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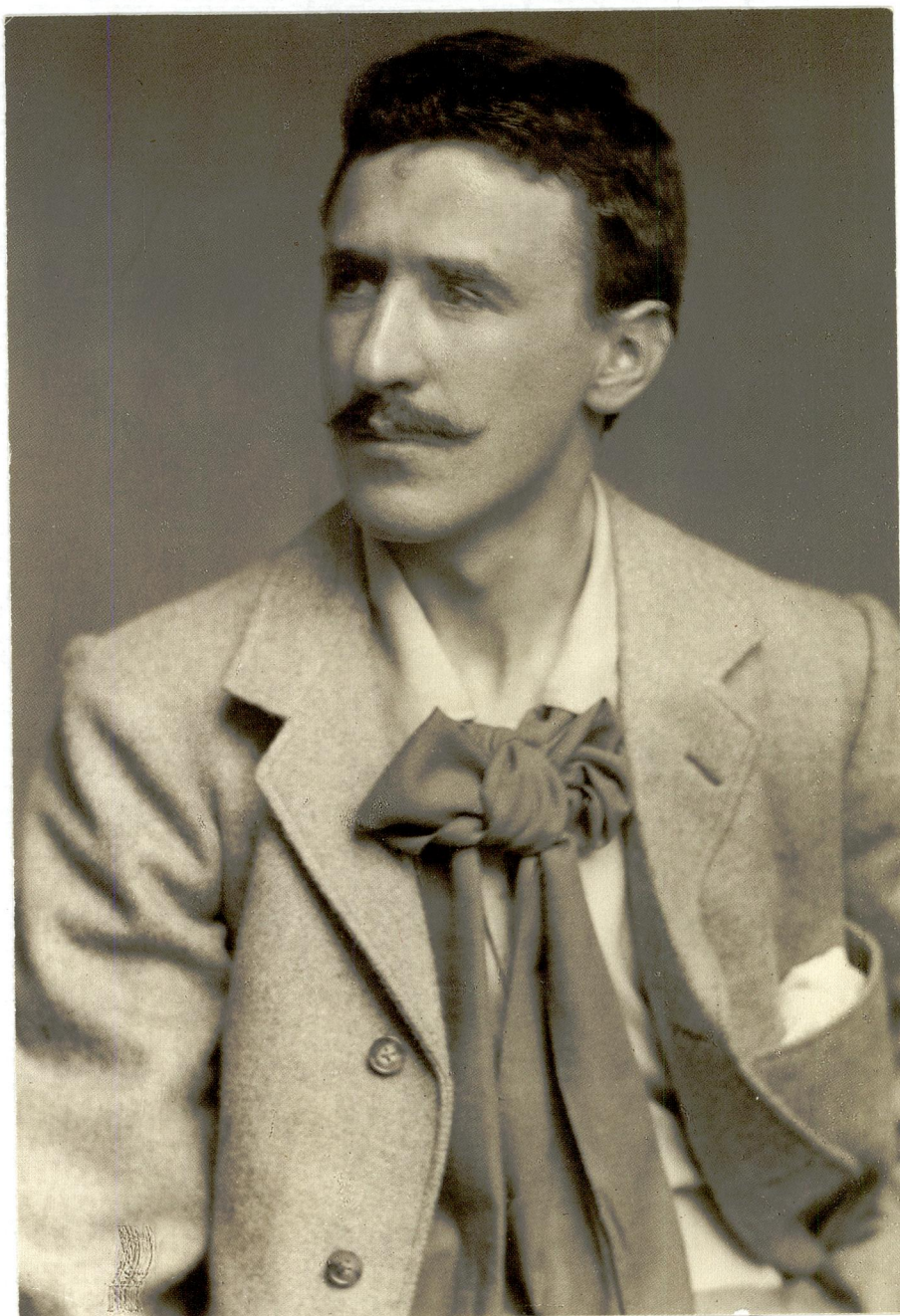
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Illus. 1. Portrait of Charles Rennie Mackintosh c.1883

CHARLES RENNIE MACINTOSH

Photograph James Craig Auld, 1893

Collection Glasgow School of Art

(Reproduction courtesy of T. K. Auld, Glasgow)

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Illus. 2. Kate Cranston, c. 1900, in the eccentrically unfashionable style of dress she wore at the end of her life.

A MARVEL OF PURITY,
Strength, Flavour, and Price, is
STUART CRANSTON & CO.'S
TEA at 1/6 per pound.

Ladies who pay 2/ and 2/6 per pound, under the belief that they are being supplied at "Wholesale Rates," should try this Tea at 1/6, and they will be convinced of the fact that

"THERE IS NO TEA LIKE CRANSTON'S."

This laconic phrase is not of our invention, but has become "a household word" throughout the West of Scotland, by the spontaneous expression of our Customers.

IMPORTANT NOTICE.

New Tea Shop, Tea Rooms, Ladies' Reading Room, and Smoking Room, will be opened in June at

26 and 28 BUCHANAN STREET

(Corner of Arcade next R. WYLIE HILL & CO.)

unequaled in extent and beauty, and replete with every comfort which science and experience can suggest. Buchanan Street will be made our headquarters; and the same quality and value which created our unique business will be maintained at

76 ARGYLE STREET, corner of Queen Street.

46 QUEEN STREET, opposite National Bank.


26 and 28 BUCHANAN STREET, corner of Arcade.

STUART CRANSTON & CO.,
TRAINED TEA-TASTERS OF 25 YEARS' EXPERIENCE.

Illus. 3 Advertisement of 26 April 1889 for Cranston's tea, announcing new tea rooms on Buchanan Street, eventually opening on 2 Oct. 1889.



C. CRANSTON
CROWN LUNCHEON ROOMS



BEGS LEAVE
 TO ANNOUNCE THE
 OPENING OF TEA RO
 OMS • 205 INGRAM
 STREET OPPOSITE TH
 E ATHENÆUM • THE
 BUSINESS IS CONDUCTE
 D IN CONCERT WITH TH
 AT • F STUART CRANST
 ON & CO. WHO SUPPLY TH
 EIR "MANDARIN" TEA •
 AND THE SITUATION IS
 SUITABLE FOR GENTLE
 MEN ATTENDING THE
 EXCHANGE • COURTS
 BANKS • AND WAREHOU
 SES •
 • 1886 •

SMOKING ROOM OPEN NEXT WEEK

Illus. 4. Artistic Advertisement for Miss Cranston's new tea rooms at
 Ingram Street.



Illus. 5. Miss Cranston's new building at 91 Buchanan Street , opened in 1897, devoted entirely to tea and lunch rooms (now the Clydesdale Bank)





Illus. 6. Stencil decorations in the Ladies' Tea Room, Buchanan Street Tea Rooms.



32. The general lunch room at Buchanan's. Waite designed the elegant chairs and table-settings, Mackintosh the stencilled wall decoration, which incorporates a peacock motif.

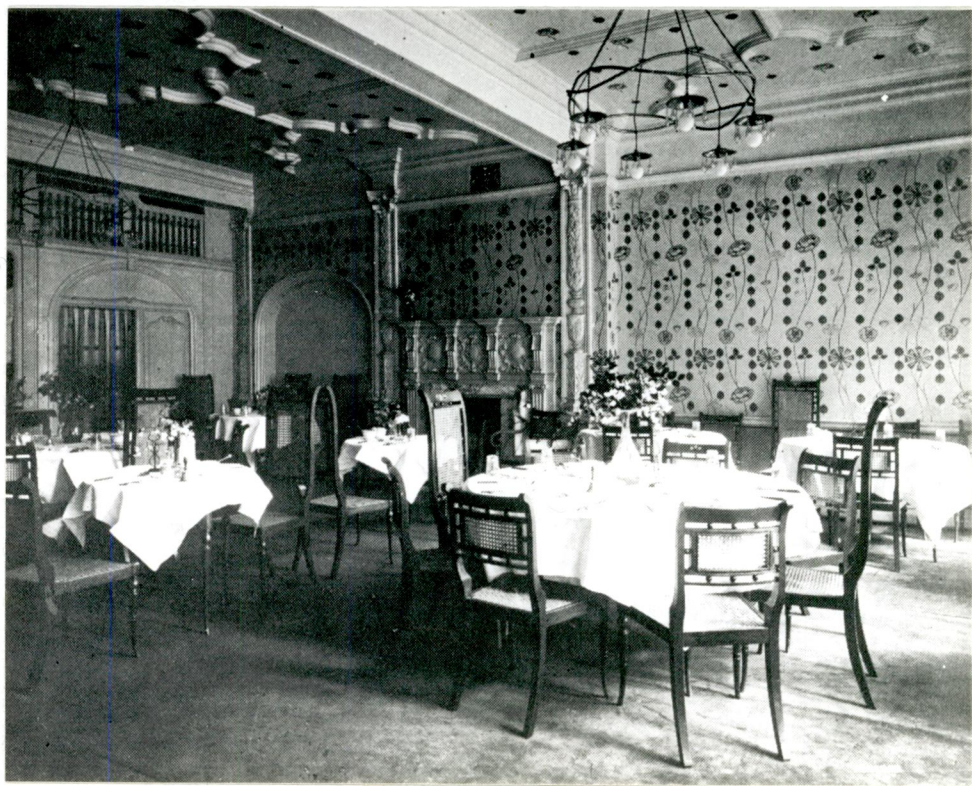
John
Gibson

walls of restaurants. His only cause for pain was the intrusion on the scheme of some 'extremely irritating' ornamental features deriving from the architect (whom he tactfully declined to name) — things like stone coats-of-arms balanced on the banisters, or a carved Rococo cartouche slap in the middle of a gable end of the smoking gallery — a 'rudy and superfluous eyecore' against the rarefied lines of Mackintosh's curious decorations."

This uncomfortable transition from tradition to modernity within the building was less noticeable in the areas handled by Waite — his wall decorations used spriggy and delicate repetitive floral patterns, or elegant panels of flower vases and fruit baskets, or in the case of the billiard room, with its apple green panelling, a tapestry style 'medieval' frieze. His chairs extrapolated traditional designs to new effect, and must have interested Mackintosh, but even his slenderest high backed chairs were soundly made. Though the effect of novelty produced by Waite's work should not be



Illus. 7. A Ladies' dining room.

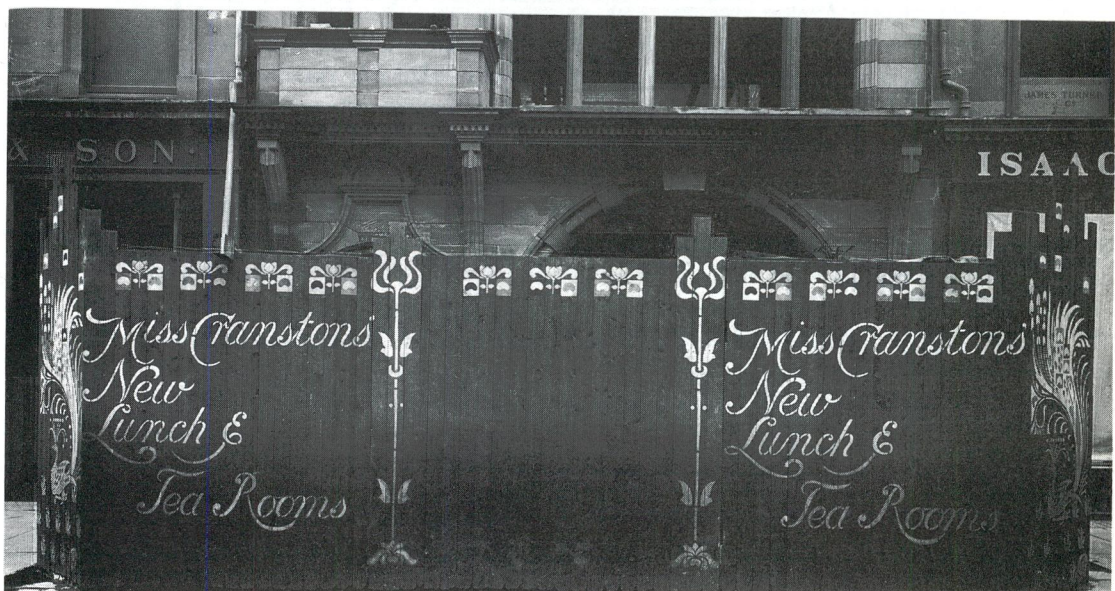


Illus. 8. A general tea room.





Illus. 9. A general luncheon Room.

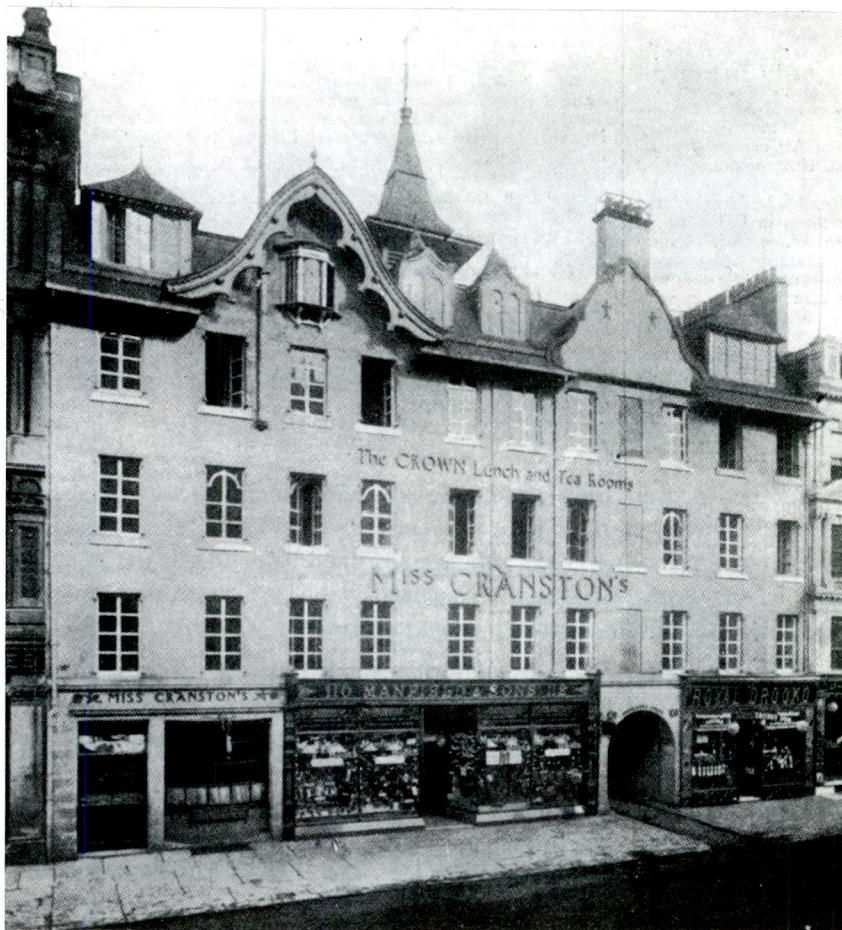


Illus. 10. The unorthodox hoarding which piqued curiosity outside Miss Cranston's new Buchanan Street Tea Rooms in 1896, boldly painted by George Walton.



eight years before, on some mural stencilling.

At first sight the middle-aged Kate Cranston with her peculiar tenderness for the finances of yesterday seems an unlikely patron of some of the most strikingly 'modern' art of its time. But her bizarre personal attire is the key: this remarkable woman knew what she liked and was quite willing to flout convention in pursuit of it. The exceptional work of Mackintosh and three close School of Art friends (Herbert McNair and Margaret and Frances Macdonald) - the Four, as they became known - had become widely notorious in Glasgow at the end of 1893, when their contributions to the G.S.A. Art Club exhibition provoked a rabid reaction. The rumpus increased with a showing of posters in 1895, stirred by a general press, reaching the language of spoofs, glands and unpleasant features which had become attached to the style, and pointed letters from members of the public left nothing by what they had seen.¹⁴ Kate Cranston, with her instinct for something different, was doubtless attracted by this stir, and sympathetically drawn to these confident and unconventional young artists.¹⁵ In 1896, the year in which Mackintosh exhibited at the Arts and Crafts Exhibi-



Illus. 11. Exterior of the remodelled building at 114 Argyle Street, opened in 1897 where Miss Cranston first began in 1878 beneath a Temperance Hotel.



Illus. 12. The lunch room at Argyle Street, with screens and decoration by Walton, tall chairs can dimly be seen standing sentinel at the tables.

13. The billiard room at Buchanan St. designed by George Walton. The startling fireplace and chairs use the flattened heart shape he liked. Through the doorway is the smoking gallery decorated by MacKintosh, with one of the architect's obtrusive baronial lamps on the stair.

In no other town can you see in a place of refreshment such ingenious and beautiful decoration in the style of the new art as in Miss Cranston's shop in Buchanan Street. Art critics might still harg about 'the delicious phantasmies' of the 'Scolio-Continental New Art', but Miss Cranston had made a major contribution to a breakthrough in taste.

The same design partnership, with MacKintosh as George Walton's junior, was set to work on Miss Cranston's next big project, to expand into the entire building at 114 Argyle St. This was presumably again at Miss Cranston's instigation. The relationship between the two designers is inscrutable: both were committed to perfection, and to the notion that every detail of an interior should receive careful attention, but they were temperamentally very different and must surely have found it difficult to share interiors. Walton, quiet and gentle on the surface, and more matter-of-fact

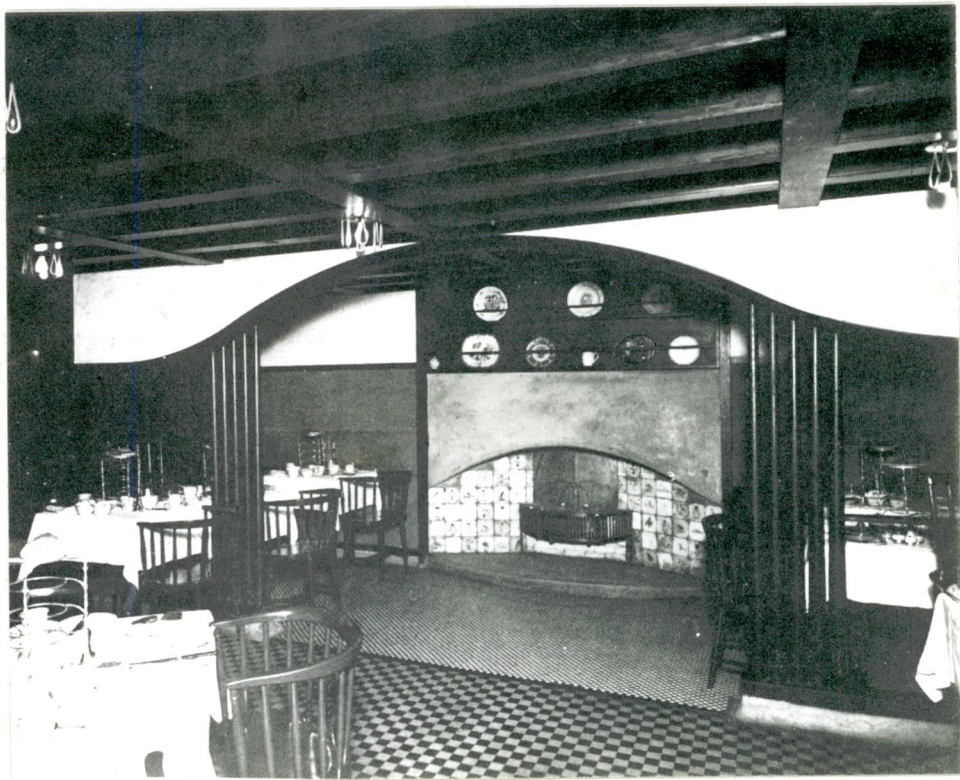
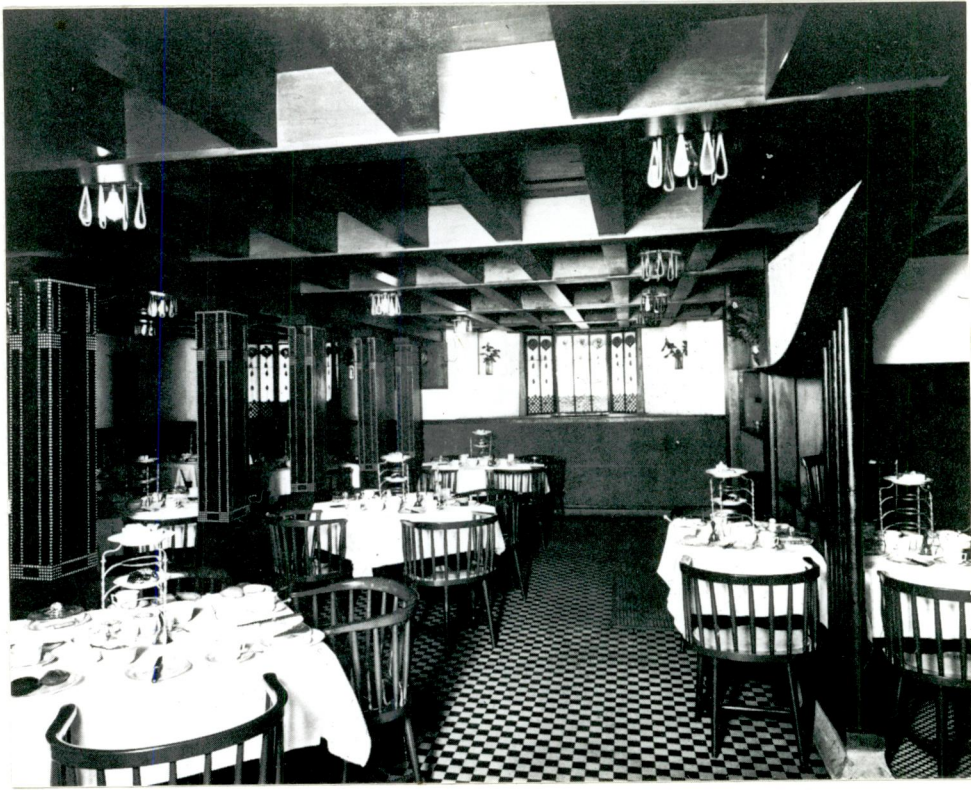


14. One end of the billiard and smoking room at Argyle St. showing Walton's



Illus. 13. High-back chair with pierced oval back rail for the Argyle St Tea Rooms





Illus. 14, 15. The Dutch Kitchen, Argyle St.





Illus. 16. The White Room at Ingram St, 1900 The gesso panel executed by Margaret Macdonald can be seen on the top right.



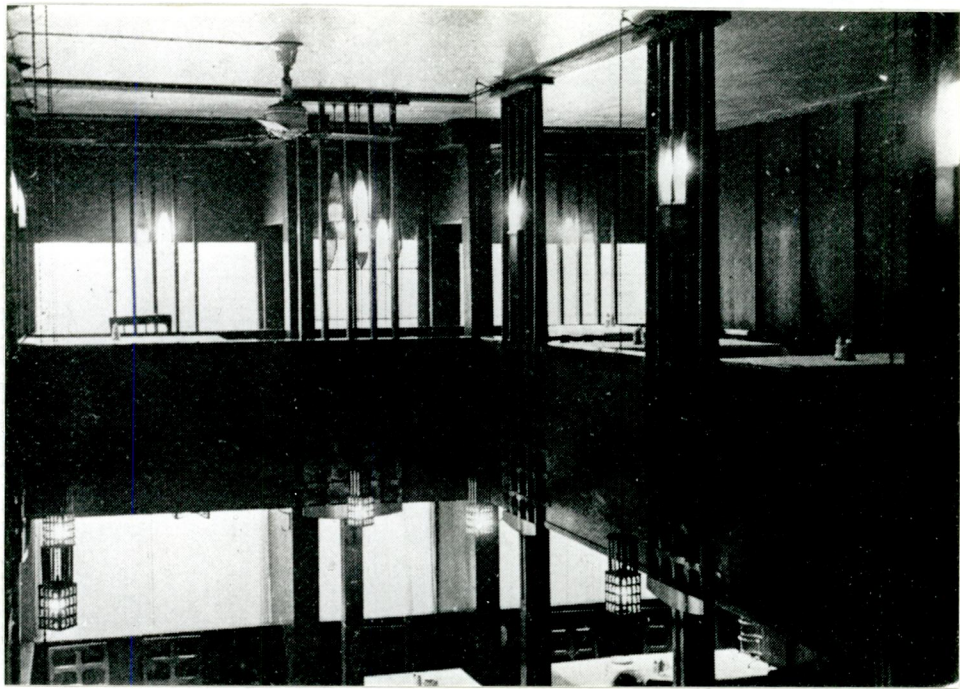
Illus. 17. Detail of Screen and Cash Desk, The White Room, Ingram St.

57. Mackintosh's design for the first of his famous high-backed chairs, 1896.

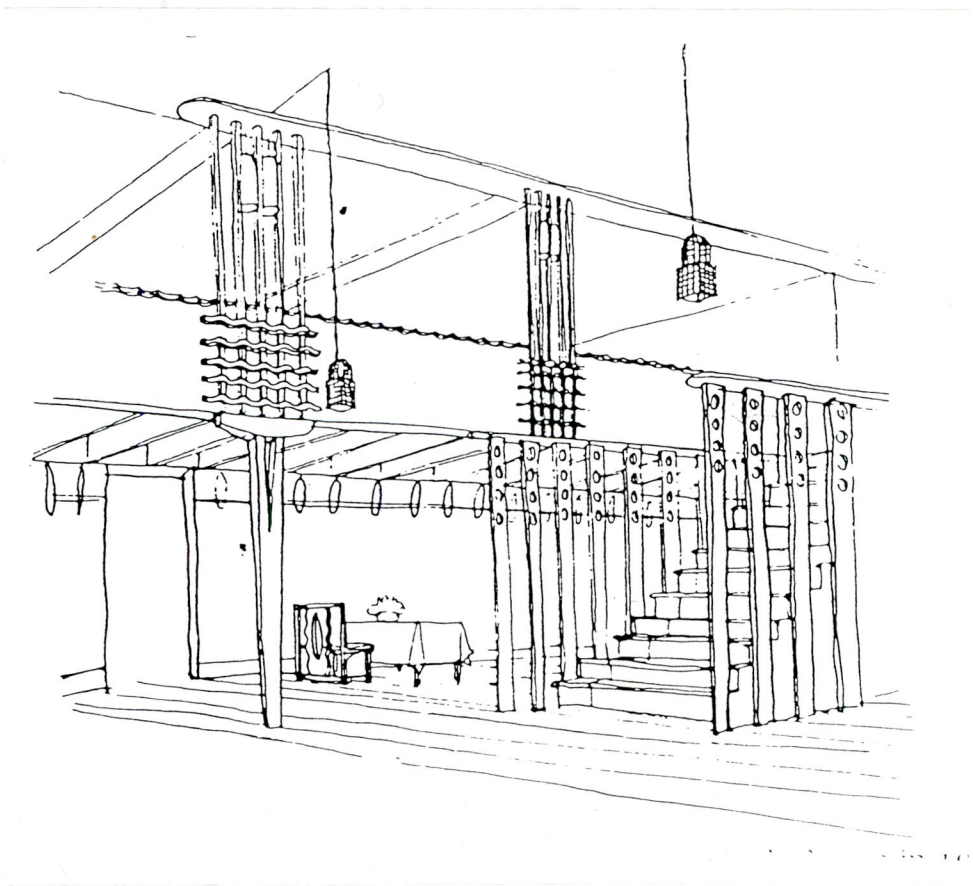
entrance with its wrought iron and repoussé copper fittings to great effect. Even the staircase in the turret, where simple designs were stamped into the wet plaster, shows traces of his inventiveness.

Indeed Walton's career was flourishing: in 1896 he was also commissioned by Rowntree's in Scarborough to decorate their Westborough Street Tea Rooms,⁴⁸ spreading the new tea room style to England, and there followed enough work to justify opening a branch of his firm in York. In 1897 Walton made a fruitful friendship with Kodak's European sales manager, George Davison, which led to the redesigning of Kodak's shops throughout Europe. Success beckoned him south, like other talented Glas-





Illus. 18. The Oak Room.



Illus. 19. The Oak Room at Ingram St, sketched by young Hugh Casson in 1935.



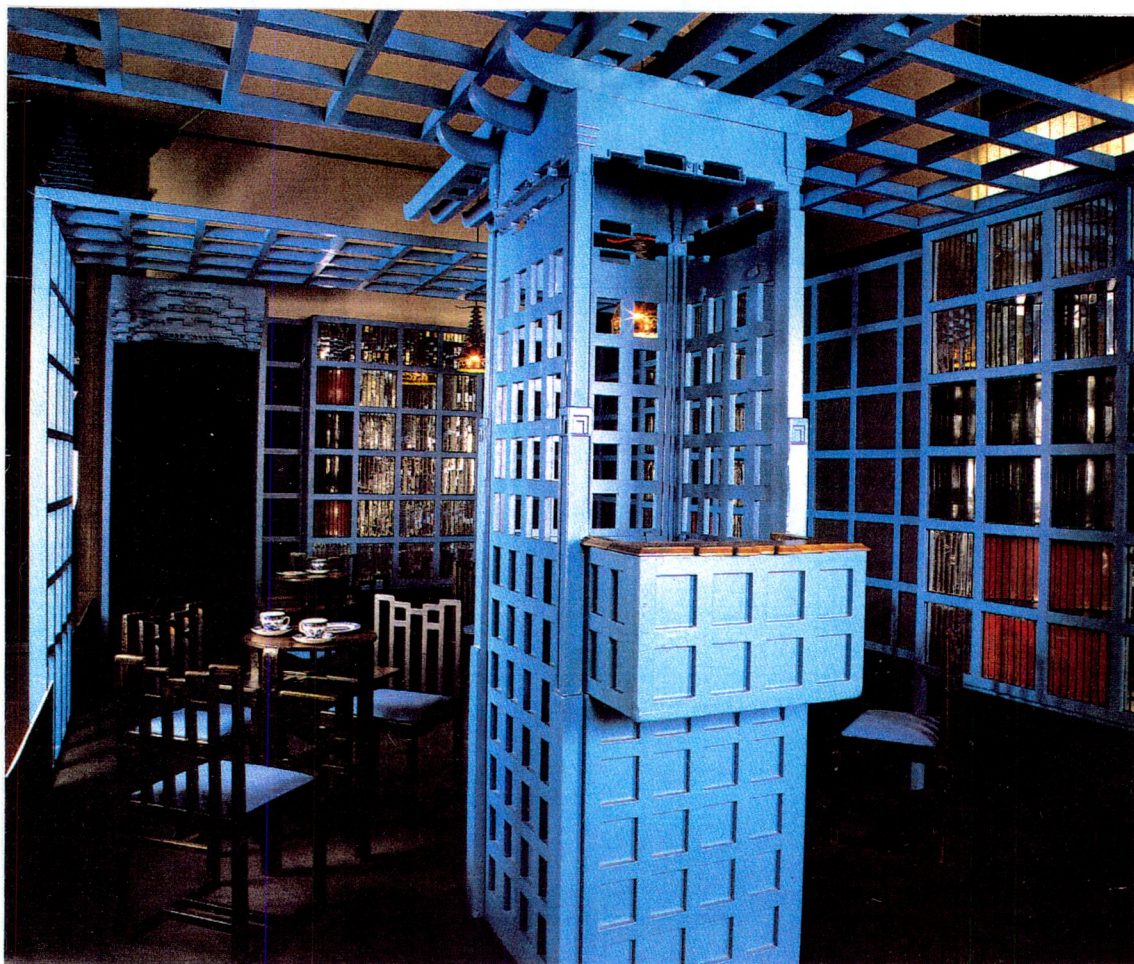


Illus. 20. The Glasgow School of Art Library.

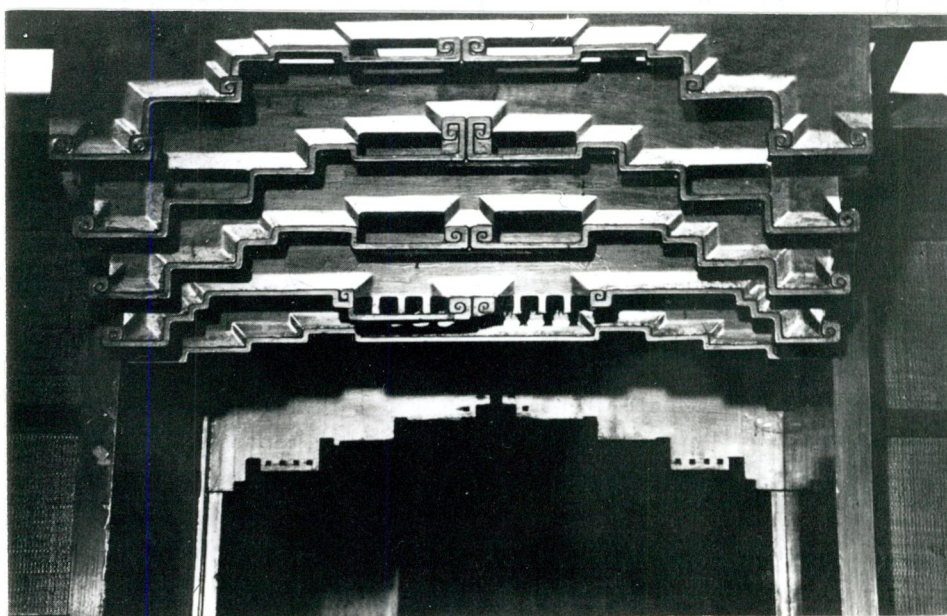


Illus. 21. The Cloister Room of 1911 at Ingram St before dismantling in 1971, a picture marred by the ugly settles introduced in later days.

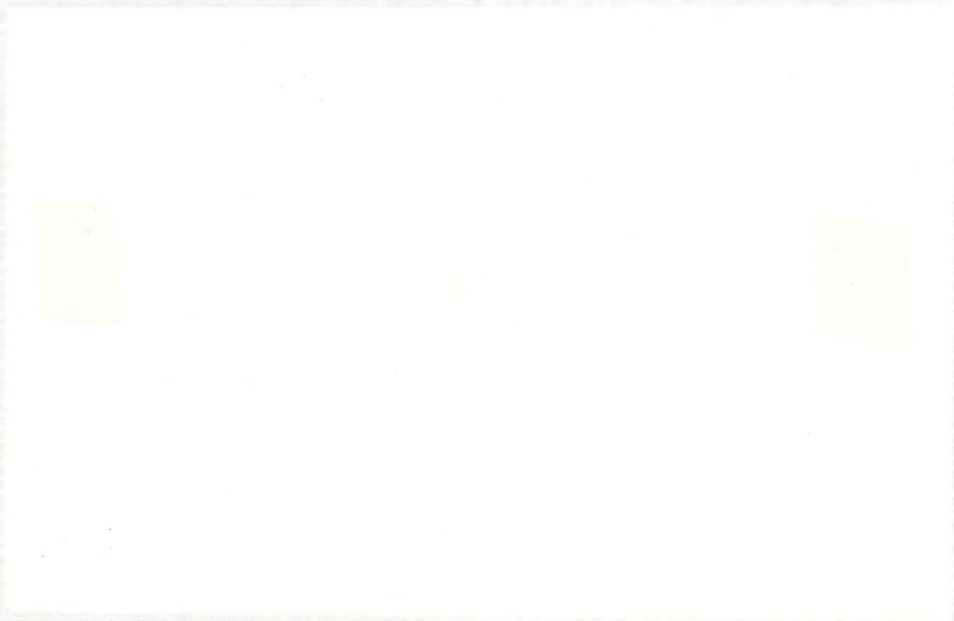




Illus. 22. The Chinese, designed in 1911 at Ingram St, showing the cash box and the use of horizontal and vertical latticing.



Illus. 23. Detail of door canopy.





Illus. 24. Fretted back chairs and dinimo table from the Chinese Tea Room,
c. 1911.



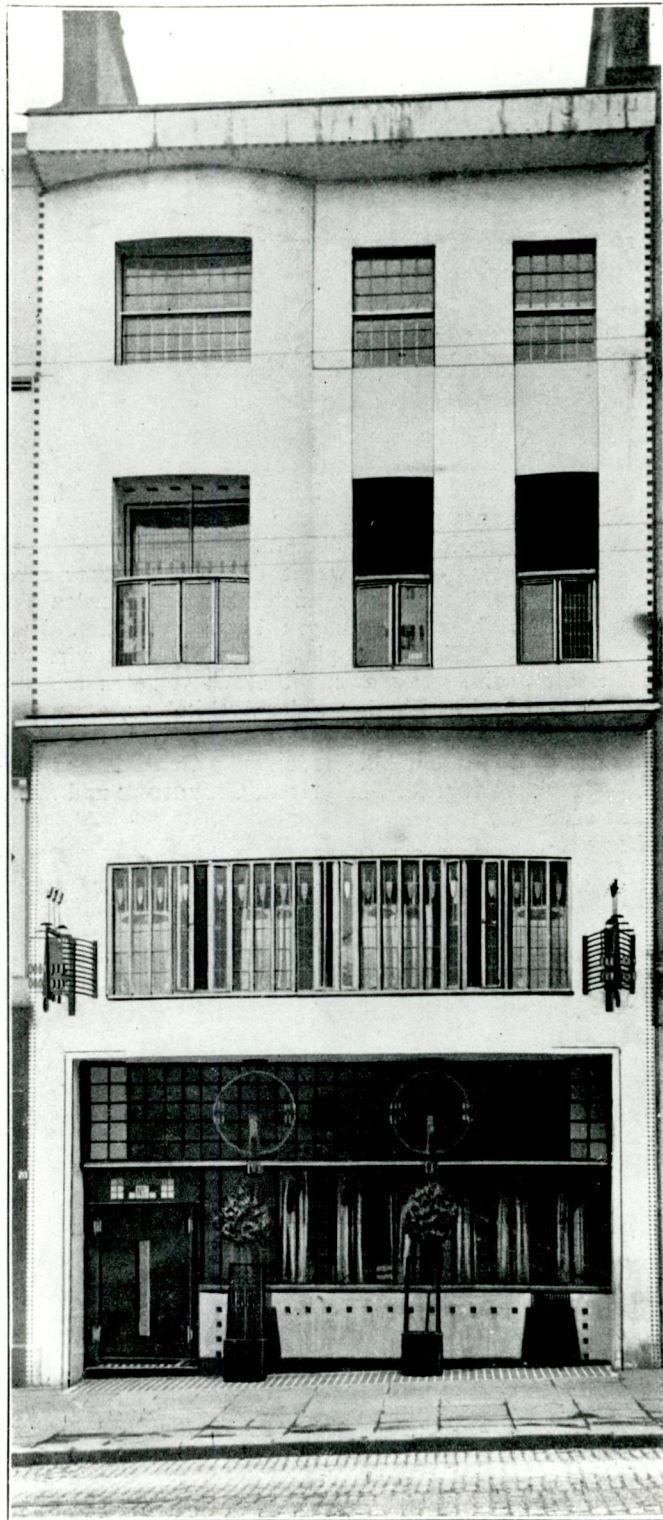


Illus. 25. Elegant hoarding designed by Mackintosh to cloak construction of the new Willow Tea Rooms on Sauchiehall St in 1903.

of the influence of the elegant tea
Rooms with their tiles and chairs
with stencilling.

fitted throughout in oak, extremely fashionable and appropriate to the pre-
dominantly masculine use of the rooms. The general luncheon room was
the largest, with two contemporary fireplaces using dent tiles and painted
panels in typical 'Glasgow Dove' style.

This article appeared before the opening of the Willow Tea Rooms on
Sandhill St in November, 1903, and it is then and now the tour de
force of Mackintosh's partnership with Miss Cranston. Here at last he con-
trolled the structure as well as every detail of the interior decoration, and the
effect was quite simply stunning. The furnishings' current preoccupations
Margaret was obviously closely involved — were perfectly suited to the
scheme for these tea rooms, fashionable and largely female. Here in *The
Belle's* dressing, perhaps Miss Cranston has been, through her the entirely
artistic character of her several establishments. However her new estab-
lishment fairly outshines all others in the matters of arrangement and
colour. The furnishing, besides, is of the richest and most luxurious charac-
ter. Indeed Miss Cranston has carried the question of comfort fairly into
that of luxury, when providing for the enjoyment of her friends and
patrons. Her "Salon de Luxe" on the first floor is simply a marvel of the art
of the upholsterer and decorator. And not less admirable, each in its own



Illus. 26. The Willow revealed. The long window of the Room de Luxe stretches above the lattice-paned shop front. The rooms were opened in Nov. 1903

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Illus. 27. The bay window of the Room de Luxe.



Illus. 28. Sign for the Willow Tea Rooms, Sauchiehall St.





Illus. 29. Ground floor window (wrought iron detailing)

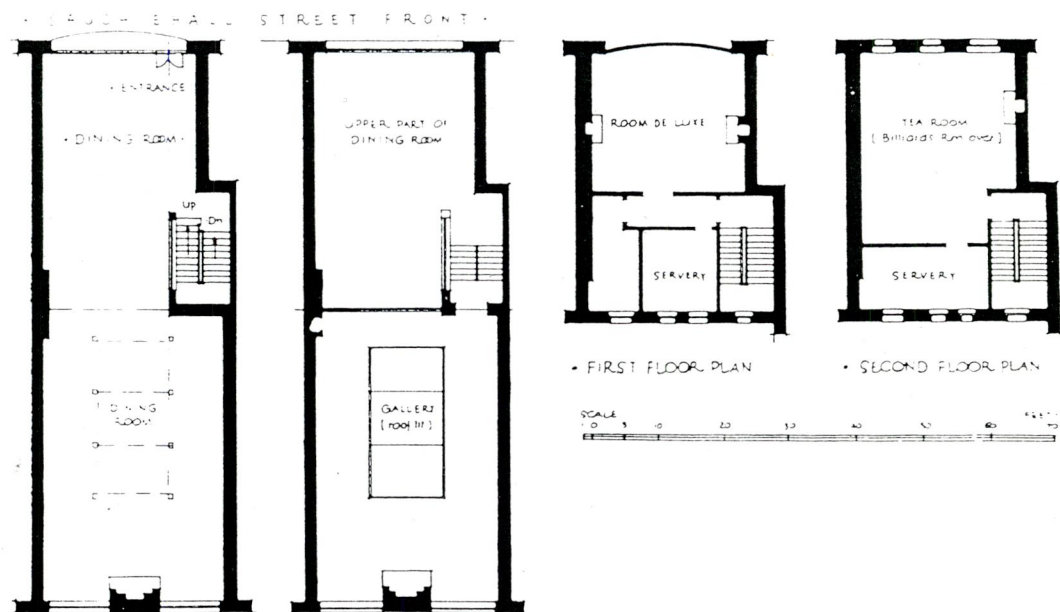


Figure 20. 1904-5. Plans of *The Willow* Tea-Rooms, Sauchiehall Street, Glasgow.

Illus. 30. Plans *The Willow* Tea Rooms, Sauchiehall Street.

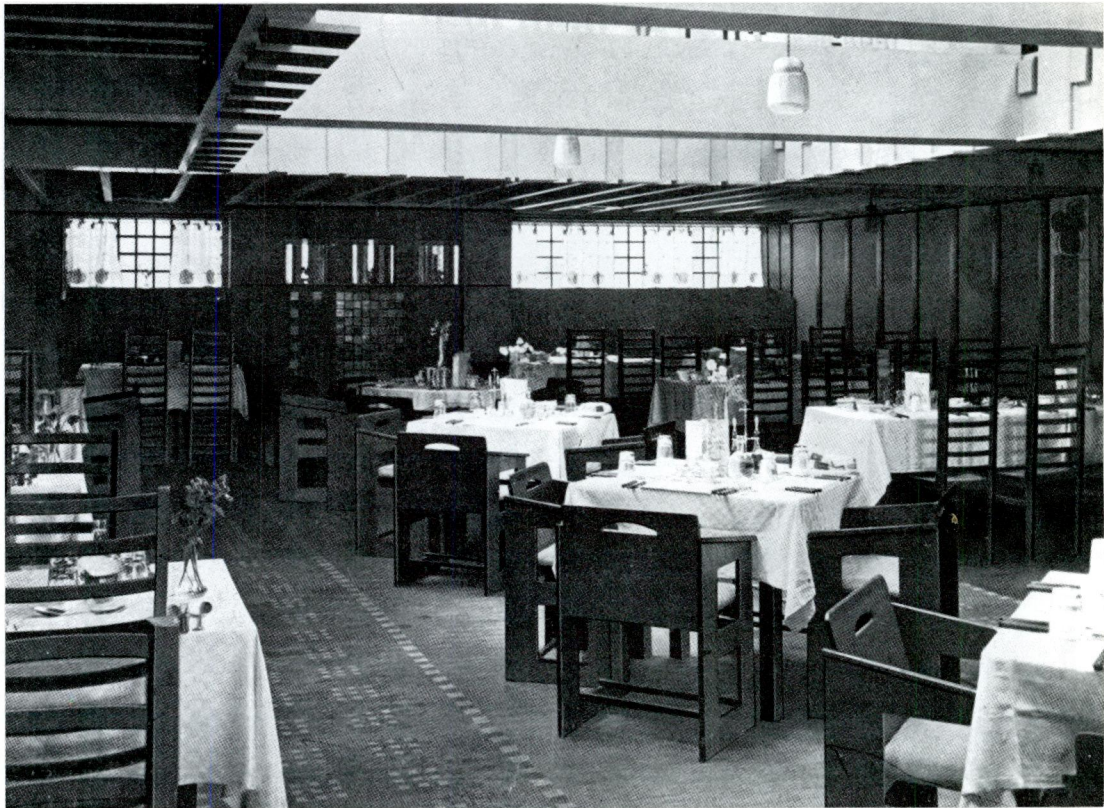




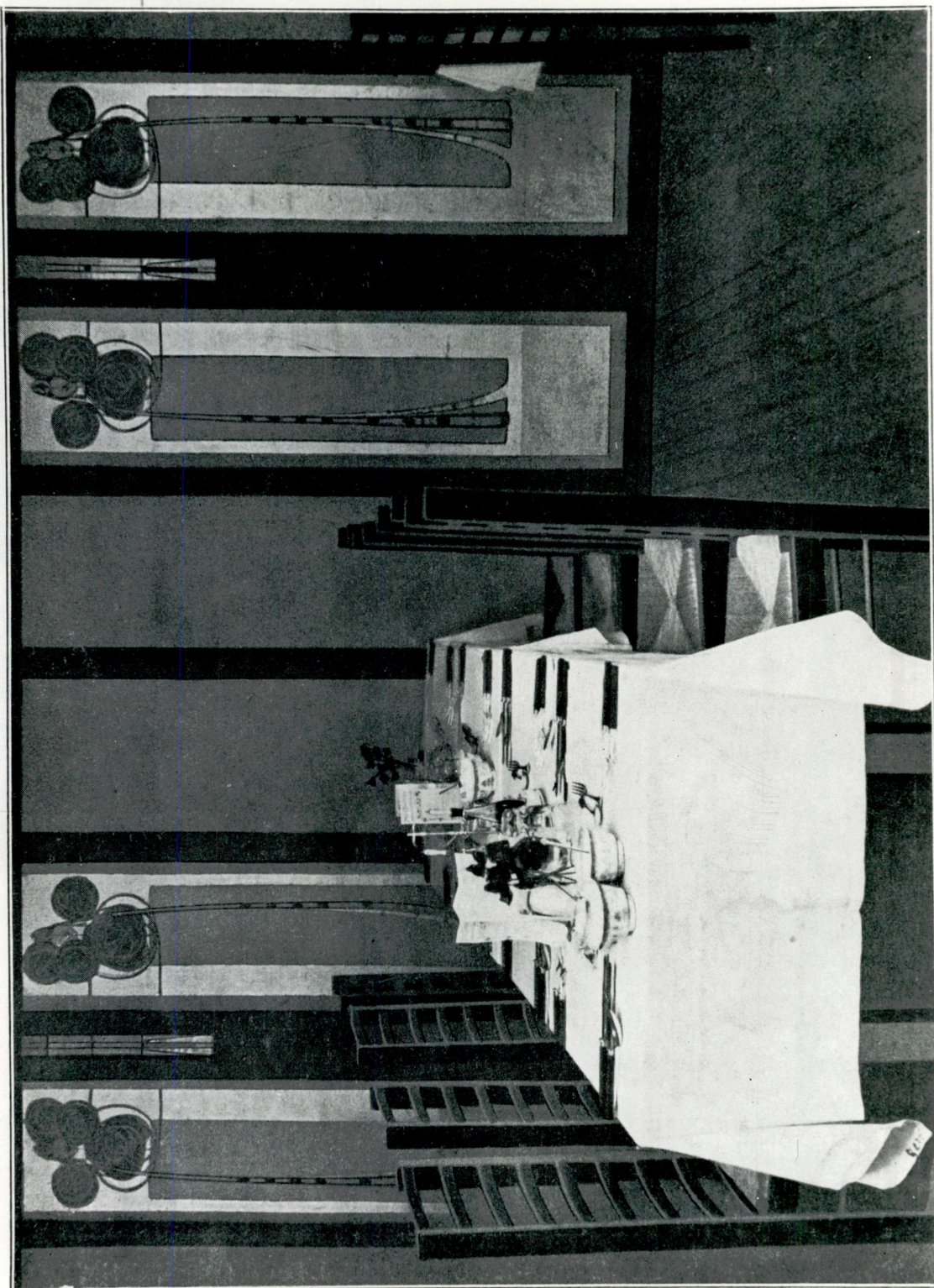
Illus. 31. The Front Saloon, Willow Tea Rooms.

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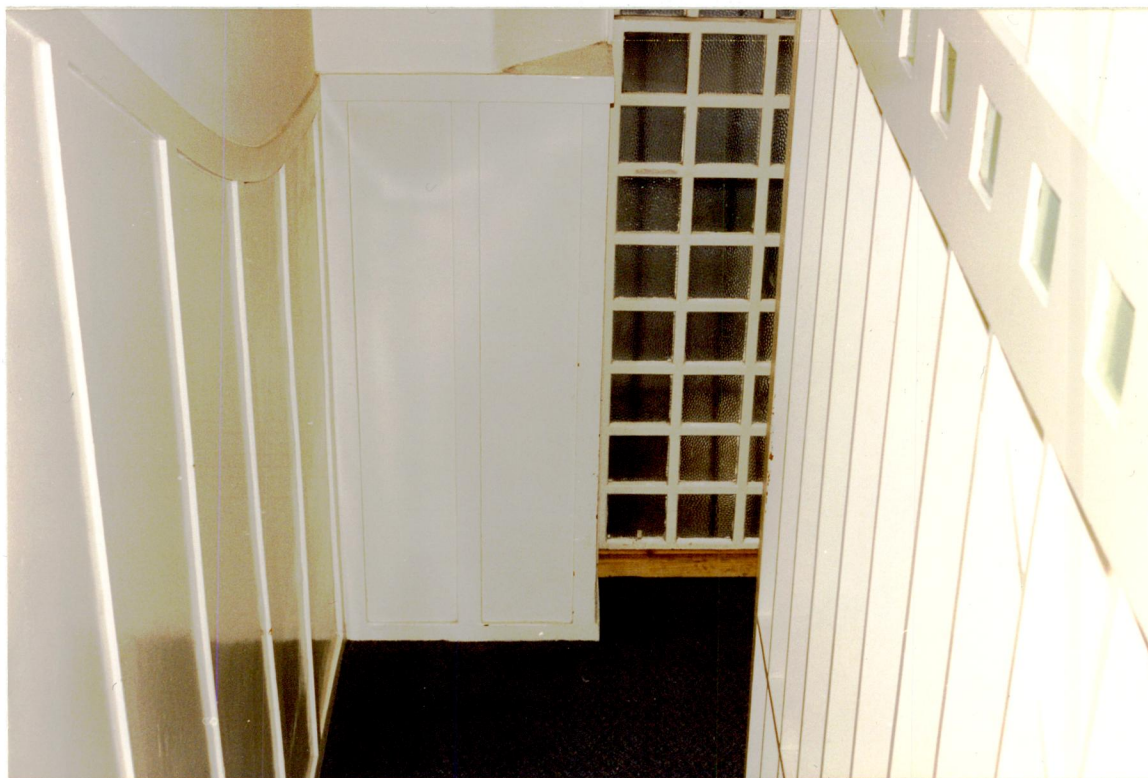
Illus. 32. The Back Saloon, a lunch room, with light falling from the central well of the tea gallery. The careful arrangement of furniture and the patterning on the carpet echoes the architectural structure of the room.



Illus. 33. The Back Saloon - Stencilled canvas hangings, The Willow Tea Rooms.

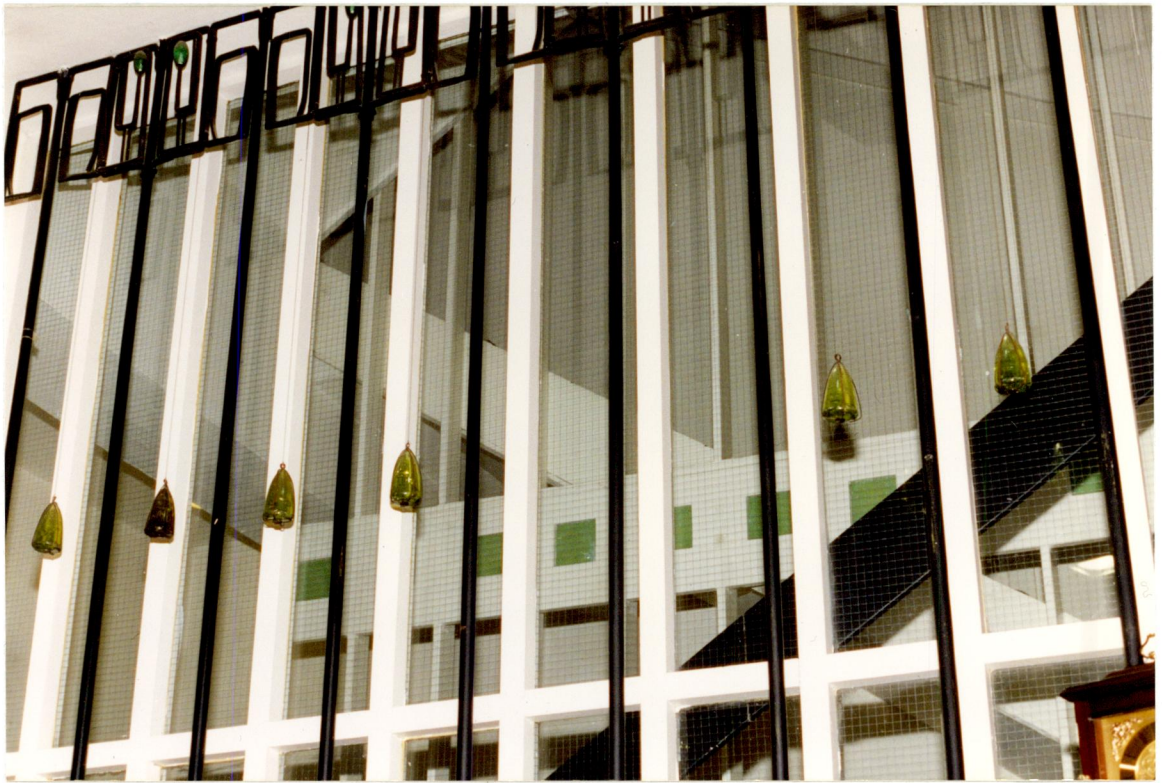
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Illus. 34. The Staircase.



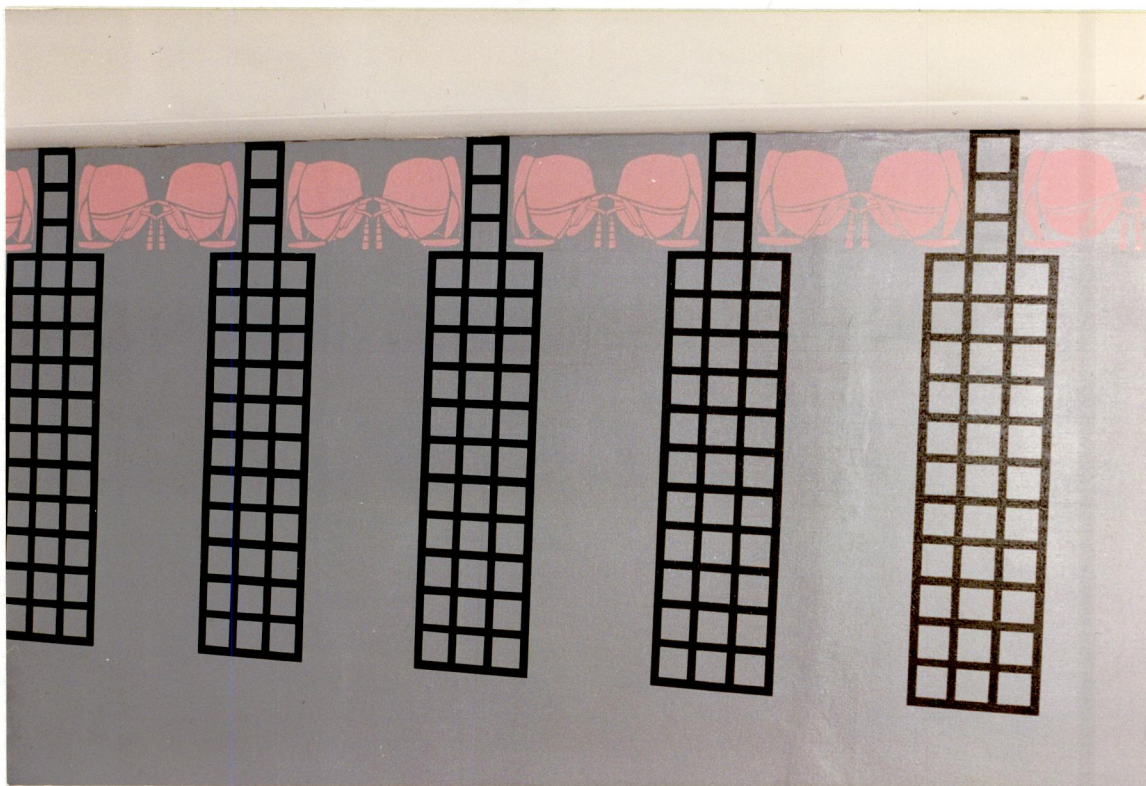


Illus. 35, 36. Details of Staircase decorative features.

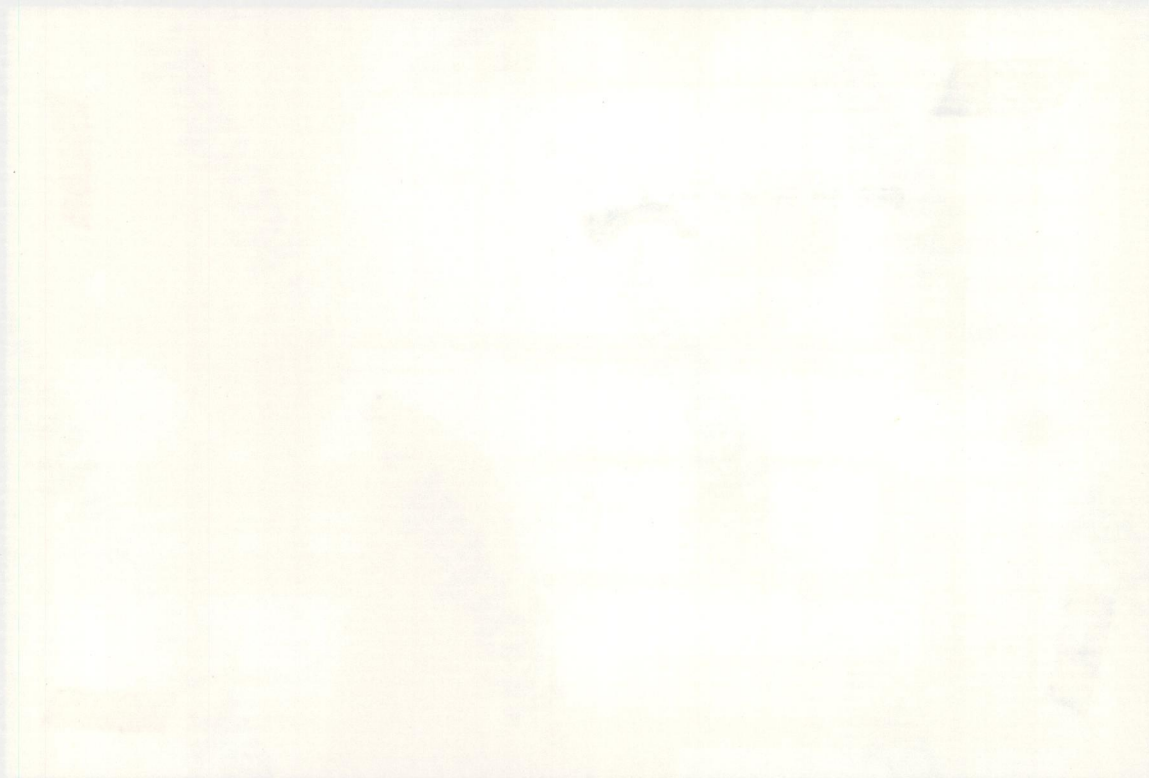


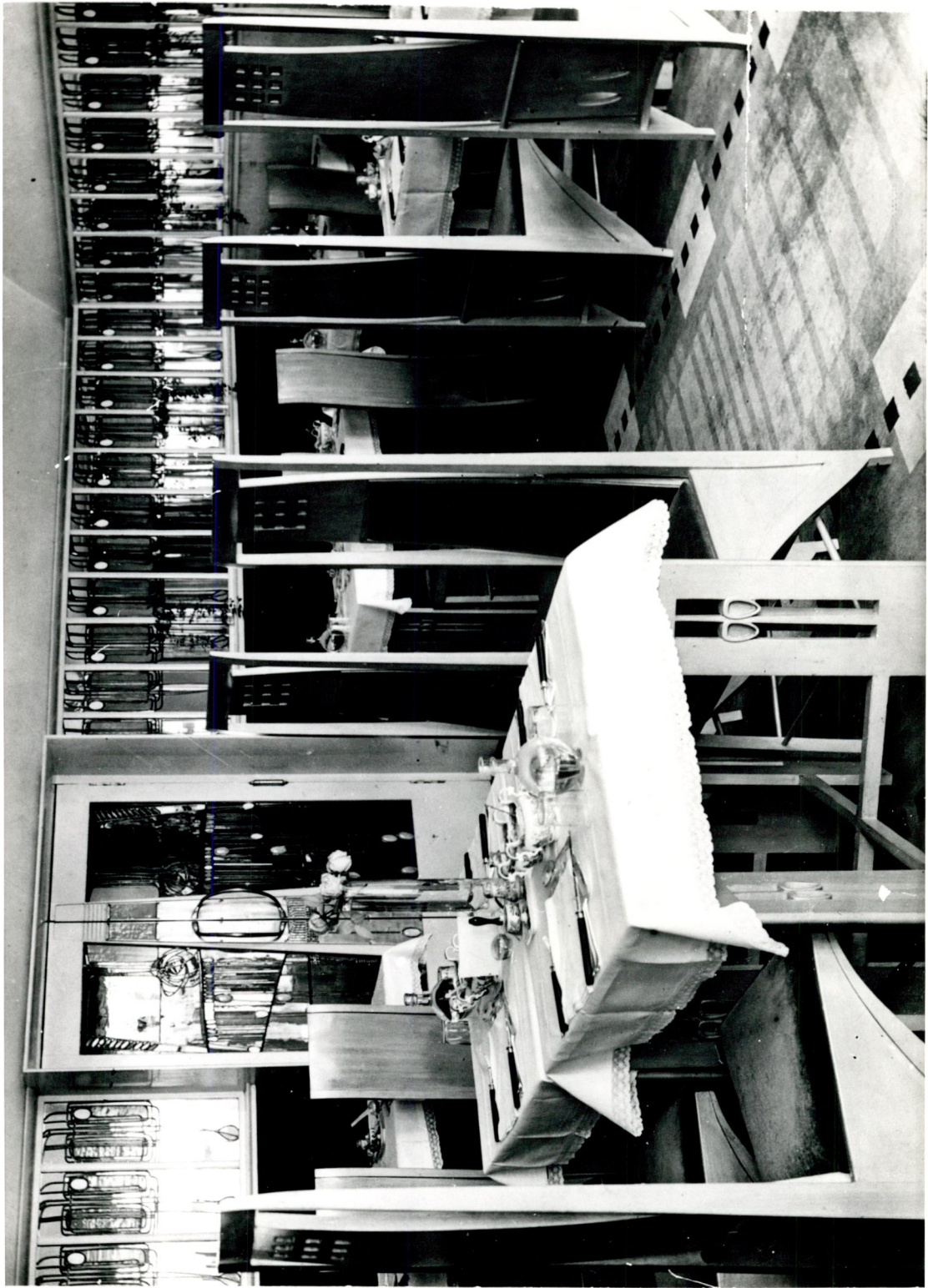


Illus. 37. The Gallery, Willow Tea Rooms.



Illus. 38. Ladder trellis pattern surmounted by two stylised roses.





Illus. 39. The Room de Luxe, laid for lunch. Eight high-backed chairs stood at the centre tables. The carpet design echoes the formality of the Room.

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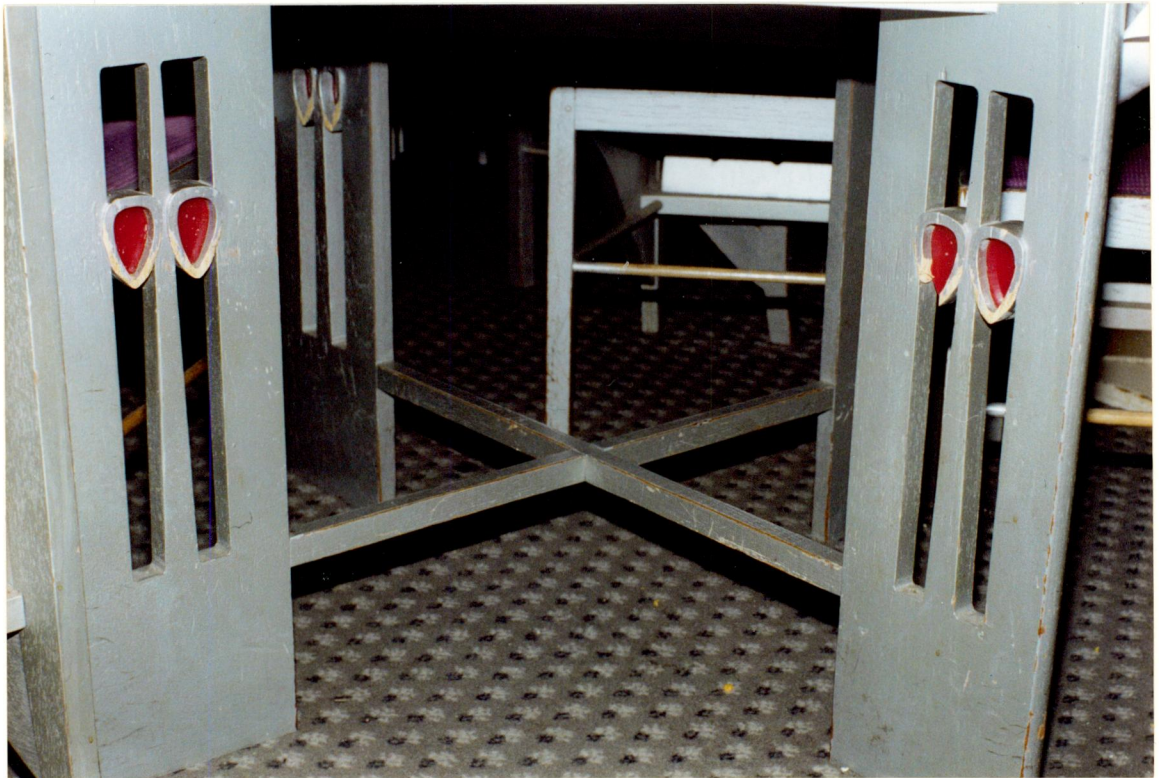


Illus. 40. Decorative leaded mirror glass panels.

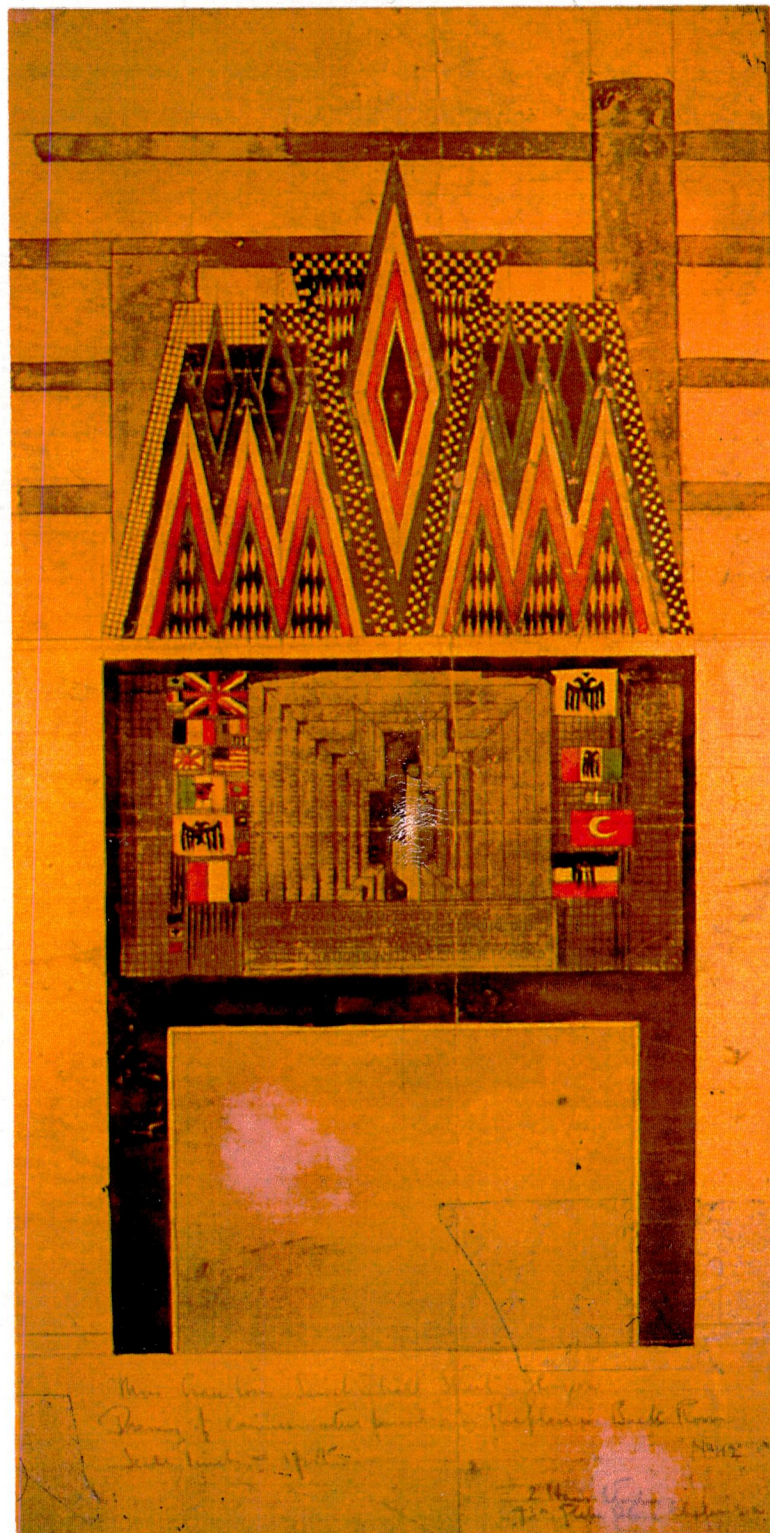
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Illus. 41. The Silver High-backed Chair. 1991- replica

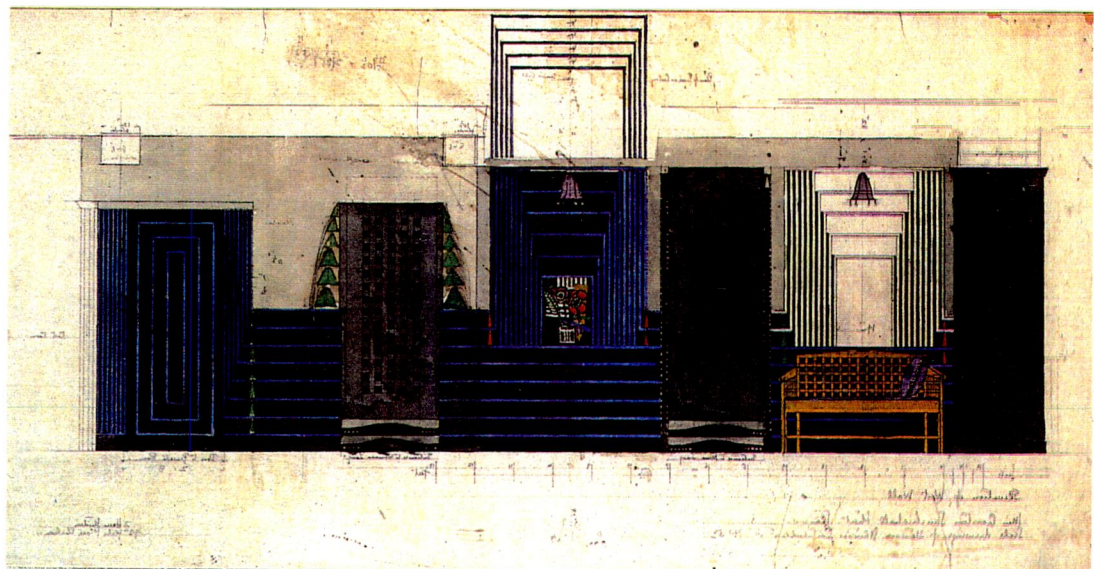
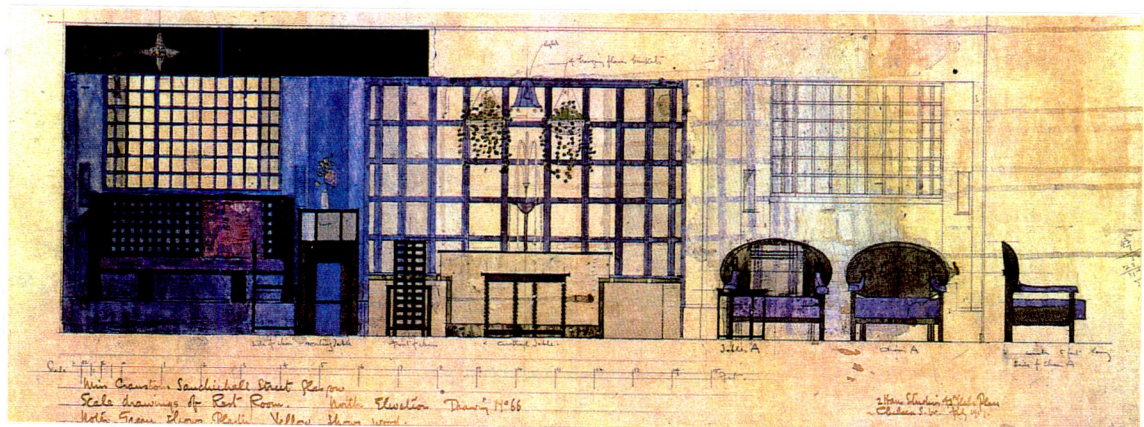


Illus. 42. Details of tables legs. 1991 shoddy replica.

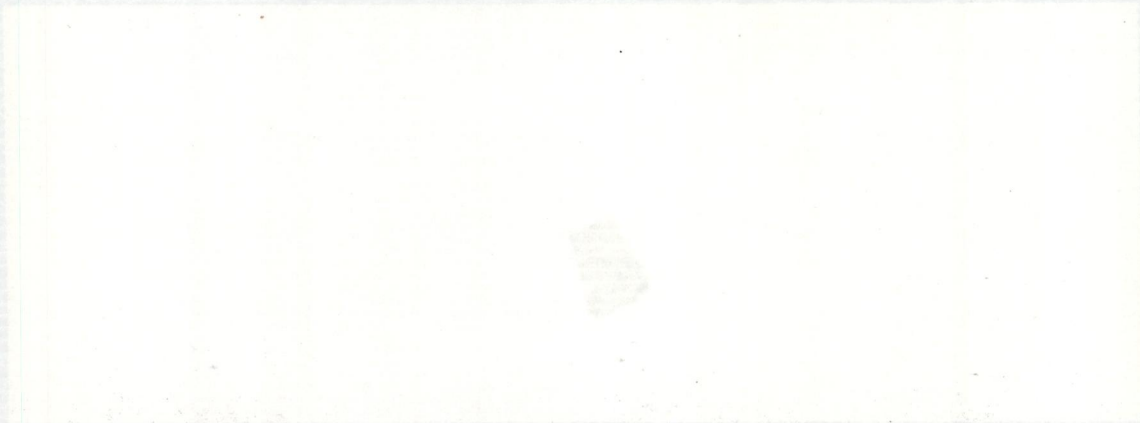


Illus. 43. Mackintosh's design for the memorial fireplace in the Dug-Out tea room opened in 1917 at the Willow.





Illus. 44. Elevation Drawings for the Dug-Out Willow Tea Rooms.





Illus. 45. 'Yellow' Lattice backed settle for the Dug-Out.



Illus. 46. Fretted back chairs for the Dug-Out.





Illus. 47. The 'barrel' shaped armchairs with domino table, Ingram St. Note:
light fitting.

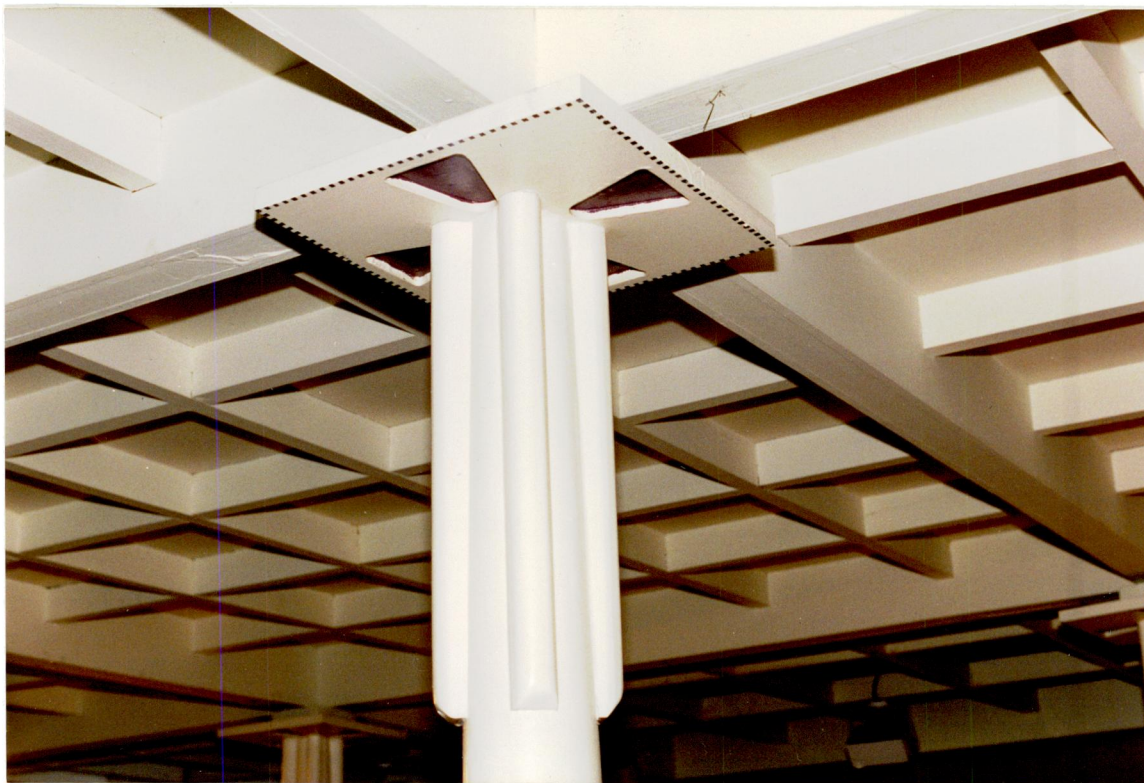




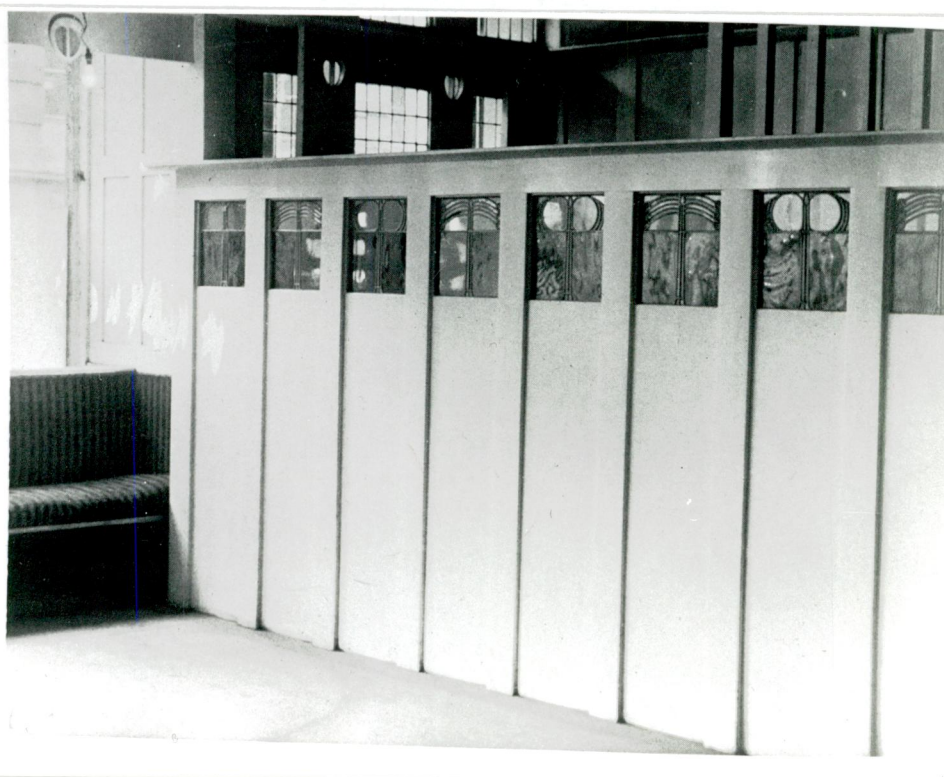
Illus. 48. Armchair and table - Smoking Room of the Willow Tea Rooms.

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Illus. 49. The crutch-like 'T' support in traditional Japanese style - Gallery, Willow Tea Rooms.



Illus. 50. Panelled Screen, The White Dining Room, Ingram St.





Illus. 51. Decorative panelled corridor leading into the Room de Luxe of the Willow Tea Rooms.

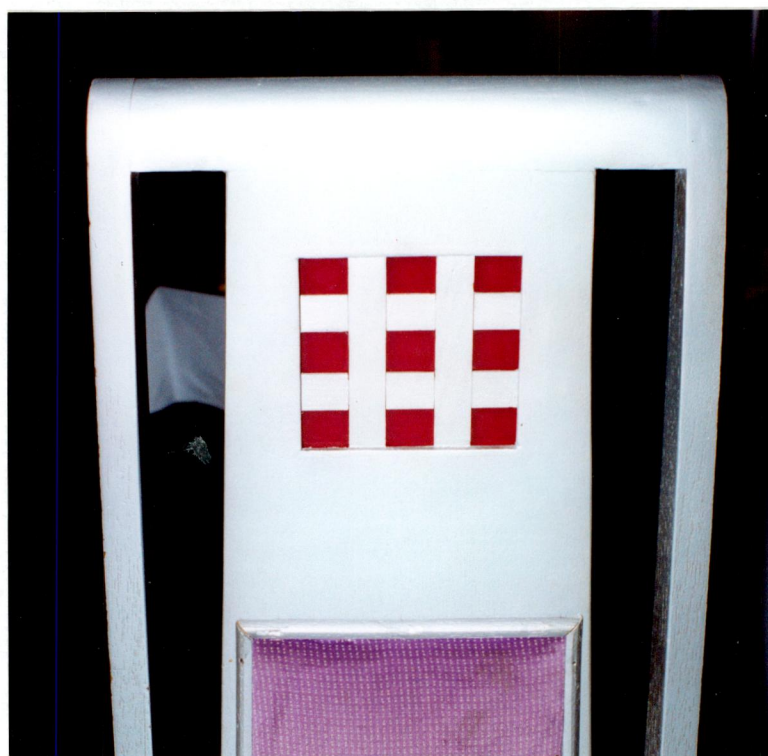


Illus. 52. Door of the Willow Tea Rooms incorporating the simple pierced square motif with inlays of coloured glass.

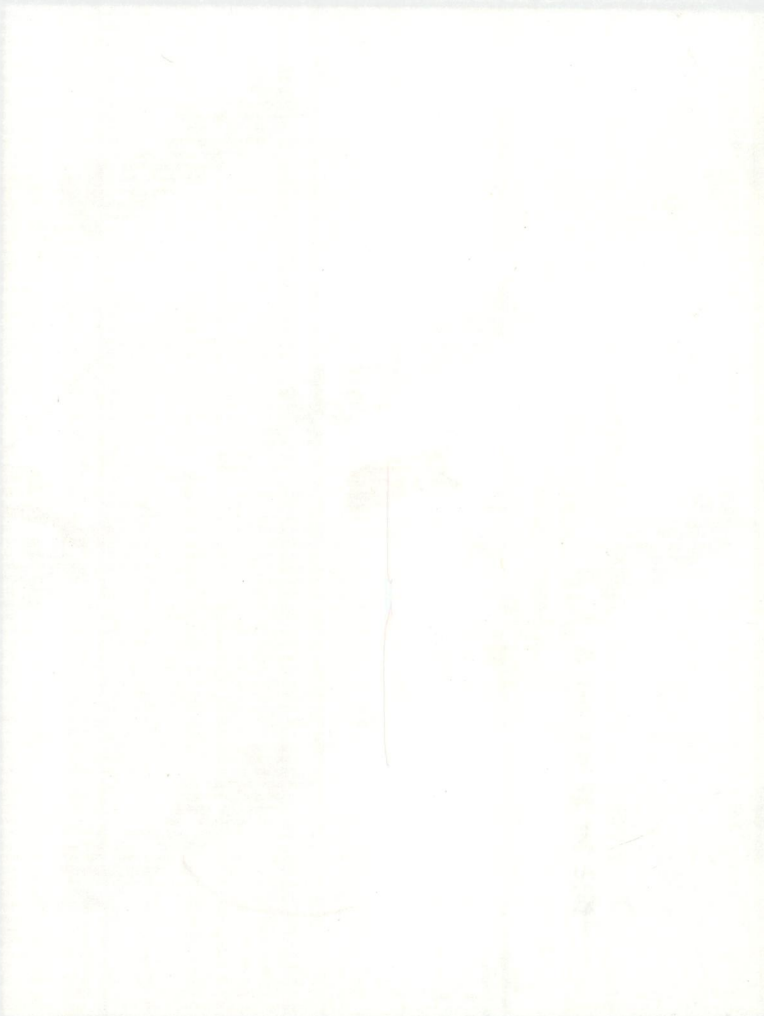




Illus. 53. Door of the Back Saloon with square inlays of coloured glass.



Illus. 54. Rear panel of the Silver high-backed chair containing nine small square insets of purple glass.



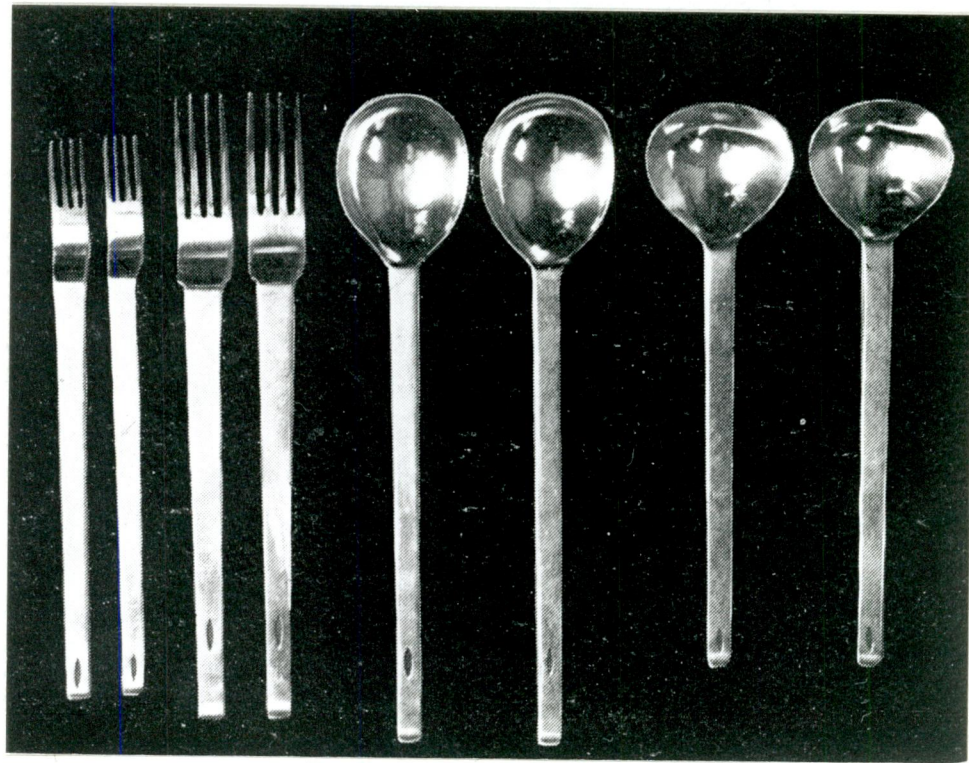
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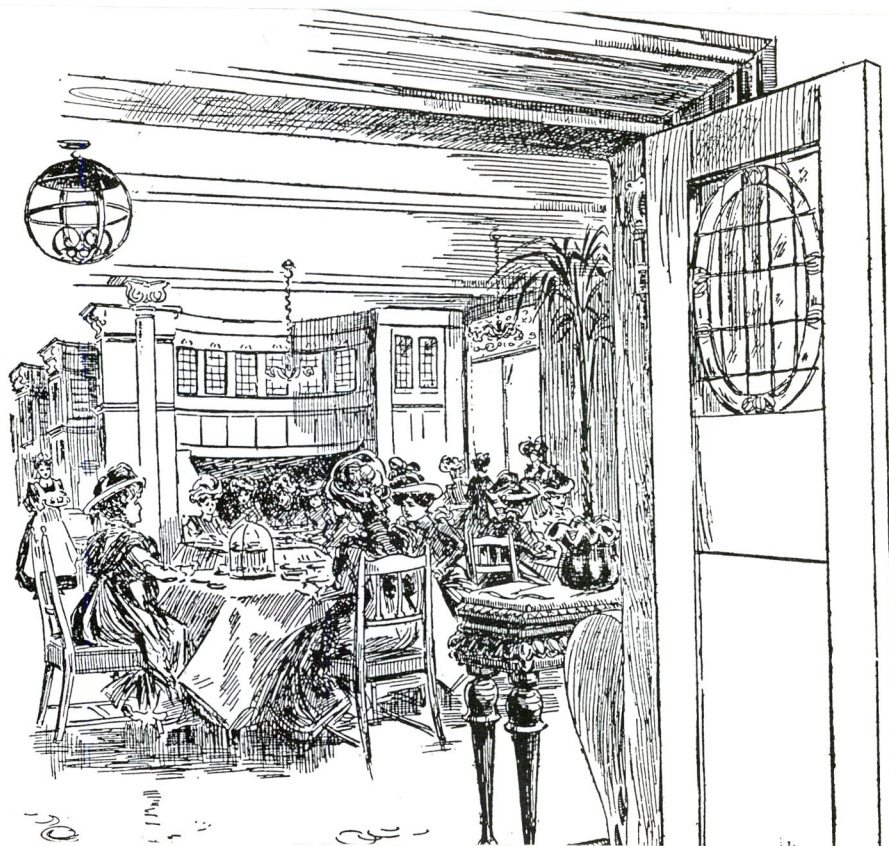


Illus. 56. Gesso Panel - by Margaret Macdonald.

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Illus. 57. Cutlery designed by Mackintosh.



Illus. 58. Edwardian ladies style of seating - one's back did not touch one's chair.





Illus. 59. Armchair with high upholstered back, Argyle St Tea Rooms.

1897



Illus. 60. High-back chair, for the White Dining Room, Ingram St Tea Rooms.





Illus. 61. 'Barrel' Armchair and Domino Table, Ingram St Tea Rooms.

Neg

South Gibson

Spring Bank

Goose Eye

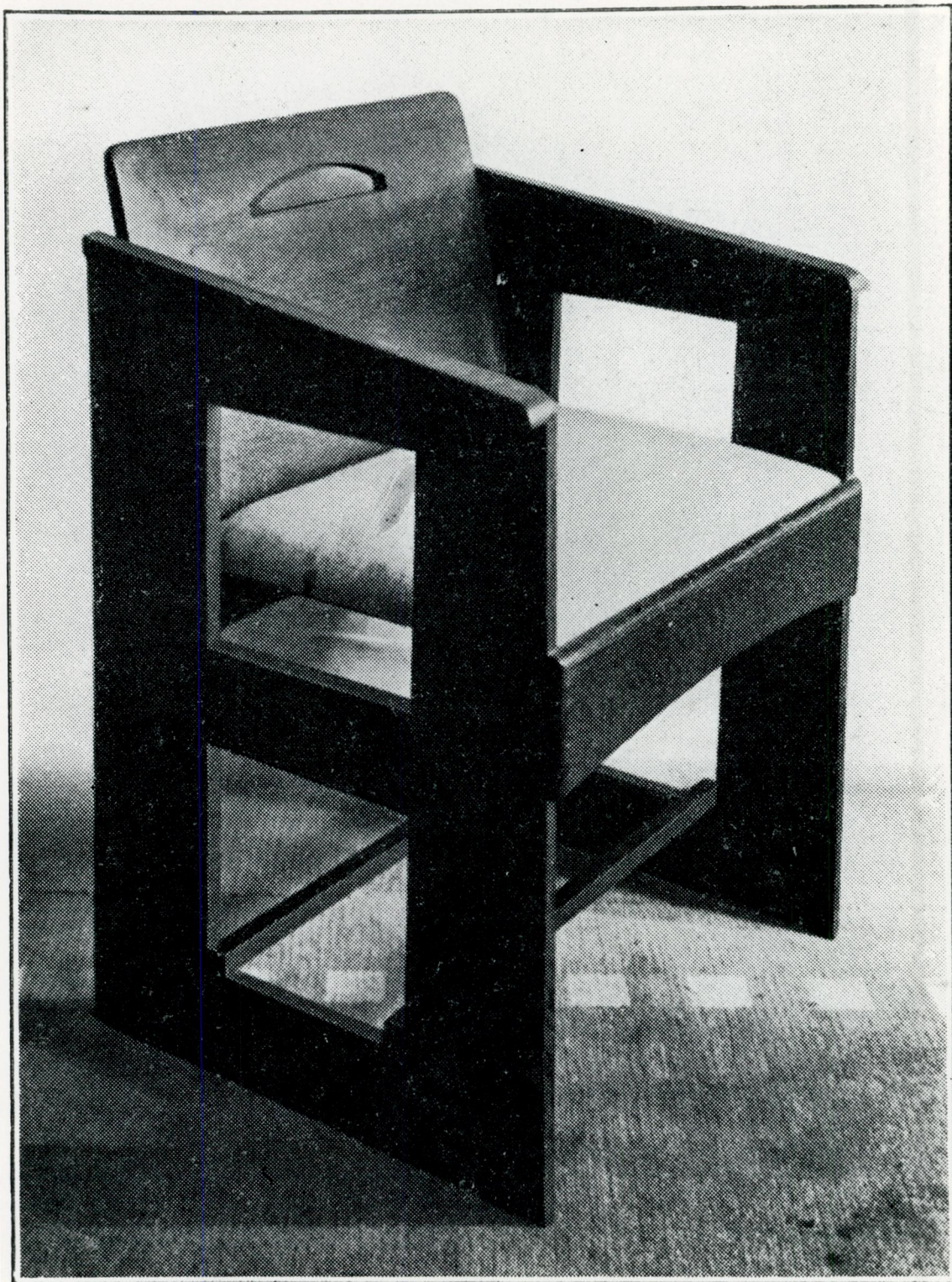
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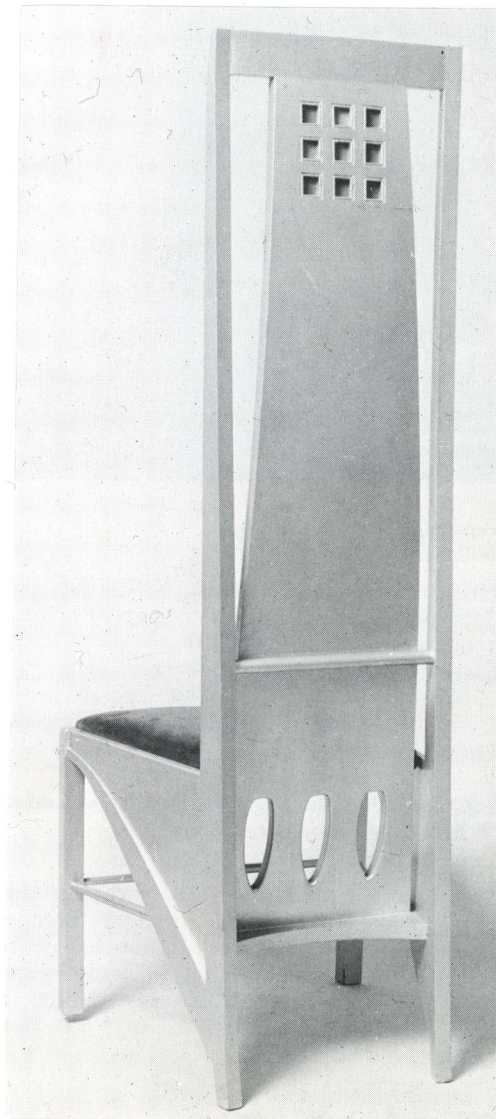
Illus. 62. Curved Lattice-back chair for the Order Desk - Willow Tea Rooms.





Illus. 63. 'Boxy' Armchair for the Willow Tea Rooms.

0516591



Illus. 64. Chair with high-back and coloured glass insets for the Room de Luxe.

JE550P5 L2611a5 2121 U3 S N2

Room de Luxe. The room is again a stylised willow. (See 1903.f).

Literature: *Dekorative Kunst*, XIII, 1905, pp. 269, 271; Howarth, plate 36c, 37a; Pevsner, 1968, plate 39; Alison, p. 102.

Exhibited: Edinburgh, 1905 (363, plate 27).

Collection: *in situ* (1977). One separate panel from the Mackintosh Estate is at Glasgow University.

1903.29 Fireplace for the Room de Luxe
Willow Tea Rooms, Glasgow
Pine, painted white.

Simply a giant picture frame enclosing the grate, while an identical structure directly opposite framed Margaret Macdonald's gewgaw panel. Originally, a design in leaded-glass hung above the fireplace; it was exhibited at the Memorial Exhibition in 1933 (5) but cannot now be traced.

Literature: *Dekorative Kunst*, XIII, 1905, p. 263.



Illus. 65. Settle in the Billiards Room.

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Illus. 66. Domino Table with quadrant shelves - Argyle St.





Illus. 67. Circular card table, Argyle St .



Illus. 68. Serving Table, Ingram St.

6061

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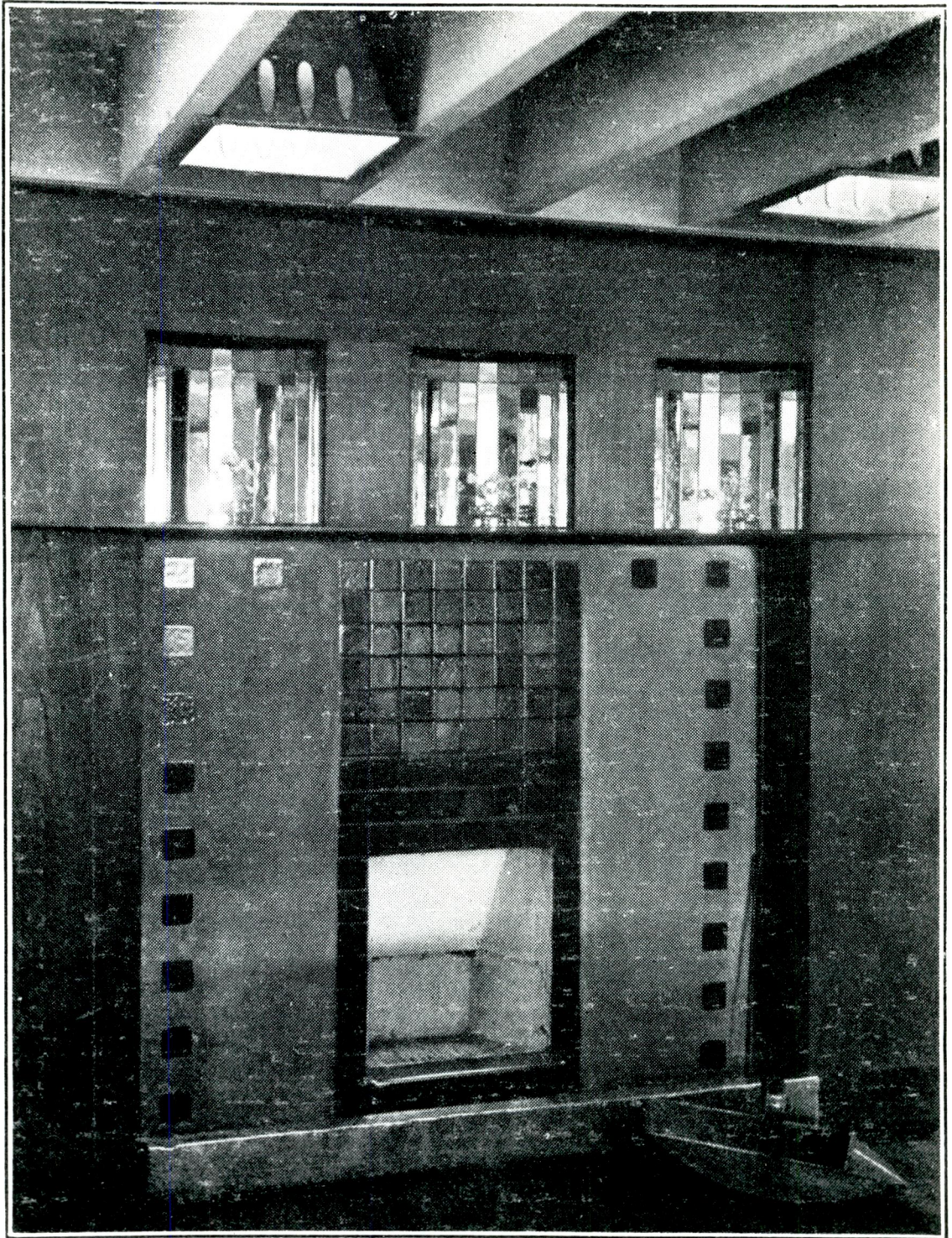
Illus. 69. Circular Table with 5 legs and Hat and Coat stand - Willow Tea Rooms.

1903/04



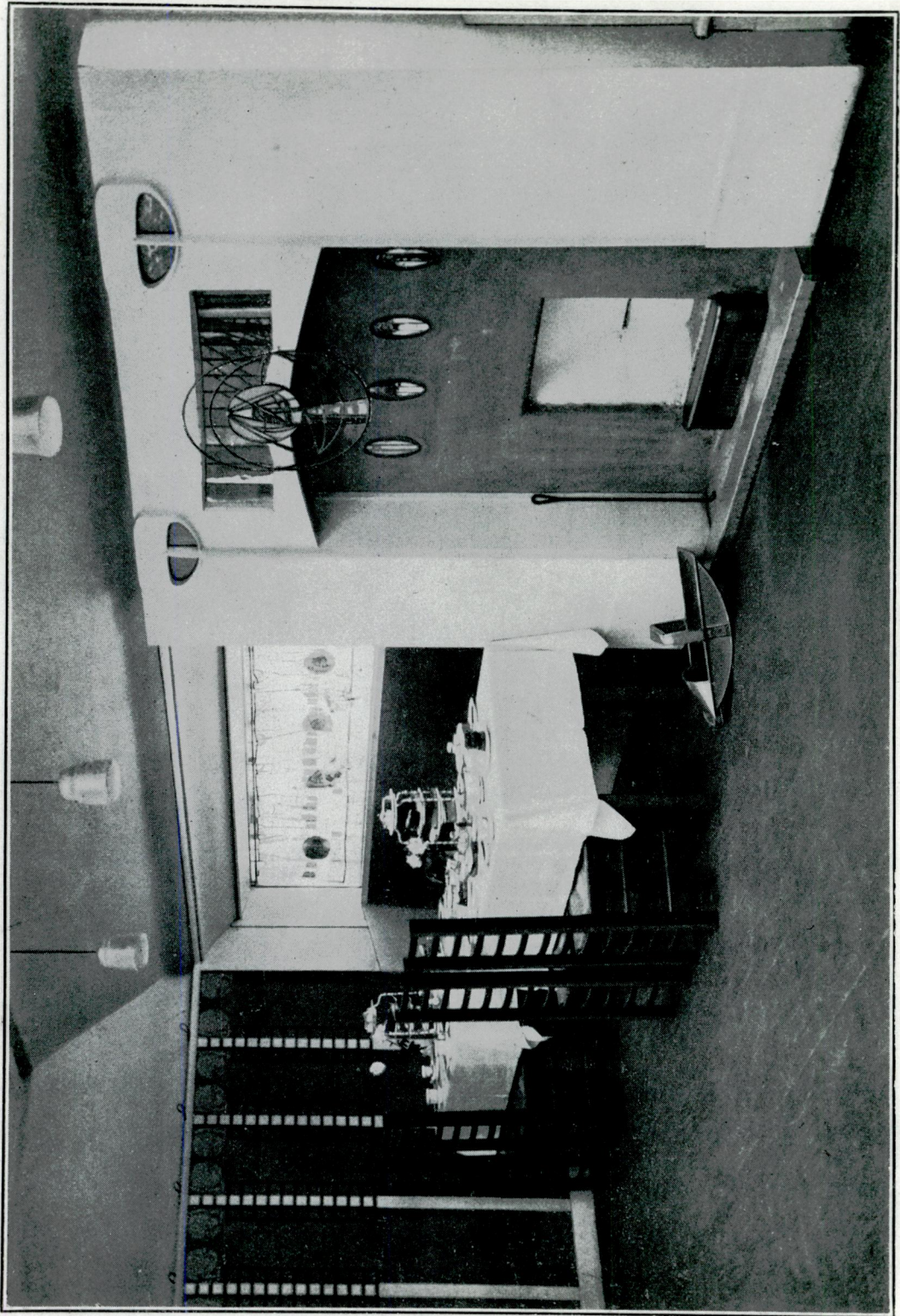
Illus. 70. Table for the Billiards Room, Willow Tea Rooms.





Illus. 71. Fireplace for the Back Saloon, Willow Tea Rooms.

0316596



Illus. 72. Fireplace for the Gallery, Willow Tea Rooms.

The Gallery, Willow Tea Rooms,
1903
Billcliffe 1903.1 (111.)

Hunterian Art Gallery
University of Glasgow
Mackintosh Collection

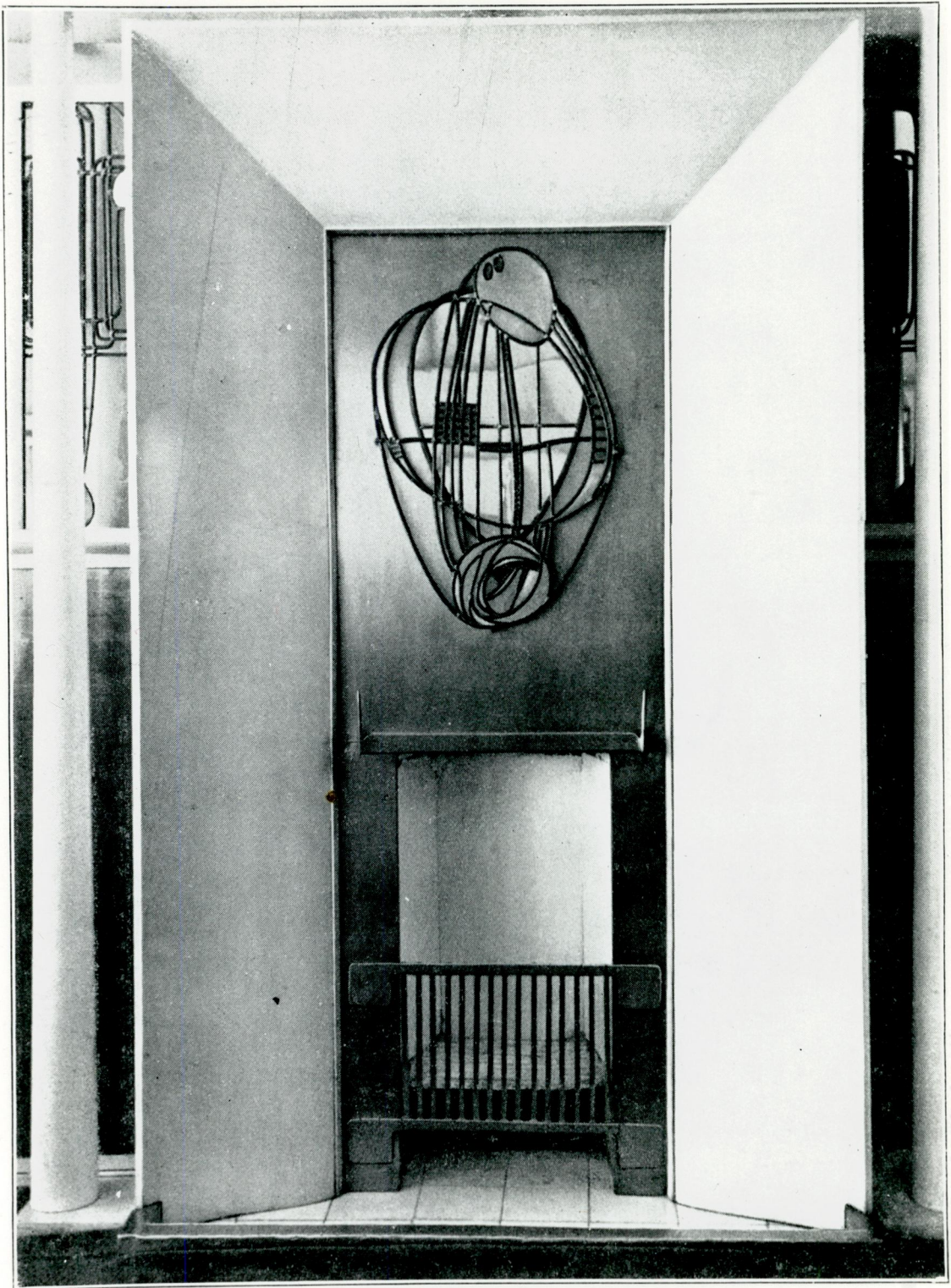
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Design by C.R. Mackintosh (1868-1928)

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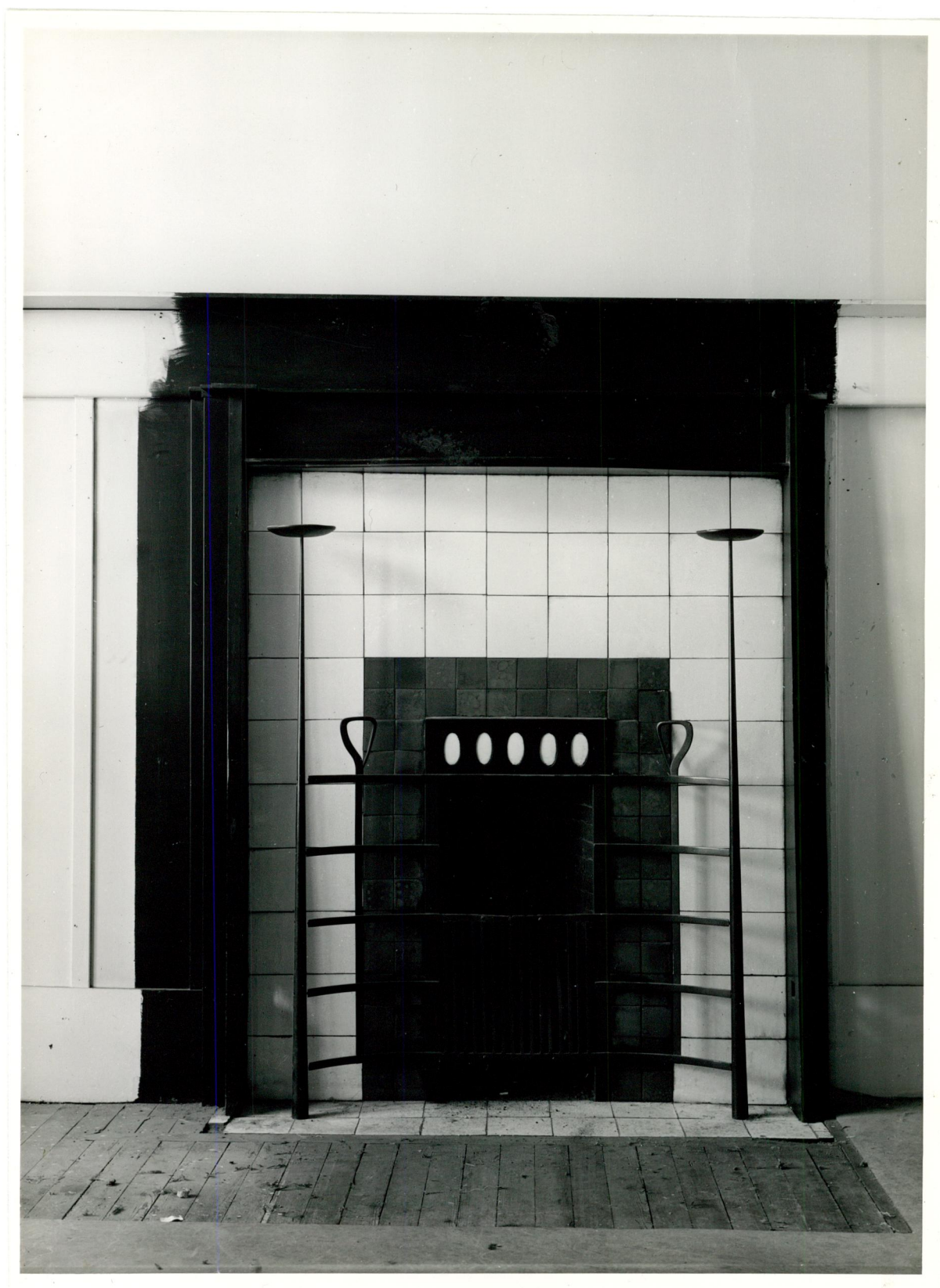
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Illus. 73. Fireplace for the Room de Luxe, Willow Tea Rooms.

0016593



Illus. 74. Fireplace for the Billiards Room, Willow Tea Rooms.

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Illus. 75. The doors designed by Mackintosh in 1903 for the Room de Luxe in Miss Cranston's Willow Tea Rooms.

JESSOP'S (1911) 207 - 8 - 42



Illus. 76. Door with a rectangular motif in Willow Tea Rooms.



Illus. 77. Decorative relief frieze, the Front Saloon, Willow Tea Rooms.





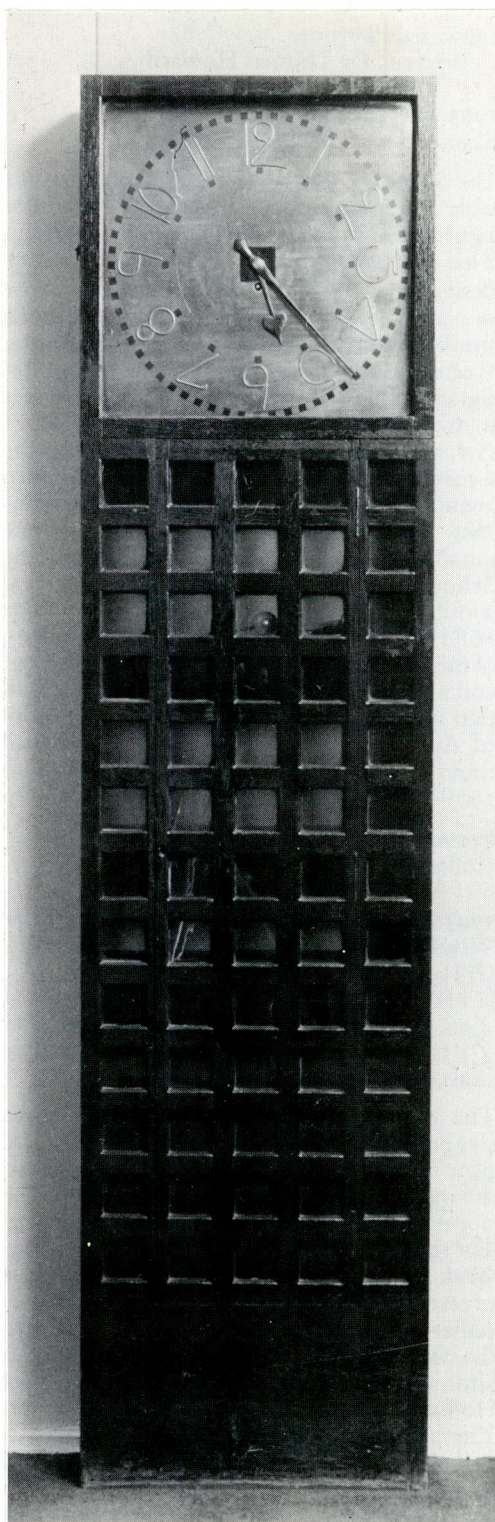
Illus. 78. The front tea room at the Willow, showing the plaster frieze panels and the screen behind which customers passed on entry. The table is set for tea. Note: The umbrella stand.

469910



Illus. 79. The great flower bowl 'Baldacchino' making the transition from the front saloon to the back saloon beyond. The tall semi-circular order-desk chair can be seen and the open screened stairs to the tea gallery and upper floors.

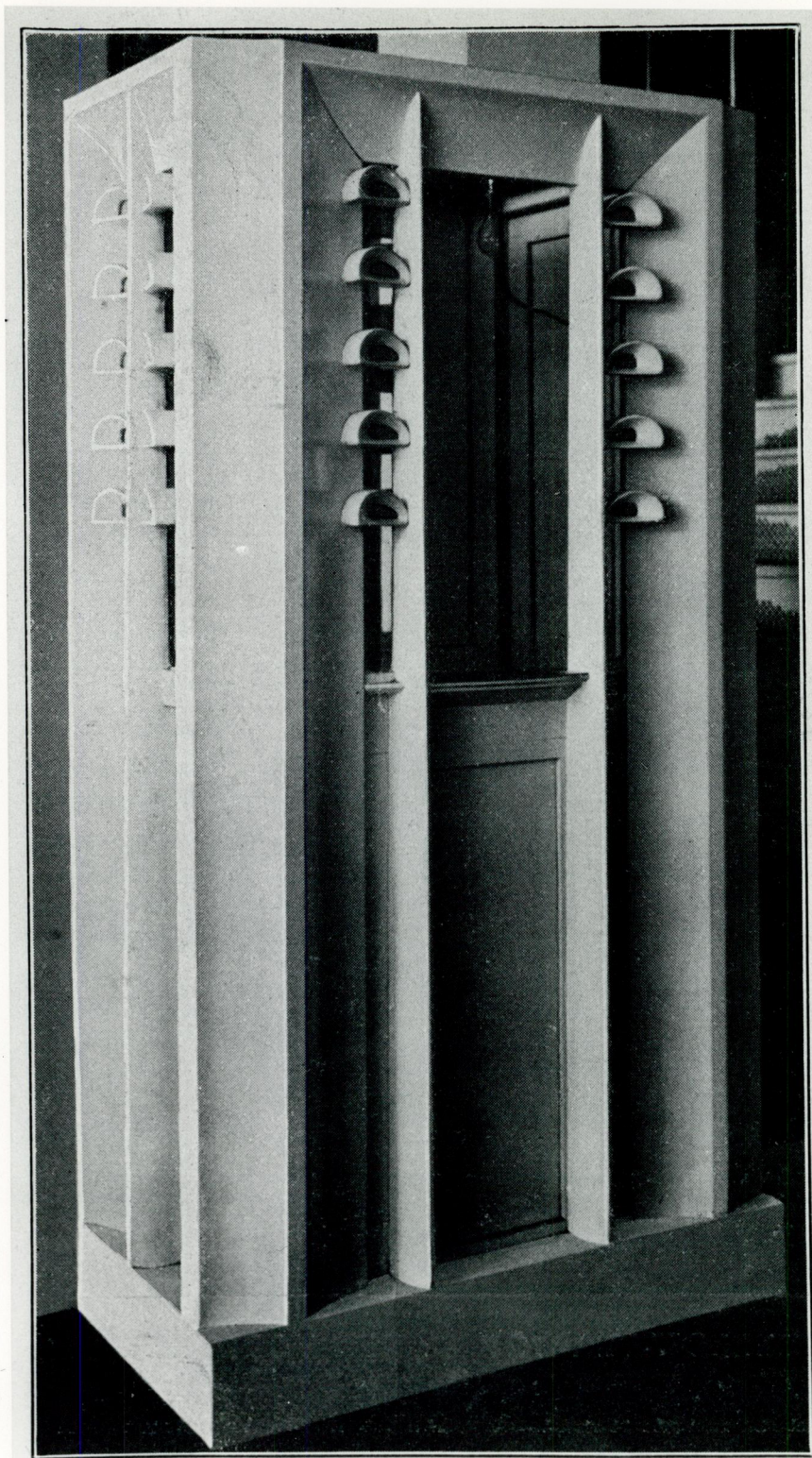
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Illus. 80. The Clock, Willow Tea Rooms.



Room 8



Illus. 81. The Cash Desk at the entrance to the ground floor saloons, Willow Tea Rooms.

0316609



Illus. 82. The chandelier of rose-coloured glass baubles which bewitched many young customers in the Room de Luxe.

AC 3785

1872



Illus. 83. Modern day replica's of Mackintosh style light fixtures - Room de Luxe, 1991.



NOTE TO VISITORS



MISS CRANSTON
 PROVIDES AT ALL
 HER PLACES ✓
 SMOKING ... AND
 ✓ REST ROOMS
 FOR THE USE OF HER
 PATRONS WHO ARE
 ASKED TO TAKE FULL
 ADVANTAGE OF THE
 FACILITIES THEY OFFER
 FOR MEETING BUSINESS
 FRIENDS OR RESTING
 BETWEEN BUSINESS
 ... ENGAGEMENTS ...

TELEPHONES · WRITING
 DESKS · LATEST NEWS ·
 TELEGRAMS · NEWSPAPERS
 DAILY AND WEEKLY
 BILLIARD'S · CHESS ·
 ✓ DRAUGHTS ✓

AT INGRAM STREET ADDRESS
 ✓ A SPECIAL REST ROOM FOR ✓
 BUSINESS LADIES IS PROVIDED

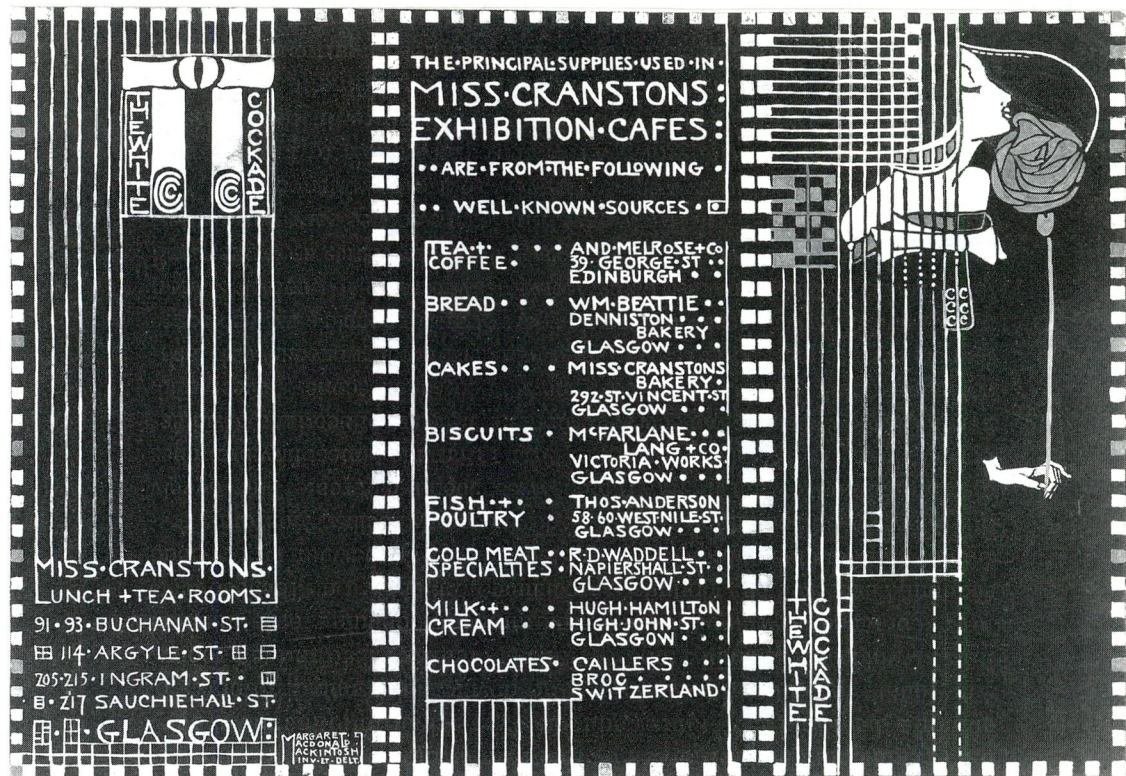
MISS CRANSTON'S
 LUNCH AND
 TEA ROOMS



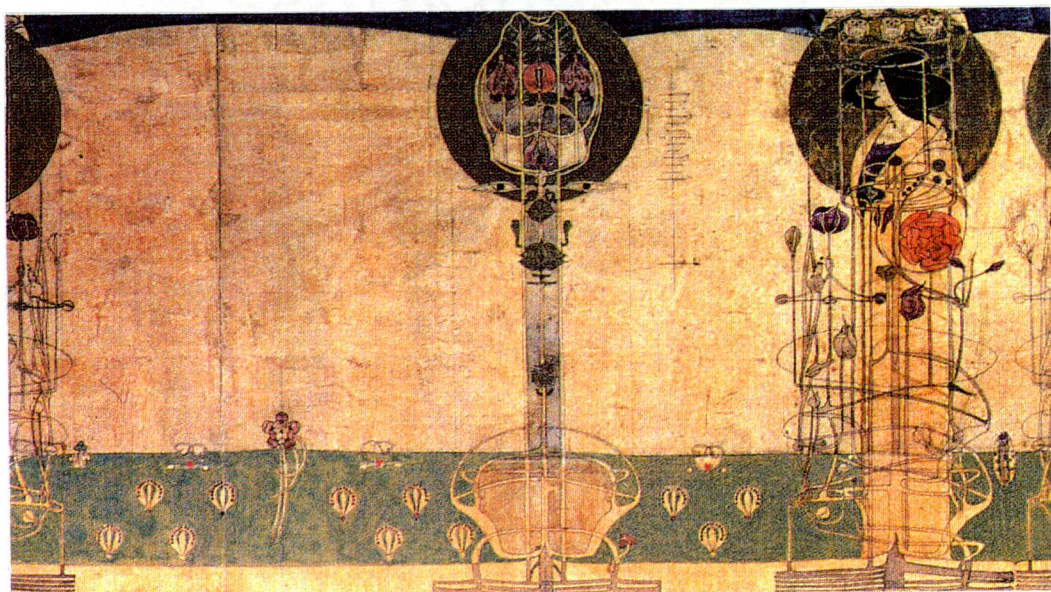
114 · ARGYLE · STREET ·
 91 · BUCHANAN · STREET ·
 205 · INGRAM · STREET ·
 217 · SAUCHIEHALL · STREET ·
 GLASGOW

Illus. 84. Design by Jessie King for the back and front of menu cards for Miss Cranston. c. 1911 and c. 1913.





Illus. 85. Margaret Macdonald's design for Miss Cranston's White Cockade Tea Room at 1911 Exhibition. Note that Miss Cranston did not buy her brother's tea.



Illus. 86 Stencilling in the Smoking Gallery, Buchanan St Tea Rooms.

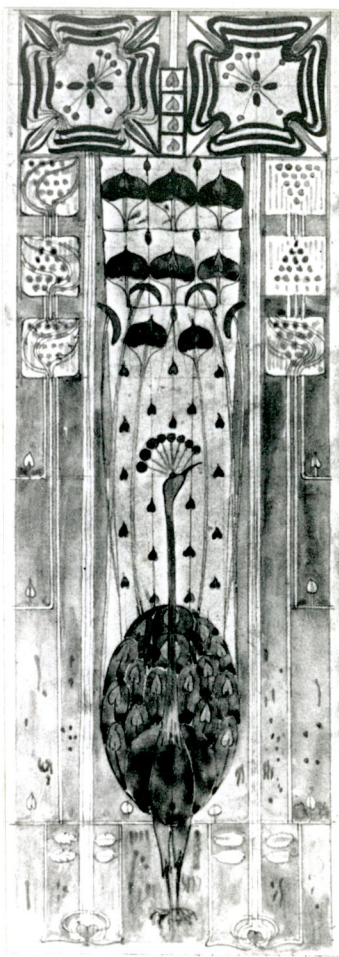
NOTE TO VISITORS



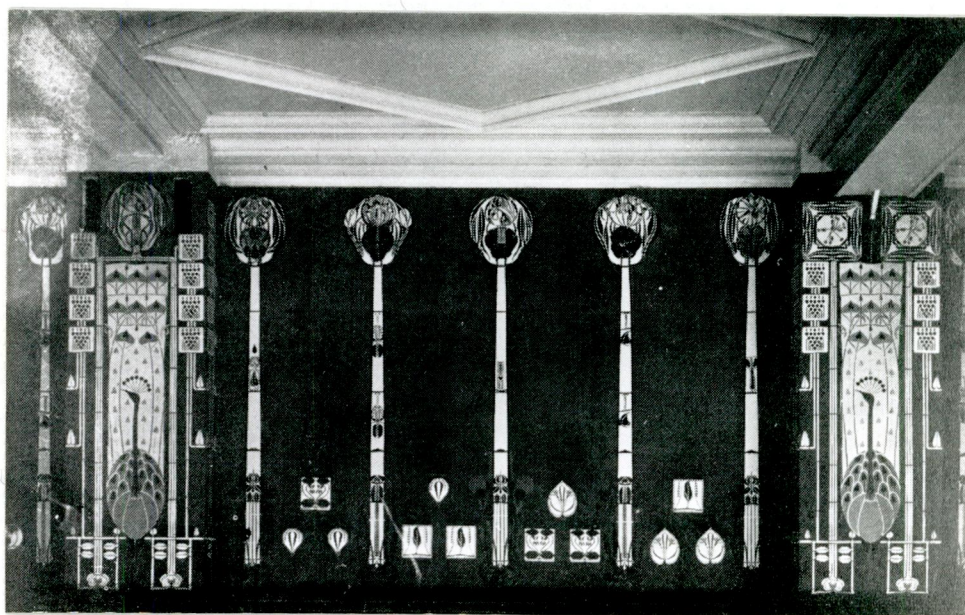
MISS CRANSTON
PROVIDES AT ALL
HER PLACES •
SMOKING AND

MISS CRANSTON'S
LUNCH AND
TEA ROOMS





Illus. 87. Detail of Peacock Stencilling in the Luncheon Room, Buchanan St Tea Rooms.



Illus. 88. The Luncheon Room: painted with a representation of peacocks totem-like trees and flowers.





Illus 89. Chinese lacquered tea bins, until recently used in the shops, now on display in Bewley's Museum, Grafton St.



Illus. 90. Oriental vase, such items were once sold in Bewley's.

owed by the Cabinet six months before. The government
to buy up tea and sugar, as consumers quite tightly
of these goods. Bewley's started the Emergency war
everything, and didn't find it necessary to increase prices
want, and in 1940 Victor Bewley speculated that one
was that 'a greater number of people have come to line in
ough, however, the British government restricted sh
n to two ounces a head, then to one and finally to 1
r head.

It was a severe blow for the tea-loving Irish, and for Bewley's.
instance, tea purchases by the company accounted
of a total of £12,000 worth of food and beverage mater
Westmoreland Street café. In the Grafton Street c
ed a mere 2.4 per cent of purchases.

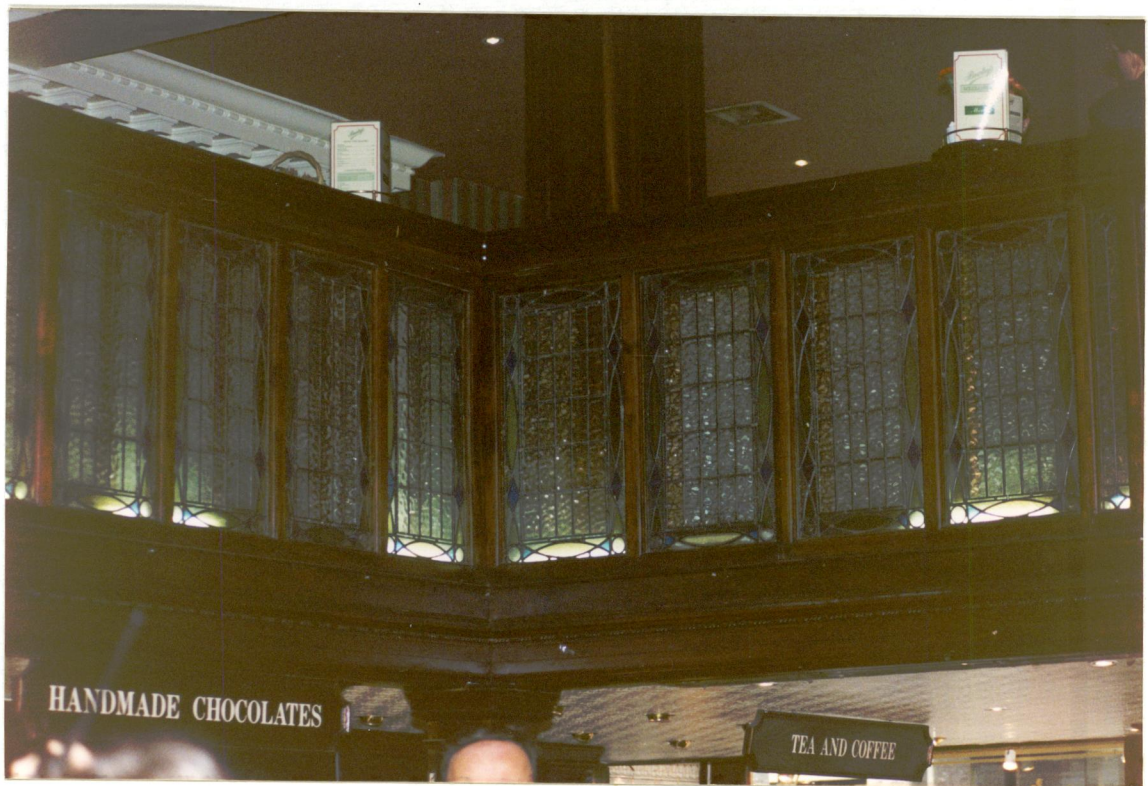
People shifted their allegiance to coffee, both in cafes
water extent in the shops. In April 1941 Victor Bewley
ard that there were 72 tons in stock, compared to a
le of 40 tons. Sales of coffee through the shops in 19
ur times what they had been in 1939. But coffee its
and for a while Bewley's supplied a coffee and roasted
Then, in 1941 a rather poor quality of coffee from
available, and frustrated tea-drinkers fell on it. In 1949
ported to the Board that the company had 171 tons of
which then represented about two years' usage. (198
under 400 tons.)

was also restricted, and it was made illegal to serve it
s in a meal. Bewley's therefore experimented with a ne
such as potato-cakes, oatcakes and scones; custard w
f cream. Alfred Bewley organised the cutting of turf
bog -- they used 300 tons a year -- and Victor
is a reminder of his time during the war.



Illus. 91. Mahogany detailing of the lift, Bewley's of Grafton St.





Illus. 92. Mezzanine balcony and detail of decorative support column.





Illus. 93. Detail of mahogany fireplace with beaten copper panels incorporating Art Nouveau motifs.



Illus. 94. Bewley's stained glass 'roof lantern'.



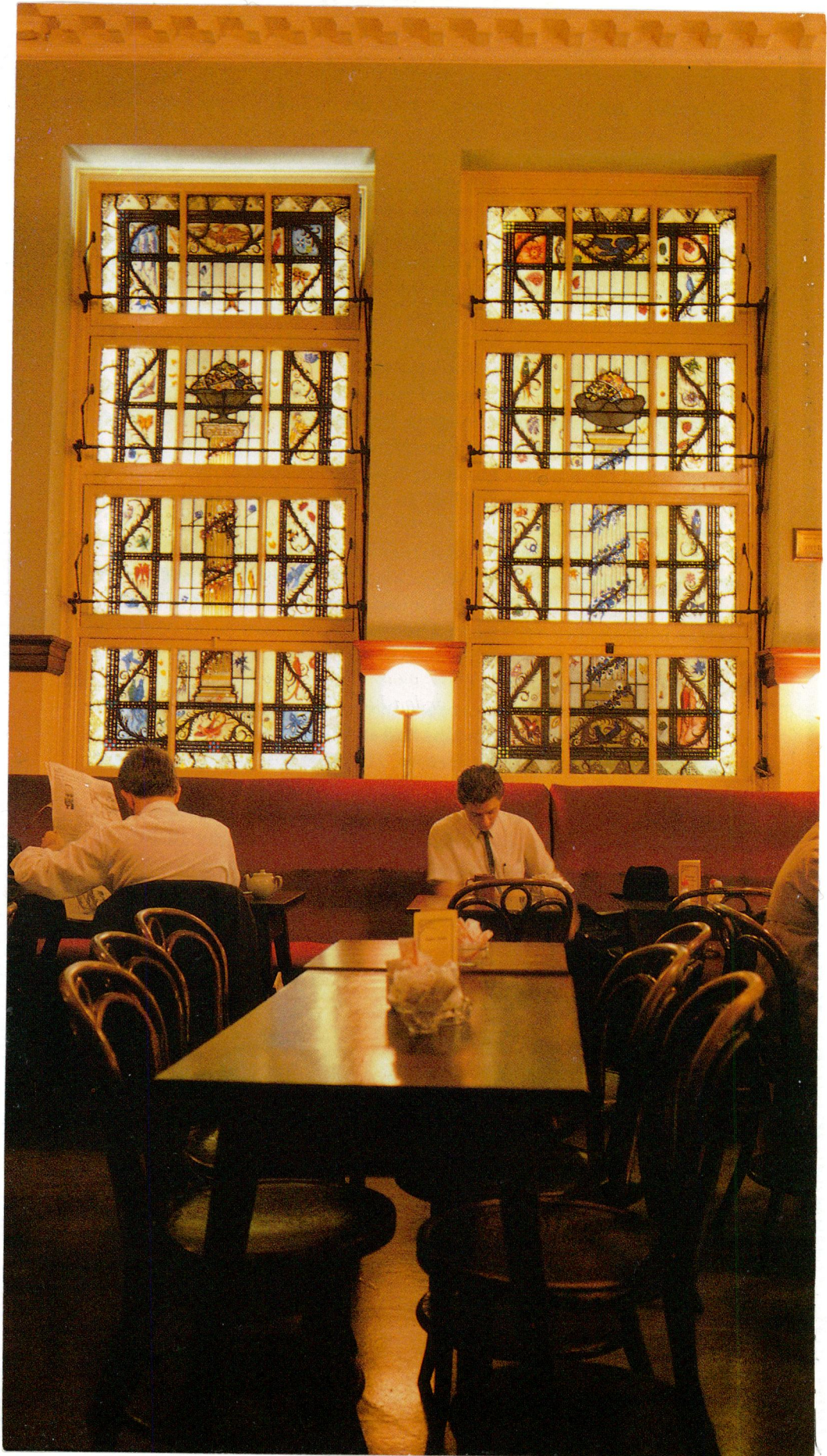


Illus. 95. Chandelier in the entrance hall to the main cafe at the Grafton St Bewley's. Note: Wallpaper and solid brass signage.



Illus. 96. Art Nouveau style chandelier and roof lantern - Westmoreland St Cafe.





Illus. 97. Two of Harry Clarkes famous stained glass windows, Grafton St.
Note: The Bentwood furniture and the red velvet wall to wall couch seating.

and therefore not in the potato season), tea by only 5/ per cent. Tea was, so a witness reported, 'used very generally in towns, and sometimes to a large extent, whilst in some of the country places its use is almost unknown.'

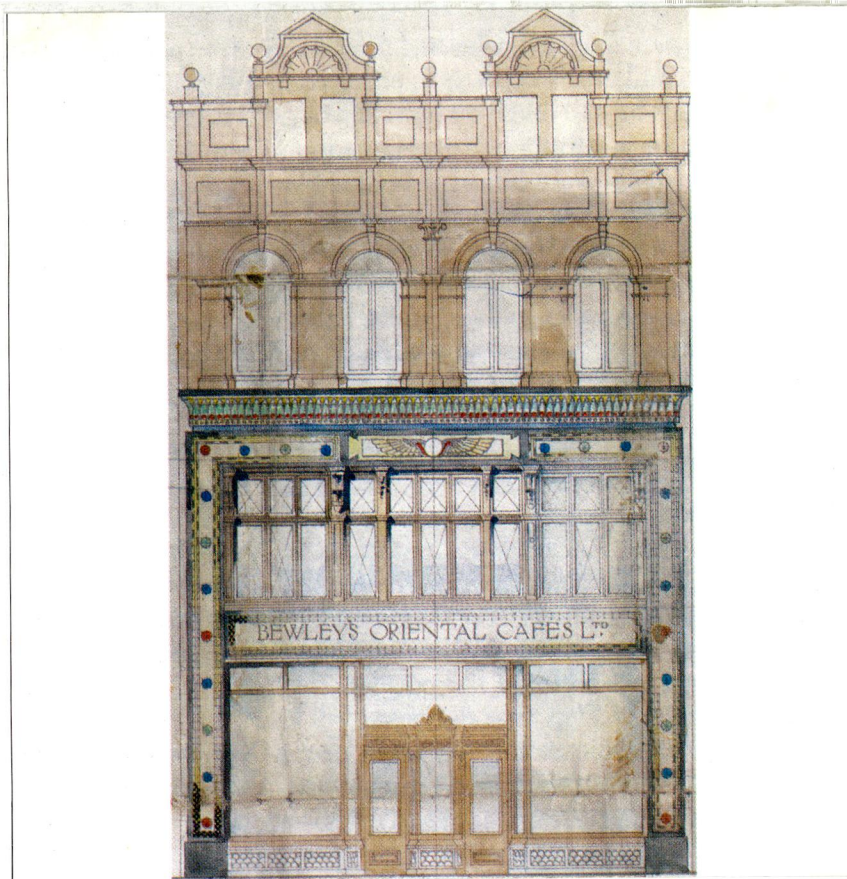
Gradually the habit took on throughout the country. Many people no doubt picked up the tea for tea while working as servants in the homes of the gentry. An early example of this comes from the diary of Elizabeth Smith of Baltiboy, Co Wicklow, who records having tremendous trouble with a newly-recruited servant. At the bottom of it was, as she wrote crossly in her diary, 'the wish to have tea for her breakfast like the other maids! She, who has often and often had but one meal a day and that dry potatoes.'

One contributory cause to the spread of tea was the temperance movement, itself allied to a general spread of refinement throughout the century that made such rougher traditions as Donnybrook Fair, faction fights and the drunken revelling described by both Joshua Barrington and Humphrey O'Sullivan no longer acceptable. Strong drink was also held by many nationalists to have contributed to the failure of the rising in 1798.

As a result of all these forces, Irish tea consumption began to rise very markedly. Between 1830 and 1860 it went up threefold to just under 2 lbs per head per annum; by 1900 it had risen to 7.5 lbs per head, not far away from the present figure. The 1861 reduction in tax over the period, from 2s 3d per pound in 1850 to 1s 6d per pound in 1860 was no doubt a considerable help.

By 1870 Joshua's business occupied two houses, nos 15-19 Sycamore Alley, and his brothers and cousins had similarly extended themselves into a considerable range of businesses. His brother Thomas ran a sugar refinery in Brunswick (now Pearse) Street, and his son, also Thomas, ran the shipbuilders Bewley, Webb & Co. Joshua's brother William was running Fawcett & Co., 18-20 Henry Street, which by the 1880s was renamed Bewley, Sons & Co, and was the biggest wine and whiskey retailer in Dublin. Joshua himself had moved twelve miles out of town to the fashionable resort of Bray, where he lived in a comfortable house under the shadow of Bray Head.

Michael



Illus. 98. The architect's proposed alternations to 78/79 Grafton Street, 1925.



Illus. 99. Detail of facade.

By using his own money Bewley had proved the firm with a splendid new premises, and one which was to prove immensely valuable in later years. To do this he had taken on himself a large burden of debt, a fact recognised in the relatively high remuneration given to him.

The new premises were however both expensive and troublesome, and when Ernest died in 1937, after a long illness, his health broken down by the difficulties resulting from the building, he left his executors with a debt of £51,000. Since it was not then considered good banking practice to force sales or liquidations, the bank were keen to install an experienced outsider to run the company so that the dividends on Ernest's shares could pay the debt off.

Ernest's eldest son Victor was the obvious family successor, but he was only twenty, and had worked in the firm for just two years. He was moreover an extremely shy man, and drawn to missionary work. However, he was supported by the accountant Richard Clark (Ernest's brother-in-law) and the solicitor, G. A. Overend, the senior partner of A. & L. Goodbody. These two were at the same time the firm's professional advisers, members of the Board and the Trustees of Ernest's estate. Thus encouraged, he agreed to take on the responsibility, and the bank reluctantly accepted the position.

During his stewardship over the next forty years the firm became a much-loved Dublin institution. For most people a lifetime's affection for Bewley's started with childhood treats during shopping expeditions (perhaps after a visit to Santa Claus in one of the department stores); then grew daily as one took lunch or morning coffee from work. Like



Illus. 100. Competition designs for 1909 shop and offices by C. F. A. Voysey.



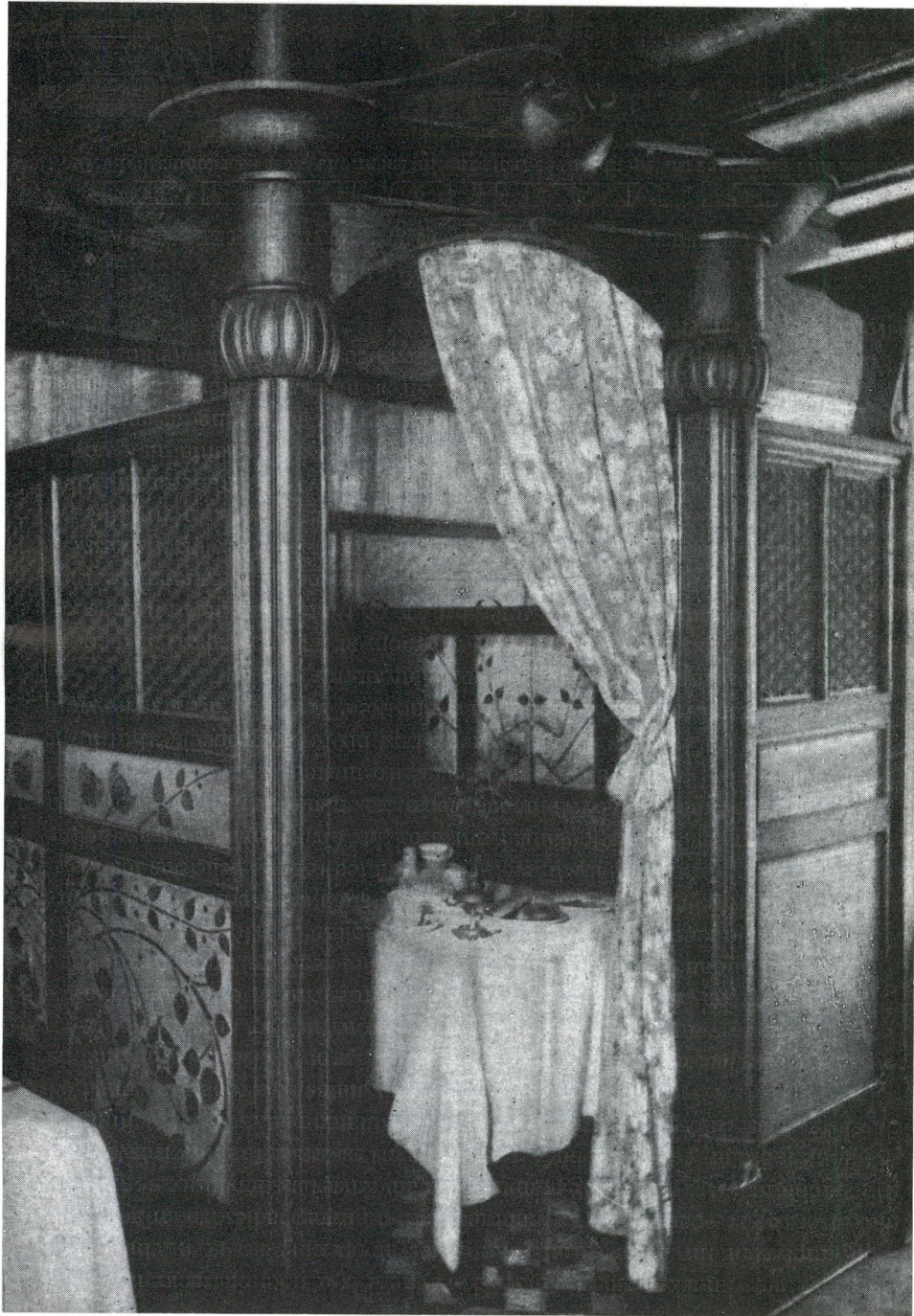
Illus. 91. Mosaic patterning at the entrance to the Westmoreland St cafe incorporating the Bewley's logotype - the Palace typescript





Illus. 92. Snob Shelter at the Bewley's Museum, Grafton Street.





Illus. 93. A cosy corner in Miss Cranston's first tea rooms, the Crown Tea Rooms, Argyle St redecorated by George Walton in 1888 with some characteristically tendrilly stencilling.

15 ft x 9 ft 'The Lady of the Lake' for the black dining room of the Bank Restaurant in 1895. Pettigrew & Stephens' guests' smoking room of the 1920s was in the same line (fig. 100).

The tea rooms however introduced to public spaces a new, intimate, feminine note derived from 'artistic' domestic style at this period. Three were years in which women were hampered by books and magazines instructing them how to transform their homes into bosoms of comfort and art. Flint's tea rooms described in 1895 are representative of this taste: using oak furniture and 'real Japanese' papers and tapestry, they showed from umbrella stand to doormat 'the latest improvements', which extended to clothing the attendants in a harmonious colour and design of dress.⁷

Miss Cranston's first modest premises, opened in 1878 at Argyll St, strange as it may seem in retrospect, used dark plush comfy chairs and antlers over the fireplace for the contemporary harmful touch. The advertisement (fig. 12) for her new tea rooms at 205 Ingram St in 1886 reflects mainstream artistic taste, as does what we know of the decorators used there. By this time the influence of Whistler and the aesthetic movement, with its passion for things Japanese, was making itself felt. The painting of the walls and ceiling is of the most artistic charm, copied *The Belle* 'and is altogether in the style of the "flowery land"'. In choosing William Scott Morton, an Edinburgh-based decorator with strong Glasgow connections, to do the interiors at the lunch rooms added at 209 Ingram St in 1888, Miss Cranston was backing a Scottish firm much in vogue in the late 1880s.⁸

Miss Cranston's first interiors, which contributed to the journalist's parody quoted above, were thus in 'good' but not unprecedented taste. But in refurbishing her ten-year-old Crown Tea Rooms for Exhibition year in 1888, Kate turned to a young and largely untested designer working in a more innovative style. George Walton (1867-1913) was the youngest of a large and somewhat impoverished artistic family: his brother E. A. Walton followed his father into painting and became a leading 'Glasgow Boy', and his sisters Constance, Hannah, and Helen were successful artists and craft workers. George attended evening classes at the Glasgow School of Art, but he was still slogging away safely as a bank clerk when Miss Cranston approached him.⁹ His delicate, Arts-and-Crafts influenced manner struck a fresh and appropriate new note, terminus et phrasitico. This job seems to have given Walton the confidence to abandon banking once and for all, and he set up his own business in this year as Geo. Walton and Co., Ecclesiastical and House Decorators. Patronised by the artistic set in which his big brother moved, George soon built up a flourishing business, doing much to promote the emergence of a distinctive 'Glasgow' style of interior decoration which absorbed but was never dominated by English trends.¹⁰



Illus. 94. Old style manual silver plated register - Grafton St Museum.

