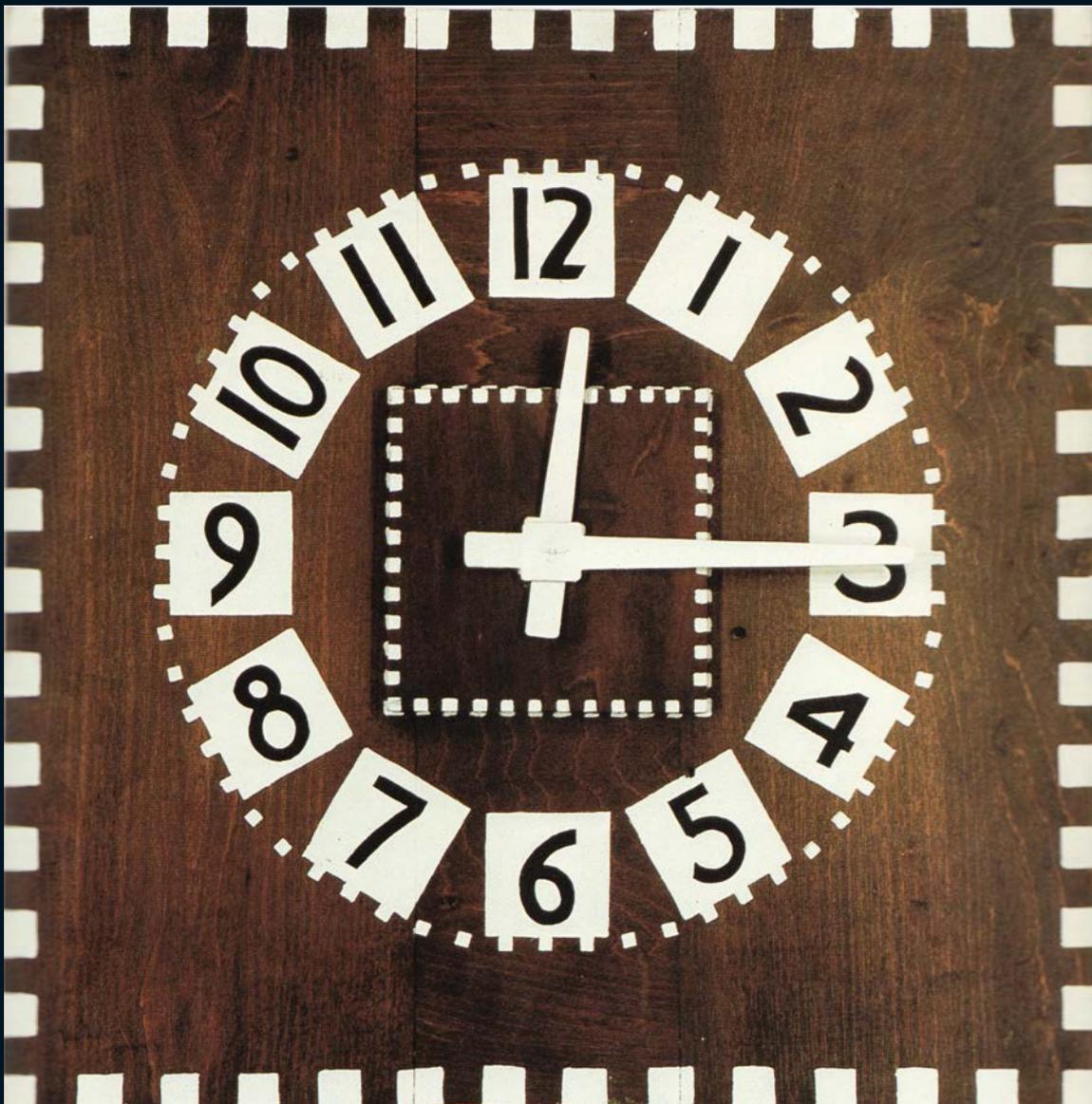


NEWSLETTER



Issue 8 Spring 2014



CHARLES
RENNIE
MACKINTOSH
SOCIETY™



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

Cover image: *Mackintosh clock* © GSA



This is a view of the main stairwell in Windyhill looking towards the large candelabrum, which was re-created by Conservationist and Stained Glass Artists, Rab MacInnes and Linda Cannon. © Stuart Robertson

Donation of books from John Gerrard

We have received a very welcome donation of books from one of our members, John Gerrard. The books range from photographs of Victorian Glasgow to Art Nouveau from Vienna and Prague.

Of particular note is a rare catalogue of Mackintosh's and Margaret's work shown in the 1933 Memorial Exhibition, a reconstruction, reproduced in 1983. Unfortunately there are no photographs in this publication but it does have detailed descriptions of each work.

Other highlights include a beautifully illustrated book called 'Architects of the Arts and Crafts movement', by Margaret Richardson, 1983. Frank Worsdall's 'A Glasgow Keek Show: glimpses of City Life', written in 1981, is a fascinating and light hearted look at some of Glasgow's architectural treasures. Another very entertaining publication, 'The architects' architect: Charles Rennie Mackintosh' edited by Murray Grigor and produced in conjunction with the CRM Society in 1993 contains a series of essays by modern

architects talking about their views on Mackintosh.

These books are all available in the Mackintosh Church in the Resource centre. On behalf of all members we would like to thank John for his very generous and helpful donation.

Special recognition goes to Margaret Craston, a part-time employee and a volunteer, who retired last year after more than eight years with the Society. Margaret has worked on administration, the shop, on events and on wedding promotions and has been a great ambassador for the Society. We wish Margaret all the best in her retirement.





I joined the Council of the Mackintosh Society in July 2007. I am a solicitor to trade and my introduction to the Society came first in a professional capacity when I dealt with the transfer of ownership of Queen's Cross Church from the Church of Scotland to the members of the Society. After I was involved with the incorporation of the Society as a limited company, Stuart asked me to come on Council. I was privileged to do so and have thoroughly enjoyed my time on Council for the past 6 years. Reluctantly, pressure of work has required me to take a step back, but I have however during my time on Council seen at first hand the positive work and exciting initiatives carried out by Stuart and his staff and Carol and her colleagues on Council over the years.

Whilst on Council I have seen significant improvements in how the space at Queen's Cross has been used and how the Church has become an important part of the community at Queen's Cross. It is particularly encouraging to see such a lovely building being put to good use and not simply standing as an exhibit.

As the member on Council without a background in the arts, I always hoped some of the wonderful knowledge and experience displayed there would rub off on me but I suspect that is wishful thinking on my part.

I wish the Society every success for the future and their continued efforts to bring the creative genius of Mackintosh to as many people as possible.

Charles Hay

Randell Makinson 1932-2013

One of the highlights of the Society's conference in 1983 was a lecture on the Greene brothers of California, given by Randell Makinson, the curator of their most important house, the Gamble House in Pasadena. For most of us that day the Greene brothers were a revelation and Randell told their story perfectly. So thoroughly, in fact that he had to be cut short by the session chairman when he had over-run by twenty minutes, with over 200 slides to go. He held open house in his hotel that night to complete the lecture to a packed audience.

Randell enjoyed his time in Glasgow, his first trip outside north America, and enthusiastically invited us all to visit him in California. And many of us did, either individually or in tours led by Pat Douglas. Whenever possible Randell made the Gamble House available for visiting lecturers to stay – a perfect way to understand the genius of these two brothers who almost single-handedly developed the Craftsman Style in Southern California.

Randell devoted his life to the Gamble House, persuading the City of Pasadena and USC to preserve and present it as a supreme achievement of American architecture. He wrote widely and well on the Greens, raising them from relative obscurity and was also at the forefront of preserving and restoring many of their houses.

Roger Billcliffe

Director of Roger Billcliffe Fine Art



AGM Weekend photographs showing members touring the new Reid Building, Roger Billcliffe in conversation at The Mackintosh Church, and Anne Mulhern and one of our Japanese members Kanae Yoshimura at The Willow Tea Rooms. © Nijole Ukelyte

It was great to see so many members of the Mackintosh Society attend our opening event on Friday 7 June 2013 in the intimate surroundings of the Mackintosh Church. The highlight of the evening was Roger Billcliffe reflecting on the changing fortunes of the Mackintosh Legacy over the last 40 years. Roger was in sparkling form as he gave an insight into what it was like in the late 60s in Glasgow, and how the Society became a major influence in making the city and the country aware of Charles Rennie Mackintosh. A fabulous evening was complimented by the canapes supplied by the House for an Art Lover.

On Saturday the day started with the Mackintosh Society AGM at the House for an Art Lover. After the business part of the day HAL laid on a beautiful buffet lunch for us. In the afternoon we headed over to the GSA for a special tour of the new Steven Holl building. We all had to wear

protective gear, so after going through all the security we were all kitted out with hard hats, protective glasses, hi viz jacket, boots and gloves. You can imagine how hot it was. We had an excellent tour of the building by Douglas Anderson, the GSA Project Manager. The Reid Building, as it is to be known, will have its official opening in April.

Steven Holl is recognised for his ability to blend space and light with great contextual sensitivity and to utilise the unique qualities of each project to create a concept-driven design. He specialises in seamlessly integrating new projects into contexts with particular cultural and historic importance. This is a view looking into one of the light wells, that brings natural light into the lower spaces of the building. I love the shape and form of this view.

After the tour of the Reid Building we had



an opportunity to spend an hour going round the Degree Show. After our visit to the GSA we walked down to The Willow Tea Room for a much needed cup of tea and scone in the Room de Luxe.

In the morning we visited The Hill House in Helensburgh, Mackintosh's domestic masterpiece. In 1902 Mackintosh received a significant commission when he was asked to design The Hill House in Helensburgh by Walter Blackie, director of the well-known Glasgow publishers. Blackie commissioned not only the house and garden, but much of the furniture and all the interior fittings and decorative schemes. Author and former lecturer, Dr James Macaulay joined us, to give an insight into the work of Charles Rennie Mackintosh.

We then headed over the Erskine Bridge and down to Greenock for lunch at the new

Beacon Arts Centre. We had an excellent lunch and the views looking across to Helensburgh were stunning.

After lunch we made our way to Windyhill in Kilmacolm, Mackintosh's first house on a hill. Windyhill was designed by Mackintosh between 1900-1 for his client, William Davidson, a Glasgow provisions merchant, who was to become one of his most loyal patrons. It was his first significant domestic commission, and an important forerunner in its plan and architectural massing for The Hill House of 1902-04. The house has been beautifully restored by the current owner. On page 2 there is a view of the main stairwell looking towards the large candelabrum, which was re-created by Conservationist and Stained Glass Artists, Rab MacInnes and Linda Cannon.

What a way to finish our AGM weekend.

AGM Weekend 6-8 June 2014

Friday 6 June: Members Reception

Tonight will be an opportunity for members to enjoy an informal evening reception. The event will be hosted by Baillie Liz Cameron.

Saturday 7 June - AGM at The Mackintosh Church followed by lunch and an opportunity to view the Galloway Artisans' Art Exhibition, or visit the Degree Show at the GSA.

This evening we have a special performance of **Deco Diva by Kara Wilson** at The Mackintosh Church.

Sunday 8 June

In the morning we will travel down to Greenock to view a unique collection of Pre-Raphaelite stained glass windows within the Old West Kirk. We will then make our way up to Quarrier's Village near Bridge of Weir to have lunch at the Three Sisters

Bake. After lunch we have arranged a special tour of Quarrier's Village. This picturesque village remains largely unchanged since its beginning in 1878 and is a fascinating piece of social history.

See Booking Form for full details and costs.



Music by Sir Edward Burne-Jones © Stuart Robertson

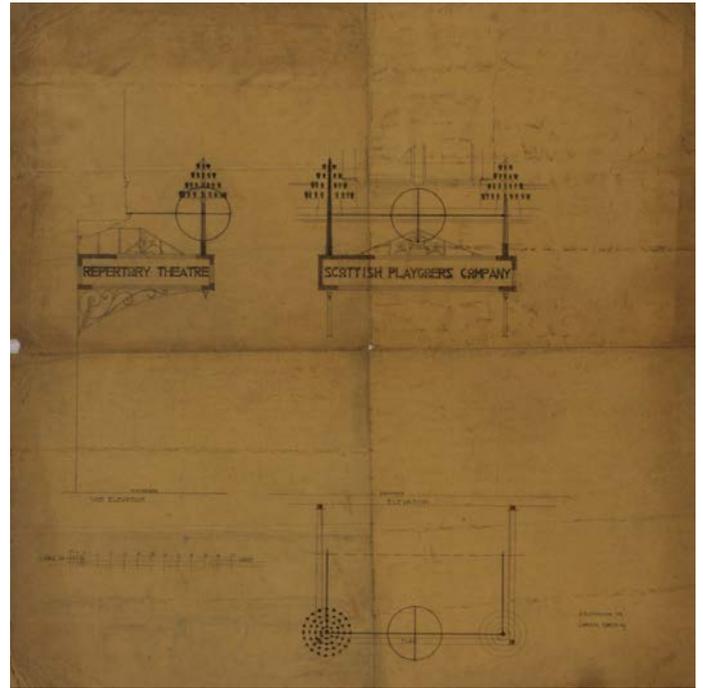


Mackintosh and the Scottish Playgoers Company

In July 2014 a major new resource examining the architecture of Charles Rennie Mackintosh will be launched by The Hunterian, University of Glasgow. The 'Mackintosh Architecture: Context Making and Meaning' website will provide a richly-illustrated catalogue of all known architectural projects by Mackintosh. The website will also include entries for all projects by the practice of John Honeyman & Keppie / Honeyman, Keppie & Mackintosh during Mackintosh's years with the firm, a catalogue raisonné of architectural drawings, images of and data from the firm's record books, biographies of over 400 clients, contractors and suppliers, contextual essays and other supporting information.¹

A few of the projects investigated by the research team proved to be non-architectural, and have therefore not been included on the website. One of these was a little-known signboard design for the Scottish Playgoers Company Ltd. This is known only from a drawing dated March 1909 held in The Hunterian collection which formed part of The Mackintosh Estate. The overall quality of the draughtsmanship suggests this drawing is Mackintosh's own work; another draughtsman may have assisted and added inscriptions.

The design shows facings and ornament to cover an existing wrought-iron and glass canopy at the entrance of the Royalty Theatre (from 1913 the Lyric) which was located on the north side of Sauchiehall Street, just east of its junction with Renfield Street. The building was demolished in the late 1950s. Between 1909 and 1913 the Playgoers Company rented the theatre for a season from landlords, Howard & Wyndham Ltd.² It is not known whether the design was carried out: no details or payments associated with the design



*Design for a canopy, pencil and wash on brown tracing paper, 67.1 x 65.8cm, March 1909
The Hunterian, University of Glasgow: GLAHA 41939*

are recorded in Honeyman, Keppie & Mackintosh's job books or cash book nor is the design mentioned in newspaper reports previewing and reviewing the Playgoers Company's debut production on 5 April 1909 of George Bernard Shaw's *You Never Can Tell*.³

Mackintosh's proposal contrasted with the existing historicist, curvilinear wrought-iron details around the front and sides of its shallow hipped roof. He proposed enclosing the canopy with signboards decorated with his distinctive lettering and with borders of tiny black, red and white squares which borders in two earlier architectural projects for Miss Cranston: around the entrance door and ground-floor window at the Willow Tea Rooms, Sauchiehall Street (1903); and along the edges of the structural columns in the Dutch Kitchen at her premises in Argyle Street (1905–6). The tree-like ornaments proposed for the corners of the canopy recall four similar, taller forms Mackintosh included in the children's playroom for the House for an Art Lover competition (1900–1).⁴ The Scottish



Mackintosh and the Scottish Playgoers Company



*The theatre canopy photographed in the 1920s and published as a postcard by Judges Ltd of Hastings.
(Image courtesy of Dr Chris Jones)*

Playgoers' Company Ltd was established in early 1909 by theatre-company manager and former actor, Alfred Wareing (1876–1942). He intended to establish a repertory theatre for Glasgow which would employ primarily Scottish actors and present Scottish as well as English and international plays, many of which would be new works.⁵ This Glasgow or Scottish Repertory Theatre was envisaged as 'a citizens' theatre in the fullest sense of the term. Established to make Glasgow independent of London for its dramatic supplies, it produced plays which the Glasgow playgoers would otherwise not have had an opportunity of seeing.'⁶ Wareing's Company is credited with preparing the way for the foundation of The Citizen's Theatre in 1945 by playwright James Bridie, pseudonym of physician and artist Dr Osborne Henry Mavor (son of engineer Henry A. Mavor, a long-term client of Honeyman & Keppie/Honeyman, Keppie & Mackintosh).⁷

The Scottish Playgoers' Company Ltd was founded on public subscriptions and alongside Wareing its board of directors comprised Glasgow Evening News journalist and author Neil Munro (also known as Hugh Foulis), University of Glasgow professors John S. Phillimore (Humanity) and William Macneile Dixon (English Language and Literature), the well-connected John Wright Robb (in 1909 was secretary of at least two local institutions the Western Baths Club and Glasgow Art Club), manufacturing chemist Andrew Macdonald (in 1907–9 the Deacon-Convener of the Fourteen Incorporated Trades of Glasgow), and solicitor James Winning as company secretary.⁸ The earliest subscribers to the Company were listed by Wareing in 1939 and included: John Keppie; Francis H. and Jessie Newbery; Keppie's cousin, bookseller Hugh Hopkins; and the editor of the Glasgow Herald, William Wallace.⁹ The Newbery and Keppie connections could explain how Mackintosh came to make the canopy design. However,



Mackintosh and the Scottish Playgoers Company

with their interest in theatre, Mackintosh and Margaret Macdonald may too have been associated with the Company, but there is no evidence to confirm this; a decade later in Chelsea they participated in a theatrical group named The Plough and regularly attended the theatre club of dancer and teacher Margaret Morris.¹⁰

Nicky Imrie

Mackintosh Architecture postdoctoral researcher, May 2010–June 2013

NOTES

¹ The website is the principal output of a research project led by The Hunterian which began in 2010 and has been funded by the Arts and Humanities Research Council, with additional support from The Monument Trust, the Pilgrim Trust, and the Paul Mellon Centre for Studies in British Art. See www.mackintosh-architecture.gla.ac.uk.

² University of Glasgow Library Special Collections: Scottish Theatre Archive, 'Scottish Playgoers Company Ltd: Souvenir', F.m. 11/1; Howard & Wyndham's lease on the Royalty Theatre expired in 1913. Paul Iles, *National Theatre of Scotland: notes on the governance, management, artistic policy and marketing of Glasgow Repertory Theatre, 1909 to 1914*, http://www.laughingaudience.co.uk/national_repertory.html [accessed 10 January 2014]

³ Winifred Isaac, *Alfred Wareing: A Biography*, London: Green Bank Press, 1948, p. 35, appendix 1; *Glasgow Herald*, 5 April 1909, p. 8, 6 April 1909, p. 6; RCAHMS site number NS56NE 2891.

⁴ J. Taylor, 'Modern Decorative Art at Glasgow: Some Notes on Miss Cranston's Argyle Street Tea House', *Studio*, 39, October 1906, pp. 31–6; *Meister der Innen-Kunst: Charles Rennie Mackintosh*, Glasgow: Haus eines Kunstfreundes, Darmstadt: Koch Verlag, 1902; Fernando Agnoletti, 'Ein Mackintosh Teehaus in Glasgow', *Dekorative Kunst*, 12, April 1905, pp. 257–75.

⁵ Winifred Isaac, *Alfred Wareing: A Biography*, London: Green Bank Press, 1948, pp. 34–5,

appendix 1; Denis Agnew, 'Contexts and Concepts of a Scottish National Theatre', unpublished PhD thesis, Queen Margaret University College, Edinburgh, 2000, pp. 99–106.

⁶ Denis Agnew, 'Contexts and Concepts of a Scottish National Theatre', unpublished PhD thesis, Queen Margaret University College, Edinburgh, 2000, p. 105; Michael Coveney, *The Citz: 21 years of the Glasgow Citizens Theatre* London: Hern, 1990, p. 2.

⁷ Michael Coveney, *The Citz : 21 years of the Glasgow Citizens Theatre* London: Hern, 1990, p. 2; business and private work for Mavor recorded in *Honeyman, Keppie & Mackintosh job books*, *The Hunterian*, University of Glasgow: GLAHA 53062, p. 12; GLAHA 53063, p. 34, p. 61, p. 92, pp. 96–8, p. 101; Mackintosh's designs for Mavor & Coulson's journal *Machine Mining*, *The Hunterian*, University of Glasgow: GLAHA 41507, GLAHA 41508, GLAHA 41509, GLAHA 41511, GLAHA 41512, GLAHA 41516, GLAHA 41517 and GLAHA 41525; James Bridie, *One Way of Living*, London: Constable & Co., 1939, pp. 48–50.

⁸ Alfred Wareing, 'First Citizens' Theatre', *Glasgow Herald*, 5 April 1939, p. 14; *Glasgow Post Office Directory* 1908–9 p. 573, p. 1767, p. 1817; Paul Iles, *National Theatre of Scotland: notes on the governance, management, artistic policy and marketing of Glasgow Repertory Theatre, 1909 to 1914*, http://www.laughingaudience.co.uk/national_repertory.html [accessed 10 January 2014]; University of Glasgow Library Special Collections: Scottish Theatre Archive, 'Scottish Playgoers Company Ltd: Souvenir', F.m. 11/1.

⁹ Alfred Wareing, 'First Citizens' Theatre', *Glasgow Herald*, 5 April 1939, p. 14.

¹⁰ Margaret Morris, *The Art of J. D. Fergusson: A Biased Biography*, Glasgow: Blackie, 1974, p. 121; Alan Crawford, *Charles Rennie Mackintosh*, London: Thames and Hudson, 1995, p. 166.

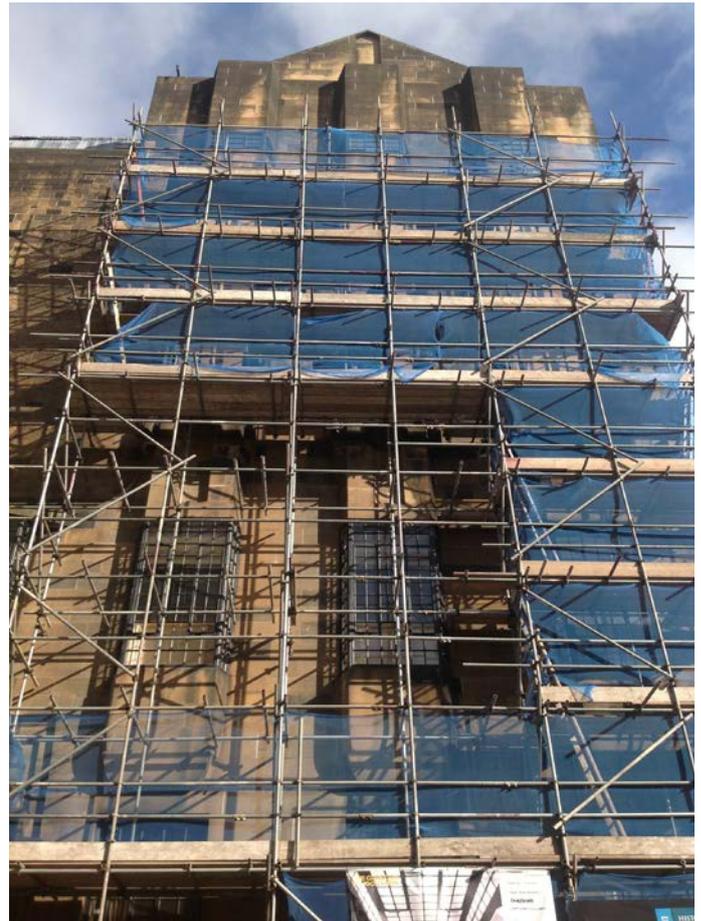


Library Windows Restored

In recent months the west facade of the Mackintosh Building at Glasgow School of Art (GSA) has been covered with scaffolding signalling on-going repairs to the iconic library windows. Costing in region of £300,000, the work was grant aided by Historic Scotland with further support from the J Paul Getty Jr. Charitable Trust. The project was managed by Page and Park Architects with Nic Boyes Stone Conservation as lead contractor.

GSA's library windows have had a somewhat chequered past. The original steel framed windows overseen by Mackintosh as part of the second phase of the building's construction were in fact replaced in the 1940s because of their already perilous condition. A report to the GSA's Board of Governors in May 1946 highlighted concerns that any delay to their repair might necessitate the need to "remove the present windows as a matter of safety to life". Unfortunately, a detailed assessment of whatever repairs were made (estimated initially at £1060 but subsequently rising to £2125!) is no longer available. It also seems that further repairs may have been made in the early 1960s, but the location of the windows on the south-west corner of the building would have seen them continually exposed to the worst of Glasgow's weather and the use of mastic and putty packed into some of the windows' joints was hardly a defence against the inevitable wind-blown water ingress.

This time round it was decided that the most effective treatment would be the complete removal of the steel frames and



West elevation of the Mackintosh Building © GSA

steel and brass sub-frames, and for these to be sand-blasted and then galvanised. As much of the original glazing as possible was removed, cleaned and reused.

Work began on reinstalling the windows in October 2013 and was completed just two months later. Importantly, a detailed analysis of past treatments together with an extensive technical overview of current methods and processes used will be an invaluable resource for those tasked with making whatever subsequent repairs are needed in the, hopefully, distant future.

Peter Trowles

*Mackintosh Curator
Glasgow School of Art*

Mackintosh Clocks Restored

As the most important and influential of all of Mackintosh's designs, Glasgow School of Art (GSA) has, understandably, been the subject of much critical analysis. Much of this research has centred round the building as a complete entity but far less attention has been given over to some of the smaller, specialised services that were included in the original design.

A good example of this would be the series of wall-mounted clocks that adorn the GSA's painting studios. These are principally an early example of the Synchronome electric clock system pioneered by Frank Hope-Jones, where one accurate electric 'master' clock controls many distant 'slave' clock dials. The master clock has an electric mechanism which impulses the precision pendulum every thirty seconds and maintains it in motion. This electrical impulse also drives the circuit of dials wired throughout the building.

The GSA's master clock was made in London c1909 and sold through a local company, Dykes Brothers, who were Synchronome agents in Glasgow. However, it is clear that the visual appearance of these standard issue Synchronome clocks did not meet with Mackintosh's approval so he set about redesigning the faces and hands creating the recognisable dark-stained wooden clocks with white stencilled numerals that we know today. Surviving correspondence in the GSA archive highlights the additional cost that Mackintosh's modifications were to ultimately cost the School.

In 2011, GSA secured a Recognition Grant of £16,800 from Museums Galleries Scotland



Mackintosh clock face © GSA

with the aim to restore the clocks to full working order. Restoration work was undertaken by horologists Nick Sanders and Kenneth Chapelle and was completed in 2013. Meanwhile, a meeting of the British Horological Institute took place at GSA in February where a detailed, technical analysis of this restoration was discussed.

Peter Trowles

*Mackintosh Curator
Glasgow School of Art*



Craigie Hall Update

Here is an update on Craigie Hall. Designed by John Honeyman in 1872, it was extended and embellished by the same firm of Architects (by then known as Honeyman & Keppie) in 1893. The latter phase was overseen by John Keppie but much of the detailed design was executed by Charles Rennie Mackintosh. In 1897, the then owner created a Music Room with a magnificent Organ, stained glass window and fireplace, all opening into a large Conservatory. The latter arrangement forms a unified Victorian composition, which nevertheless bears the unmistakable stamp of the maturing Mackintosh. Its dating coincides with the period when our headquarters, Queen's Cross Church was being designed and built.

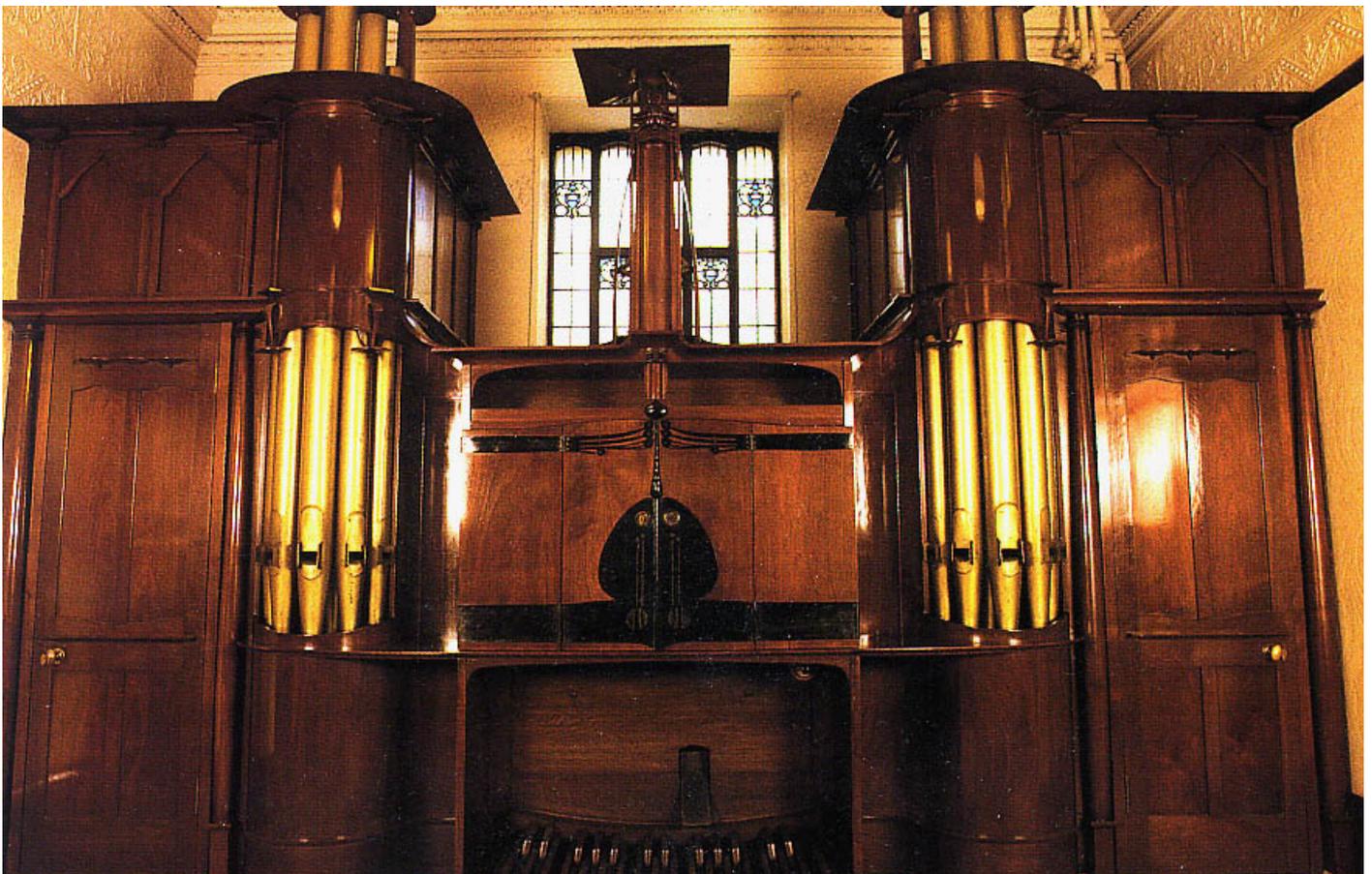
The building has been empty since 2009, and as a result extensive areas of

the building have suffered from water penetration and wet and dry rot. Due to the lack of effective security large areas of lead have been removed from the roof.

It is to be regretted that one such area is the Mackintosh designed music room where the dry rot has affected not only the fabric of the building but also the organ.

The current owner has started work on remedying the rot. Externally the building is generally sound though there are areas where failing rainwater goods have caused damp staining on the walls.

We are advised that the City Planning Office is expecting a new application to be lodged shortly from the owners, which may involve alterations to the building and affect some of its Mackintosh designed contents.



Organ at Craigie Hall © Colin Baxter Photography



Events at Mackintosh Queen's Cross

This year we have many exciting events over the course of the year.

John Gemmell Exhibition 10 April to 15 May 2014

Easter Art Course 14 to 17 April 2014

Concert - West End Shows & Cabaret 9 May 2014

Galloway Artisans Private View 5 June 6.30pm
RSVP to gallowayartisansinfo@gmail.com

Galloway Artisans – Exhibition 6-16 June
Open 7 days a week during the West End Festival
10am to 5pm weekdays and 1pm to 5pm weekends.

Life's Little Ironies Gallery, Whithorn presents Galloway Artisans. A selling exhibition of Artists and Makers based in Galloway. This is a unique opportunity to see and buy work created in this remote part of South West Scotland. The exhibition includes ceramics, oils, watercolours, prints and textiles.

Mackintosh Choir Concert – 15 June 2014

Burns Concert 27 or 28 June 2014

West End Festival, Special Opening during Galloway Artisans' exhibition.

Doors Open Day – 21 September 2014

Anniversary Event - Italian Tour Dinner 4 October

Cinema Season - Movies at the Mack - Two screenings during June as part of the West End Festival, see website for details...

Glasgow School of Yarn 17 and 18 October 2014

Textiles Showcase – 1 to 30 November 2014

Mackintosh Choir 7 December 2014

Les Sirenes Female Chamber Choir
12 December 2014

To book an event, please check on the website or go online to: <http://bookwhen.com/mackintosh>

GSA Reid Building Official Opening

Wednesday 9 April 2014 is the official opening of the Reid Building. Designed by Steven Holl Architects in collaboration with Glasgow-based JM Architects, the building is a stunning addition to the GSA's campus at Garnethill.

Mackintosh Architecture - A New Study

In July 2014 The Hunterian, University of Glasgow, will launch a major new online resource: Mackintosh Architecture: Context, Making and Meaning. This website is the culmination of a four-year project, funded by the Arts and Humanities Research Council, which has developed the first catalogue raisonné of Mackintosh's architecture and that of the practice of John Honeyman & Keppie / Honeyman, Keppie & Mackintosh.

Mackintosh Architecture Symposium

The Hunterian - 19 September 2014
For more information on the symposium see the flyer. To register interest you can call 0141 946 6600 or email, events@mackintosh.org.uk

How Glasgow Flourished 1714-1837

Kelvingrove Art Gallery and Museum
18 April to 17 August 2014
Discover how Glasgow grew into a city of global importance throughout the 1700s right up until the start of Queen Victoria's reign. Quite simply it was the people that made the city flourish. See how a few fabulously wealthy businessmen, the conscientious city's workers and the industries and great inventions made all of this happen. Learn how to make millions, see what life was like for slaves and workers and find out what still remains from that period in Glasgow today.

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