

NEWSLETTER



Issue 5 Summer 2012



CHARLES
RENNIE
MACKINTOSH
SOCIETY™



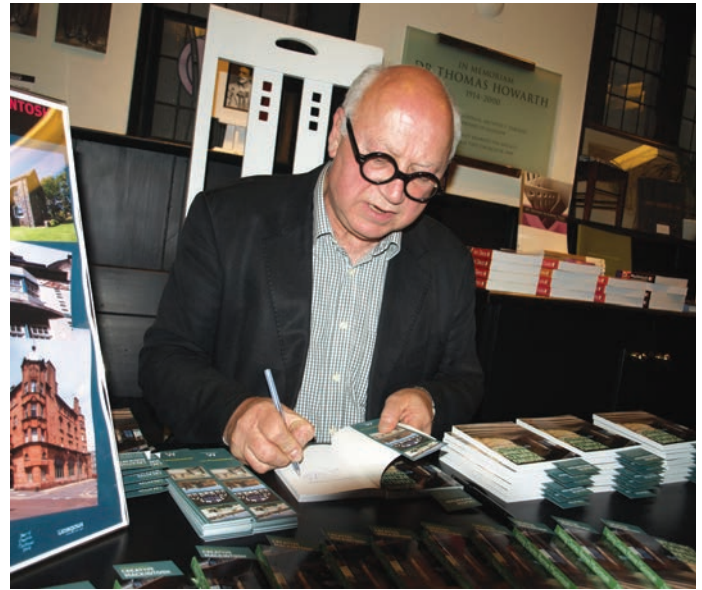
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www.crmsociety.com www.mackintoshchurch.com

Cover image:

Yellow Tulips, c. 1922-23, watercolour by Charles Rennie Mackintosh © Lyon & Turnbull



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Roger Billcliffe signing copies of his book at The Mackintosh Church

AGM Weekend

This year's AGM weekend began with an extensive tour of Glasgow Museum's Resource Centre in Nitshill by Alison Brown and Brian Weightman. The tours of the stores finished with an opportunity to view the 1:20 scale models of the interiors of the Ingram Street Tea Rooms in the museum's collection.

This year the AGM took place at The House for an Art Lover in Glasgow. An account of the AGM business can be found on the Society website.

After lunch we arranged a private visit to the offices of Fairfield Shipyard. Designed by John Keppie and built to a style and specification that reflected the status of what was then arguably the most prestigious shipbuilding concern in the world, it has been described as architecturally the finest shipbuilding office in Britain. Pat Cassidy and his team pulled out all the stops to give us a fascinating tour of the building.

The Fairfield building has special significance in the history of Govan. At a time when shipping was the sole means of overseas

trade and communication, Govan emerged as the elite workshop for the construction of metal propulsion ships. It produced the finest, largest and most beautiful ships of the era. The Fairfield shipyard was the jewel in the crown and these offices were the nerve centre of the yard.

It has iconic significance not just for Govan but also for Glasgow and for Scotland's shipbuilding heritage.

We then headed to the Grand Central Hotel for afternoon tea. 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 included tea and cakes, and an introduction by Grand Central's manager Laurie Nicol. This was followed by a history of the hotel and its staff by Jill Scott and Bill Hicks.

Our weekend programme finished on Sunday with a visit to the recently refurbished Maryhill Burgh Halls. Gordon



© Stuart Robertson

Members view the model of the Tearoom

Barr, the Heritage Officer gave a lively history of the 133 year old buildings which have undergone a £9 million plus restoration project, that breathes new life into the iconic Halls. The building now contains a number of the original stained glass windows designed by Stephen Adam in 1878 depicting the trades of Maryhill. After the tour, Gordon led us on walk along the canal to Ruchill Church Hall, and then

on to The Mackintosh Church. It might have been raining, but everybody seemed to enjoy the experience.

We have received a lot of comments from those who attended the AGM weekend, on how much they enjoyed the format of the weekend. We would be delighted to receive your feedback and suggestions for next year.

Comic Con

Glasgow Comic Con returned for its second year with over 1200 attending the two day event at the Mackintosh Church.

The guest line-up featured Grant Morrison, Frank Quitely, Jim Starlin, John Wagner, Alan Grant, and more, many of whom spent the weekend mingling amongst the crowd and tirelessly answering questions, looking through portfolios, signing autographs and sketching away. The headline panel on Saturday included the dynamic duo of Glasgow Boys, Grant Morrison and Frank Quitely.



Jim Starlin at Comic Con

© Stuart Robertson



Hello and welcome to our new Society Chair, Carol Matthews

‘I believe that my personal love of Mackintosh’s work, my enjoyment of working with the individuals and teams who safeguard our Mackintosh heritage and my professional background and experience provide an excellent combination to steer and support the work of the Society over the next few years.’

Carol brings to the Society over 20 years of senior management experience in visitor attractions, marketing and tourism. Hailing from Haddington, East Lothian, Carol studied Visual Communications at Duncan of Jordanstone College of Art, Dundee. Between 1989 and 2002 Carol worked as Head of Marketing for Glasgow Museums; Chief Marketing Officer for the City of Glasgow; and Director of Operations and Marketing for Glasgow Science Centre.

In 2002 Carol set up her own marketing agency, Matthews Marketing working predominantly within events, arts and tourism. Her agency quickly developed

a sound reputation through high profile client projects including The Special Olympics; the Merchant City Festival; Big in Falkirk weekend event; events for Tesco and Whyte & Mackay; The Forth’s Timeline tourism initiative across the Forth Valley; Clyde Gateway and the National Trust for Scotland.

Carol has worked with the promotion of Mackintosh in a professional capacity since 1993, initially working on the sponsorship and marketing for Glasgow Museums’ Charles Rennie Mackintosh exhibition at the McLellan Galleries and subsequent US tour in 1996-7. In 2006 Matthews Marketing won the European tender to promote the Glasgow Mackintosh Festival and three years later was appointed to collate, package and promote Mackintosh 100, the special festival contributing to Scotland’s Homecoming campaign in 2009. Each of these involvements has resulted in national accolades and awards.

Carol lives on the south side of Glasgow with her husband, Stewart, and two teenage sons.

Pamela Freedman

Pamela has over 20 year’s experience as a Systems Analyst, before making a





career change eight years ago. This gave her the opportunity to retrain at Glasgow Metropolitan College as a Stained Glass artist; 'the three-year course included a lot of Art History and was great fun. My glass work won me the gold medal in the UK Skills competitions in 2005 and 2006, and added greatly to my confidence.'

Since leaving Glasgow Met, Pamela has completed several commissions for leaded or copper-foiled panels for interior and exterior windows in houses. She has made many pieces of Mackintosh-inspired glass for the CRM Society both for sale in the shop at the Mackintosh Church, and as presentation pieces for the Society. Some of her work is incorporated into the display at the Visitor Centre for Mackintosh at Roussillon in France.

'As a volunteer, you get a great insight into the varied roles required to run the Society and the Mackintosh Church, from an inventory of the kitchen equipment, to validating email addresses of members.'

In my previous career, I had a special interest in Legacy Systems, converting data from old systems to feed into new ones. This has already been useful in my Volunteer work, and will be in future when the Society is able to upgrade its Membership system.

I have a great love of art, paintings, ceramics and glass, especially the Glasgow School, Glasgow Style, the Vienna Secession, the Scottish Colourists and the Arts & Crafts movement, and I'm looking forward to being on the Council, finding out more about Mackintosh and meeting other people who share these interests.'

Autumn newsletter copy deadline:
23 September 2012. Send articles and news to newsletter@crmsociety.com



Farewell or au revoir from Evelyn Silber

'I joined the Society as Chair in 2006, shortly after stepping down from the Hunterian and my goodness, how the time has flown! Some highlights have been the move back into Queen's Cross and the revelation of the windows post restoration, the visits made to partner groups, and visits to private homes so generously made accessible during annual special event weekends.'

Being Chair of CRM brings many pleasures as well as challenges – Immediate recognition since so many people have heard of the Society and respect what it has achieved. That is not so common among specialist groups.

Getting to know some of the leading experts on Mackintosh and the very dedicated people who run Mackintosh sites.

Getting to know about CRM and MMM's time in France and especially Mackintosh's French watercolours – to think I barely knew these treasures were hidden away on my own doorstep!

Meeting volunteers, enthusiasts and supporters on visits, in the Church, on visits to London and Bath and Harrogate. Working alongside such excellent colleagues as Stuart and Trish, Dylan, Irene, Margaret and all the Council members.



Hearing Patricia Douglas talk about the Society's early days at Queen's Cross.

And the challenges . . . well, it is easy to minimise those once the difficulties have been overcome and the problems are (hopefully) solved for a while. It is all done by team work, combined expertise and infinite good will.

The Society, despite the difficult times we are passing through, is looking so positively towards the new events and directions developed over the past two years since the big review of priorities took place. I am sure my successor, Carol Matthews, will carry on the good work as the Society enters its 40th year. I will be continuing as a Patron and volunteer supporting Alison on the Newsletter and Journal preparation and, no doubt, will be around for some future events.

My warm thanks and best wishes.'



Deirdre Bernard

Deirdre Bernard's thoughts on her last 6 years serving on the CRM Society Council.

'I joined the CRM Society in 1977 and first started volunteering when my son, Adam was a boy. Adam is now 35 years old. I have watched the CRM Society grow, under the stewardship of Stuart Robertson, to be a serious contender in the Global Arts World, which constantly amazes people with such a small group of paid and unpaid staff.

In 1973 the Society was born, because a number of Mackintosh buildings were under threat. It was Patricia Douglas who was at the helm, steering the Society through all its trials and tribulations with the support of a hardcore group of supporters.

Some highlights include the Mackintosh Festival, Deco Diva, the Dean Gallery Exhibition and the two Port Vendres study tours, one of which I went on. In addition The Mackintosh Ticket, which has proved to be a great legacy.

The major restoration and refurbishment of the Church in 2006 was a remarkable achievement.

Along with new charity procedures we became a company limited by guarantee, which required a lot of input on the legal and administrative side. In 2006 we saw Pamela Robertson step down as a very effective Chair and Evelyn Silber took over the reins.

There have been many new innovations some of which were the Kimono Mackintosh Fashion Show, Creative Design Award, Comic Convention, Mackintosh Choir, The Amazing Mr Mackintosh, pop-up supper clubs, Facebook, Isle of Man study tour. A variety of concerts appealing to all age groups.

In 2010 we participated in a feasibility study enabling us to best use the time available to staff and volunteers. It allowed us to "see the wood for the trees". I think it has been very useful.

In February the Society organised a very important Symposium addressing the state of many Mackintosh buildings. This was a successful event, but underlines the fragility of these wonderful buildings and the important role the Society has.

We now look forward to 2013 the 40th Anniversary of the Society.



An Architect of Individuality

These words are Duncan Simpson's description of Charles Francis Annesley Voysey. Voysey's work was unique, modest and memorable. He was not simply an architect but a designer of furniture, domestic fittings and ironmongery, of flamboyant wallpaper, fabrics and exquisite graphic items. His buildings, principally some forty substantial houses for individual clients, were distinctive, simple, and elegant.

Voysey's work and philosophy was well publicised at the time by his own writings, including *Individuality* (1915), and by *The Studio*, and *Dekorative Kunst* in Germany, which gave him an international reputation. His simplicity of design caused him to be labelled a forerunner of the Modern Movement in architecture, a concept which he strongly rejected. Although he had affinities with the work of Morris, Ballie Scott, Mackmurdo and even Mackintosh, Voysey remained an individual and rejected membership of any particular group.

He was born in Yorkshire in 1857. After leaving Dulwich College, Voysey joined the architect J.P. Seddon in 1874, then Henry Saxon Snell, followed by George Devey, a prominent country house architect. In 1881 he opened his own practice. He was encouraged by A.H. Mackmurdo to supplement his income by designing wallpaper and fabrics.

Voysey's prowess as an architect was finally marked in 1891 by the construction of the tower house at 14 South Parade in Bedford Park. He rejected stylistic revival. His designs and use of materials were based on the Arts and Crafts vernacular, yet were distinctive and instantly recognizable. He married Mary Evans in 1885 and built their own family home, *The Orchard* at Chorleywood, in 1900.

He flourished, and for twenty years became one of the most sought after architects for



C.F.A. Voysey Society logo

© C.F.A. Voysey Society

progressive middle class clients in England. However, a combination of fashion and his uncompromising attitude may have lost him commissions and work had dried up by 1914, although he continued with furniture, wallpaper and competition designs. Recognition from the establishment was slow in coming, but Voysey was awarded the RIBA Gold Medal in 1940, a year before his death.

A group of people connected with the rescue of Voysey's cottage hospital at Winsford in Devon were surprised to find that there was no society dedicated to the man and his work, unlike many of his contemporaries. The result is The C.F.A. Voysey Society, which was founded in late 2011. We welcome enquiries and new members. Further information may be found at <http://www.voyseysociety.com/>, or email secretary@voyseysociety.com.

Dr Peter King

C.F.A. Voysey Society Secretary



Voysey House - now the Society's headquarters – as it appeared in *The Builders Journal and Architectural Record*, 25th February 1903
© C.F.A. Voysey Society

The CRM Society membership is very widespread and for many members it is often not possible to get to Glasgow to attend the Society's events and functions. What better way, then to bring people together than a study tour where they can spend a few days in the company of fellow enthusiasts. The trip to The Isle of Man attracted members from as far afield as Manchester, London, Perthshire, Dundee and even New York. We saw so many interesting places and beautiful objects and whilst everyone in the group will have their own favourite memories of this particular trip, I hope that my personal selection will give readers a taste of the delights we enjoyed.

Our hosts were the Archibald Knox Society, whose Director Liam O'Neill told us about the artists who influenced Knox. Liam then took us on an extensive tour of the island. In the Manx Museum, we were introduced to Knox as a landscape painter. Having seen something of the coast and countryside, we were better able to appreciate these delicate watercolours of the landscapes of the Isle of Man, with their subtle use of colour. Also in the Museum, we were allowed to look at pieces usually kept locked away and it was a great privilege to be able to enjoy seeing them without the barrier of a glass display case. They included clocks and jewellery by Knox, but also some black and white photographs

Illustration from Book of Remembrance by Archibald Knox

Travelling about the island to places Knox had lived and worked gave us a real sense of the living artist in the country of his birth, even though some of these places have very different uses now. We trooped in to see one hall where children were busy having a tap dancing lesson! We were all moved by our visit to St Ninian's High School to view the Book of Remembrance Knox was commissioned to produce to commemorate pupils who served in the Great War. The book consists of 81 pages of watercolour design and as the school's library technician turned each page carefully with his white gloved hands, we gasped at the beauty of the lettering and the colours and the great reverence with which Knox so obviously worked on this commission. In St German's Cathedral where a Church service had just finished, we saw the silverware Knox was commissioned to make



Scrapbook of Mackintosh Furniture for Bassett Lowke



for the Church. These pieces in particular recall the words on Knox's gravestone: "Archibald Knox, Artist, humble servant of God in the ministry of the beautiful".

© Stuart Robertson



Peter Kelly outside entrance to Ivydene

Peter Kelly MBE, Architectural Historian and member of the Manx Victorian Society took us on a guided tour of buildings by MH Baillie Scott with an energy and enthusiasm that knew no bounds. None of the houses he took us to are open to the public and just how he managed to persuade the owners to let us see inside their private homes, we will probably never know but we all appreciated their generosity in letting us do that and also that Peter shared his great knowledge of Baillie Scott's work with us.

My favourite Baillie Scott building on The Isle of Man was not a house, but the Braddan Cemetery office, a small building at the entrance to a churchyard which is kept as a haven for wild life and plants. Wild flowers are allowed to seed among the gravestones and as we were visiting in the spring, there was a profusion of primroses, wild garlic, bluebells and many other wild flowers.

An unexpected bonus was that we were invited by the Hon. President of Tynwald, Clare Christian to have a guided tour of the Tynwald Buildings which is where the

Parliament meet. She took us into all the meeting chambers and explained how the Isle of Man is governed and what links it has with the UK. For example, when the Queen visits she is Lord of Man, not Queen. Before 1156, The Kingdom of Man and the Isles comprised Man, the Hebrides and the islands of Islay and Mull. Nowadays, Man still has strong links with the UK, in particular in education with the University of Liverpool.

The visiting CRM group were encouraged to take part in the debate regarding the potential for cultural tourism to attract more visitors to The Isle of Man. The Knox Society believe that Archibald Knox deserves to be better appreciated in his own country as well as better known beyond it. To this end, they are campaigning for a purpose built National Art Gallery where Knox's work would play a central part.

Man has much to offer – superb natural history, pretty and secluded beaches, attractive fishing ports, water sports and of course the world famous TT races to name just a few of its attractions.. The chance to see a quality exhibition of Knox's work in the country of his birth could only add to and enhance the tourist offer.

Thanks and well done to everyone who made this trip a success. I am looking forward to the next one.

Lorna Hepburn

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



Detail of Knox Silverware

© Stuart Robertson



Mackintosh in the Saleroom

Lyon & Turnbull are to sell the contents of the New York home of Donald L. Taffner, iconic independent television producer and his wife Eleanor B. Taffner. Their Greenwich Village home, dating from 1822, contains one of the most important collections of Scottish works of art from the early 20th century. Valued at up to £1,000,000, of particular note are the furniture, drawings and paintings by the Glasgow Four; Charles Rennie Mackintosh, his wife Margaret Macdonald Mackintosh, her sister Frances Macdonald MacNair and her husband James Herbert MacNair. They will be sold at Lyon & Turnbull's Edinburgh saleroom on the 7th September 2012.

The quintessential American success story, Donald and his wife and business partner, Eleanor, were responsible for bringing television shows to the American public such as, 'Three's Company', 'Too Close for Comfort' and 'The Benny Hill Show'. They were also responsible for classic British productions such as 'My Family' and 'As Time Goes By'.

Having developed a passion for Charles Rennie Mackintosh and the Glasgow School, in 1986 they created the post of 'Taffner

Mackintosh Curator' at the Glasgow School of Art (GSA), a position which ensured the upkeep of the architect's most distinguished masterpiece. Eleanor served as a member of the Glasgow School of Art Board of Governors from 1991-2003 and in 2003 she was named Honorary Vice President of the Glasgow School of Art in recognition of her continued support of the school. They also established an American Friends of GSA to support the school's links with the USA.

John Mackie, Director and specialist at Lyon & Turnbull, said "Donald and Eleanor Taffner made an extraordinary contribution to Scotland's cultural heritage with their interest and promotion of the work of Charles Rennie Mackintosh and his circle. We are honoured to have been chosen to sell their collection."

In 1996 the Taffners supported Glasgow Museums' Charles Rennie Mackintosh exhibition, which toured in New York, Chicago and Los Angeles. In the same year Eleanor was awarded the prestigious 'Lord Provost's Medal' for her contribution to the arts in Scotland, and in 2005 the couple were presented with a 'Wallace Award' at the Icons of Scotland Dinner hosted by Scotland Magazine. They were the first recipients with no hereditary connection to Scotland to receive the award. As a result of her work promoting the arts in Scotland, Eleanor received an MBE in 2005.

Amongst over 100 items to be offered in the sale are a beautiful group of watercolours by Charles Rennie Mackintosh. Two of the highlights are 'Boulevardière', painted around 1925-7, from his period in the south of France and estimated at £80,000-120,000; and 'Yellow Tulips', a remarkable still life dated to 1919 and estimated at £100,000-150,000. Elsewhere, an early watercolour by Frances Macdonald, 'Girl with Blue Butterflies', leads an important group of watercolours by the artist (estimate £60,000-80,000) and works by



Boulevardière by Charles Rennie Mackintosh



© Lyon & Turnbull

Girl with Blue Butterflies, 1898 by Frances Macdonald

her husband Herbert MacNair and sister Margaret Macdonald are also included in the sale.

The Taffners also collected works of the Scottish Colourists and examples by F.C.B. Cadell and J.D. Fergusson including 'Tulips' by Cadell (estimate £60,000-80,000) will be offered. Included in a group of mainly Scottish works of art are a pair of mahogany card room chairs by Charles Rennie Mackintosh, made especially for his greatest patron Miss Cranston for her home in Glasgow (estimate £20,000-30,000). Finally, one of the more unusual lots is an intriguing oil painting by Sir John Lavery, depicting the artist with the child star Shirley Temple, 'Shirley Temple with the artist' (estimate £30,000-50,000).

"It's an extraordinary collection put together over many years by my parents," said Donald Taffner Jnr. "My sister Karen and I hope that the future owners of these works will get as much pleasure from them as our parents certainly did."

In 1963 they launched D.L. Taffner Ltd, as a worldwide distributor of TV programmes and later, as DLT Entertainment Ltd., expanded to TV and stage production. The company continues to own and manage the Shaftesbury Theatre in the West End.

Mr Taffner's significant contribution to the entertainment business was recognised by the International Council of the National Academy of Television Arts and Sciences who presented him with an Emmy Award "for setting new levels of creativity in the worldwide exchange of television programmes". Meanwhile in the UK, Mr Taffner was awarded an OBE for his contribution to British television.

For more information contact Philip Gregory
T. 0776766840 www.lyonandturnbull.com



A self-portrait by Irish artist Sir John Lavery depicting himself and Shirley Temple, 1936

© Lyon & Turnbull

The Hunterian Art Gallery and The Mackintosh House

The Hunterian Art Gallery is currently undergoing an extensive refurbishment which includes roof repairs, the preparation of new painting displays, and the reconfiguration of the front of house services. These improvements will provide a significant increase in the number of works on show and enhance the visitor experience. In order to facilitate this programme of work, the Gallery and The Mackintosh House are now closed until 15 September. After that date, entry to The Mackintosh House will be free and by guided tour.

A centrepiece of the relaunch will be a special temporary exhibition devoted to Rembrandt. The exhibition, *Rembrandt and the Passion*, focuses on one of the jewels of the Hunterian's collection, Rembrandt's *Entombment* sketch. The exhibition (15 September – 2 December) will gather together, for the first time, related works from collections in the UK, Munich, New York, and Haarlem.

Another special feature will be a focus on recent acquisitions. These include an important group of Mackintosh-related items. Margaret Davidson, granddaughter of Mackintosh's important patron, William Davidson, bequeathed an important group of works from her grandfather's collection, including works by Glasgow Boys George Henry, E. A. Hornel, Arthur Melville, J. Q. Pringle and E. A. Walton. Three works from the bequest will be on view: two late landscapes by Mackintosh – *Mountain Landscape* and *Village of La Llagonne*, and a watercolour by Margaret Macdonald Mackintosh from the early 1900s, *A Rosebud*. Also on display will be two little-known perspective drawings by Mackintosh of Auchinibert, Killearn, from c. 1906, and a rare copper and enamel candlestick by Frances and Margaret Macdonald from the mid 1890s. These three works were

purchased with the support of the Art Fund and the National Fund for Acquisitions, the McCallum Fund and the Alexander and Margaret Johnstone Endowment Fund. Together these acquisitions extend our knowledge and understanding of the achievements of Mackintosh and his circle.

The Hunterian Art Gallery and The Mackintosh House reopen on Saturday 15 September 2012.

Tuesday – Saturday 10.00 – 5.00

Sunday 11.00 – 4.00

Admission free

Entrance charge to *Rembrandt and the Passion*.

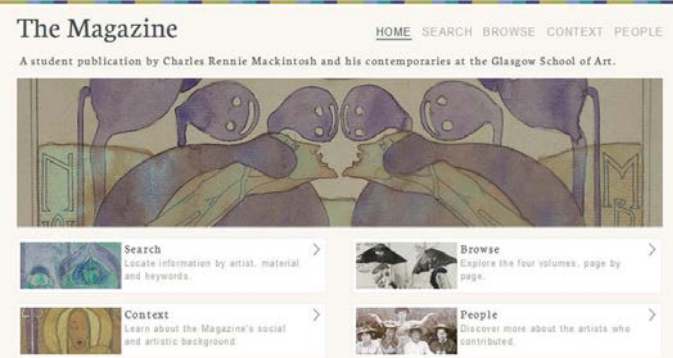
For further information, visit www.gla.ac.uk/newsletter



Mountain Landscape by Charles Rennie Mackintosh

© The Hunterian Museum and Art Gallery, University of Glasgow

Digital makeover for celebrated Glasgow artists



Towards the end of 2010, the Glasgow School of Art secured almost £37,000 of Recognition Funding from Museums Galleries Scotland to fully conserve, re-house and deliver an online version of its Glasgow School of Art Magazine.

The GSA Magazine is a unique and highly important four-volume work that documents the collaboration of various students and artists associated with the influential Glasgow School of Art during the 1890s. The volumes contain watercolours, pen and ink drawings and early photographs, together with poetry and prose and include significant designs by Charles Rennie Mackintosh and Frances and Margaret Macdonald.

Since the original volumes were gifted to the School in 1949 these volumes have become a significant point of reference for academics and researchers and have been loaned out to both national and international exhibitions.

A newly launched website has replicated the GSA Magazine in its entirety and will greatly reduce the need for most researchers to access the original volumes. The online version has also allowed for a number of significant designs that had been removed from their original bindings half a century ago to be relocated into their intended position within the digital volumes. In addition, the website also provides valuable biographical and contextual

information relating to all the artists represented within the volumes.
www.gsathemagazine.net

150 years of Gustav Klimt

Upper Belvedere, Vienna

13 July 2012 to 6 January 2013

The exhibition “Masterpieces in Focus: 150 years of Gustav Klimt” is a very special presentation of the museum’s entire stock of Klimt’s paintings.

The Belvedere owns the world’s largest collection of paintings by Gustav Klimt, including the world-famous painting “The Kiss”. However, the exhibition is not intended to deal with relationships concerning style or the history of art. Rather, it is intended to be about Klimt’s work itself, about the statement that every single one of his main works - whether “Fritza Riedler” or “Judith I”, for example - can convey to the observer. In addition, the show discusses every single year of Klimt’s lifetime. Also to be seen are the two Klimt masterpieces “Sunflower” and “Family”, which the Belvedere acquired in March 2012 from the estate of art collector Peter Parzer.



The Sunflower, 1907 by Gustav Klimt



The Creative Mackintosh Festival

15–28 October 2012

Glasgow invites you to unleash your creativity across a range of exciting exhibitions, events and activities for the whole family at this year's Creative Mackintosh Festival!

Lose yourself in the imagination and inspiration of the 'Unbuilt Mackintosh' exhibition at The Lighthouse. You can see Mackintosh's unrealised masterpieces in an exhibition of stunning architectural models.

Scotland's Makar, Liz Lochhead invites you to take part in creative writing and poetry listening classes at Scotland Street School Museum, to grasp your inner creative!

With exhibitions, talks, tours, films, music, dance and drama performances, children's activities and workshops, which will take place in both Mackintosh venues and other locations in Glasgow plus pop up performances from Mischief Le Bas, you won't be stuck for ways to get creative this October. www.crmsociety.com

Glasgow Landmarks Photographic Competition

This year Glasgow Building Preservation Trust are teaming up with The Mackintosh Heritage Group to offer you the chance to have your photography displayed in Glasgow International Airport's Domestic Arrival's Lounge! You will also have the chance to have your entered photograph printed in The Evening Times & displayed as part of The Creative Mackintosh Festival exhibition in Glasgow Art Club, not to mention loads of exciting prizes.

So take your best picture of one of Glasgow's Landmark Buildings. A full list of the buildings can be downloaded at www.glasgowdoorsopenday.com/assets/docs/landmarks.pdf

Closing Date: Wednesday 3 October 2012.

More details can be found on the website at www.crmsociety.com/glasgowlandmarksphotographiccompetition.aspx

Events at the Mackintosh Church

'Unfinished Symphony'- an exhibition in our new 'Contempo Gallery' space, curated by the CRM Society

15 - 28 October

Plans and drawings recently rediscovered in the Glasgow archives show Mackintosh's original vision for various parts of the Church building. These include a further stained glass window and an extravagant organ case and console, neither of which were realised. The exhibition will show these designs for the first time, along with other details of the building's construction.

Design for Living – the furniture of Bruce Hamilton

15 - 28 October

Bruce Hamilton Furniture Makers has gained recognition as a producer of fine quality Charles Rennie Mackintosh reproduction furniture. Bruce has undertaken many Mackintosh commissions, both for private clients and commercial outlets and has acknowledgements from both the Glasgow School of Art (GSA) and the Charles Rennie Mackintosh Society. Bruce will display a selection of his favourite creations – including some of the iconic 'tearoom' pieces he has made over the years.

End of History – an exhibition of the work of renowned photographer and artist Tim Gray

15 - 28 October

End of History is a photographic exhibition featuring the portraits of re-enactors involved in living history societies throughout the UK. Its focus has primarily been on recording portraits of re-enactors during staged events and historical re-enactments.



Puppet Day at the Mackintosh Church - Puppet Workshop and Show

16 October

In the morning we have a puppet-making workshop with the Scottish Mask and Puppet Centre and in the afternoon we have a production of the timeless classic 'Red Riding Hood' by Karen Torley of Banyan Puppet Theatre, who are always a delight to watch. Tickets for each event cost £5.95 for adults and £5.50 for children.

Both events are suitable for children aged 3-11 years accompanied by an adult.

Mackintosh's Italian Dinner

26 October at 19.00

We are delighted to announce another food extravaganza at The Mackintosh Church. Peppe's Pop-Up Restaurant returns with another Italian Feast. Tickets £25.00

Mackintosh and Maryhill – Heritage Walking Tours

17, 21, 24, & 28 October 13.30 to 15.30

Join us for a Heritage Walking Tour of Maryhill. The tour starts at the beautifully refurbished Maryhill Burgh Halls, then we take in Ruchill Halls and The Mackintosh Church. Tickets £5.00 per person.

Sound Sessions at the Mackintosh Church

23 October at 18.00 & 27 October at 15.00

Enjoy a sense of peace and calm as the tension is released from your body while you are bathed in healing sounds and vibrations. Experience the profound effects produced by various instruments and voice, eg. Tibetan Sound Bowls, Gongs, Tingshas, chimes and vocal toning. All in the tranquil setting of the Mackintosh Church Hall.

Tickets cost £4 & £2

Extended opening throughout the Festival.

For more information on booking etc. go to www.crmsociety.com/mackintoshchurchbookings.aspx or email: dylan@crmsociety.com

T: 0141 946 6600



New Glasgow Walking Tours

The Glasgow School of Art has launched two exciting new City Walking Tours to mark the Year of Creative Scotland.

The 'Glasgow Style'

Wed-Sat: 10.15am – 1pm

The 'Glasgow Miracle'

Wed-Sat: 2.15pm – 5pm

These walks are supported by the Creative Mackintosh programme of the Mackintosh Heritage Group with investment from Creative Scotland through the Culture and Tourism strand of Year of Creative Scotland 2012 and the Glasgow Strategic Major Events Forum.

Tickets: £24.50 Adult / £19.50 Concession / £11.00 Child

For more information contact: 0141 353 4526; tours@gsa.ac.uk; www.gsa.ac.uk/tours

For tour bookings contact Juliet Fellows-Smith; j.fellowssmith@gsa.ac.uk

T: 0141 566 1472



2013 Conferences on Art Nouveau

Two international Art Nouveau organisations are currently calling for papers:

coupDefouet International Congress on Art Nouveau

Barcelona, Spain; 26 to 29 June 2013
Abstract deadline: 30 September 2012

The thematic strands of the Congress are:

1. Art Nouveau Cities: Between Cosmopolitanism and Local Tradition
2. The Historiography of Art Nouveau (looking back on the past)
- 3 The Challenges Facing Art Nouveau Heritage (looking towards the future)

Seminars:

1. Research and Doctoral Theses in Progress
2. The Market and Collecting of Art Nouveau Objects

To register, submit papers or receive more information, go to www.artnouveau.eu

Réseau Art Nouveau Network One-day symposium

Aviero, Portugal; 26 January 2013
Abstract deadline: 17 September 2012

Art Nouveau & Ecology Historical Lab 4:
Raw materials and Art Nouveau.

The Art Nouveau ideal of beauty and modernity led architects to employ a variety of materials and techniques. Wood, glass, ceramic, stone, metal and other materials are combined together for their technical and aesthetic character: such as colour, iridescence, transparency, brightness. Many of these materials are now extremely rare

or prohibited for commercial exploitation (such as exotic woods or ivory) or have simply disappeared (such as specific marbles or woods). Such rare and delicate materials of Art Nouveau face restorers with a serious dilemma: how to preserve authenticity without falling into copy or facsimile?

1. What use was made of raw materials at this time?
How was carried out the implementation of these materials?
Which specific techniques were developed?
What role was left to the craft?
How these materials were used for their aesthetic qualities (mosaic, coloured bricks, stained glass, marquetry, etc...)?
2. How to restore at best these materials that have become rare or fragile?
How to restore or replace the materials damaged or eroded?
How to preserve the authenticity of these materials and the patina of time?

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