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A previous contribution to the Society's Newsletter has described how three lamps designed by Mackintosh for 14 Kingsborough Gardens, Glasgow, were conserved for the reopening of the National Museum of Scotland in 2011. This article aims to shed light on the patrons behind the original commission. Standard Mackintosh texts describe the client as Mrs Rowat, identifying her as Pra Newbery's mother-in-law. However, Jessie Newbery's mother died following the birth of her fourth child in 1873, when Jessie was just nine years old. Jessie was the eldest of the four children of William Rowat and Margaret Downie Hill, who had married in 1863. The client at Kingsborough Gardens was in fact Janet Robin, the wife of Jessie's cousin, Robert James Rowat.

This correction of detail is more interesting than it might at first appear. Mackintosh's personal client base included a quite disparate range of people, whose attachment to new artistic trends varied in extent and commitment. Robert James Rowat bought the house at Kingsborough Gardens in 1902 and Mackintosh's work involved decoration of the hall, the drawing room, and a bedroom for the Rowat's only child, Maud Isobel. Although the design work was recorded in the Honeyman, Keppie and Mackintosh account books, carried forward without payment between 1902 and 1905, the tradesmen's accounts do not feature in the firm's job books. Roger Billcliffe has, however, traced some of the design drawings and most of the items themselves, dispersed after 1932. The fittings comprised a settle and lighting for the hall and in the drawing room a fireplace, with lamps above, a large corner seat, two cabinets, an oval table and two armchairs. The table is now at the Hida Takayama Museum.
Japan, while the chairs are separated in private collections in the USA. The two cabinets, one now at the Royal Ontario Museum, the other in a private collection in the UK, were made to stand opposite the fireplace. All of these items were replicated by Mackintosh for himself and indeed a third table was made for his friend and patron, William Davidson. The fireplace remains in the house, as does the hall settle. During the 1930s the fireplace lost its cement render and isolated coloured square tiles and received all-over, matt mottled tiling, with an undulating moulded tile border, around a new grate. The timberwork was stripped and varnished (Fig. 1). Fortunately, the fireplace was restored by the present owner of the house. The corner seat, however, and the wall lining, both backed in panels of stencilled 'art linen', were destroyed in 1943. The four Hall lamps remained in situ until 1987 but the drawing room lamps vanished in the 1930s.
is no clear suggestion of any bedroom furniture, or even bedroom mantelpieces, designed by Mackintosh.

The Hall lamps, which are not catalogued by Billcliffe, appear to be developments of the lamps for Windyhill, designed for William Davidson in 1901. The largest, defining the space between the stair and the settle, was a simplified version of that which hung at the top of the stairs at Windyhill. Illuminating the lobby area in front of the settle was a unique tall lamp with a stem and leaf motif; and lighting the stairwell itself, suspended off the stairs just below the third floor landing, was a version of the twin cube unit used in the hall at Windyhill. The hooks for this (and the large cube) remain in situ, providing the evidence for a twin arrangement. The large cube lamp was suspended from copper alloy ring chains, in a far simpler arrangement than the one at Windyhill. All these lamps were quite certainly supplied by Andrew Hutcheson, whose work for Windyhill is identical in materials and technique. Windyhill was lit by gas and so probably was Kingsborough Gardens although Hutcheson was already making a name for himself in electrical lighting, supplying 220 sixteen candlepower lamps to Sydney Place United Free Church in 1900.

The drawing room furniture has been well described by Roger Billcliffe but a curiosity regarding the hall settle ought to be noted. Mackintosh's drawing for the Hall Seat, as he termed it, specified 'upholstered panels covered with purple linen', whereas a panel of pictorial tapestry is recorded in the settle from the 1970s to the present (Fig. 2). This tapestry bears the signature of Daniel Ridgway Knight, an American artist who in the 1890s settled at Rolleboise, on the Seine, forty miles west of Paris. Knight produced a series of contrived plein-air depictions of peasant girls relaxing along the banks of the Seine, which were well received in both France and the United States. On the Terrace at Rolleboise, from which this tapestry was taken, was among eleven canvases reproduced in the January 1901 number of the Chicago art journal Brush and Pencil, with the comment 'that all of these pictures, and many another, have been made known to the public by engravings and other modes of reproduction'. The copyright caption to On the Terrace cites Braun, Clement et Cie, who, alongside Goupil et Cie (later Boussod, Manzi, Joyant et Cie), were leading popularisers of the artists whose work they dealt in. Jacquard-woven tableaux tissés after other Knight paintings are relatively common and formed part of the dissemination of academic realist taste in the age of mechanical reproduction. The question that arises is for how long the purple linen graced Mackintosh's hall seat. 14 Kingsborough Gardens was in multiple occupation through the middle decades of the 20th century and the owners between 1933 and 1993 are unlikely candidates for removal of the purple linen in favour of this, by then rather obscure, tapestry. It is possible that Mrs Rowat herself had the tapestry inserted, even though it might appear to us a curious juxtaposition in taste.

Examination of the Rowat family's business interests, social milieu and artistic leanings contextualises that slice of patronage made available to Mackintosh through his friends, the Newberys. Robert James Rowat married Janet Smith Robin in 1886. Her father, John Robin, owned a textile

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[Fig. 3 The Rowats of Paisley. Patrons of Mackintosh are marked CRM in red and individuals enrolled at the Glasgow School of Art are marked GSA in blue.]
manufacturing business, with factories in both Glasgow and Paisley, and a house, St Germins, in Bearsden. Rowat was the eldest son of Thomas Rowat of Paisley, who, with his elder brother Robert, and younger brother William, was engaged in the manufacture of Paisley shawls. It was this William who was Jessie Newbery's father. The Rowat family business had been established by Robert Rowat senior, a self-made-man, first apprenticed to a Dundonald weaver in 1803.7 The shawl industry collapsed rapidly after 1870 and, as an attempt to diversify into tartan having failed, the brothers ceased trading in 1875. By that time, however, they were wealthy enough simply to invest in other enterprises.8 William became a director of the Doloi Tea Company, the Doloi plantation in East Bengal being owned and run by his nephew, Matthew. Doloi tea was supplied to Robert Wylie Hill's department store in Glasgow, Hill being both Matthew's sister's husband and William's wife's brother.

Prospecthill and that Robert senior's widow transferred to Hill to the south of Paisley, an area also known as Carriagehill. These villas included Prospecthill, built in around 1852 for John Hutchison, the son of another Paisley shawl manufacturer, whose architectural practice bridged Paisley and Glasgow finished a new house, St Margaret's, for William Rowat in 1881.9 St Margarets stood close by Hutchison's own house, Fairhill, inherited from his father, Archibald. Both formed part of a small group of villas situated on Caulside Hill to the south of Paisley, an area also known as Carriagehill. Between Prospecthill and Fairhill stood Greenside Cottage, the home of Robert Rowat senior after around 1860. Between Prospecthill and Fairhill stood Greenside Cottage, the home of Matthew Greenless, another shawl manufacturer and father-in-law of Robert Rowat's son, Thomas. Rosshill, between Prospecthill and Greenside, was from about 1862 to 1869 the residence of Robert Rowat junior. When Robert senior died in 1869, it appears that Robert junior took Prosperhill and that Robert senior's widow transferred to Rosshill, along with the unmarried William Rowat. After she died in 1883 the house was occupied by Thomas John Rowat. Thomas Rowat senior lived very slightly further away in Castlehead at Warriston (now 16 Mains Road), built for Robert Crawford in around 1881 to form the Port Line company.11 This business, unlike Howard, Houlder and Malcolm, or the famous Burrell company, was based on steam but not on steam but on sail. The period 1860-1920 witnessed the gradual replacement of sail by steam in commercial deep-water shipping, with the Clyde shipyards building fine vessels in both categories. The fleet of fifteen iron- and steel-hulled barques commissioned by Crawford and Rowat from Russell & Co.'s Kingston Yard (Lithgow's) between 1881 and 1895 were typical of the vessels made to endure the long-haul bulk-cargo trade. Each Port Line ship bore the name of a Port, great or small: Glasgow, Adelaide, Sonachan, Stanley. Crawford retired before 1905 to his house, Dardenne, in Kilmacolm but a further four vessels were built at Lithgow's for Robert Rowat alone between 1905 and 1912. Rowat was also a director at Doloi Tea and a shareholder in R. Wylie Hill & Co. Limited.

Shipping under sail involved narrow margins and, for the crews, constant danger, particularly during the winter months. No less than six Port Line vessels were wrecked or lost at sea between 1886 and 1911, with varying loss of life, ship and cargo.12 The wreck of the Ardencraig off the Scilly Islands in January 1911, without loss of life, was famously recorded in photographs by Francis James Mertinier, images published at the time in the Daily Mirror.13 By far the worst such incident in the company's history, however, was the wreck of the Port Yarrock off the west coast of Ireland, with the loss of 21 lives, on 29 January 1894. This event thrust Robert James Rowat, at the age of 35, firmly into the public eye. His friends and neighbours would have read, in the Times, lengthy reports from the Board of Trade enquiry that took place in Glasgow.14 The inquiry heard heart-rending letters from apprentice seamen to their parents in Britain documenting an ever worsening voyage. Before the Port Yarrock set out home from Mexico, the steward secretly sold many of the ship's provisions, only to take his own life when his actions were discovered. Mid-Atlantic, weakened by starvation and scurvy, the crew all but lost control of their battered vessel. Unable to reach an Irish port, the ship was fortuitously piloted to Brandon Bay, Co. Kerry. The Glasgow office arranged for a Liverpool tug to tow the Port Yarrock to Antwerp, in order to unload its cargo of copper. However, deteriorating weather prevented either the tug or lifeboats reaching the ship, which beached in the fierce winds and was engulfed by the high tide. The enquiry apportioned 'grave blame' to Rowat, as managing owner, for initial under-manning of the ship and for instructions to its captain not to seek immediate assistance from a local tug. The enquiry report was remitted to the Scottish Law Officers with a view to a prosecution but the evidence was judged to be insufficient and Rowat settled claims for damages privately. The report was seized upon in Parliament by MPs campaigning to make the lives of sailors less hazardous and small amendments to the Merchant Shipping Act were made as a consequence in 1897. The case highlighted in particular, the perils of routinely employing apprentices in place of able seamen and the editor of the Times concluded that 'seldom has condemnation so severe been passed upon any owner of a British merchant vessel'.

John Hutchison, the son of another Paisley shawl manufacturer, whose architectural practice bridged Paisley and Glasgow finished a new house, St Margaret's, for William Rowat in 1881. St Margarets stood close by Hutchison's own house, Fairhill, inherited from his father, Archibald. Both formed part of a small group of villas situated on Caulside Hill to the south of Paisley, an area also known as Carriagehill. These villas included Prospecthill, built in around 1852 for the machine belt manufacturer, Thomas Callender, but the home of Robert Rowat senior after around 1860. Between Prospecthill and Fairhill stood Greenside Cottage, the home of Matthew Greenless, another shawl manufacturer and father-in-law of Robert Rowat's son, Thomas. Rosshill, between Prospecthill and Greenside, was from about 1862 to 1869 the residence of Robert Rowat junior. When Robert senior died in 1869, it appears that Robert junior took Prosperhill and that Robert senior's widow transferred to Rosshill, along with the unmarried William Rowat. After she died in 1883 the house was occupied by Thomas John Rowat. Thomas Rowat senior lived very slightly further away in Castlehead at Warriston (now 16 Mains Road), built for Robert Crawford in around 1881 to form the Port Line company. This business, unlike Howard, Houlder and Malcolm, or the famous Burrell company, was based on steam but on sail. The period 1860-1920 witnessed the gradual replacement of sail by steam in commercial deep-water shipping, with the Clyde shipyards building fine vessels in both categories. The fleet of fifteen iron- and steel-hulled barques commissioned by Crawford and Rowat from Russell & Co.'s Kingston Yard (Lithgow's) between 1881 and 1895 were typical of the vessels made to endure the long-haul bulk-cargo trade. Each Port Line ship bore the name of a Port, great or small: Glasgow, Adelaide, Sonachan, Stanley. Crawford retired before 1905 to his house, Dardenne, in Kilmacolm but a further four vessels were built at Lithgow's for Robert Rowat alone between 1905 and 1912. Rowat was also a director at Doloi Tea and a shareholder in R. Wylie Hill & Co. Limited.

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Robert Rowat junior's son, Dewar Watson Rowat, established a well-known pickle and sauce factory in Govan in 1888, and settled in Dunoon. Three of his daughters married tea planters, connections perhaps of Thomas's son Matthew. Of Thomas's other sons, Claude became a Glasgow stockbroker while Robert James and Thomas John went into the shipping industry. Thomas John was a Glasgow-based partner in Howard, Houlder and Malcolm, of London and Liverpool. Robert James, the eldest, entered into partnership with Robert Crawford in around 1861 to form the Port Line company. This business, unlike Howard, Houlder and Malcolm, or the famous Burrell company, was based...
How this sorry episode affected Robert James, or whether it was widely remembered outside of the family, we cannot know. After their marriage in 1886, the Rowats had set up house in Hillhead, moving to Belhaven Terrace, on Great Western Road, in 1892. This was not far from the home of Robert Wylie Hill in Belhaven Crescent (now Westbourne Gardens). One of the last things Charles Rennie Mackintosh did for John Hutchison, early in 1889, was some interior work for Robert Wylie Hill’s Buchanan Street department store. Later, in 1901, when Wylie Hill moved from Belhaven Crescent to 3 Lallybuck Crescent, he commissioned Mackintosh to design a fireplace, at the centre of which was a gesso panel by Margaret Macdonald, *The Heart of the Rose*.

This panel, and the fender, survive at the Glasgow School of Art. A near replica of Margaret’s panel, *The Heart of the Rose*, was sent, along with *The White Rose and the Red Rose*, to the Turin Exhibition in 1902, and both panels were purchased by Fritz Waedendorf of Vienna.

Notwithstanding the earlier Hutchison connection, it was almost certainly Jessie Newbery who introduced Wylie Hill, and then the Rowats, to Mackintosh. Attending the Glasgow School of Art, Jessie married its Headmaster, Francis Newbery, in 1889. She joined the teaching staff at the School in 1894, retiring in 1908. Also students at the School were Jessie’s sisters, Margaret and Mary. Margaret enrolled in 1884, one year before Jessie, and remained at the school until 1902. Mary, nine years younger than Jessie, enrolled for only one year in 1897. A portrait of Jessie King by Margaret illustrated an article about King in *The Studio* in 1902, the same article reproducing a bookplate by King for William Rowat, dated 1900. Needlework by Edith and her sister Isabella, to designs by Jessie, was exhibited at the Glasgow School of Art Club in 1898 and illustrated in *The Studio*. Mary’s *Feeding Pigeons* was exhibited alongside a garden scene by Jessie at Paisley Museum in 1894. And the wives of two further cousins were enrolled for brief periods: Janet Smith Robin, in 1895, and Margaret Malloch, wife of Thomas Rowat junior, in 1901.

Although William Rowat’s children were largely brought up by his cousin, Margaret Arbuckle, Jessie was also under the influence of her uncle, Robert Wylie Hill, who took his niece on holiday to Italy in 1882. Both he and William Rowat commissioned paintings from up-and-coming ‘Glasgow Boy’, E. A. Walton. In William’s case these were portraits of Margaret Arbuckle, now at Paisley Museum, and of his youngest daughter, Mary. Mary’s portrait, exhibited in 1899 as *The Girl in Brown*, was received as ‘one of the best pictures exhibited in London this season’. A Walton portrait of Mary’s cousin, Muriel Wylie Hill, was first shown in 1895. This may show the sitter in the costume of a ‘Dutch Princess’ worn to the Lord Provost’s Juvenile Fancy Dress Ball at St Andrew’s Halls in March 1897. The same dress was worn for a photogravure, by James Craig Annan exhibited at the Linked Ring’s Salon of 1895. The plate for this was presumably made at one of Walton’s sittings, Annan being a friend of both George and Edward Walton. The Juvenile Ball brought together children from many of Glasgow’s wealthier families, among them Maud, the daughter of Robert James Rowat (costumed as the nursery rhyme character ‘Jill’), and Sir William Burrell’s nephew, Thomas (as Mephistopheles), whom Muriel married in 1919. Such gatherings played an important role in 19th century upper middle class society. In March 1882, St Andrew’s Halls had seen a Calico Ball in aid of the Royal and Western Infirmaries at which Robert James Rowat (Baron Bobstay Clinkerbuilt) quite possibly danced with Miss Janet ‘Jenny’ Robin (Fiammetta from *La Scala*).

In 1905 the Misses Rowat, Elizabeth and Alice, unmarried daughters of the late Robert Rowat at Prospecthill, commissioned a fireplace from Mackintosh, and in 1908 another fireplace was designed for their uncle Thomas at Warriston. Unfortunately, nothing of these two Paisley interiors survives and the only visual record is a single design for the Prospecthill job. These interventions were small in scale and may have been actions on the part of Jessie Newbery to provide Mackintosh with work. The Rowats did not possess the resources of the Cranstons or the Davisons and were in no sense culturally equivalent to Fritz Waedendorf, or even Walter Blackie. Yet their story demonstrates the ease with which avant garde design could be accommodated into upper middle class homes - before being forgotten by the next generation. This limited success probably owed much to Francis Newbery’s proselytising at the School of Art. Other minor patrons remain to be investigated. The Honeyman, Keppie and Mackintosh job books record a small fireplace commission at 23 Huntly Gardens in 1905. Alexander Murdoch, distiller and wine and spirit broker, resided at 23 Huntly Gardens from 1878. His office premises at 72 Wellington Street were next door to none other than - the Port Line Company.

*Stephen Jackson is Senior Curator, Applied Art & Design, at National Museums Scotland, Edinburgh*

2. Mary Sturrock, ‘Mrs J. R. Newbery, By Her Daughter’, Costume Society of Scotland Newsletter, June 1970, pp 2-4. This detail was kindly confirmed by Liz Arthur (who interviewed Mrs Sturrock in 1985) and verified from the Glasgow Herald, 26 February and 4 March 1873.
4. These secondary pieces, were one lost armchair, are all now at the Hunterian Museum, Glasgow.

Footnotes continued on Page 31.
14 Kingsborough Gardens and the Patronage of the Rowat Family
Stephen Jackson

Footnotes continued from page 20

1 Glasgow Herald, 6 November 1900. 16cp was very roughly equivalent to a 40 Watt tungsten bulb of the late 20th century. This PedigreeNode church (1858) was fire damaged in 1986 and is now in the ownership of the Glasgow Building Preservation Trust. I am grateful to the research team, Mackintosh Architecture: Context, Making and Meaning, The Hunterian, University of Glasgow, for information on Buchaness.

2 Harrod T. Lawrance, 'Daniel Ridgway Knight, Painter', Brush and Pencil, vol.VII, no. 6, January 1901, pp.193-207. On the Terrace at Ballinhouse is uncredited and readers should note that Knight painted other broadly similar works with exactly the same title. I am grateful to Benezit Beke, of the Rehs Gallery, New York, for correspondence regarding Knight.

3 I am very grateful to Mark Stephens, a descendant of William Rowat, for access to his family history research, and to Robert Rowat of Edinburgh for putting me in touch with Mr Stephens. Stafford Waters has also generously shared much information. Additional details were gleaned from street directories and newspapers. Robert Rowat senior received only a brief mention (p.113) in Maurice Blake’s The Paisley Thread, Paisley, 1907, the corner of which was designed by Jessie Newbery. William appears also to have run a dye works with William M’Arthur; Glasgow Herald, 23 January 1855 and 13 February 1857.

4 The Glasgow Herald recorded statements from Thomas Rowat at the following shareholders’ meetings: The North British Investment Company, 4 April 1862; The Highland Railway Company, 17 April 1890; The Ribarwarck Water Company, 17 July and 27 August 1891.

5 Glasgow Herald, 20 March 1890. The company was incorporated in 1894 (Business Archive Scotland websites). Doilin means ‘Chief’ in the local Puar language.

6 The Dictionary of Scottish Architects website cites a reference in the British Architect in December 1859 but the building was begun in 1879 and completed in 1881.

7 Glasgow Herald, 10 January 1893. He moved to London during the first decade of the 20th century.

8 The Port Liner passenger steamship company was a later separate entity, eventually acquired by Cunard. Cunardford was probably connected in some way with the shipowners of that name in Greenock. He died in 1908, on a train, ‘sickened with illness when passing Shiel Road Station’. Dundee Evening Telegraph, 16 November 1908.

9 The Times, 23 September 1936; Glasgow Herald, 31 March 1899.

10 Newspaper reports and Board of Trade Wreck Reports evidence the wreck of the Port Chainers (1890), the Port Ramsey (1886), the Port Gordon (1889) and the Port Adalida (1899). The Port Erroll was destroyed by fire on the eve of her maiden voyage in 1905.

11 Daily Mirror, 12 January 1911.

12 The Times, 21, 22, 23 and 26 March 1894; also 12 March 1895. The Board of Trade Wreck Report, No.4900, can be accessed at www.plimsoll.org.

13 The warehouse was destroyed by fire in October 1898 but Huisham’s plans for a new building were approved by the Dean of Guild on 10 January 1989 (information kindly supplied by Mackintosh Architecture: Context, Making and Meaning research team). Mackintosh left Buchanan Street in April 1889 and work started on Buchanan Street was completed in November 1890.


15 Hanna Edgar, Robertson, Vergo and Prameyer, A Moderner Nachmittag, 2000. Both Turn parcels were sold by Christie’s on 30 April 2006. A second version of The White Rose and the Red Rose was placed on Mackintosh and Macdonald’s own dressing room.

16 Stansun’s Waters, Architect at the Glasgow School of Art, has kindly established the attendance of Rowat family members.

17 The Studio, vol. XXVI (1902), pp.177 and 186. The bookplate design was sold by Row’s daughter, Merle Taylor, at auction in 1977. CIMA Society Newsletter, no.16, Autumn 1977, p.1. Rowat gave many of his books to Paisley Library and they remain there with their distinctive bookplate.


19 Hearth and Home, 28 January 1894, p.352.


22 Ibid, p.50. Exhibited at the Groothoon Gallery, the Glasgow Art Club 1895, and the Royal Scottish Academy 1896. Illustrated in The Studio, vol. XXVI (1902), p.165. Wallace also painted Jane Wylie, the aunt of Robert Wylie Hill and mother-in-law to William Rowat’s daughter Mary. This portrait was probably paid for by her husband, the grain merchant Alexander Schandlers.

23 Hearth & Home, 16 March 1897, p.749.

24 The photograph formed part of Walter Collins’ famous portfolio for that salon and was also reproduced in the Art Journal (1895) and Camera Notes, vol.3, no.2 (New York, 1899). It was exhibited at the Photo-Club de Paris in 1896 and in Brussels in 1897; William Buchanan, The Art of the Photographic J. Craig Annan, 1992, p.23.

25 The Times, 4 August 1919. Thomas’s father, George Burrell, took with his younger brother William inherited the family shipping firm in 1885, listed as Glemisley Lodge, Motherwell, just a mile to the south-west of the Bonar vault of Carvaghhead.

26 Glasgow Herald, 3 March 1882. After the original Calico Ball in New York in 1855, the simple dress worn to the event was distributed to inhabitants of the Five Points slum. By the 1870s, fund-raising fancy dress balls were frequently described as calico balls, the first in Glasgow taking place in January 1878. Janet Robins is recorded with the diminutive Jenny even in the 1902 Census.
