



M125 Queen's Cross Church

Introduction

This suburban church on a busy main road is Mackintosh's major ecclesiastical work. The style is Gothic, but although the general form of the building and its decorative details are based on medieval architecture, it is a highly personal development from traditional models. Having ceased use as a place of worship, it became the headquarters of the Charles Rennie Mackintosh Society in 1977.

Authorship: The minutes of the relevant church committee name John Keppie as architect, but because of the extraordinary individualism of its detailing the design has always been accepted as Mackintosh's. His authorship could not be acknowledged publicly at the time of building because he was still only an assistant in the practice, not a partner, but the church was included in a list of his works published towards the end of his life.¹ His handwriting appears in numerous inscriptions relating to building materials on the drawings approved by the Glasgow Dean of Guild Court, and he drew the elaborate perspective which was exhibited at the Glasgow Institute of the Fine Arts in 1898. When the church was included in the architecture section of the Glasgow International Exhibition 1901 (192), possibly illustrated with the same perspective drawing, the catalogue named the architects as 'John Honeyman, R. S. A.; John Keppie, I. A.; Charles R. McIntosh [sic]'.²

Alternative names: Free Church for Free St Matthew's congregation; Springbank Church; St Cuthbert's and Queen's Cross Church; Mackintosh Queen's Cross.

Alternative addresses: Springbank Street New City Road

Cost from job book: £7212 12s 7½d

Cost from other sources: £8999 19s 0d (including £1910 16s 2d for purchase of site)²

Status: Standing building

Current use: Headquarters of the Charles Rennie Mackintosh Society (2014)

Listing category: A

Historic Scotland/HB Number: 33764

RCAHMS Site Number: NS56NE 159

Grid reference: NS 57976 67572

Chronology

1896

9 June: Special meeting of the Deacons' Court of Free St Matthew's Church, to discuss the proposed erection of a new church in Springbank. Building committee appointed.¹

11 November: Site to be purchased.²

7 December: John Keppie engaged by building committee. First sketch made.³

1897

1 March: Plan for new church shown to Deacons' Court. Building committee propose to adopt it.⁴

April: Drawings made for submission to Glasgow Dean of Guild Court.⁵

10 June: Plans approved by Glasgow Dean of Guild Court.⁶

31 August: Excavation of foundations begun.⁷

1898

7 March: Deacons' Court agree to name the new church 'Queen's Cross Church'.⁸

22 June: Memorial stone laid. ⁹

1899

10 September: Opened for worship. ¹⁰

1900

30 April: Final visit by Dean of Guild Court inspector. ¹¹

3 May: Discharged by Dean of Guild Court inspector. ¹²

1903

3 December: Decision to remove fixed choir seating and replace with chairs. ¹³

1944

Rear five rows of pews removed and the timber used to construct a screen under E. gallery, designed by Thomas Howarth. ¹⁴

1976

21 March: Final service held. ¹⁵

1977

Charles Rennie Mackintosh Society moves in. ¹⁶

1978

Report on fabric prepared by Historic Buildings Council. ¹⁷

1979

Industrial buildings adjoining Hall demolished. ¹⁸

1980

First phase of repairs completed. ¹⁹

1984–5

Second phase of repairs carried out, including repair and cleaning of stonework, re-roofing of Church and Hall and dry rot eradication. Railings removed during work and not replaced, because photographic evidence suggested they were not original. ²⁰

1987

8 October: Floodlighting inaugurated. ²¹

1989–90

Interior repainted and woodwork stained dark by W. Gibb Stuart. New rood beam installed, carved by Robert Pollock, following research into appearance of original beam by Chris Fletcher of S. B. T. Keppie. Work supervised by Brian Park of Page & Park Architects, Glasgow. ²²

1998

Money gifted to the Charles Rennie Mackintosh Society by Thomas Howarth to enable it to buy the church; the purchase was concluded the following year. ²³

2003

Glass door designed by McKeown Alexander Architects, Glasgow, installed at main Garscube Road entrance. ²⁴

2004

Exterior notice board restored. ²⁵

2005

Simpson & Brown of Edinburgh appointed architects for major programme of repairs. ²⁶

2006–7

Repairs carried out by Simpson & Brown: re-roofing of subsidiary spaces, including Hall and E. gallery stair; external stone repairs; repair of all leaded glazing; repositioning of screen under the E. gallery; reversal of rear-most pew; and improvements to services. ²⁷

Description

Origins

Queen's Cross Church has its origins in a mission of Free St Matthew's Church in Bath Street, in the centre of Glasgow. In 1886 St Matthew's opened new mission premises in Doncaster Street, about 200 metres S. of the eventual site of Queen's Cross Church. ¹ By 1896, the population of the surrounding Springbank area had increased dramatically, with 'whole streets of fully occupied tenements now covering spaces which but the other day appeared to be 'no man's land''. ² This was part of a much wider surge in the growth of the city, which led the Free Church Presbytery to plan an ambitious programme of

'church-planting'; and it was as part of this larger building programme that Free St Matthew's undertook to replace the Springbank mission with a fully-fledged church.³

A building committee was set up, and financial support was promised by one of the elders, David McLean. To secure a suitable site it was necessary to buy a large plot on the N. side of Garscube Road, only a portion of which would be used for the church. This was done by committee member Peter McKissock, a building contractor, who then sold the required part to St Matthew's.⁴ The site was prominent, but hemmed in by pre-existing buildings.

McKissock and fellow committee-member, James McMichael junior, of James McMichael & Son, were given the task of identifying 'a competent architect' for the new church.⁵ James McMichael & Son, house factors, were acting at the time as letting agents for offices in John Honeyman & Keppie's new Glasgow Herald Building, and had already employed the practice on a number of modest domestic projects. McKissock meanwhile had recently undertaken the mason work for two of their more important buildings, Anderson's College Medical School and the Fairfield Shipbuilding and Engineering Co. Ltd. This may explain why McKissock and McMichael proposed John Keppie for the Queen's Cross job, though it is interesting that they did not select his partner, the church specialist John Honeyman. Keppie made a sketch showing the church occupying the E. part of the ground,⁶ but ultimately it was decided to build on the W. part, at the corner of Springbank Street. Revised plans were made during April 1897, and approved by the Glasgow Dean of Guild Court on 10 June.⁷

Mackintosh was only an assistant in the office at this date, but it has never been doubted that he was responsible for the executed design, which shows an individualism not found in the work of either Honeyman or Keppie. When the church was included in the architecture section of the Glasgow International Exhibition 1901 (192), the architects were named as 'John Honeyman, R. S. A.; John Keppie, I. A.; Charles R. McIntosh [sic]'.⁸ This public acknowledgement of Mackintosh before he had been made a partner in the firm is all the more significant because it was presumably endorsed by the convener of the Exhibition's Architecture Sub-Committee, who was John Keppie.

There are many differences between the drawings approved by the Glasgow Dean of Guild Court and the church as built. Most strikingly, the drawings show the tower with a Renaissance balustraded parapet, and the transept windows with Tudor-arched heads, instead of the sinuous reverse ogee dripmoulds which Mackintosh eventually gave them. Mackintosh's perspective drawing, exhibited in 1898, is closer to the finished building than those made for the Dean of Guild Court, but there are still significant differences, indicating that the design continued to evolve during the course of construction. For instance, in the perspective drawing there is a dwarf wall between the transept and porch; the flying buttress has a triangular gable; the aisle windows are square- not ogee-headed; and the top of the tower has a string-course level with the head of the belfry window, with a solid parapet above.

Exterior

The exterior is built of red Locharbriggs stone, stugged, with smooth dressings.⁹ The style is essentially Perpendicular, but with many unhistorical details, and was described by the *Glasgow Herald* as a 'free treatment of late Gothic'.¹⁰

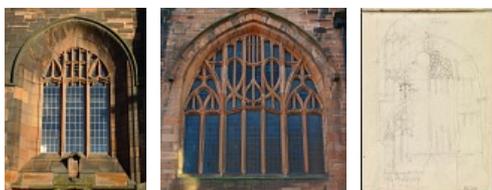
The church is basically a single vessel lying parallel to Garscube Road, with a square chancel at the Springbank Street end. From the outside, however, it is the variety and massing of the subsidiary parts that predominates. A low, narrow passage aisle links the S.W. corner tower to the double-height S.E. porch, and there is a shallow, twin-gabled transept containing a gallery next to the tower. A single flying buttress over the aisle indicates the position of one of four tie-beams in the roof, the thrust of the other three being absorbed by the porch and transept cross-walls (on the N. side, hidden from the street, all four beams are carried on bold, square buttresses that project through the roof at eaves level). A polygonal turret in Springbank Street gives access to the vestry on the N. side of the chancel, and from there via a spiral stair to the first-floor session room. Next to this turret, a further entrance leads via a yard on the N. side of the church to the Hall at the N.E. corner.



All these disparate parts are pulled together by the square tower at the corner of Springbank Street. It tapers for the upper third of its height and has a polygonal stair turret embedded in its W. face. These features, and the clasp buttresses at its base, are derived from the medieval tower of All Saints church at Merriott, Somerset, which Mackintosh had sketched on a visit in 1895.¹¹



The window tracery is mostly without cusping, and especially in the chancel and tower it combines the emphatic verticals of the 15th century with the looping shapes of certain early 16th-century Scottish windows.¹² The large chancel window is centred on a heart motif, an idea Mackintosh may have taken from the 14th-century W. window of York Minster which he sketched around this time,¹³ though the Queen's Cross design is far from being a direct imitation of medieval tracery.



The upper transept windows have dripmoulds in the shape of reverse ogee arches, a motif used widely by Mackintosh around this time, but not characteristic of medieval Gothic architecture.



For the subsidiary entrances in Springbank Street, he used completely un-Gothic forms. The upper edge of the lintel over the vestry door is drawn downwards into a spout-like shape, a feature that recurs at the Daily Record building and elsewhere, while the Hall door has a segmental hood derived from 18th-century classical examples, carried out in improbably thin stonework.



Stonecarving and metalwork

The carving above the S.E. porch door represents a stylised, elongated tree, its trunk rising like a fat mullion between a pair of two-light windows, with a leaf and the disembodied head of a bird at its base. Trees and birds occur often in Mackintosh's decorative work, but in this case they may have an unusually precise meaning. The carving seems to be a fusion of the emblem of the Free Church of Scotland (the burning bush, as seen by Moses in the Old Testament *Book of Exodus*) with that of the United Presbyterian Church (the dove and olive branch from the Old Testament story of Noah).¹⁴ The Free Church agreed to enter into negotiations with the United Presbyterian Church in 1897, leading to the union of the two bodies as the United Free Church of Scotland in October 1900, and the combining of their respective symbols.¹⁵ On the drawing submitted to the Dean of Guild in 1897, the porch had a single window with a small carved panel of the burning bush above. It seems likely that Mackintosh revised the design to reflect the subsequent union of the churches.



Mackintosh's perspective drawing shows carved figures at the angles of the tower's stair turret and a panel of ornament above the louvred belfry opening. Unworked blocks of stone at these points confirm that decoration was planned but not carried out. The drawing also suggests that the empty niches on the porch and flying buttress were meant to hold statues. In March 1899 it was reported to the Deacon's Court of Free St Matthew's that 'the Architect is of opinion that the actual expenditure [on the new church at Springbank] will not exceed the estimates. Some slight alterations had been given effect to, but these were rather on the side of economy.'¹⁶ Whether these alterations included the omission of decoration – and whether this was for aesthetic or financial reasons – is not clear from the documentation.



George Adam & Son supplied 'wrot iron finials' – presumably including the one on the tower – in April 1899. The following November they were paid for a 'lamp at passage'. This probably refers to the wrought-iron overthrow between the E. end of the church and the neighbouring tenement. In January 1902 it was decided to 'consult with the architect' about installing railings at the doors and other exterior recesses of the church, and Adam's tender for this work was accepted in April.¹⁷ The railings and gates were mostly removed in 1984–5, but they survive at the Springbank Street entrance to the Hall.



The double doors have broad strap hinges which meet in the middle, resembling a continuous band, with only a slight peak to mark where the two leaves

touch.



Interior

Queen's Cross church belongs to a wider development in Presbyterian church design, which from the 1880s onwards moved away from galleried auditoria intended simply for preaching and towards a more spiritually resonant architecture of worship. In this, the Presbyterians were following the lead of the ecclesiological movement in the Church of England, which since the 1840s had promoted the study of medieval church architecture and furnishings and the imitation of appropriate historical examples. Some of these characteristics can already be seen in Mackintosh's student design for a Presbyterian church of c. 1889. His sketching tours of Scottish and English medieval churches, and his interest in the work of contemporary English Gothic Revival architects, bore further fruit at Queen's Cross.

Instead of a central pulpit – the traditional Presbyterian focus of attention – there is a chancel containing the communion table. It is set apart, raised on steps and enclosed behind a low wall, by a lofty arch and 'rood beam'. Galleries are confined to the E. end and transept, leaving the body of the church free from columns and causing the *Glasgow Herald* to describe it as 'somewhat novel in plan, the whole of the area being roofed over without obstruction'.¹⁸ The benches are divided by a central aisle, a feature associated with ceremonial processions and generally avoided in earlier Presbyterian churches.



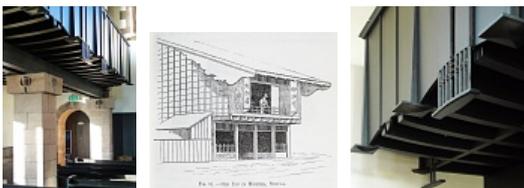
The walls are plastered above a wood-panelled dado, with exposed stone quoins around the chancel arch, windows and other openings. The vaulted wooden ceiling with its four steel tie-beams is closely modelled on Holy Trinity, Latimer Road, London, a church designed in 1886 by Richard Norman Shaw (1831–1912), one of the architects singled out for praise by Mackintosh in his 1893 lecture on Architecture.¹⁹ At Queen's Cross the riveted steel is exposed, but the drawings approved by the Dean of Guild show the beams clad in timber, as Shaw had done. It is not clear if Mackintosh omitted the timber to save money, or because he preferred the 'honest' look of unadorned structure.



The chancel has an open roof of unusually elaborate construction, despite being largely hidden by the chancel arch. Its purlins are carried on shallow arched braces with square pendant ornaments, resting on corbels. Where the rafters meet the wall, they are gripped by pairs of timber brackets, a variation on the treatment of the roof of the central hall at Martyrs Public School.



The S.W. transept gallery projects into the body of the church on deep, closely-set joists. Its design may have been influenced by the illustration of an Old Inn at Mishima in E. S. Morse's *Japanese Homes and their Surroundings*, but at Queen's Cross the gallery front is panelled with vertical boards, almost covering the ends of the joists and finishing in a series of scallops and pendant ornaments.²⁰ The E. gallery front is treated in the same way, with the same frank expression of timber construction underneath. It rests on round wooden columns with square capitals, chamfered on the underside.



Sturdy square stone piers with softly rounded corners divide the S. aisle from the body of the church. They are quite un-Gothic, and resemble the piers in the ground-floor arcade of Salmon, Son & Gillespie's exactly contemporary Mercantile Chambers in Bothwell Street, Glasgow. Each face of the square capitals is carved with a circular ornament incorporating stylised leaf forms.



The piers are positioned to bear the weight of the tie-beams, and are therefore unevenly spaced (in the case of the one below the transept gallery, a square cast-iron column transfers the weight from beam to pier). At each end of the aisle a dog-leg stair with semicircular half-landing – expressed externally – gives access to one of the galleries. The W. stair has one of Mackintosh's characteristic screen-like balustrades, composed of boards with simple pierced decoration.



Furnishings

The original arrangement of the chancel is not certain, but the drawings approved by the Glasgow Dean of Guild Court show double rows of choir stalls on each side, facing inwards to the communion table. Barely a year after the church opened, this arrangement was already being reconsidered: the choir wished 'to return to their former places', and the Deacons' Court agreed 'that the partitions in front be removed with a view to the better accommodation of the choir'.²¹ In December 1903, the Court agreed to 'the removal of the fixed seats on the choir platform' and their replacement with chairs.²² It may have been at the same time that the choir was raised by the addition of an extra wooden step on top of the three stone ones.²³ The removal of the fixed seats changed the appearance of the panelling behind, which Mackintosh presumably intended to read as a simplified version of the high-backed canopies above medieval choir stalls. At the top of the panelling is a frieze with low-relief carvings of long-stemmed leaves under a shallow cornice. In the centre of the W. wall the carvings break forward as brackets, and the cornice becomes deeper, forming a reredos behind the communion table.



The beam spanning the chancel arch – not strictly speaking a rood beam, since it does not support a cross – is a reconstruction installed in 1990, based on photographs of the original which was removed in the 1950s.²⁴



Mackintosh provided space in the tower for an organ with openings into the chancel and the body of the church. The drawings approved by the Glasgow Dean of Guild Court show the instrument with an elaborate case including figures of trumpeting angels, but it was never carried out.

Against the N. jamb of the chancel arch is the oak pulpit, each facet of its curved front carved with bird and leaf (or tree) motifs. This may be the 'desk and seat' for which the Bennet Furnishing Company was paid in February 1900. Its distinctive inward-leaning sides recall the stone pulpit at St Clare's R.C. church, Sefton Park, Liverpool, a building of 1889 by another of Mackintosh's heroes, Leonard Stokes (1858–1925).²⁵ In the S. jamb is a piscina, a canopied niche containing a basin for washing sacred vessels, often found near the altar in a medieval church. Whether it served a practical purpose at Queen's Cross is unclear.



The windows are mostly filled with clear glass in quarries.



Mackintosh's perspective drawing shows stained glass with figures of haloed saints, but the only stained glass he actually supplied is confined to the large E. and W. windows, and is non-figurative. The heart motif in the W. window is filled with blue glass, and in the E. window the central light contains a green rectilinear shape, perhaps an extremely simplified tree. There is stained glass in several internal doors, for instance those leading to the vestry and the S.W.

gallery stairs, consisting of three narrow upright lights with a kidney-shaped panel of red glass above.



Hall

The Hall, which adjoins the N.E. corner of the church, is a rectangular top-lit space with an open timber roof and a stage at one end. The roof trusses have pierced decoration, and pairs of flat, upright timbers clasping the tie-beams, like the trusses over the stairs at Martyrs Public School. The lower walls are panelled.



Alterations and conservation

In 1944, the rear five rows of movable pews were taken out and the timber used to construct a wooden screen in front of the columns supporting the E. gallery, dividing the area below the gallery from the body of the church. The very back pew is attached to the E. wall, and survives in its original position. The screen, designed by the pioneering Mackintosh scholar Thomas Howarth, is a very early instance of the revival of Mackintosh's style. In 2006 it was dismantled and reconstructed behind the columns, thus restoring the original visual relationship between columns and gallery.²⁶

The final service was held in the church in March 1976.²⁷ Having leased the building as its headquarters in 1977, the Charles Rennie Mackintosh Society began a programme of refurbishment. This included extensive repairs to external stonework in 1984–5, followed by internal redecoration in 1989–90, when all the woodwork was returned to its original dark grey finish.²⁸ After buying the church in 1998, the Society employed Simpson & Brown of Edinburgh in 2005 to carry out a major conservation programme.²⁹ This involved the re-roofing of subsidiary spaces, including the Hall, where new vents modelled on an example at the Glasgow School of Art were installed; the construction of a new roof over the E. gallery stair; stone repairs carried out using stone from the Comcockle quarry near Lockerbie, Dumfriesshire, and hydraulic lime mortar; repair of all the leaded glazing; repositioning of the screen under the E. gallery; and improvements to services.³⁰

Critical reception

Mackintosh's perspective was exhibited at the Royal Glasgow Institute of the Fine Arts in 1898 (250) and illustrated in *Academy Architecture*.³¹ 'The design ... by Messrs Honeyman & Keppie', wrote the critic of the *Glasgow Herald*, 'is obscured by the singular character of the drawing, which arrests and holds attention, but without full approval.'³²

The day before the church opened, the *Herald* published a short description.³³ It is surprising for the even tone in which it refers to some of the building's more unorthodox features: 'The glazing of the church is of clear quarries, a judicious use of antique coloured glass giving a pleasing contrast. The panelling on the walls of the choir is elaborate, and in portions richly carved. It is designed in a free treatment of late Gothic.' As well as the novelty of the uninterrupted plan, the paper also remarked on the inward-sloping sides – or 'entasis' – of the tower. It noted that provision had been made for an organ, but that the instrument was not to be installed for the present, and it mentioned that the interior was to be lit by 'Scott-Thorpe lights of special design'. The architects were named as 'Messrs John Honeyman & Keppie'. The building was also one of the projects exhibited by the practice at the Glasgow International Exhibition 1901 (192).

People

Clients:

- Free St Matthew's Congregation

Contractors:

- George Adam & Son
- John Anderson
- Bennet Furnishing Company
- Alex. Davie & Co.
- Douglas, Hunter & Whitson
- William Douglas
- William Forbes
- Holmes & Jackson
- Hunter, McWilliam & Co.
- James Hutcheson
- James Ingleton & Co.

- William McCall & Son
- William McCall & Son
- William McGeoch, Kemp & Co.
- Francis Smith
- James Stott & Co.
- W. & A. Taylor
- Wylie & Lochhead

Other:

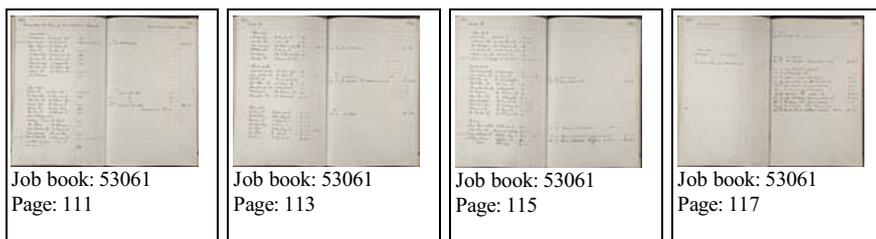
- Peter McKissock
- David McLean
- James McMichael junior

Job Book

The job books of Honeyman & Keppie (later Honeyman, Keppie & Mackintosh) are now held by The Hunterian, University of Glasgow and include four volumes related to the Mackintosh period. The books were used by the firm to keep a project-by-project, day-by-day record of contractors, suppliers and expenditure. The name of a project and/or client is usually at the top of the left-hand page, followed by information about tradesmen who tendered. The name of the measurer (quantity surveyor) is usually at the top of the right-hand page, followed by information about payments to contractors and suppliers. All of the data for M125 is entered in the tables below.

Page numbering is not consistent in the job books. Sometimes a single number refers to a double-page spread and sometimes each page is individually numbered. Here, each image of a double-page spread is identified by the number given at the top of the left-hand page. (Images of all of the pages from the four job books can be found at [Browse Job Books, Visit Book and Cash Book.](#))

The following information about M125 has been extracted from the job books:



Client: Free St Matthew's congregation

Measurer: Douglas, Hunter & Whitson

Tenders:

Contractor	Type	Address	Date	Value	Accepted
P. & W. Anderson	mason	64 Douglas Street	no data in job book	£4568 0s 2d	no
W. & A. Taylor	mason	142 Barloch Street	9 August 1897	£3995 15s 10d	yes
George Barlas & Co.	mason	13 Ruthven Street	no data in job book	no data in job book	no
Guthrie & Co.	mason	68 Kelvin Street	no data in job book	£4215 18s 0d	no
William Shaw & Sons	mason	94 Commerce Street	no data in job book	£4399 0s 0d	no
Alexander Muir & Sons	mason	400 Eglinton Street	no data in job book	£4508 0s 0d	no
Robert Murdoch	mason	91 Maxwell Road	no data in job book	£5119 0s 0d	no
Alexander Eadie & Son	mason	280 Cathcart Road	no data in job book	no data in job book	no
Morgan & Son	mason	37 Elderslie Street	no data in job book	£4122 14s 10d	no
John Kirkwood	mason	no data in job book	no data in job book	£4528 0s 0d	no

Guthrie & Co.	joiner	68 Kelvin Street	no data in job book	£1782 14s 2½d	no
William Shaw & Son	joiner	94 Commerce Street	no data in job book	£1794 0s 0d	no
Alex Eadie & Son	joiner	280 Cathcart Road	no data in job book	no data in job book	no
Morgan & Sons	joiner	37 Elderslie Street	no data in job book	£1752 0s 0d	no
Spittal Bros	joiner	93 John Street	no data in job book	£1915 0s 0d	no
Thomas Kay & Co.	joiner	21 Cathedral Street	no data in job book	£1755 0s 0d	no
Archibald McFarlane	joiner	81–83 Cathedral Street	no data in job book	no data in job book	no
Hutcheson & Grant	joiner	128 Pitt Street	no data in job book	£1711 0s 0d	no
Thomas Brown	joiner	193 Rottenrow	no data in job book	£1672 0s 0d	no
James Herbertson & Son	joiner	85 Bedford Street	no data in job book	no data in job book	no
James Morrison	joiner	Polmadie Road	no data in job book	£1654 0s 9d	no
William McCall & Son	joiner	5 Balmano Street	9 August 1897	£1578 9s 8½d	yes
Matthew Henderson	joiner	4 Grant Street	no data in job book	no data in job book	no
William Cowan & Son	joiner	no data in job book	no data in job book	£1699 0s 0d	no
A. & D. MacKay	slater	35 Oswald Street	no data in job book	£197 0s 0d	no
A. M. Ross & Son	slater	10 Ann Street	no data in job book	£213 0s 0d	no
John Anderson	slater	362 Parliamentary Road	no data in job book	£190 17s 4d	yes
J. McOwat & Son	slater	98 London Street	no data in job book	£191 0s 0d	no
W. & D. Mailer	slater	8 Hill Street, Cranstonhill	no data in job book	£195 0s 0d	no
Hamilton & Co.	slater	10 Margaret Street, South Side	no data in job book	£181 2s 7d	no
Hugh Twaddle & Son	plumber	179 Gallowgate	no data in job book	£143 0s 0d	no
James Ingleton & Co.	plumber	166 George Street	no data in job book	£135 0s 0d	yes
E. & D. Carrick	plumber	256 Sauchiehall Street	no data in job book	no data in job book	no
Fyfe & Allan Ltd.	plumber	43 St George's Road	no data in job book	£136 0s 0d	no
James Johnstone & Son	plumber	138 Renfield Street	no data in job book	£140 0s 0d	no
William Anderson	plumber	284 Buchanan Street	no data in job book	£145 0s 0d	no
Moses Speirs & Son	plumber	95 Bothwell Street	no data in job book	£141 12s 0d	no
George Rome & Co.	plaster	136 Waterloo Street	no data in job book	£85 8s 5d	no
R. A. McGilvray	plaster	129 West Regent Street	no data in job book	£75 19s 7d	no

Hamilton & Co.	plaster	10 Margaret Street, South Side	no data in job book	£66 6s 2d	no
D. & J. MacKenzie	plaster	75 Holland Street	no data in job book	£106 6s 8d	no
William Forbes	plaster	167 West Graham Street	no data in job book	£67 7s 5d	yes
John Forbes	plaster	158 Bath Street	no data in job book	£92 15s 8d	no
William Tonner	plaster	85 Douglas Street	no data in job book	£72 14s 11d	no
J. & W. Guthrie	glazier	237 West George Street	no data in job book	£121 10s 11d	no
McCulloch & Co.	glazier	152 West Regent Street	no data in job book	£121 4s 1d	no
C. & J. Malloch	glazier	304 St Vincent Street	no data in job book	£137 0s 0d	no
William Meikle & Son	glazier	19 Wellington Street	no data in job book	£116 0s 0d	no
Stephen Adam & Son	glazier	199 Bath Street	no data in job book	£124 0s 0d	no
Norman McDougall	glazier	132 Bath Street	6 August 1897	£110 11s 3d	yes
Hugh Twaddle & Son	gasfitter	179 Gallowgate	no data in job book	£86 0s 0d	no
James Ingleton & Co.	gasfitter	166 George Street	no data in job book	£86 0s 0d ¹	yes
E. & D. Carrick	gasfitter	256 Sauchiehall Street	no data in job book	no data in job book	no
Fyfe & Allan Ltd.	gasfitter	43 St George's Road	no data in job book	£97 0s 0d	no
James Johnstone & Son	gasfitter	132 Renfield Street	no data in job book	£90 0s 0d	no
William Anderson	gasfitter	284 Buchanan Street	no data in job book	£93 0s 0d	no
Moses Speirs & Son	gasfitter	95 Bothwell Street	no data in job book	£96 16s 0d	no
James Hutcheson	gasfitter	247 West George Street	no data in job book	£101 18s 6d	no
H. Tosh Sons & Cross	gasfitter	197 Buchanan Street	no data in job book	£88 9s 4d	no
Chalmers & Son	gasfitter	65 Union Street	no data in job book	£90 2s 4d	no
William Bryden & Son	gasfitter	360 St Vincent Street	no data in job book	£117 0s 0d	no
James Cormack & Sons	heating	36 Abercorn Street	no data in job book	£217 0s 0d	no
James Boyd & Son	heating	MacDowal Street, Paisley	no data in job book	£188 4s 3d	no
Hunter, McWilliam & Co.	heating	28 Milton Lane	9 August 1897	£174 9s 0d	yes
McKenzie & Moncur	heating	3 Victoria Road	no data in job book	£223 0s 0d	no
Ritchie	heating	Edinburgh	no data in job book	£200 15s 6d	no
William Douglas	painter work	no data in job book	no data in job book	no data in job book ²	yes
Alex. Davie & Co.	grates, kitchen range, etc.	no data in job book	no data in job book	£10 7s 0d	yes

Payments (trades):

Name	Type	Payment out sum
W. & A. Taylor	mason	Payment date: 25 May 1901 £4273 18s 7d
William McCall & Son	joiner	First installment: 25 May 1899 Final installment: 14 November 1900 £1890 16s 1d ³
John Anderson	slater	Payment date: 29 November [1899] £180 8s 5d
James Ingleton & Co.	plumber	First installment: 8 June 1899 Final installment: 14 September 1899 £187 14s 5½d ⁴
William Forbes	plaster	Payment date: 11 April 1900 £58 3s 5d
James Ingleton & Co.	gasfitter	First installment: 5 January [1900] Final installment: 14 September 1900 £88 15s 7d
Norman MacDougall	glazier	First installment: 5 October [1900] Final installment: 10 November [1900] £70 1s 4d ⁵
Hunter, McWilliam & Co.	heating	Payment date: 27 July [1900] £172 12s 3d ⁶
William Douglas	painter	First installment: 5 October 1899 Final installment: 27 June 1900 £114 16s 8d ⁷
Alex. Davie & Co.	grates	Payment date: 29 May 1900 £10 7s 0d

Payments (suppliers):

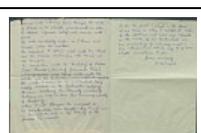
Name	Service	Payment date	Payment sum
James Stott & Co.	'Gasoliers etc.'	9 November [1899]	no data in job book
William McGeoch, Kemp & Co.	no data in job book	9 November [1899]	£5 7s 6d
Holmes & Jackson	'Stone carving'	21 November [1899]	£2 7s 15d
Francis Smith	'Communion table, chairs, etc.'	9 November [1899]	£16 16s 6d
James Hutcheson	'Copper collection plates.'	7 February 1900	£2 5s 0d
Bennet Furnishing Company	'Desk & seats'	8 February 1900	£25 14s 0d
Wylie & Lochhead	'Upholstering, carpet, etc.'	27 July 1900	£14 15s 11d
George Adam & Son	Wrought iron finials	26 April 1899	£3 18s 0d
George Adam & Son	'Lamp at passage'	6 November 1900	£5 5s 0d
John Anderson	'Chimney cans'	7 November 1900	£0 11s 8d

Measurer fee payment: £87 17s 0d ⁸ (25 May 1901)

Documents



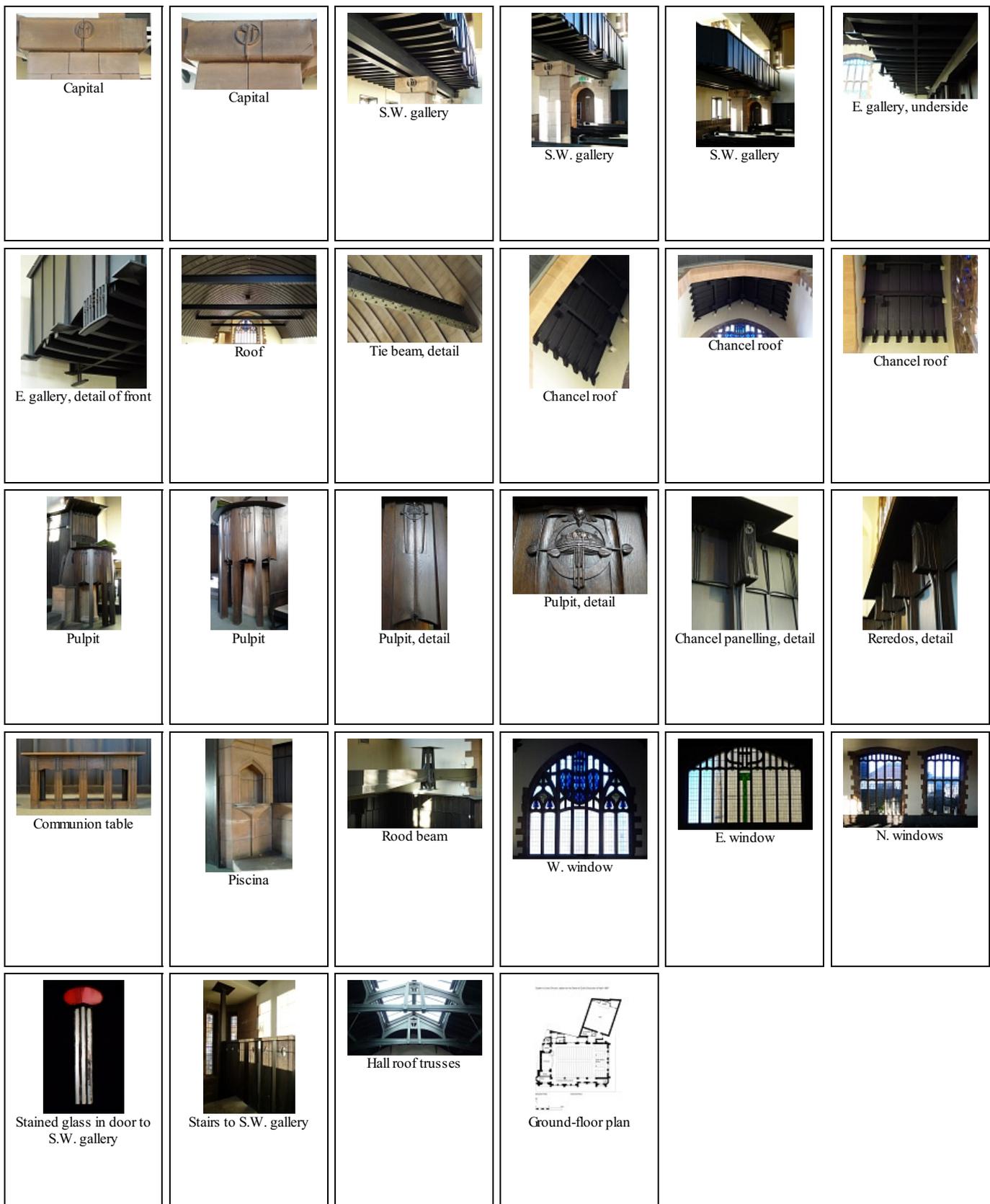
Letter from W. S. Moyes to Thomas Howarth, undated, letter is missing insert page, p. 1



Letter from W. S. Moyes to Thomas Howarth, undated, letter is missing insert page, p. 2

Images

 <p>View from S.E.</p>	 <p>View from S.W.</p>	 <p>Tower from S.W.</p>	 <p>Tower from S.</p>	 <p>S.E. porch</p>	 <p>Carving on S.E. porch</p>
 <p>Detail of carving on S.E. porch</p>	 <p>Detail of carving on S.E. porch</p>	 <p>Detail of carving on S.E. porch</p>	 <p>Flying buttress</p>	 <p>Transept windows</p>	 <p>Transept window</p>
 <p>Tower window</p>	 <p>W. window</p>	 <p>Detail of Springbank Street elevation</p>	 <p>Entrance to Hall from Springbank Street</p>	 <p>Vestry entrance</p>	 <p>Hall entrance from Springbank Street, detail</p>
 <p>Vestry entrance, detail</p>	 <p>Aisle eaves</p>	 <p>Buttresses on N. side</p>	 <p>W. side of tower</p>	 <p>Hall and vestry entrances from Springbank Street</p>	 <p>Gates in Springbank Street, detail</p>
 <p>Gates and overthrow at E. end</p>	 <p>Tower door</p>	 <p>Interior looking W.</p>	 <p>Interior looking E.</p>	 <p>Interior looking S.</p>	 <p>Aisle looking W.</p>
 <p>Capital</p>	 <p>Capital</p>	 <p>Capital</p>	 <p>Capital</p>	 <p>Capital</p>	 <p>Capital</p>



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- 2: Glasgow City Archives Collection: Minutes of Deacons' Court of Free St Matthew's Church, CH3/971/18, printed accounts for the year ended 15 March 1900 inserted between pp. 17 and 18.
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- 11: *Glasgow Herald*, 23 June 1898, p. 6.
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- 14: Glasgow City Archives Collection: Glasgow Dean of Guild Court, Register of Inspections, D-OPW 25/63, p. 140.
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- 16: *Charles Rennie Mackintosh Society Newsletter*, 92, Summer 2007, p. 6.
- 17: *Charles Rennie Mackintosh Society Newsletter*, 11, Spring 1976, p. 1.
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- 23: *Charles Rennie Mackintosh Society Newsletter*, 47, Autumn 1987, p. 2.
- 24: *Charles Rennie Mackintosh Society Newsletter*, 49, Summer 1988, p. 2; *Charles Rennie Mackintosh Society Newsletter*, 51, Summer 1989, p. 12; *Charles Rennie Mackintosh Society Newsletter*, 52, Winter 1989, p. 6; *Charles Rennie Mackintosh Society Newsletter*, 53, Spring 1990, p. 2; *Charles Rennie Mackintosh Society Newsletter*, 54, Autumn 1990, p. 2.

- 25: Charles Rennie Mackintosh Society Newsletter, 74, Autumn 1998, pp. 5–7.
- 26: Charles Rennie Mackintosh Society Newsletter, 78, Spring 2000, p. 3; Charles Rennie Mackintosh Society Newsletter, 84, Spring 2003, p. 2.
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63: Original tender £89.

64: 'List of rates'.

65: '½ measurer's fee £23 15s'.

66: 'Including iron railing etc.'

67: Unspecified payment for 'glazier measurement'.

68: '½ M[eaasurer's] Fee [£]2 2[s]'.

69: '½ measurer's fee' £1 11s 6d.

70: This represents half the measurer's total fee of £175 14s 0d; the other half was paid by the individual contractors.

Mackintosh Architecture: Context, Making and Meaning

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