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THIS THESIS IS SUBMITTED TO GLASGOW UNIVERSITY FOR PART-DIPLOMA AT THE PARKBROUGH SCHOOL OF ARCHITECTURE FROM OCT. 1970 TO JUNE 1972.

CHARLES REID HOPKINS
ARCHITECTURAL DRAWINGS CATALOGUE
AND DESIGN ANALYTICAL CATALOGUE

PART TWO.


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The works of Mackintosh from his early to later period

One can see how Charles Rennie Mackintosh's forms developed from the academic style he used as a student in the early 1890s, to the period of the curved style through to the abstract geometric style he used in the decade after 1910. They reflect over thirty years and reflect the development of modern architecture. They start initially from the influences of Art Nouveau, post Art Nouveau, and finally Art Deco.

Mackintosh's style was always ahead not only with Art Nouveau but also Art Deco, and so the whole elevation and the lower elevations of the Willow Tearooms 1903-04 and the two elevations of 78 Dernyeta, Northampton 1916-17 look forward to the 1930s and the International Style.

1. THE AESTHETICS, 1890-1920

From characteristics shown in 1901, when he was awarded the Alexander Thomson Travelling Scholarship for a design of a public hall in the early classical style (1) and the national silver medal in the South Kensington student competition for the science and art museum in the manner of French Renaissance style (2), it is clear that Mackintosh was educated and trained as a Victorian architect at the Glasgow School of Art, 1886-1890, and then in John Buchan's office from 1896 to 1899 (2). Alongside a style based on the square, he was developing a new style based on curved lines (3), which he used in the competition for the Willow Tearooms 1903-04 and the entrance, staircases, and the upper elevations of the Willow Tearooms 1903-04 (4). These curved lines begin to appear clearly in the hallway and in the two elevations the upper and lower of the Willow Tearooms 1903-04 (5) and in the entrance to the Willow Tearooms 1903-04 (10). Yet he was an architect who, when he built the Glasgow Herald Buildings, 1913-14, Queen Margaret's Medical College, 1928-29, and School of Art, built as the second stage, 1907-09, and in the Scotland Street School, 1904-07, did not have a single source with the styles evolving alongside, although it is hard to know in which level of achievement, it would seem that his works in all the media which he used reached the same level. It is probably wiser not to divide Mackintosh's output into one category and paint it in his post-Art Nouveau period, finally becoming the dark, strong colours of the Art Deco.

No. II  ARCHITECTURE : No. III INTERIORS : No. IV FURNITURE : No. V SKETCH DRAWINGS

Mackintosh was an exceptionally talented architect, who was also an interior and furniture designer and painter. He carried out many kinds of works. However, these design sheets clearly explain that many categories of his work were created from one source with the styles evolving alongside, although he is hard to know in which level they first occurred. Although it is thought that his paintings reach a higher level of achievement, it would seem that his works in all the media which he used reached the same level. In probably wise not to divide Mackintosh's output into categories, for he was very talented and the variety of works are an expansion of his architectural outlooks. His works evolve in the same way as the DÜRRAYS (No. I) which were initially in an academic style and finally become intricate, geometric and abstract, having gone through the curved style.

Notes
1. The result of the competition is in the B. A. Sec 26, 1892 and in B. A. Nov 21, 1892, one month before the completion of the Science and Art Museum result was published in the B. A. Oct 21, 1892.
3. A. Flockhart, Art Nouveau, p99-100, noted that Art Nouveau forms are already evident in his proposal for the competition for the Glasgow Art Galleries, 1893-95.
4. A. Service, Emotion in Architecture, pp137-139, The Free Style and Large Buildings, p46-48, The School of Glasgow Architects, 1890-1901, He suggested that Mackintosh's works were assuming Art Nouveau. He noted that Austria and Germany were themselves "poorly after 1902, beginning to seek for a way out of the jungle of Art Nouveau".
5. B. Milligan, Art Deco, p77-79, noted that Mackintosh and The Four and Eight Sessecion school are the true pioneers of Art Deco. In 1902 Mackintosh made a silver vase with painted black sources, which has nothing in common with Art Nouveau.
NO.1 The Door Ways c1895-1920
Development of Design
Evolution of Styles

Academic
Academic + Curves
Curves
Curves + Squares
Art Nouveau
Squares
Post-Arch

5. Artist's Town House, c.1900-10, west entrance. Col: U.G.C.C.
Development of Design

1. The Public Hall, 1795, 1879, 1905
2. The Science & Art Museum, 1890.

3. Queen Margaret's Medical College, 1861-65, 1904-05.

5. The Glasgow School of Arts, the first storey, 1897-99, 1906-07.
6. Queen's Cross Church, 1897-1900.

8. Queen's Cross Ssociates, 1901.

9. The Glasgow School of Art, the second storey, 1909-10.
10. Excellent School, 1903-04.

The Public Hall, 1907.
A, Plate 97th, 1907.
A, Plate 100th, 1907.
A, Plate 101st, 1907.
A, Plate 102nd, 1907.

1. The Bedroom at Westfield, 1907.
2. The Buchanan Street Townhouse, 1907.

4. The Imperial Hotel, White Dining Room.
5. The Imperial Hotel, White Dining Room.
6. The Imperial Hotel, White Dining Room.
7. The Imperial Hotel, White Dining Room.
8. The Imperial Hotel, White Dining Room.
9. The Imperial Hotel, White Dining Room.
10. The Imperial Hotel, White Dining Room.
11. The Imperial Hotel, White Dining Room.
12. The Imperial Hotel, White Dining Room.

The Willow Tea-Rooms, Dug-Out, 1914-1917.

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The Willow Tea-Rooms, Dug-Out, 1914-1917.
Development of Design

1. The bookcase in the library at Crofton Hall, 1919-1920. Col: G.S.A.
2. Ladderback chair for the Dining Room, 1919.

4. High-back chair for the Appleton St., Tavistock, 1900. Col: G.S.A. & G.T.C.

6. Chair for the Library, Dining room, Inquan St., Tavistock, 1900. Col: G.S.A.

8. High-backed dressing chair for the main bedroom of Hill House, 1905. Col: G.S.A.

9. Table for Househill, 1900. Col: G.S.A.

11. Sideboard for the Dining-room at The Shelf, Northampton, 1921. Col: G.S.A.
12. Ladderback armchair for the Dance-sets, Willow Tavistock, 1907. Col: G.S.A.
PART II IDEA AND IMAGE

Mackintosh's architectural sketches and his projects.

Mackintosh's sketch books give a valuable insight into his process of design. The choice of subject, observed and recorded for future use is significant, revealing the source of his images and shedding light on his interests. Everywhere he went Mackintosh used his sketch book to record not merely buildings, but their furniture, fittings and surroundings, like fan signs, railings and even lampposts and gravestones. Billcliffe has given a full and detailed description of these sketches in his book of Architectural Sketches and Flower Drawings by Charles Rennie Mackintosh.

Mackintosh can be seen to refer to his sketch books for inspiration and for direct incorporation in the design of his projects.

No. I THE GLASGOW HERALD BUILDING, 1903-06.
From Mackintosh's Italian sketches to the final design of the Glasgow Herald Building.

Mackintosh was probably strongly impressed by the campaniles during his Italian tour in 1891; many of his tower sketches remain in his Italian sketch book (1). The tower idea is clearly demonstrated on the corner facade of the Glasgow Herald Building, erected at the end of narrow Mitchell Street. The towers is best prominently in view. Three preliminary tower sketches for the Glasgow Herald Building also appear on the back of blank pages of his Italian sketch book. These show the development of the process from the conceptual image of the tower to the final executed elevation.

No. II THE RAILWAY TERMINUS, 1902-03 & THE GLASGOW ART GALLERIES, 1901-02.
From Mackintosh's Italian sketches to the competition projects.

Both schemes for the competition proposals of the Railway Terminus and the Glasgow Art Galleries were designed with the impressive double tower elevations, which are other examples of the conceptual ideas derived from his Italian tour in 1891.

Mackintosh sketched the double tower elevation of S. Abdonia, and commented in his diary in June 1891, "Cathedral church of S. Felede and the Basilica of S. Abdonia are very good" (2), and he made very skilful sketches which compare closely with the building (3). Tower schemes, however, were fashionable during this period and appear in the work of many of his contemporaries.

No. III THE GLASGOW SCHOOL OF ART, SOUTH ELEVATION.
From the Lindisfarne Castle sketches to the south elevation of the Glasgow School of Art.

Mackintosh visited Lindisfarne Castle in July 1901 with Margaret MacDonald, and sketched it from many different views, drawings of which have survived. Later he visited the Holy Island in 1903 before the second stage of the School of Art was sketched in 1905. Also Billcliffe believes Mackintosh must have known of it before the design for the School of Art was made in 1907. E. W. Lutyens started to repair and renovate the castle in 1903 (4) which seems to resemble more closely the second stage of the south elevation of the Art School.

The same expression exists between his sketches of the plain elevation looking up at the castle and the south and south east elevation of the School from Sauchiehall Street and even the rear elevation of Windyhill.

A. McLaren Young suggests Mackintosh's hilltop buildings, Windyhill, School of Art and Hill House owe something to the spirit of the hilltop St. Catherine's Chapel of which Mackintosh wrote "dropped from heaven", in 1895, a visit to Abbotsbury (5). Lindisfarne Castle is also a hilltop building.

Notes
1: Italian Sketchbook, 23.1 x 16.2 cm, 102 pages, collection at G.S.A.
2: Italian Sketchbook, 23.1 x 16.2 cm, 102 pages, collection at G.S.A.
3: Romanesque Art in Italy, Basilica di Sant Abdonia, pp47-48, pl.7,8,9.
1. Mantinazzo's Italian sketch of the Campanile Palazzo del Maggiore, Verona, June 1891. Pencil, 21.1 x 16.2 cm. Col.: G.S.A.

2. An initial sketch for the tower black page of his Italian sketch book, probably 1892. Pencil, 21.1 x 16.2 cm. Col.: G.S.A.


The Glasgow Herald Building, 1893-96
NO.1
1. St. Ambrose Church, Como, Italy. The picture is of the rear elevation.
2. Mackintosh's Italian sketch of St. Ambrose. Plan & front elevation, June 1892. Pencil, 23.1 x 16.2 cm, Cat. 6.1.4.
3. Mackintosh's Italian sketch of St. Ambrose, rear elevation June 1892. Cat. 6.1.4.

   2A. Vol.XXXVIII, 29th July, 1892, pp.61.
5. Competition design for the Railway Station, 1892-93. Front elevation.

The Glasgow Art Galleries, 1891-92 & The Railway Station, 1892-93
NO. II
2 View of north elevation.
3 Mackintosh's sketch of castle. View of approach to entrance in 1903, before Lutyens's renovation.
4 Mackintosh's sketch of castle. View of north elevation in June 1903.
5 The Glasgow School of Art. View from south-east elevation, the second stage, 1907-09.
6 The Glasgow School of Art. View of south elevation, the second stage, 1907-09, seems to become closer to the Lincoln Castle north elevation.
PART III COMPARISON WITH COMPETITORS.

Mackintosh's design and its comparison with other competitors in architectural competitions.

We are able to understand where Mackintosh stood at the turn of the century in relation to his developing sense of modern architecture by comparing his competition designs with his contemporaries; such a comparison also helps to identify concepts and characteristics particular to his personal approach to architectural design.

No. I THE GLASGOW ART GALLERIES, 1891-1897.

The comparison with his partners, John Honeyman and John Keppie in the early period.

John Honeyman and Keppie, Architects, entered three schemes for the new Glasgow Art Galleries competition, two of which were by Honeyman and Keppie and I believe the third was by Mackintosh, for the elevational details and lettering style showing his home, must largely involve his ideas in the scheme. (J.Walker has given a full and detailed description of these schemes (1)).

Mackintosh's scheme was a mixture of many styles and shows already his wide knowledge of architectural styles. This scheme was selected for the final competition and commented on in The Builder of 22nd April 1902: "A most curious medley of architecture, full of unexpected features, for the most part out of place... by these ill-considered features and a certain trickiness". Honeyman and Keppie's schemes, however, were designed in a strictly orthodox and very rational manner. These characteristics did not change with Keppie's later works, while Mackintosh was to become more anti-romantic and by rejecting all historical styles tried to find a completely free style.

The competition was awarded to Messrs. Simpson &. Allen, a London firm, on 13th April 1892, and was built in Kelvingrove Park.

No. II THE GLASGOW INTERNATIONAL EXHIBITION, 1901, 1902.

Comparison with his Glasgow contemporaries, J. Miller, A.J.Paterson and J.A.Campbell &.A.McGibbon.

In 1902, the composition for the buildings of the Glasgow International Exhibition to be held in 1901, was intended to provide an opportunity limited to Glasgow's younger architects to display new ideas; the stated conditions were published in The Builder on 13th May 1898.

Mackintosh's beautiful drawings, in a very personal style, for the Great Hall (2), Concert Hall, Alternative Concert Hall, Restaurant, Tennis-rooms and Bridge buildings display his use of simple forms and decorations incorporating a highly characteristic gently curved line. Mackintosh's proposals show the use of the classic orders and manifest a will to experience with new forms. However, he did not incorporate these into the existing building although it was one of the stated conditions, "to present architectural treatment in harmony with the design of the new Fine Art Galleries building."

The competition was won by J. Miller, the second place went to A.J.Paterson and the third place was taken by J.A.Campbell and A.McGibbon, all of whom remained faithful to the older styles with gorgeous decorations. The latter was Mackintosh's tutor at the Glasgow School of Art.

No. III THE LIVERPOOL ANGLICAN CATHEDRAL, 1901-02.


In 1902, Mackintosh's proposals were submitted in the competition for the Liverpool Anglican Cathedral. These proposals show another side of Mackintosh in that he obviously accepted the limitations of the traditional form of the Gothic manner which was the theme for the competition (3). Although he compromised his originality in this project, the drawings do show an intense and severe design with gently curved decoration and a fine version of the Gothic style. His design seems to be situated between that of G.G. Scott's and W.Lethaby &. W.Wilson's. The works of five architects including W.J.Tapper, C.A.Nicholson and G.G. Scott were selected for the final competition, and G.G. Scott was chosen on 26th May, 1903. These proposals were based on the Gothic manner with delicate decorations. An interesting comparison can be made of these five architects' proposals and W.Lethaby &. W.Wilson's scheme, being vigorous and expressionist, and B.Pite's conception which was Byzantine in style.

Notes
1: J.Walker, Anti-Rationalist, The early works of Charles Rennie Mackintosh, pp17, 118-120.
2: J.Hewett, pp17, pointed out, the Great Hall scheme of the competitions including Mackintosh's proposals, is derived from Gallier's design of a central cupola with four towers at the Glasgow Exhibition of 1888.
3: The notes from the stated conditions "The style of Architecture shall be Gothic."
Comparison with Competitors

1st Prize: James Miller

2nd Prize: A. N. Paterson

3rd Prize: A. McGibbon & J. A. Campbell

Mackintosh's scheme

Perspective drawing of industrial Hall, 1898. The drawing is based on this photograph from 'Glasgow, the New City of the Future', 1899.
Comparison with Competitors

The Liverpool Anglican Cathedral, 1901-02

The Liverpool Anglican Cathedral, 1901-02
PART V. JAPANESE INFLUENCE
PART IV. THE GLASGOW SCHOOL OF ART

Analysis of the building

Charles Rennie Mackintosh started the design for the Glasgow School of Art when he was only twenty-eight years old and with it he established a new architectural concept and created one of the most important buildings of the British modern movement. Already many historians have recognized his work and do not ignore its place in the history of architecture.

No. I

The first stage of the Glasgow School of Art was erected after the decree from the D. of G. court on 7th Dec., 1897 and was opened in Dec., 1899. At this stage one extra wing of the first story and the long narrow building for temporary accommodation with a main building (on the level of the second floor: basement floor) was included. However the first stage was not finished before the completion of the second stage which must be closely related to the competition scheme. It is difficult to understand whether the competition scheme was published in 1904, when the ground floor was altered into the design room (see also PART III - No. II). The first stage of the School included the entrance hall, museum, studios and cloakrooms. The woodwork was decorated in a shade of green, with the upper part of doors and surrounds in pure white (2). This stage was carried out without much alteration from the original competition scheme (3).

The erection of the second stage started after the decree from the D. of G. court on 16th Nov., 1907 and was thoroughly complete for the opening celebration held in Dec., 1909 (4). However it was completely redesigned from the original competition scheme and provided more accommodation which included a new west elevation, library, architecture studios, lecture theatre, basement and fire staircase. He also provided new accommodation in the second section of the building including an attic story, extended basement and a new fire staircase.

No. II

THE INFLUENCE OF CONTEMPORARY BUILDINGS ON MACKINTOSH
In the first stage, 1907-1909 & the second stage 1907-1909.

Mackintosh, including Dr. Howorth, R. MacLeod, J. Wyller have already related to the influence of contemporaries on Mackintosh's designs which clearly appears in the elevations of the Glasgow School of Art.

In the first stage his design was directly influenced by his English contemporaries particularly the new movement styles not also by Scottish vernacular notions. For example, the large windows of the north elevation are derived from C.F. Voysey's design for a studio in 1900, the wooden with bay window and door window for the Director's room similar to those used for the House at Place Court, London in 1902 by J.Wyller, Scottish Arts & Crafts Movement, the organ of the firm entrance and used screens appear in Voysey's House by D.Smith & J.McNair in 1899: the polygonal towers used on the centre of the north and south elevations appear in his own sketch of Merchiston Church, Gressan in 1895. One must also include the geometric design scheme of Bow's New Zealand Church, London, 1900-02; the single undamaged example of Euclid's: the architectural symbolism of V.Aston, the wide curve and multilayer window by Belles, one of the key notes of modern architecture was already used by his friend J.Hoffman in his Pfaffendorf Sanatorium, Vienna, 1905 and Palais Stadein, Innsbruck in 1900 (1). One must also include the influence of the massive, solid elevation of the library wing which may be related to Hoffmann's Central Railway Library, Linz, 1900-02; the south elevation has something of the feeling of Lindesfarne Castle, Holy Island, especially after Voysey's work started in 1900 (see also PART III No. II, 1). The new positive vertical windows of the corner elevation of the library wing are similar to Mackenzie's House for Fulflower at Campsie Sconce, London, 1905-06. Hence vertical bay windows were used in many of his contemporaries during this time.

No. III

THE DEVELOPMENT OF DESIGN (1, 2)

These pages show how much his ideas progressed from the easy scheme to the final scheme and the various alterations made during the execution of each stage. The changes in conception during the two stages of execution are clearly recognizable and the growth in quality is reflected in the increasing richness and skill of his designs. In this presentation (No. IV) different sets of drawings are used: Mackintosh and his assistants would draw sets (both the first and second stages) for the D. of G. court, for internal office use with another set for the client. Therefore he possibly executed these sets of drawings for any of the executed buildings.

Notes
1. 1 : But the Board Room did not appear on the ground floor drawing, dated June 1902, which was drawn by the second stage.
2. 2 : DECISION TIMES, 7th Dec., 1909, the article for the opening of the new Glasgow School of Art described the accommodation with a sketch drawing of half of the Art School building. A picture of the D. of G. drawings remained in Dr. Howorth’s Ph.D. Thesis in the Glasgow University Library, 1909.
3. 3 : The official opening in 15th Dec., 1909 and celebrations were held until 23rd Dec., the article in L.J., 16th Dec., 1909, also Glasgow Herald, 15th, 24th Dec., 1909.
4. 4 : Dr. Howorth, 1909-1910, noted the building was clearly influenced by Mackintosh’s House for Lovers. 

15
THE GLASGOW SCHOOL OF ART

II
Temporary building
Technical studios

North

South

East-West

The first stage
The second stage
1897-99 1907-09

Ground Floor

The influence of Contemporaries' Buildings on Mackintosh

N

Temporary building

North

South

East-West

The first stage
The second stage
1897-99 1907-09
1. The arcade forms of the stone entrance.
2. The pilared tower.
   No. 11's sketch of St. Peter's Church, Coventry, 1895.
   Col: G.V.S.
3. Castonguay, similar.
   Leith, to the west elevation, Huntington's sketch of
   Ypsilanti Castle, 1895.
   170 x 52 cm.
   Col: G.V.S.
4. Double arcade-bay
   window of the east elevation, also similar design to the
   central staircase with timber screen.
   C.F.A. Voysey, House, 18-20 Mora Road, London, 1897.
5. The large studio windows.
   C.F.A. Voysey, design for studio in London, 1897.
   Col: 2nd Dec. 1991
6. A close affinity to the front elevation.
   Halsey Ricardo, the competition design for Oxford Town Hall,
   1892.
7. Geometrical window design with symmetrical doorway.
8. The pilared tower with main entrance.
   Taken this is closer to the front elevation of the Queen's
   Medical College.
9. The balcony with bay window, each window and main entrance.
    View from northwest.
11. The perspective.
    View from northeast, which included the view of temporary
    technical studio.
The influence of contemporaries' buildings on Mackintosh

1. Massive and solid cubic form of elevation.
3. In-situ concrete element of the Library.
4. Leonard's House, Konturenzeichenfabrik für die Handkunst Gewebestoffe, rectangle.
7. James Slade, Lord Chamberlain, New Street, Glasgow, 1894.
8. Positive and negative vertical windows at the corner elevation of the Library wing.
10. Semiglazed facade and first floor.
11. Heilbronn, Künstlerhaus, Stuttgart, 1890, also possibly: Palais Holtschadel, Berlin, 1904-11. (Goffman was a class friend of Mackintosh).
12. Close affinity with Art School elevation.
14. Fred Kellner with Edgar Wood, Bournemouth House, Office building, Poole, Dorset, 1907-08.
15. T. H. Murray, North St. Mary's Church, Kendal, 1907-08.
17. Close affinity with Art School elevation.
18. Close affinity with Art School elevation.
19. Close affinity with Art School elevation.
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50. Close affinity with Art School elevation.

The second stage, 1907-09.
NO. III The Development of Design (1)
NO.II  The Influence of Contemporaries' Buildings on Mackintosh
The Glasgow School of Art

Drawings for the Dean of Guild

The first stage

1. Sept. 1897. Drawings for 26th St. These drawings including this are from the Mitchell Library, Glasgow University Library except drawing No. 2 which is 1897, probably drawing for the client.

2. June 1899. Col. J. H. H. These drawings obviously show the stages of construction and include tissue folding to indicate the second stage 1907-1909.

3. Glasgow School, Elevation

4. Glasgow School, Back Elevation

5. Glasgow School, Scott St. Elevation

6. Glasgow School, Renfrew St. Elevation

7. Glasgow School of Art, Proposed Alterations Extending

8. Glasgow School of Art, Proposed Alterations Extending

1897-1907

1907
Japanese influence on the arts in Britain followed the appearance of Japan as an exhibitor at the World Exhibition in London 1862. The influence on the French Impressionists included Monet, Degas, Pissarro, Van Gogh, Toulouse-Lautrec and also on J. Whistler and Rossetti, as well as other leading artists was unmistakable. Specifically, Japanese architecture (1) influenced western architects. As Otto Eckmann wrote in a preface to an exhibition, "It is England known how to assimilate and transform this wealth of new ideas and to adapt them to its innate national character, thus deriving real profit from the Japanese style...". 

Japanese Arts provided a new and powerful source of inspiration for western artists at a time of great social and cultural change. Hackton was no exception and the influence of Japan is clearly seen in his works, especially in his interiors and allied decoration.

PART V. JAPANESE INFLUENCE

JAPANESE INFLUENCE ON BRITISH ARCHITECTURE AS GLASGOW

W. Teacher (1833-1882), a partner of R. A. Shaw, designed the Golden Lodge, Kilmor Park, Dunblane, 1864-67. He used a decorative motif like "GEO" of Japanese newpaper, over the dadoes window with sunflower decorations in the style of the Aesthetic Movement. On the walls of his office were hung Japanese prints along with drawings by artist friends. Although R. A. Shaw assimilated Japanese ornament he used it sparingly (3). E. W. Godwin (1833-1886) became an important influence on the new movement, furnished his house in a simple Japanese fashion in the same year as the London Exhibition of 1862, using plain colours and Japanese prints on the walls. He also designed Anglo-Japanese furniture for William Gait which was geometric, simple and painted black with silver-plated fittings in the manner of Japanese traditional furniture. Godwin's White House built in Tite Street, Chelsea in 1877 for his friend J. Whistler (1834-1903), combined Japanese forms with British taste, in the form of simplicity of expression and understatement but not in direct Japanese ideals. The elevation is cubic, geometric and symmetrical although each of the elements are symmetrical and very close to the manner of Hackton. 

The Peacock Room was designed by James asteroid (1873-1931), who began his professional life as a Gothic architect, was painted by Whistler in 1877, perhaps on an important work in the Aesthetic Movement. Jackson's interiors mixed a Gothic manner with Anglo-Japanese style. W. Burke (1827-1892), a friend of Godwin, even took a Japanese as his assistant, while his disciple Josiah Conder (1852-1920) visited Japan, arrived in 1877 and became Professor of Architecture at the Imperial Tokyo University. Japanese influence was absorbed into the Aesthetic Movement and inherited by a new generation including Mackintosh, W. A. Mackenzie (1861-1924), leader of the Century Guild with the Arts and Crafts Movement, designed Chomos's House. "Whistler, an Australian painter, visited Japan with the plans for his house and he especially studied Japanese house decoration for experiments in the application of Japanese interior decoration, he had interior fittings made by Japanese craftsmen. Japanese influence was manifest in Glasgow in the work of a group of avant-garde painters known as the Glasgow Boys who were greatly influenced by their French Impressionist contemporaries, A. G. Washington (1874-1936) and George Henry (1866-1949) visited Japan in April 1893-May 1894, sponsored by the Glasgow art dealer Alexander Reid.

The designer C. L. S. Dinner (1854-1904), born in Glasgow, was the starting point for exchanges between Japan and the west. He visited Japan from June to August 1897 and gave lectures on Japanese art at the corporation's exhibition of the decorative arts of Japan and France in Glasgow, 1902. Glasgow had direct contacts with the Japanese Government by producing several works by (3) "CHIYODA" by J. A. G. Thomson Ltd in 1900, "SHAKUENRO" by Forsyth & Co Ltd in 1899-1900 and negativc printing, as well as many items for the Japanese National Railways from 1898. In 1901, the Japanese Pavilion in the Glasgow International Exhibition exhibited examples of ceramic ware, ivory and wood carving, metalworking, silk weaving, carpentry, embroidery, art paper, paper goods, furniture, lacquerwork and woodwork. The designer was a great advocate of the Scottish Aesthetic Movement with Anglo-Japanese style. Japanese influence on Hackton was both direct and secondary through the architecture and arts and artists he admired. He owned Japanese prints and objects and displayed these in his own house and in his designs he often depicted women wearing "WEDONI". By this time many books on Japanese art were published e.g. Audley & Sabine, Japanese Art for Beginners, 1896, A. L. Lirim, Japanese, 1898, L. MacRae, Japanese Design and Ornament, 1900. C. L. S. Dinner, Japanese Art and Art Architecture, 1902, E. C. Le Paul, The Japanese House and Howe Surroundings, 1900. He also visited the Mill Hall House client J. A. Black Innes to see his work, The Pictorial of the East, 1904. The principal site reports are often published Japanese articles (5). The Glasgow School of Art library holds a collection of the original Japanese books of decoration, stencils, paintings & prints and photography.

Hackton understood Godwin and Whistler's use of the Japanese manner. In his flat at 150 Paine Street, he modified the Japanese structural style "SHIINAKA-SONOD" with aesthetic, using it as a decorative device with the original wooden structural forms appearing as applied white divisions. His octagonal circular or angular decorations resemble the Japanese style of "KANSAI", these are distinct symbols derived from geometry or natural forms as flowers, leaves, butterflies, birds, which are used for the decoration of buildings, stencils and clothing, etc.

References:
1. W. Burke noted in an Arts and Crafts Essays, 1869, "The Japanese have no architecture, and therefore no decorative, skeleton". He knew the appearance of a Japanese house and probably did not consider a timber house as Architecture, also a common notion at that time.
4. The Japanese Pavilion appears in the complete guide to the exhibition with a note, including a detailed guide to the Japanese section, listing the names of exhibitors, pp14-25.
5. The Studio published a large series of articles on wood carving, flower arrangement, paintings and paintings, 1886, Kurosai, Iseya, Kurosai Kurosai, Kurosai Sobun, Shintei, Shintei, metal work, metal, visitors' reports, ponnam, ponnam, ponnam, ponnam, ponnam, ponnam, ponnam, ponnam, ponnam. These articles run from 1893 to 1901.


5. Glasgow imported the "Katsuzaka" to Japan, built 1905-06 by Tomonori & Co. for the imperial Japanese Navy. Taught at the School of Art. Also known for the Glasgow School of Art from 1894.

6. Seki Kanzake, the first textile designer, came to the Glasgow International Exhibition 1901. His textiles were influenced by Art Nouveau style in his textile designs.


9. "Muras or Yukawa" decoration used on both sides of the fireplace. The Lacta Room in the King's Head Hotel, Sheffield, 1903 by E.A. Taylor.
Japanese Influence

NO.11 Japanese Collections in Mackintosh's
120 Main St. Flot

6. Japanese prints on the first floor, left: by Hiroshige, Utagawa, c.1835, the girl by Shigeno Naoko; two by Fernand Oteo, c.1800, Basho's Sazoubi no u. 1840.

7. Japanese prints on the wall over fireplace of 22 Regent Park Square, London. The woman wearing "ZENON", wall-stencil decoration, the house of Madame, Munich, one Mackintosh's own house, c.1894.

Japanese Heraldic "MON"

Mackintosh's Ornament

2. Mackintosh's ornament. The decorations used in the Glasgow School of Art, 1897-1900, 1911-12.
Analysis of the Ornament 'MON' for Mackintosh.

1. Mackintosh's "Couligle". This Monogram is closely derived from the Japanese heraldic "Mon" or from "Kamigawa" styles.

The ornamental iron screen of the Art School, North Facade, 1897-99.
Japanese Influence

Comparison of Japanese Arts and Mackintosh's Design

Pierced Decoration

Interior

Japones Style

Turin Banner

Flower Arrangement

Nihon-Kentiku, Shunkabe-Koro

Flower Drawings

Symbolic Decoration

Nihon-Ga

日本画

Kamon no Shōchū

Japanese Style