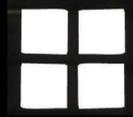


# NEWSLETTER



Issue 2 Summer 2011



CHARLES  
RENNIE  
MACKINTOSH  
SOCIETY™



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

Cover image © National Museums Scotland



*Members of the Society on the tour of the Riverside Museum*

### COMIC CONVENTION

Glasgow's first comic convention for over 15 years was a great success. The all ticketed event was sold out months ago. Over 500 enthusiastic fans enjoyed the fantastic atmosphere within the Mackintosh Church and revered artists like Gary Erskine and David Lloyd gave so much of their time throughout the day. Mark Millar tried to give as much time as he could to the hordes that descended on him for a signature before he had to dive away for his daughter's birthday. Hopefully this successful event will be repeated next year.



© Stuart Robertson

*Gary Erskine at the Comic Convention*

### AGM REVIEW

This years AGM weekend got off to an excellent start at the Hunterian Art Gallery, with a presentation on the Mackintosh Architectural Research project by Pamela Robertson, Joseph Sharples & Nicky Imrie. We also had the opportunity to view some of the Honeyman, Keppie and Mackintosh Job Books.

The next day began with the AGM at The Mackintosh Church in Glasgow. An account of the AGM business can be found on the Society website.

After lunch we headed off to Cottiers Theatre/Dowanhill Church, where David Robertson gave us an insight into the restoration work.

David also gave an excellent talk on Daniel Cottier and how he worked closely with contemporaries such as William Leiper, predominantly as a stained glass artist, decorator and furniture designer during the late 19th century. Though his work was enormously influential internationally he has remained a little-known figure in Scotland until now. After the talk we managed to



© Stuart Robertson

climb up to the rear balcony and get a closer look at the beautiful ceiling which is currently shrouded in scaffolding.

Our weekend programme finished on Sunday morning, with a preview of the new Riverside Museum. We were given

## **SABINE WIEBER**

We welcome new Council member Dr. Sabine Wieber, a relatively recent newcomer to Scotland who lectures in the art history department of the University of Glasgow and is developing, with Dr. Sally Rush, a MLitt course on 'Mackintosh, Glasgow and the International Art Nouveau' which will launch in September. Sabine's specialism is late 19th and early 20th century architecture and design in central Europe, especially in Germany and Austria. After taking her PhD at the University of Chicago, writing on Munich historicist and modern interiors 1870-1900, Sabine came to Britain to work on an AHRC-supported research project, *Madness and Modernity: Mental Illness and the Visual Arts in the Hapsburg Empire 1890-1914*. A related exhibition took place in Vienna in 2010. Sabine writes, 'As you can see from these initiatives I am very interested in the international links between

an extensive tour of the building and the exhibits. It is a stunning setting and definitely a great addition to Glasgow's eclectic range of architecture. In fact it has been included in Glasgow Landmarks top 50 buildings.



the Glasgow Four and continental Europe. It is these connections to international artistic contexts which I can bring to the Mackintosh Society through my contacts in Germany, Vienna, Poland and the USA. I am excited and pleased to have the opportunity of serving on the CRM Council.'



## CRM in France

Every year in May, the L'association Charles Rennie Mackintosh en Roussillon, in collaboration with the municipality of Collioure, organises a residency for two established Scottish artists. The work of these artists in residence over the last five years will be exhibited in the l'ancienne mairie in Collioure from the 19 October to 9 November and will feature the work of James Morrison, Douglas Davies, George Devlin, Glen Scouler, Jock McInnes, Simon Laurie, John Caldwell Brown, Michael Durning, Jacqueline Watt and Mary Batchelor.

The third and final information centre on the Mackintosh Trail was opened in June at Fort Liberia, an 18th century fort built by Vauban and now a UNESCO World Heritage Site which attracts over 50,000 visitors a year. The exhibition is housed in the soldiers barracks. Due to lack of finance, it is not yet complete but it is hoped to install the final exhibits in the autumn. The first centre is in the castle museum at Palalda and the second in Port Vendres. Palalda tells the story of Mackintosh before his arrival in France and during the first winter. Port Vendres concentrates on their life on the coast and Fort Liberia covers their life in the interior in the valley of the Têt, and the Cerdagne.

For more information go to: [www.crmackintoshfrance.com/interp\\_en.htm](http://www.crmackintoshfrance.com/interp_en.htm)

A group of 20 members visited Scotland in June to follow in the footsteps of King Arthur. A preview of a new book by Robin Crichton investigating the truth behind the legend is due for publication by Luath Press in early November.

The next residential landscape painting course has been organised to run from 12 to 19 October.

## London and South East Autumn Programme

VISIT: 78 Derngate  
Saturday 3 September 2011

78 Derngate, decorated by Charles Rennie Mackintosh, is an important and award-winning house set in the heart of Northampton which is only one hour away from London on the train and close to the M1.

The visit will begin at 11.30 and will consist of an illustrated talk about the restoration of Derngate by the Friends of 78, followed by a buffet lunch. After lunch there will be a guided tour especially for our members from Robert Kendall, chair of the Friends and a Trustee of 78. The cost of the tours will be £15:00. (including tea/coffee - a buffet lunch is available at £6.35).

Derngate is 25 minutes walk from Northampton Station so members may want to take a taxi. A group of CRM members will be leaving Euston on the 09.13 train.

*Please note that 78 Derngate is a small house with some steep stairs. There is limited mobility access.*

### Lectures:

All lectures take place at the Gallery, Alan Baxter Associates, 75 Cowcross Street, London EC1M 6EL. The Gallery is about 5 minutes walk from Farringdon station.

Wednesday 19 October 2011

6.30 pm for 7 pm.

Speaker: Jerry Cinamon: The Book Covers of Talwin Morris.

Jerry Cinamon, Life Member of the CRMS, and member of, among other organisations, the Art Workers Guild, will talk about his research into the work of Talwin Morris, Art Director of Blackie and Sons, and his experience in collecting Talwin Morris covers.



Wednesday 16 November 2011

6.30 pm for 7 pm.

Speaker: Caroline Bennett-Jane, archivist at Sanderson & Co: William Morris and Co, the business and its people.

Caroline Bennett-Jane will talk about the development of William Morris's textile and wallpaper business and highlight some of the influential individuals who worked there.

Saturday 3 December 2011

10.30 am for 11 am.

Dr George Rawson: The Mackintosh Sketchbooks at the Hunterian Gallery

Dr. George Rawson, art historian based in Glasgow, will discuss his work with the Hunterian Gallery on their four Mackintosh sketchbooks which relate to Devon, the Cotswolds, Kent/Sussex and East Anglia.

Email: crms-londser@hotmail.co.uk

## **M H Baillie Scott and C F A Voysey** **The Lake District & Beyond, Arts and Crafts Houses and Furnishings**

Blackwell, Bowness-on-Windermere  
until 30 October 2011

As part of the 10th anniversary celebrations for the restoration and opening of Blackwell, this exhibition looks at the architecture and design of two Arts and Crafts architects: Charles Francis Annesley Voysey (1857-1941) and Mackay Hugh Baillie Scott (1865-1945), Blackwell's architect. Voysey was Baillie Scott's senior by nine years and had an enduring influence on him. It was the truth and "absolute sincerity" of Voysey's architecture that appealed to Baillie Scott, whilst Voysey in his turn praised the younger man's work. The exhibition includes numerous items of furniture, textile and wallpaper design and other artefacts lent from private and public collections.

## **Scotland Street School**

**The Glesga that I used to know**  
until 8 January 2012

The Glesga that I Used to Know exhibits photographs taken during the 1970s as part of a series of photographic surveys, led by Partick Camera Club. The images taken capture Glasgow at a time of great change, and show Glaswegians going about their daily lives as the city's landscape transformed around them.

[www.glasgowlife.org.uk/museums/our-museums/scotland-street-school](http://www.glasgowlife.org.uk/museums/our-museums/scotland-street-school)

## **Glasgow City Heritage Trust**

**Art Nouveau and Natural Forms**  
54 Bell Street, Glasgow  
Until December 2011

Every year, Glasgow City Heritage Trust work with pupils from secondary schools across the city on workshops exploring the architecture in Glasgow. In 2011 the theme is "Art Nouveau and Natural Forms", and, cameras in hand, pupils aged 15 from schools across Glasgow went out to learn more about, and photograph, the Art Nouveau heritage in the city. The pupils visited iconic Mackintosh buildings The Glasgow School of Art, The Lighthouse, The Willow Tearooms and House for An Art Lover.



© Brooke Hamilton Smithycroft



## Lamps for Robert Rowat 1902

The National Museum of Scotland reopened on 29 July. Amongst the 832 objects featuring in *Window on the World*, a vast installation occupying the south wall of the Grand Gallery, are three lanterns designed by Mackintosh for 14 Kingsborough Gardens, Glasgow. The furniture from the Kingsborough Gardens commission was dispersed in the 1930s but four pendant lamps remained in the property until 1987 when they were purchased by the National Museum. After a further two decades in storage, they have been extensively conserved as part of the Royal Museum Project.

The client at Kingsborough Gardens is commonly identified as Mrs Rowat, Fra Newbery's mother-in-law. However, Jessie Newbery's mother died in 1873 when Jessie was just nine years old. The client was actually her cousin, Robert Rowat, director of the Port Line shipping company. It is intended to publish a short account of Rowat's patronage later in the year.

The three lanterns differ in form and decoration and each one demanded a



© National Museums Scotland



© National Museums Scotland

different conservation approach. The largest, a square lantern from the hallway [left], similar in concept to the staircase lamp for Windyhill (now at GSA), had glass which had been heavily stained by long-term exposure to tobacco smoke. The tall rectangular lamp with stylised foliage [above], by contrast, was structurally unstable, with many cracks to the metal framework and some historic repairs which had been carried out using soft solder. Some cracks could be effectively backed and strengthened using glass-fibre tissue supports, adhered into position using Paraloid B48n. The areas where solder repairs had failed, however,



required a more interventive approach and were subtly re-instated with soft solder. In order to complete the intended effect of the tall rectangular lamp, a missing copper-alloy wire leaf was remade by moulding acrylic plastic, in-painted with acrylics to match the original patina. Both lanterns had localised areas of active copper-alloy corrosion, around seams and rivet heads, where a layer of lacquer, thought to be contemporary with the date of manufacture, had failed to protect the surface from the effects of the environment. In addition, areas of corrosion were carefully removed under magnification using a scalpel and neutralised through the application of a corrosion inhibitor.



© National Museums Scotland

The large square lantern [right] employs white opalescent glass, enamelled on the reverse, a sophisticated choice, so characteristic of Mackintosh's experimentation in materials. The exterior surface of the glass was cleaned with an application of cotton wool poultice moistened with deionised water, while the reverse of the glass was cleaned with a low suction vacuum and soft brush, since localised delamination of the enamel made wet cleaning inappropriate. Sadly for the fourth lamp, it proved particularly difficult to source a convincing substitute for a missing pane of flashed opalescent glass. This smaller lamp will not feature in Window on the World.

Among other items likely to be of interest to members of CRMS within the new galleries is Alexander Fisher's extraordinary enamelled overmantel, *The Garden of the Hesperides*. Made for the future Prime Minister, A. J. Balfour, in 1900, it was acquired by National Museums Scotland in 2008, and was also thoroughly conserved at the National Museums Collection Centre in Granton, north Edinburgh.

*Stephen Jackson, Senior Curator, Applied Art & Design, National Museums Scotland*  
*Rose Lees, Rupert Harris Conservation Ltd, London*

## Yarn Cake Event

21 & 22 October 2011

Scotland's only dedicated Knitting Cafe are celebrating their first year in their Queen Margaret Drive premises by hosting a special event at The Mackintosh Church.

The 2 day event will include a range of traders, workshops and presentations by the likes of Amy Singer of knitty.com as well as a special design competition.

For more information about the event and Yarn Cake, you can be found on their blog at <http://theyarncake.posterous.com/>





## Hôtel Aubecq by Victor Horta

Musées Royaux des Beaux-Arts de  
Belgique

Until 9 October 2011

If you get the chance to be in Brussels over the next few months be sure to visit this fascinating exhibition opened to coincide with the 150th anniversary of the birth of Victor Horta. The story of Horta's lost domestic masterwork Hôtel Aubecq is presented at the Royal Museum of Decorative Arts through examples of surviving fittings and furnishings, plans and photographs. For the last year the City of Brussels have been cleaning, documenting and piecing together the surviving part of the stone façade, together with windows and doorways. The result is located in, and can be visited at, a warehouse in the outer regions of the city.

Free guided tours of the reassembled façade can be arranged by appointment. Information at [www.aubecq.be](http://www.aubecq.be) or by calling 0483 / 46 15 71.

*Guy Conde-Reis, Architect at the Monuments and Sites Department for the City of Brussels and curator of the Hotel Aubecq project and exhibition tells us more.*

In 1899, Octave Aubecq, a powerful businessman in the field of enamelling and sheet metal, met architect Victor Horta through a mutual friend, lawyer Maurice Frison. Eager to move to Brussels with his family and to make the most of the splendid site he had acquired on Avenue Louise, right next to the Bois de la Cambre, he wasted no time in making a hard-nosed deal with Horta: his town house was to be handed over in a year. But the two men became friends and very quickly Aubecq, won over by Horta's talent, gave him carte blanche. In the end the architect took four years to design what was to become one of the masterpieces of his career.

A genuine total work of art, Horta designed the house and all of its interior décor, notably a suite of furniture that was very plain for the time, ranging from the billiard table to the monogram embroidered on the





photo Mathias Nouel@mrbc-



*Members of the project team reassembling the stone facade of Hotel Aubecq*

table napkins, and also proffered advice on the choice of works of art. The house, which radically turned its back on archaisms and the past, was an incarnation of the ideal of absolute modernity of that enlightened generation. Furthermore, it was the pride of both men. In his own dining room, Horta placed a bas-relief in the centre of which the muse of architecture laid a caring hand on a scale model of Hôtel Aubecq. That's saying something!

However, in the aftermath of the Second World War, in an ironic twist of history, the revolutionary aspect of Art Nouveau was forgotten. On the contrary, these buildings were now perceived to be over complicated and totally unsuited to the new lifestyle that was de rigueur in a society that came to be exemplified by the 1958 Exhibition in Brussels.

On the death of Octave Aubecq, the house was sold as a job lot, including its furniture and works of art, at the value of the land. Mr and Mrs Vanderperre-Duprez made no secret of their hopes for this speculative transaction: this huge plot on Avenue Louise would enable them to build the imposing 12-storey apartment block that still occupies the site today. Jean Delhaye, a former co-worker of Victor Horta who is credited in particular with setting up the Horta Museum,

and Julia Horta, the architect's second wife, had nevertheless used all their influence to prevent this irrevocable step. Amazingly, no cultural or heritage institution backed their struggle, and their efforts were all in vain. Finally, in 1950, Auguste Buisseret, Minister of Public Works, released the sum of 300,000 Belgian francs needed to dismantle the house's main façade so that it could be rebuilt elsewhere. This decision was in line with a long tradition: in the 19th century it was not uncommon for monuments to be dismantled and moved. It was nevertheless unusual in the context of the 20th century and totally unique for Art Nouveau heritage.

Aesthetically and intellectually, one may doubt whether there is any point in reassembling a façade in a different urban context which had been designed, like an haute couture dress, for a specific customer and site. In any case, since 1950 to the present day, the stones, woodwork and magnificent metalwork of the facade have been moved around the country many times but no reconstruction project has ever seen the light of day.

In the year 2000, ownership of this facade measuring over 15 m wide and 12 m in height passed to the Brussels-Capital Region. The stones were finally moved and assembled on the ground, but in order, in the warehouse where they can still be seen now. They have undergone a painstaking archaeological study (digital survey, inventory, analysis of damage), but most of all the specialists have come to realise just what a genius Victor Horta was: seen close up, it seems that these stones that the masons at the quarry in Modave toiled to cut, are immaculate, their complex, fluid forms perfectly executed. More than ever, we appreciate the talent and obsession that Victor Horta needed to achieve such a level of excellence.



## Mackintosh in the Saleroom

Auctioneers Lyon and Turnbull held their first sale devoted entirely to Scottish Decorative Arts produced after 1860 at their Edinburgh saleroom on 15th June.

A few furniture pieces by Mackintosh featured as lots; a simple beech high stool from Queen Margaret Medical College dating to about 1894; a Windsor style armchair designed for the 1906 Dutch Kitchen in the basement of the Argyle Street Tea Rooms and the lower half of the circular oak writing desk designed for the Ladies Rest Room at Miss Cranston's Ingram Street Tea Rooms. A design for a side table for the Director's Room at the Glasgow School of Art produced by an office draughtsman at Honeyman Keppe and Mackintosh was also up for sale.

A long stained birch day bed for the Ladies Common Room in the Glasgow School of Art survived a colourful life to reach the auction rooms. It briefly caught fire whilst serving as a models' couch in the Sculpture Studio from a heater placed too close. Subsequently, student George Parsonage rescued it from the basement of the school and reemployed it as a stand for his rowing sculls in the boat shed of the Glasgow Humane Society on the banks of the Clyde.

The National Trust for Scotland bought a hall cupboard designed by CR Mackintosh for Guthrie and Wells and which belonged to the Blackie family when they lived in Dunblane, before moving to Helensburgh. Mr Walter Blackie recalls in his *mémoire* of 1943 "Mackintosh came to see us at Dunblane, to judge what manner of folk he was to cater for. I remember a strange happening just on his arrival. In the small entrance hall there stood an oak wardrobe or cupboard we had purchased from Guthrie & Wells. Mackintosh pounced on this wardrobe and told us that he had designed it, explaining that, while still a student, he had designed sundry articles of furniture for the trade. It was a strange chance that we should have been the purchasers; a good omen, it seemed". The piece seems to have been inherited by descendants of Walter Blackie and has only recently been traced. It would seem likely that the Blackie family would have brought it with them when they moved from Dunblane to Helensburgh, especially as Mackintosh did not design furniture for all of the rooms and it could have been used in a bedroom. When it comes to the Hill House, it will probably be displayed in a room designed as a guest bedroom and which looks south over the River Clyde.

*Lorna Hepburn,  
Property Manager, The Hill House*



*Charles Rennie Mackintosh  
Stained birch day bed, c 1910  
© Lyon & Turnbull*



# Mackintosh in the Saleroom



Glasgow Museums acquired a unique and quintessentially Glasgow Style stained longcase clock designed and made by Glasgow metalworker and technical educator Peter Wylie Davidson. Impressive in stature, measuring some 1.8m high, one of the most striking aspects of this work is 'The Swallow's Flight' motif - a recurring design in Davidson's work - on the large repoussé brass dial and repoussé and wirework pendulum. This clock has direct provenance to Davidson by descent and is in full working order. Davidson (1870-1963) was a significant figure at the Glasgow School of Art, where he was the Technical Instructor for metalwork for 38 years, from 1897 until his retirement in 1935. His creative and technical virtuosity, drive and clarity of instruction led the GSA's metalwork department to become internationally venerated by 1900. The clock was purchased with assistance from The Art Fund, The National Fund for Acquisitions and Friends of Glasgow Museums. The clock will eventually go on display at Kelvingrove Art Gallery and Museum but will initially go to the Glasgow Museums Resource Centre in Nitshill. A curator's tour is scheduled for 13 December 2011 where the clock will be looked at in detail.

To book a place on this tour: tel 0141 276 9300 or email [GMRCbookings@glasgowlife.org.uk](mailto:GMRCbookings@glasgowlife.org.uk)

*Alison Brown*  
*Curator of Decorative Art: 1800-present*  
*Glasgow Museums*

## Visit our Shop

We are pleased to announce a number of new products inspired by the work of Charles Rennie Mackintosh.

Just pop in and enjoy the beautiful atmosphere of the Mackintosh Church.

Your support has a direct impact on our work. Thank You!

*Peter Wylie Davidson*  
*Longcase clock with repoussé brass dial, after 1902*  
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## Life Drawing Classes

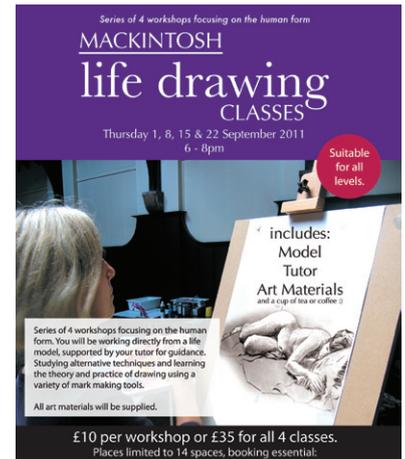
### The Mackintosh Church

Thursday 1, 8, 15 & 22 Sept 2011 6 - 8pm

Series of 4 workshops, focusing on the human form. You will be working directly from a life model, supported by your tutor for guidance. Studying alternative techniques and learning the theory and practice of drawing using a variety of mark making tools. Suitable for all levels.

Cost: £10 per workshop or £35 for all 4 classes.  
Includes: Model, tutor, art Materials and refreshments.

Places are limited to 14 spaces, so booking is essential, please call 0141 946 6600; email [info@crmsociety.com](mailto:info@crmsociety.com) or visit the venue in person.



## Scotland Street School Museum

Reunion and Open Day: Back To The '70s  
Saturday 3 September 11am-4pm

Calling all ex-pupils and teachers and southside residents past and present! This year Scotland Street School's Reunion Day is returning to the 1970s in honour of our hugely popular photography exhibition, The Glesga That I Used to Know. There will be activities and events with a 70s theme for the whole family. Plus the usual opportunities to meet and chat to old school pals or former neighbours and to be in our annual Reunion Day School photograph at 2pm. Dust down your wardrobe - 70s attire is welcomed!

The staff at Scotland Street School's Willow Tea Rooms will be getting glammed up in their best 1970s outfits, and in addition to the daily menu will serve a special reunion day feast including mince'n'tatties, angel's delight and cream crackers and cheese!

## Mackintosh Symposium

There is a perception that given Mackintosh's international reputation all must be well with his built legacy. This is not the case, there are issues affecting the maintenance and long-term condition of a number of the Mackintosh properties in and near Glasgow.

A full day symposium is being organised to explore the options for the Built Heritage of Charles Rennie Mackintosh and see if a solution can be found to improve the situation and deliver a sustainable plan.

Details will be published on the website.

## Volunteers Wanted

We are looking for Volunteers to cover a range of tasks at The Mackintosh Church. For more information, call 0141 946 6600 or e-mail [volunteer@crmsociety.com](mailto:volunteer@crmsociety.com)

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

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