect for him.

There was a delay in the restoration of my client's house in the US, so the sideboard which was almost complete, was wrapped and put in storage for about a year. When the go ahead was given to start work on the dining suite, my client added a Hill House hall chair from my Mackintosh range, and a reproduction of The Hill House hall table, which I had not made previously.

I visited The Hill House in late March 2011 and was given permission to take dimensions so that I could accurately reproduce the table.



*Reproduction of the Mackintosh sideboard*  
© Bruce Hamilton





## London and South East

Forthcoming excursions

7 July 2012: Charleston House and Berwick Church

Estimated cost £23 with transport, £16 without. Lunch extra

8 September 2012:

Leighton House Museum

Cost £12

For more information contact:

crms-londser@hotmail.co.uk

## North East England

Talk: Victor Horta and Brussels Art Nouveau

13 May 2012, 5pm

The Elmbank Hotel, York

Professor Barbara Van der Wee, who teaches at the Raymond Lemaire International Centre for Conservation at the University of Leuven in Belgium. She is coming to London to lecture to the Architectural Associational Building Conservation students and kindly agreed to travel to York to give a talk on her work to the CRM Friends during the same visit.

In addition to teaching on the Masters' course, Professor Van der Wee is joint director of the research group Architectural History and Conservation at Leuven. She also has her own architectural practice and is internationally renowned for her conservation work on Art Nouveau heritage and Victor Horta's buildings in particular, for example, the Horta Museum, Hotel Winssinger, Hotel Solvay and the Centre for Fine Arts.

£6 for CRM Society members, £7 non-members, £8 at the door.

Please email to reserve a place and post a cheque to: Friends of Mackintosh Society (NE England) c/o Wedgwood, The Old Coach House, Heslington Road, York YO10 5AX  
aileen@ailsom.orangehome.co.uk

## Bath

Unfortunately due to family commitments, Mike and Angela are planning on taking some time out from organising CRM Society talks in Bath this year. They have had a good seven years and countless great speakers and brilliant turnouts for the talks. They will be in touch in the future, but in the meantime if anyone would like to organise talks in 2012 feel free to get in touch with Mike.

We would like to thank Mike and Angela for their contributions to the Society and wish them all the best for 2012.

Mike Collins email: crmbath@hotmail.com

## L'Association Charles Rennie Mackintosh

The Third and Final Interpretation centre at the UNESCO World heritage site at fort Liberia, Villefranche de Conflent is now operational. Housed in the old barracks, this is the biggest of the three centres in Rousillion and it is open every day.

Room 1, presents a 9 minute film on Mackintosh before his arrival in France. A French and English language version run alternately.

Room 2 focuses on Mackintosh as a designer and architect with examples of furniture, textiles, glass, ironwork and some of Mackintosh's unbuilt designs.

Room 3 tells of the winter of 1924 spent at Ille-sur-Têt and of the Mackintosh's subsequent discovery of the Upper Têt valley and the area around Mont Louis in the summers of 1925 - 1927.

The final section explores some of the influences on Mackintosh and some of Mackintosh's influences on others.

## L'Association AGM

29 May 2012, Centre Culturel, Port Vendres, 6pm

Event: Meet the 2012 Artists in Residence - Bill MacArthur and Frank Convery 21 May 2012, Centre Culturel, Collioure, 4pm

This years Artists in Residence will be showing their work and talking about their ideas.

Bill MacArthur, a graduate of Edinburgh College of Art and former fisherman, works and lives on the island of Sanday in the Orkney. After 20 years battling the elements in the Atlantic and North Sea Bill became fascinated by wave action - the way in which strong winds denaturise water turning it into flying wind-borne spray; at the way in which the tide influences a wave's profile and also the effect of rocks and shallow water on how wave disburses its energy. His seascapes draw on a lifetime of observation: 'I was constantly impressed by the harsh environment in which I worked. the experiences were deeply etched on my psyche'.

Frank Convery, RSA, a graduate of Edinburgh College of Art, and former Head of the School of Painting, Gray's School of Art, Aberdeen.

From the outset, Matisse and Derain energised his vision for colour and simplified form. Frank's paintings alternate from abstraction to figuration. 'Each new development in my work has always been triggered by an objective phase of drawings that I've made or some photographic research study, which gets revised and



*Port Vendres, La Ville, c.1925-26 Watercolour by Charles Rennie Mackintosh  
© Culture & Sport Glasgow (Glasgow Museums)*

connected with other cultural issues that are engaging me at the time, an edited mix is then reprocessed and resolved, back in the studio'. He works mainly with mixed media and on large scale canvases (2+ metres wide).

## Landscape Painting Courses

16-23 May 2012

3-10 October 2012

See [www.crmackintoshfrance.com](http://www.crmackintoshfrance.com) for more details. Robin Crichton can be contacted by email: [crichton.efp@virgin.net](mailto:crichton.efp@virgin.net)

Know of any interesting news, exhibitions or events relating to Mackintosh or the broader period of architecture and design 1860-1940 in your area?

Send us details so we can pass onto members!

Next newsletter deadline: 24 June 2012.



## **Utility: Rationalising Furniture Design** Kelvingrove Art Gallery and Museum, Glasgow From 4 May 2012

A new display opens soon in the Design gallery at Kelvingrove exploring British furniture design under the Utility furniture scheme (1942- 1952). Six pieces of furniture by some of the key names in British 20th-century furniture design and production: Gordon Russell, Ernest Race, Robin Day and Neil Morris of Morris & Co Ltd of Glasgow will be on display.

World War II restructured and restricted the availability of the world's natural resources. In Britain strict rationing redirected key materials, factories, workshops and skilled tradesmen to the war effort. This impacted heavily on furniture production; the woods, metals, textiles and oils utilised by British cabinetmakers were all strictly rationed and their workforce reduced. But furniture was still required by the people. The Government's answer was to create a Utility range in 1942; a limited set of only the most essential furniture pieces for which the design, construction method, materials and price were all fixed and produced under licence. No other furniture could be made without Government permission. Utility could only be purchased by coupons issued to the most needy - including those whose homes had been destroyed and newly-weds.

Functional without frills, the Utility range drew upon the simple lines of Modernism, and was to streamline the future of British furniture design. The rationing of natural resources continued well after the War ended in 1945, but encouraged by necessity the creative exploration and use of new and alternative materials for mass furniture production: plywood, hardboard, wicker, aluminium, glass, plastics and other synthetics. Post-War the Utility range gradually expanded and, under the



*Cloud Table*, designed by Neil Morris about 1948, manufactured by Morris & Co, Glasgow from about 1950  
Photograph: Culture & Sport Glasgow (Glasgow Museums),  
© H. Morris & Co Ltd, Neil Morris,  
[www.morrisfurniture.co.uk](http://www.morrisfurniture.co.uk).

Freedom of Design scheme launched in 1948, was allowed tax-free furniture to be produced to any design as long as it met the particular parameters of materials, dimensions and pricing caps set by the Government.

The pieces on display are all from the Freedom of Design period of Utility and aim to give a snapshot of the way in which necessity fuelled the creativity of designers at the time, encouraging them to use new and alternative methods of mass-production, changing the design and manufacture of furniture in Britain forever.

## **Bauhaus: Art as Life** Barbican Art Gallery, London 3 May - 12 August 2012

Tickets: £7/£6

The biggest Bauhaus exhibition in the UK in over 40 years presents the modern world's most famous art school. From expressionist beginnings to a pioneering model uniting art and technology, this London exhibition presents the Bauhaus' utopian vision to change society in the aftermath of the First World War. *Bauhaus: Art as Life* explores the diverse artistic production that made up its turbulent fourteen-year history and the subjects at the heart of the school.





### **The Glasgow Schools**

**Scotland Street School Museum**

**Until 6 May 2012**

The Glasgow Schools is a new project by artist Ruth Ewan exploring Glasgow's Socialist Sunday and Proletarian Schools, secular left-wing alternatives to church Sunday Schools, which were active in the city from 1896 - 1980. The project comprises an exhibition and a series of events at Scotland Street School Museum and a new publication by the artist.

The exhibition brings together, for the first time, archive material relating to the schools from a number of public and private collections across the UK. Ewan presents a series of poster works and a new documentary, featuring archival film footage and first hand accounts of the Schools and the affect their teachings have had. The project's chosen exhibition space, Scotland Street School Museum, purposefully brings this influential and largely hidden movement into the context of educational history in Glasgow.

Every Sunday for the duration of the exhibition there will be an event at Scotland Street School Museum to celebrate and contextualise The Glasgow Schools, including magic, comedy, historical talks, music and performance.

The exhibition is part of Glasgow International Festival.

### **Shaping Modernity**

**Museum of Modern Art, New York**

**Until 30 September 2012**

Recent acquisitions are featured in a reinstatement of highlights from the design collection covering a century of dramatic aesthetic and technological innovation—from the late 19th to late 20th centuries. The installation reveals new acquisitions, including an interior design for a fireplace wall (1901) by Charles Rennie Mackintosh and Margaret Macdonald.

### **Ceramics Exhibition**

**The Mackintosh Church**

**13 April to 11 May 2012**

Malcolm Dobson is inspired by a passion for architecture, buildings and townscapes. A fascination with industrial and commercial structures, especially where they have fallen into disuse and are abandoned or neglected, coupled with a deep-seated feeling for the Romantic appeal of ruins generates a desire to create pieces that portray mood, feeling and emotion – in the words of Graham Sutherland “I found that I could express what I felt only by paraphrasing what I saw. ... the mysteriously intangible must be made immediate and tangible, and vice versa.”

The work is fired to stoneware temperature (c. 1260 C) in electric and gas kilns – the latter used for reduction firings.

<http://www.msdceramics.co.uk/>

### **The Essence of Beauty, 500 Years of Italian Art**

**Kelvingrove Art Gallery and Museum, Glasgow**

**Until 12 August 2012**

Tickets: £5/£3, under 16s go free

Kelvingrove's summer exhibition showcases the best of Glasgow Museums' wonderful collection of Italian art and celebrates the launch of the first fully illustrated catalogue of Italian paintings, researched and written by Professor Peter Humfrey of the University of St Andrews.

Over 40 fine paintings, dating from the late 14th to the 19th centuries, form the basis of chronologically-themed displays. The exhibition also includes decorated arms and armour, fine sculpture, wonderful Venetian glass and fine ceramics, all of which provide a broader historical and artistic context for the paintings.



## AGM Weekend Glasgow 8-10 June 2012

### Friday 8 June at 2.00pm

#### **Glasgow Museums Resource Centre**

We have organised a special tour led by Alison Brown, this will include the work of the Glasgow Style, Tearoom Models and a general introduction to the work of 'The Four'. The visit will also include refreshments.

### Saturday 9 June at 10.30am

AGM at House for an Art Lover, followed by a buffet lunch in the View, plus option to see new areas of HAL art compound.

1.30pm Coach to Fairfield Offices

#### **2.00pm - Fairfield Offices**

This Italian Renaissance style red sandstone office building by Honeyman & Keppie is currently undergoing a major refurbishment programme to become offices and a heritage centre. The prestigious Fairfield Offices 1889-91 are located within the Central Govan Conservation Area and were once described as Govan's jewel in the crown.

3.30pm Coach to the Grand

#### **4.00pm - Grand Central Hotel**

Built in 1883, the hotel was once the playground of the rich and famous, with guests over the years including Cary Grant, John F. Kennedy, Fred Astaire, Frank Sinatra and even the Queen. The hotel has undergone a £20 million refurbishment

revealing stunning original features. The tour includes afternoon tea and talk on the history of the Hotel.

### Sunday 10 June at 12.30pm

#### **Maryhill Burgh Halls**

Awarded the Scottish Civic Trust My Place Award 2012, Maryhill Burgh Halls has recently undergone a major refurbishment by jmachitects and officially opened on 26 April 2012, 134 years to the day after it was officially opened by the Provost of the Burgh of Maryhill. The building's architectural appeal and historic merit is further enhanced by a unique series of twenty stained glass panels depicting the various trades and industries of Maryhill in the late 19th century. They were designed and manufactured by Stephen Adam, one of the foremost stained glass artists of the time. After the tour there will be a heritage walk, taking in Ruchill Church Hall, led by Gordon Barr.

## Date for your Diary

Join us on Thursday 7 June (Mackintosh's birthday) at The Mackintosh Church for the launch of a new pocket guide on Charles Rennie Mackintosh by Roger Billcliffe.

Visiting Charles Rennie Mackintosh is an illustrated guide to all the surviving buildings of Charles Rennie Mackintosh, with directions and a commentary on each entry by Roger Billcliffe.

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