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Model of the Art Lovers House

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**Mackintosh School of Architecture,
A Joint Dissertation Submitted for Bachelor Of Architecture
(Honours) Degree**

**Glasgow School of Art
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Preface

Living in Glasgow and studying at the Art school one can hardly avoid the influence of Charles Rennie Mackintosh, the cities celebrated Victorian Architect. The daily passage of the sun over the facades or the changing mood of the sky in its windows, the Art school occupies our mind.

It was Professor Macmillan suggested we make a model of the Art Lovers House, and in doing so afforded us the rare opportunity to become intimately familiar with the scheme as built and as conceived by Mackintosh. Moored in Bellahouston park, in Glasgow, the finally realised Art Lovers House dazzles us with its originality and power. The reality concealing the effort behind the realisation.

Making a model, much like drawing a building, affords insights into the mind of the Architect, his working methods the underlying structure or even the pervading spirit of a scheme. A good model allows the viewer not only to wonder at the skill of those who craft it but to perceive the insight which those craftsman may have gained.

Our role as modelmakers has been to select what is shown and how, in such a way that our own hand, in the shift from the Art Lovers House as built, sitting like a rendered ship in the park, to the white abstraction of the plastic model, is not explicit, but that our personal insight are apparent. These have not only included those into the original scheme but also we have become aware of the shifts, compromises and inventions inherent in the realisation of the building from the published folio of Mackintosh drawings.

The knowledge we have gained not only contributes to our understanding of this piece of Architecture but to our perception universally.

Introduction

The Art lovers house is particularly important among the works of Charles Rennie Mackintosh, (1868-1928) designed for a competition, for an unknown client free of restrictions, Mackintosh could demonstrate his ideas. Professor MacMillan suggested we make a model of the Art Lovers House, with the possibility of it being included in a larger exhibition in the future on the house, with its possible resting place being within the building itself.

We chose to accept the suggestion, believing that indeed the Art Lovers house is one of Mackintosh's Masterworks, with its cubistic disposition and stark abstraction finding resonance in our own Modern affinities.

From our acceptance of the challenge our conception of the model has been essentially as something which would exhibit Mackintosh's masterly sequencing of rooms and importantly the direct relationship between the interior forms. Our cut through the first floor reveals this complex orchestration and flow, the viewer being made aware of this through the model.

The scheme in Bellahouston park, based on the original drawings, has been the basis for our model, importantly because it has been thoroughly researched by those with great knowledge of the Mackintosh's work, and as built was detailed and complete enough to create a model for the exterior and interior spaces.

We hope the viewer will be aware of the complex interrelationships and spatial flow through our model.

History

In the December of 1900, the turn of a new century at what we see as the dawn of a new age in Art and Design, the Darmstadt publisher of the German interior design magazine, "*Zeitschrift für Innendekoration*", Alexander Koch, launched a competition for Architects and interior designers in his magazine.

The brief called for a country house for an unknown wealthy art connoisseur, it stressed experimentation in new directions, reflecting the new age and combining architecture and interior design.

"The house is to be in a thoroughly modern style Architects are expected to cooperate with decorative artists with modern tendencies."

This announcement was shortly after Charles and Margaret Mackintosh's Exhibition at the eighth secession. There were thirty six entries to the competition including those of the Mackintoshes' submitting under the nom de plume *Der Vogel* (The Bird) and notably W.H. Baillie Scott from England.

The Mackintoshes unfortunately failed to submit three interior perspectives, and were disqualified from prize winning. However the Judges awarded no first prize, announcing that the general standard had fallen short of the *avante garde* approach they had hoped for.

"If it had not been for the participation of foreigners the results would have been unacceptable and questionable."

Baillie Scott was awarded second prize for his designs, *Dulce Domun*, with its multifarious turrets and gables and strange byzantine-tudor interiors, it was externally traditional and the plan was well resolved. His elevations were criticised by the judges as, "*Hardly Modern*".(see fig.1). The third prizes were given to Paul Zeroch and Oskar Mamorek and Leopold Bauer whose entry was entitled *und (and)*.

The judges commented,

*"Among the works that could not be considered owing to violations of the rules of the programme the designs with the motto *Der Vogel* especially stands out because of its pronounced personal quality, its austere form and the unified*



fig 1. Elevations of Baillie Scotts' Design " Dulce Domun. "

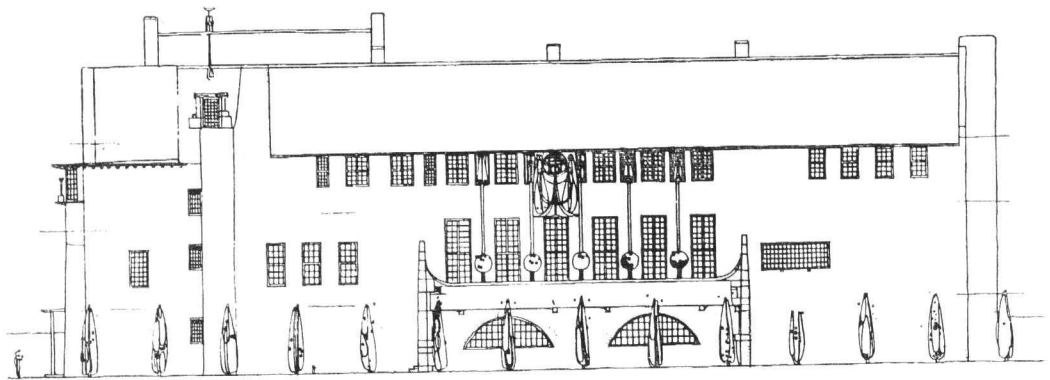
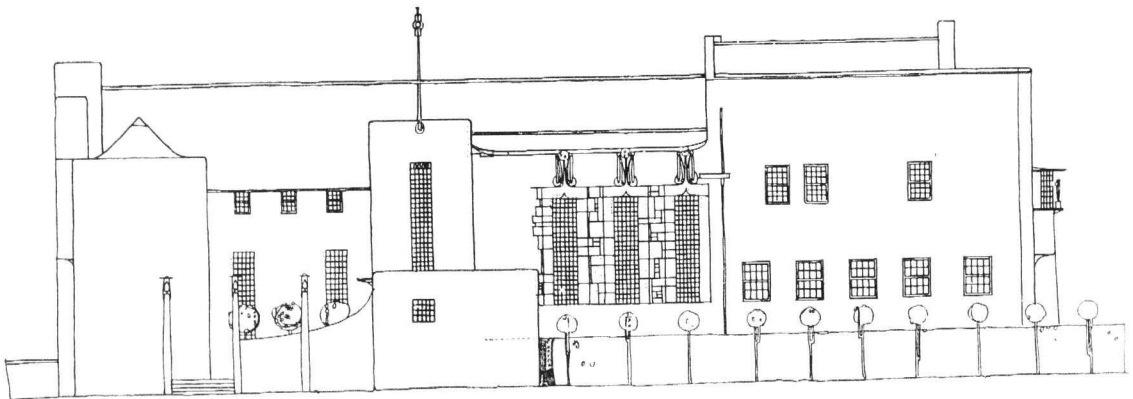


Fig 2 Elevations of Mackintoshs' Scheme

configuration of the interior and exterior. The exterior exhibits an absolutely original character unlike any where else known, in it we shall not find a trace of the conventional forms of architecture, to which the artist was quite indifferent."

(see fig.2)

Koch purchased three of the designs, those of Mackintosh, Baillie Scott and Leopold Bauers. He had them published as three portfolios, the first two under the title "*Meister der Innenkunst*" (Master of Interior Design) and the third merely, "*Ein Entwurf in zwölf Tafeln*" (Designs in twelve plates). The Mackintoshs introduction was written by Herman Muthesius who would later tour England and write the famous book , "*Das Englische Haus*" (The English house).

Although the designs were initially published in Kochs, *Deutsche Kunst* magazine , it was the portfolio of designs which made an impact on the continent, much as later Frank Lloyd Wrights *Wasmuth* portfolio would have similar effect.

The Mackintoshs designs were remarkable, uncompromisingly austere, dramatic and spare, relying on the disposition of volumes and planes. The sculptural exterior was dictated by the disposition of the interior , windows were placed in free association on the long exterior where they were needed. The plain rendered facade relieved by sparse sculpture. In the interior the designs of Margaret were integrated into the sequence of interconnected spaces, the dark hall and the gloomy dining room to the north and the light joyous music room and reception to the south. The dominant ordering element the double height hall into which the music room and dining could be opened to create, on the first floor a continuous space accounting for over half the floor area. The perception of the dramatic volume of the hall being heightened by the dark claustrophobic entry lobby. In the scheme each room is not only an entity in itself but also an element in a larger pattern of light/dark large/small.

The designs had an influence on the young Architects of Darmstadt and Vienna and the simple logical planning and its progression to elevation were lessons for the early Modernists. The Mackintoshs enjoyed this success on the continent but were condemned in Britain .

Mackintosh went on to Design the Hill House in the gridded town of Helensburgh, where he was allowed by the publisher Walter Blackie to exorcise some of his preoccupations the stark abstraction and the free organic disposition of forms. None of the designs of the

Art Lovers House were built then. . .

Rebirth

In 1988 Mackintosh enthusiast Graham Roxburgh , a Glasgow Engineer was galvanized by a series of events to resurrect the project.

Roxburgh had restored the Gracie Hall a victorian villa designed by John Honeyman and recognised alterations performed by John Keppie and his then assistant Charles Rennie Mackintosh to the conservatory, library and music room. He sought and successfully obtained grants to convert and restore the building into his offices

Roxburgh had for over twenty years owned a copy of the published portfolio and may have entertained building the project before. In 1988 Glasgow won the title of, "European City of Culture 1990. This event created a climate where the idea of realising the Art Lovers House could be entertained. Roxburgh envisaged the building not as a house for a wealthy art lover but as a visitor attraction and as a high class conference facility, the suite of rooms designed by Mackintosh for entertaining being eminently suitable . The Building could become a public amenity sited in a public park, the building was theoretically financially viable.

Realisation

Roxburgh set about the selection of a site in a park which would suite the building, he happened upon a corner of Bellahouston park while jogging which bore a resemblance to the depiction in the folio perspectives.

Roxburgh required the assistance of someone with whom he could realise the idea, this was Professor MacMillan , they met at the Mackintosh society and discussed the possibility of the scheme. MacMillan began to evaluate if there was sufficient information to reconstruct the house, preparing computer simulations of the proposal in the park. MacMillan stressed that detail not described in the drawings would be based on information drawn or built by Mackintosh around the time of the competition.

Plans Sections and elevations had to be drawn to realise the scheme these were to be based on the original scheme so far as possible. The original plans had drawn scales on them and it was discovered that they were modulated to brick dimensions. This allowed them to be the basis of the new scheme.

Invention.

Mackintosh's original scheme had a large ground floor, presumably for servants. This was not drawn, however two arched windows hinted at the position of Kitchens etc. Using this information and taking cues from the drawn floor above, MacMillan created a large room looking out through the arched windows into the garden, where exhibition, Gallery and cafe shop facilities could be sited. The rest of the floor being subdivided into rooms.

Windows had to be introduced to light this new accommodation as the Mackintoshs had not shown any on the competition drawings, their possible location on the north facade being concealed by a hedge. These were introduced to correlate with the position of windows above.

There was at this time a debate as to the height of the entry courtyard, and it was decided more logical to make it higher than that shown in the portfolio plans, to allow servicing to be introduced beneath it.

The Bedroom floors above the suite of rooms drawn in detail by Mackintosh was subdivided structurally taking cues from below then compartmentalised to form office accommodation.

To make the building an economically viable proposition it was decided to use the roof space as office, this newly created space was to be lit by the introduction of a window beyond the parapet of the North Facade and an outdoor terrace created above the double height hall. This window was based on the "hen run" of the Art School. Roxburgh proposed to use this attractive space as his own office and a new dormer based on one at Windy Hill was added.

The Building was made to meet contemporary building regulations in respect to its now public function. Firstly by the introduction of a fire stair to the east end of the building, the design of this stair was borrowed from one of Mackintosh's, later Chelsea flats. Secondly by the inclusion of an inner escape corridor behind the open gallery of the first floor and finally by the provision of a lift within the building and a ramp to the entrance to ensure disabled access.

Mackintosh's Rooms.

After preparing this initial set of drawings upon which cost and business plans could be based, MacMillan went on to detail the rooms which Mackintosh's drawings described more thoroughly. As he began, he started to discover discrepancies in Mackintosh's original folio, and areas which would require studied recreation. The precise relationships between the rooms had to be clarified. The discrepancies may have arisen because of the lapse of time and possible redesign between the submission of the original competition submission and the folio which contained three additional perspectives.

The Dining room presented few problems the drawings being based on the folio perspective which could be scaled as a cabinet depicted was shown in elevation. Gesso panels shown were later to be painstakingly researched and created by Artists Guy and Jenny Vaughn. (*see folio plate 14*)

The Beautiful luminescent music room posed few dilemmas. The original partition shown in plan on the competition drawings between the "reception" and music rooms, later omitted in the Mackintosh's perspective was dropped by MacMillan. The competition elevations and the later Mackintosh Perspective of the room also showed differing levels of decorative treatment the later simpler perspective was chosen as the model for the room as built. Similarly the doors into the music room were fixed from the elevation of the adjoining hall, which being more detailed took precedence over the perspective showing the doors in a different position. (*see folio plates 7,8*)

The Hall presented more problems, an elevation existed to the south and the elevation to the north could be interpolated from the exterior facade. However no elevation to the adjoining dining room existed, and on the original competition plan no doors were shown between the hall and the dining room, one reading of this being that the dining area was raised. (*see folio plates 1,12*) However it was decided a compromise had to be made in view of the building's new function. Sliding doors which could be hidden were created and glass inserts based on those in the art school placed with them. Similarly there was no elevational information in the folio on the main stairs, a precedent was found in the directors room of the Art School and the stair drawn based on it.

The east Corridor was similarly not illustrated in the folio, this was then based on the west corridor of the Art school with its window seats.

The plan form and the elevation of the oval room were given in the Mackintosh folio but

no information existed on the internal treatment . A precedent was selected in Miss Cranstons' Music Room at House Hill (see fig.3). The features of this room were adapted to fit the oval, and the fireplace was based on one at the Ingram Street tea rooms.

Construction Begins.

Once drawn planning permission and building control sanction were applied for. The Banks, Glasgow development corporation and Strathclyde regional council came together to fund the project. John Kane and Graham Robertson were appointed as project architects to help Roxburghs firm turn the initial design drawings into production information. The firm of Terson was appointed as contractor and works began on site.

Construction was halted and the building boarded up in 1990, when the prosperity of the eighties faltered and the boom turned to bust. The lack of prospective tenants discouraged lenders, the fixtures and decorative objects within the building were stored away. Roxburgh sought during this time to restart the project setting up a trust.

New hope came when Art School Director Dougal Cameron visited the building and decided it would make an excellent Post Graduate centre. The securance of a tenant allowed the investors to regain confidence, This meant the project could now go onto completion. GD Lodge and Partners were appointed to report on the condition of the building and later project architect Bruce Baird would see the building to completion.

Realised.

In August of 1996 the Art Lovers House opened its doors to the public, the Art school moved in and the conference, exhibition, cafe and shop facilities became the concern of a new company set up by the Art school, House for an Art Lover, under the chairmanship of David Leslie Chairman of the board of Governors of the Art School.

It is hoped that one day income from visitors and the conference facilities may not only pay the rent but may subsidise academic activity within the school. The House now functions as a Post Graduate centre for the study of Art , Architecture and Design and in the future it is hoped it may become the seed for Art events in the park.

Sitting in the park as it does now, silent and serene, it is hard to believe the dreams of so many lie behind the realisation of this masterpiece of Architecture. (see fig.4)

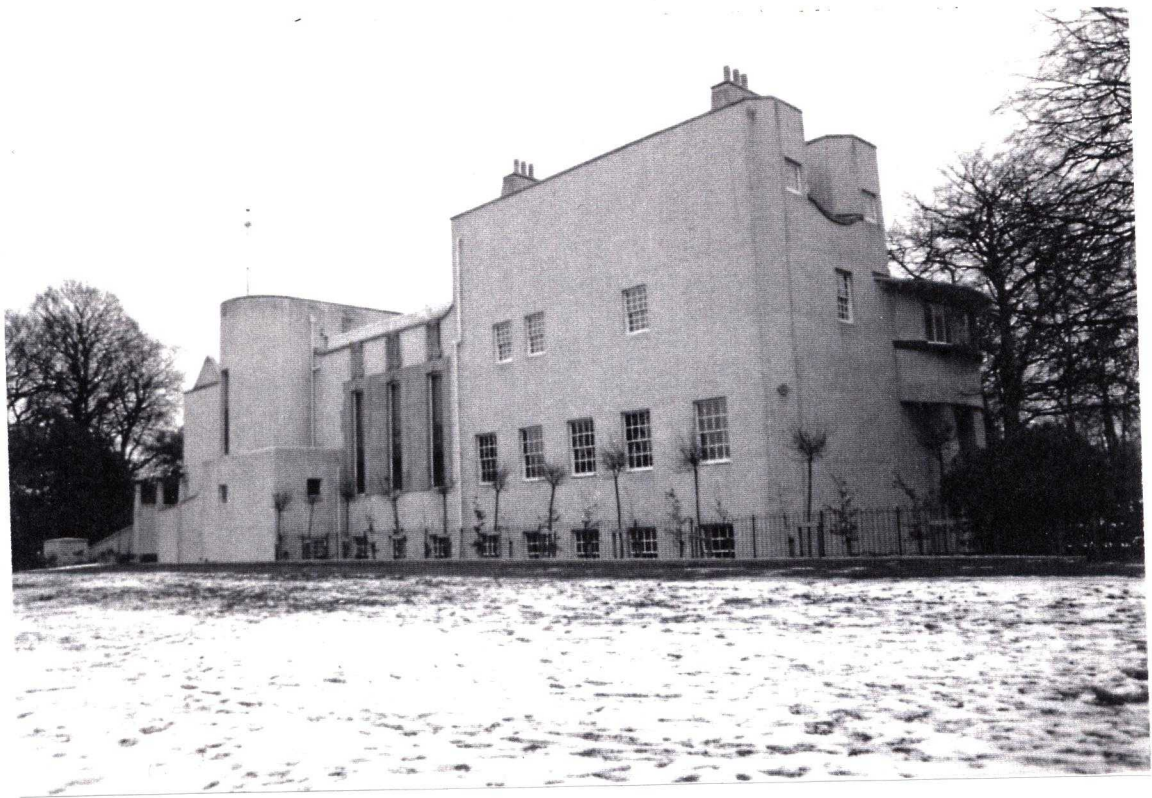


fig.4 North Elevation of Art Lovers House as Built

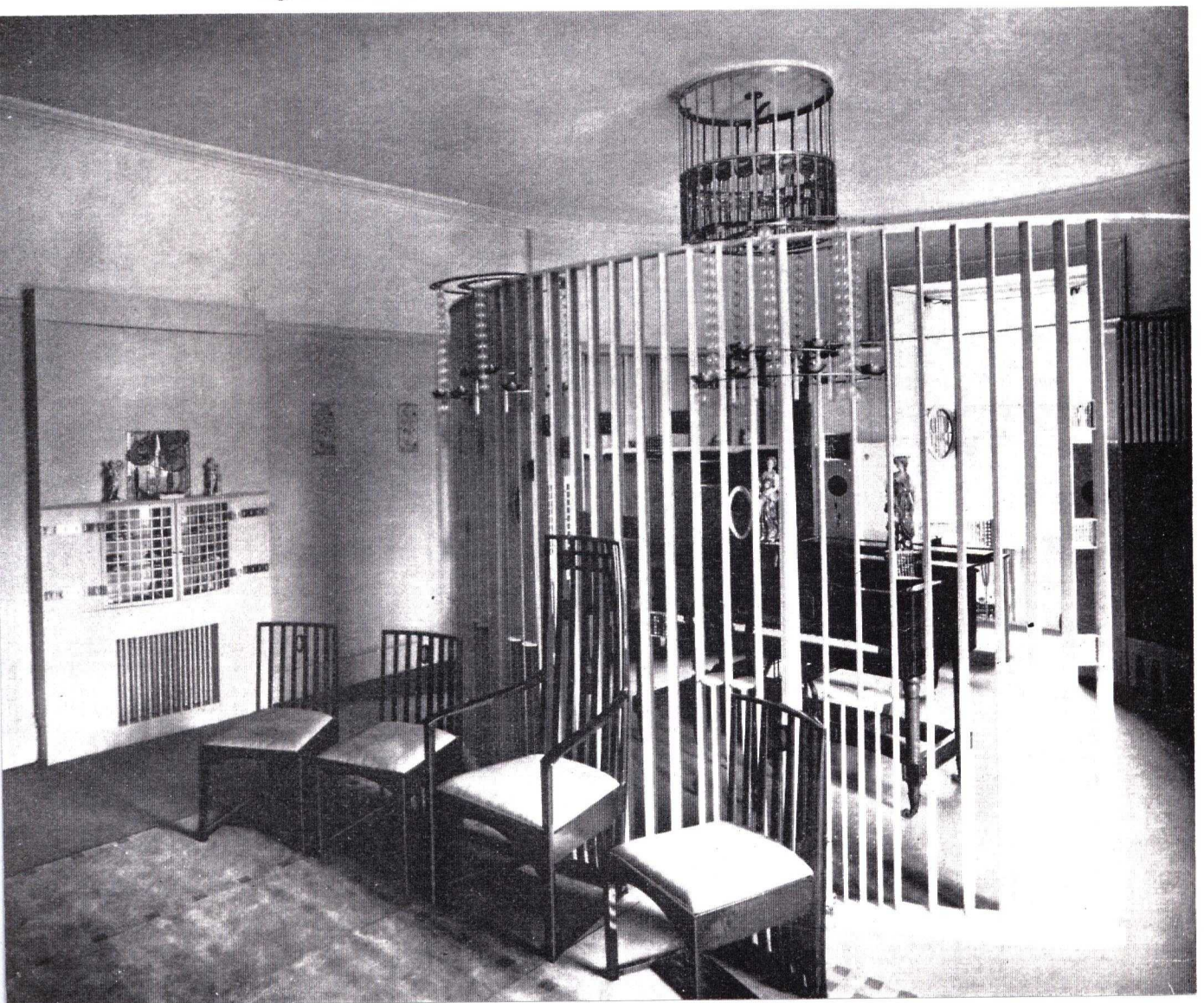


fig 3. Miss Cranstons' Music Room, House Hill

The Model

Intent

Initial discussions with Professor Andrew MacMillan examined a variety of options and methods of approach towards the function and composition of the proposed final model. The introduction highlighted the fact that it maybe used for exhibition purposes with a possible resting home in The Art Lovers House. Therefore, further contributing to the public's awareness of Mackintosh's themes through a 3 - dimensional representation. It was agreed that a cut away solution would be the most effective means of examining and demonstrating Mackintosh's main theme, spatial sequence. A cut through first floor level reveals the primary internal spaces; Hall / Dining Room / Music room / Oval room. Secondary spaces independent of the primary arrangement are shown as a solid cut. We felt that it was extremely important to model the interior spaces (on first floor level) in direct relation to the external form, emphasising Mackintosh's awareness of the close relationship of external and internal space and the significance of light to the overall ethos of the design. The viewer is able to examine this direct relationship, clearly understanding the importance of both.

Process

G.D.Lodge architects kindly provided us with a complete set of working drawings which included plans / sections / elevations / details of the completed building. These along with the assistance of site photos enabled us to produce a comprehensive analysis of the building before realisation into 3 - dimensions. However, through closer reading, we found that there were some discrepancies throughout the drawings. The plan didn't relate exactly to the elevations and some of the sections, therefore making it impossible to use them as original templates. Also due to unavoidable creep / shrinkage during photocopying, we felt it was necessary to reproduce our own set of drawings, simplifying them to the level of detail we required. Without going through this process, it would have been impossible to maintain clarity throughout the construction of the model.

The scale of the model was an important consideration during visualisation and was required to be large enough to make the detailing effective. As a result, 1:50 was chosen, achieving this parameter as well as allowing the mass of the model to remain at a manageable size. Another of our aims was to produce a model which was aesthetically pleasing to the viewers eye, clearly illustrating Mackintosh's desire to produce a composition that illustrates an interconnected spatial sequence. We therefore decided that a pure white surface would achieve this most effectively, allowing each room to read in

synthesis. Secondly, the reflective surface of white in combination with layered detail would produce an overall evocative experience of light and shade.

The model is cut longitudinally at first floor level and it was important to ensure that the elevation of the cut was sufficiently high enough to allow as much modelling of internal space as possible on the first floor. We examined the possibility of stepping the cut up within the double height hall to conceive the whole space as one. However, it was decided that a cut at the same level throughout would be more architecturally coherent, allowing the bottom half to be read as an extruded plan. This allows the model to enjoy a greater ability to display the spatial arrangement of the building than a drawing. It was therefore agreed to slice the model at the springing of the ceiling vault in the music room continuing at the same level throughout. The planning and execution of the cut was essential to the overall success of the model.

Model Construction

The process of constructing the model can be broken down into a number of key stages which help to explain the evolution of the finished article. As explained previously, Our abstracted drawings helped to ensure that all elements would fit together as accurately as possible.

This was essential during Stage 1 where the floor plates / elevations were cut out. All the sections, plans, elevations were simplified into a series of plates where the key elements were abstracted. For instance, the elevations were broken down to a silhouette of the primary elements which could then be cut out as an individual plate (see figs. 5,6).

Detailed elements such as fenestration / stonework / sculptures were broken down further and drawn as a series of layered planes. It was critical to ensure that these primary plates fitted exactly. If not, then it would have been detrimental to the model at a later stage.

Stage 2 involved the construction of the fenestration into small individual elements which were bonded to the internal face of the elevation plates. The majority of the windows throughout the model would be hidden by the cut, therefore the four primary spaces at first floor level were the only areas where detailing had to be considered both internally / externally. The music room / oval room provided an interesting challenge because of the circular window profiles. It was decided to cut a profile from cylindrical perspex tubes, providing a solid transparent surface for attaching mullions to.

Stage 3 involved cutting each elevation plate along the pre-determined cut line. This

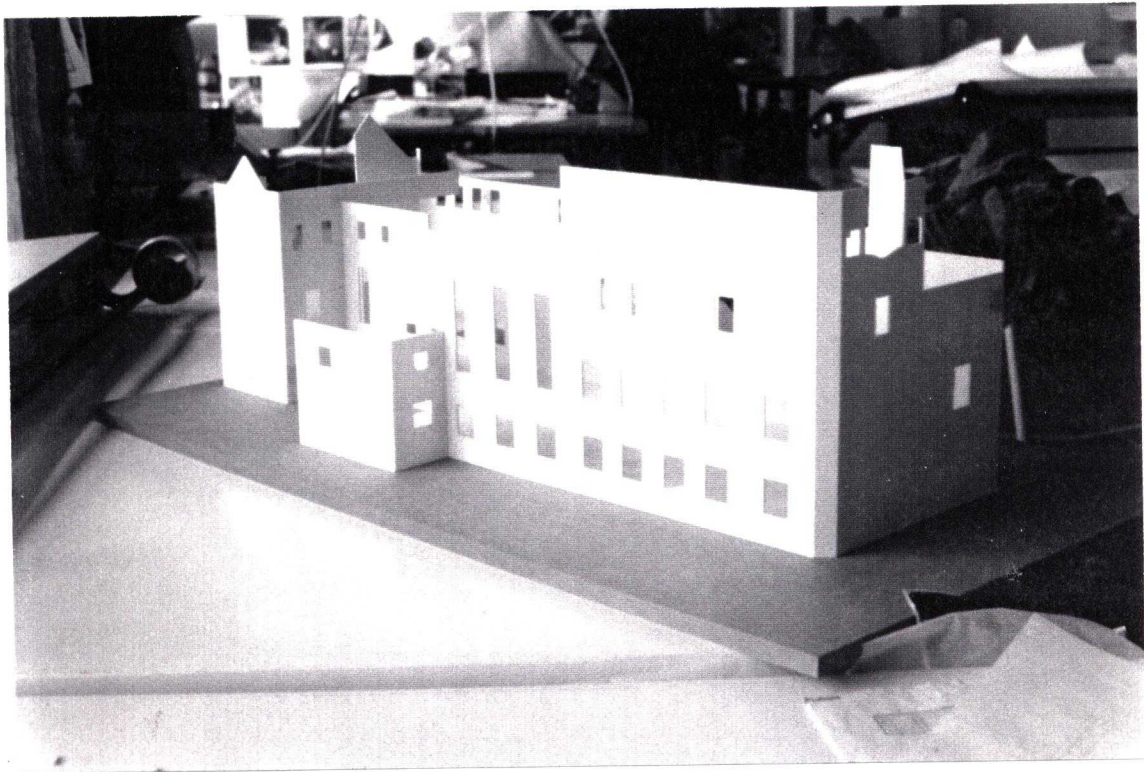


fig.5 External shell before cut to North

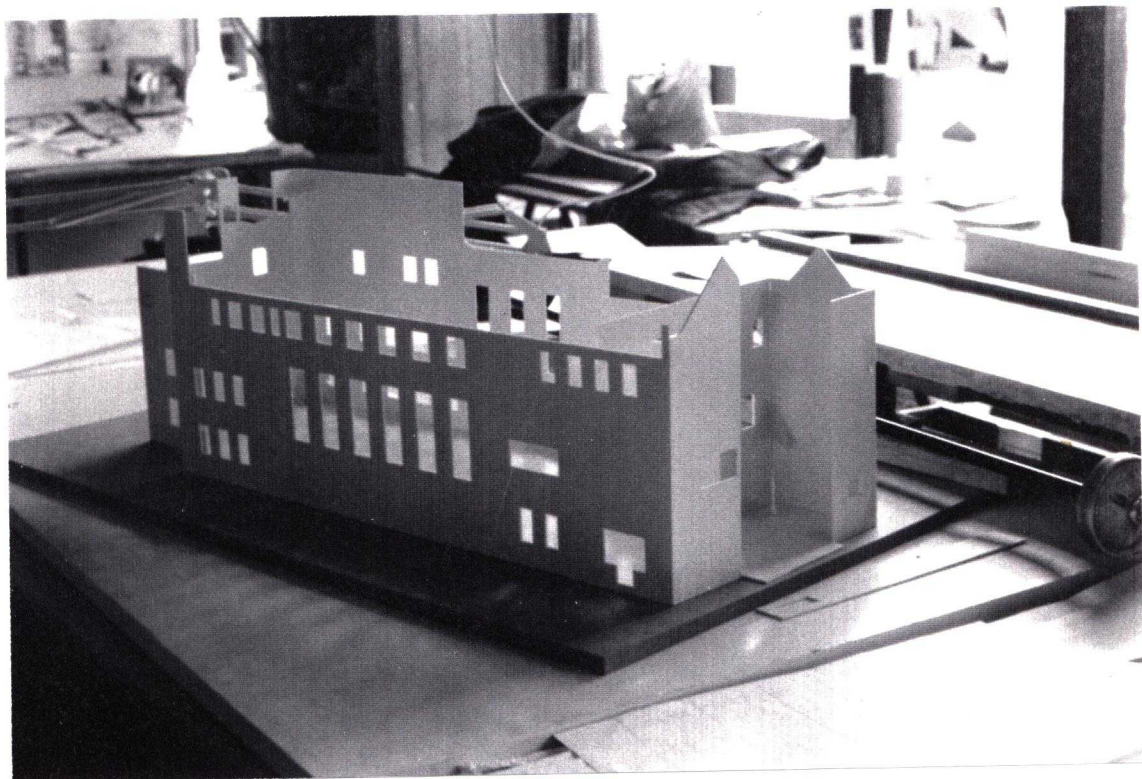


Fig. 6 External shell before cut to South

turned out to be the most important stage and potentially disastrous, as it was essential to maintain a datum at the same level throughout. Any inaccuracy would be clearly visible along the cut when viewed at eye level. The elevations were fixed in place and the outer shell was complete.

Stage 4 dealt with the realisation of internal spaces, with the internal wall parameters established. Detailing was incorporated and modelled as intricately as was feasibly possible by the material. The flat surface representing the cut was then fixed in place covering the rooms which are not essential to the composition. This completed the bottom section, producing an element which could be read as a monolithic surface with primary internal spaces carved from the solid.

final Stage Contextualisation of bottom piece within site to show the relationship of external space to internal space and clearly illustrate the process of entry into the building as part of the overall sequence.

Materials

In consultation with Suzanne Dunscombe, it was established that Foamex would be the most effective material for the external shell. The inherent qualities allow endless possibilities, the most advantageous being that near perfect joins can be achieved through careful cutting. The surface can be manipulated in a number of useful ways because of the dense nature of the internal core. It can be easily sanded or carved into more organic / non rectilinear forms. This was extremely useful for modelling features such as the external sculptures on the South / North facades and internal mouldings such as the piano (see figs. 7,8). The plastic provides a durable surface that can be easily cleaned, providing a longer life span than say card. This is extremely important because the model is all white and if it is to be used for exhibition purposes, then the pure / crisp surface has to be maintained. The use of Dyclo / Tetra glue for bonding plasticard / foamex provides an extremely strong joint with little chance of elements becoming unstuck. This further helps to secure the integrity of the models life span.

External finishes

2mm foamex was used for the primary shell and internal floor plates. The dense core allowed the joints of external plates to be cut at a 45 degree chamfer achieving a perfect joint. This adds to the aesthetic qualities externally providing a more realistic representation of Mackintosh's continuous rendered surface.



fig.7 Sculpture on South facade

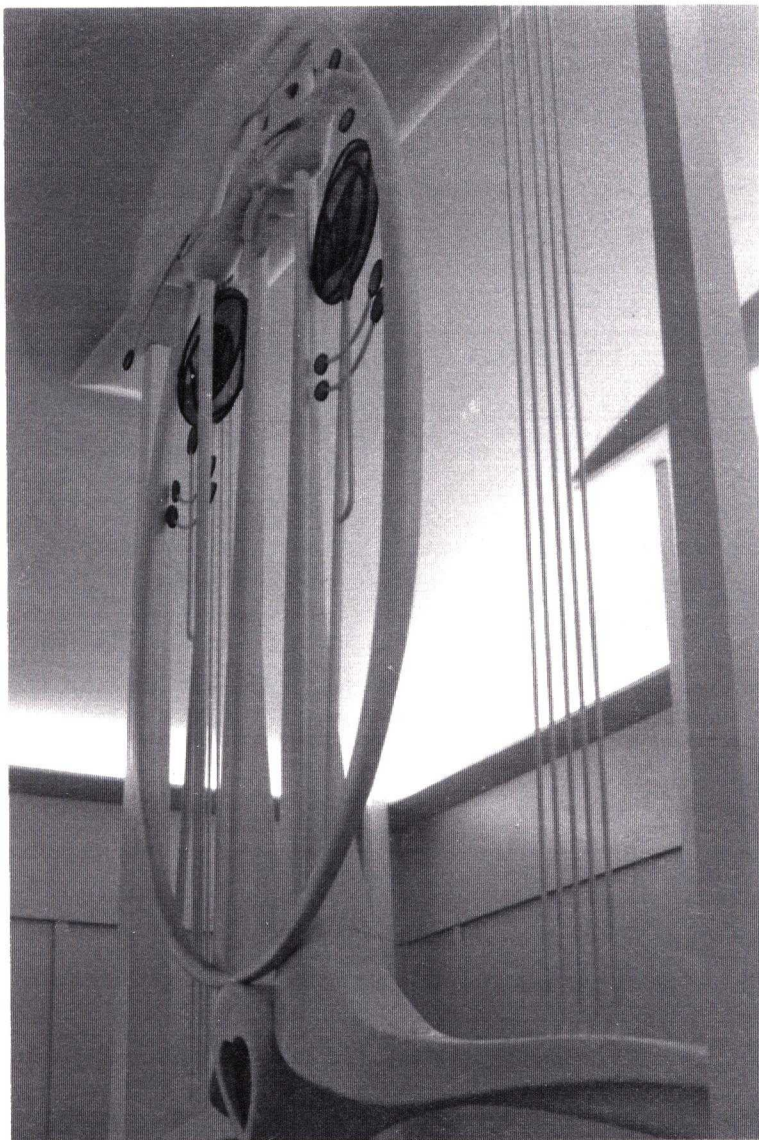


fig.8 Piano in Music Room

Internal finishes

0.5mm Plasticard was used internally for the more intricate / elaborate detailing. The strength of the plastics inherent quality allows the cutting of extremely fine detail and through careful layering, internal finishes can be accurately realised. The simplicity in terms of cutting and glueing meant that the majority of the model could be constructed independently from the workshop. This was an important consideration as we were not reliant on the workshop opening times.

Windows

Each window was constructed by five different layers of plasticard (see figs, 9,10). The gradual lamination of layers gives a greater sense of reality through depth and the patterns through shadow heighten the 3 - dimensional quality. We felt that it was essential to model the windows as accurately as possible because they read as the most dominating factor on the external elevations . Where windows are revealed to internal space, plasticard is substituted with 0.5mm perspex. This not only emphasises the primary rooms externally, but adds to the dynamic quality of the internal space through light and shadow.

Viewing / Display

The model is designed to be viewed in conjunction with drawings or future models describing the external appearance of the building. The omittance of the area above the cut allows clearly the intention of the model to be understood.

The abstraction enforced by the plan cut allows Mackintosh's series of rooms and their relationship to the exterior to be visualised. The piece attempts to be a model for future three dimensional analysis of the Art Lovers House as built and as a standard for models of the other entrants schemes to the original competition.

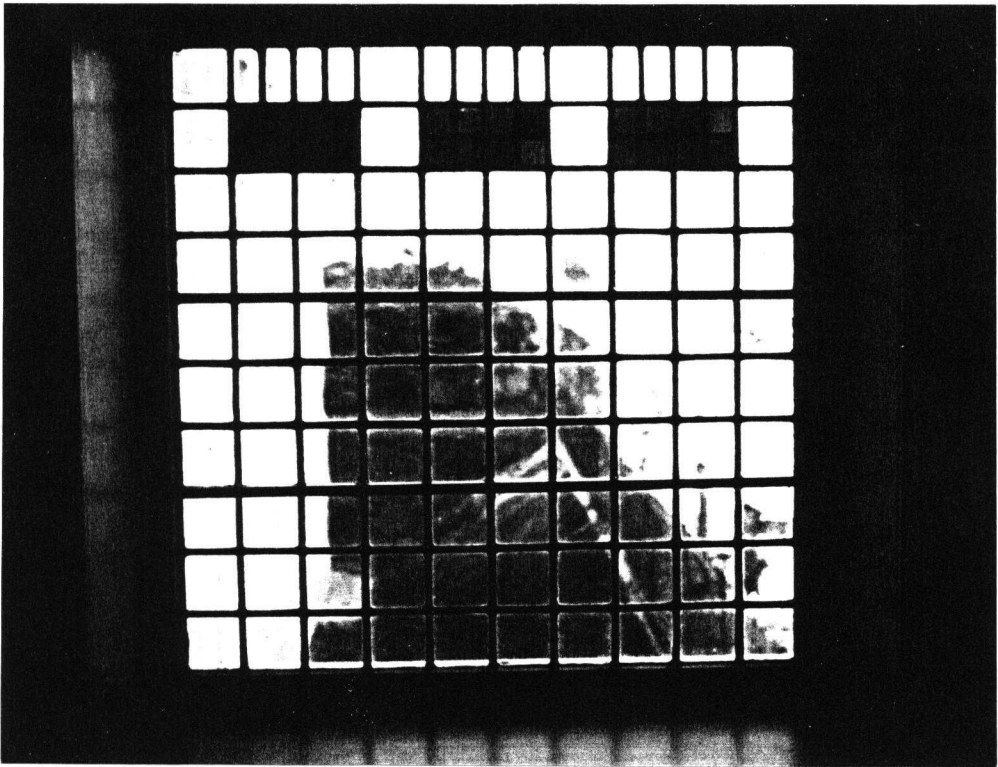


fig.9 Window in entry lobby

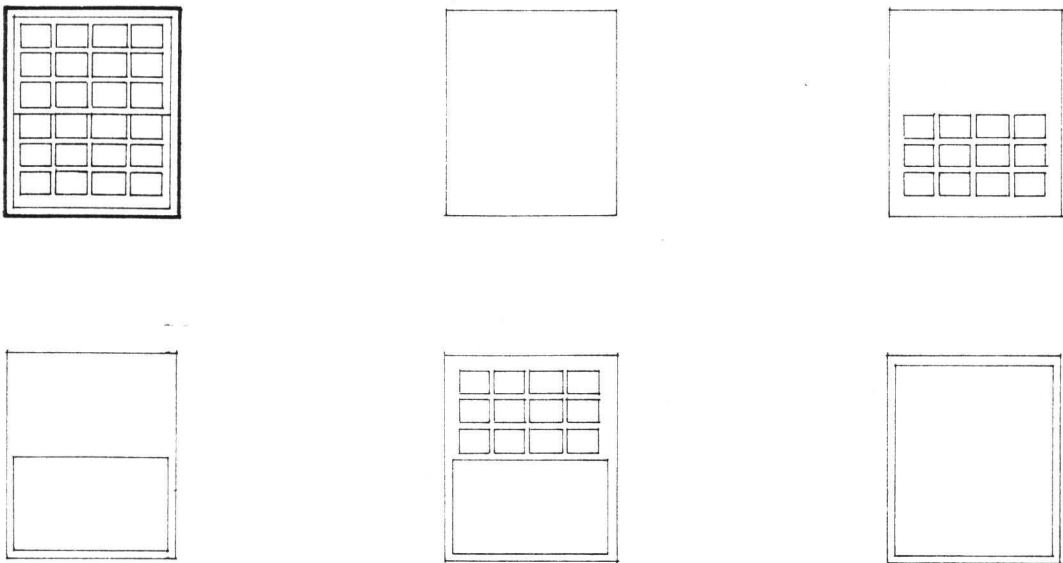


fig 10. Window assembly

Conclusion

In building this model we hope that it will be able to bring enlightenment to viewers, many of whom will have little knowledge of Architecture and communicate the ideas of Mackintosh, which were realised by those who worked on the house as it now stands in the park. We have enjoyed making the model and we also hope this will be communicated.

We have become aware of the work of realisation and consequently have been allowed to see the gifted sequence of rooms in the scheme, and the relation of the Art and Core forms of the building. Our investigations have added to our understanding of Modern Architecture, its seeds lying in this masterwork.

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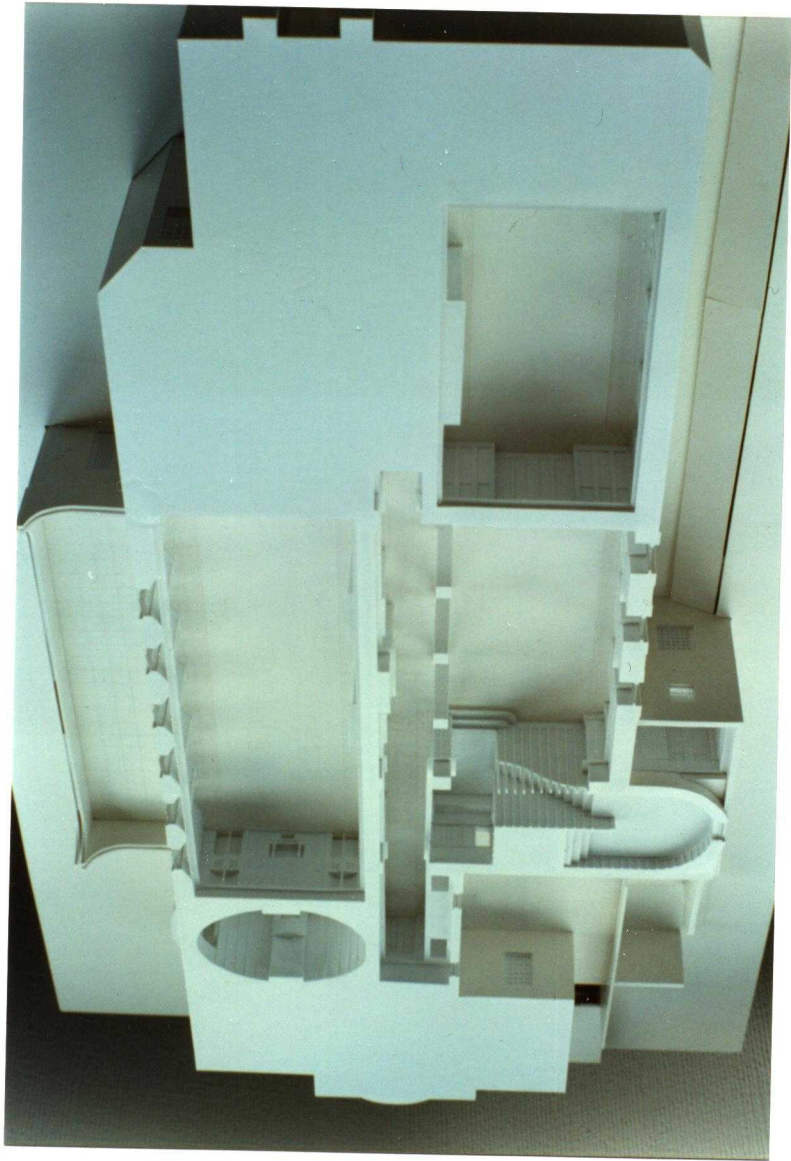
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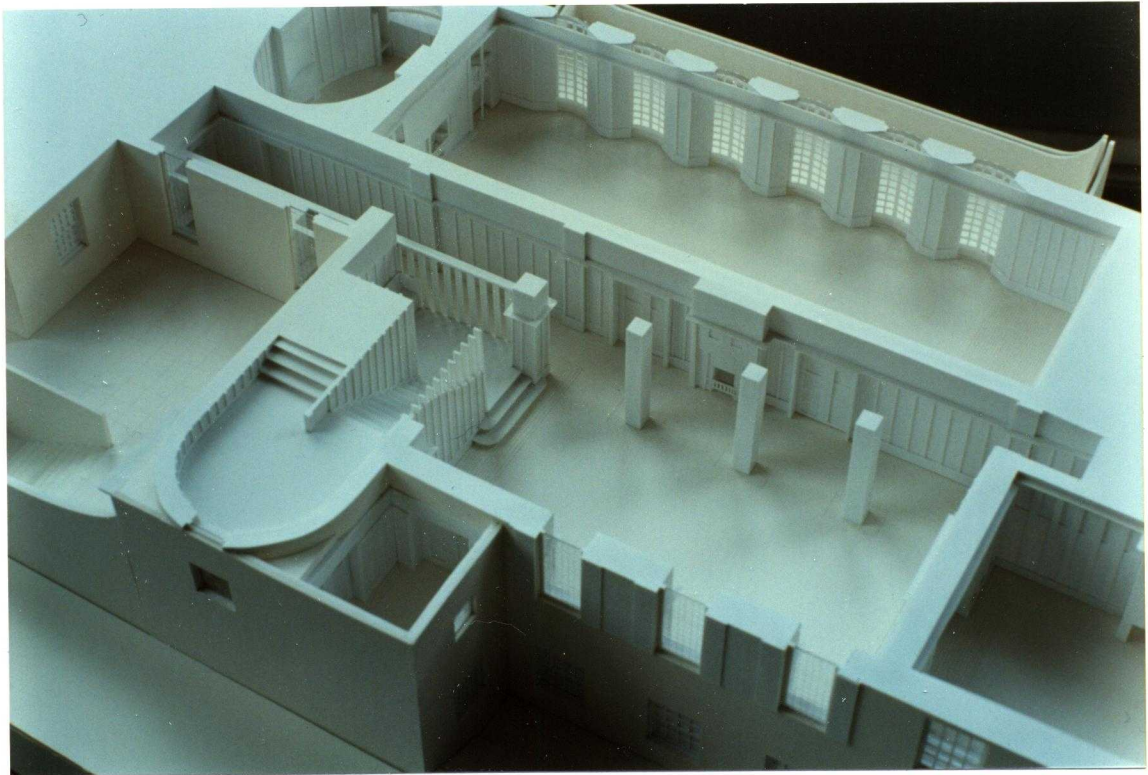
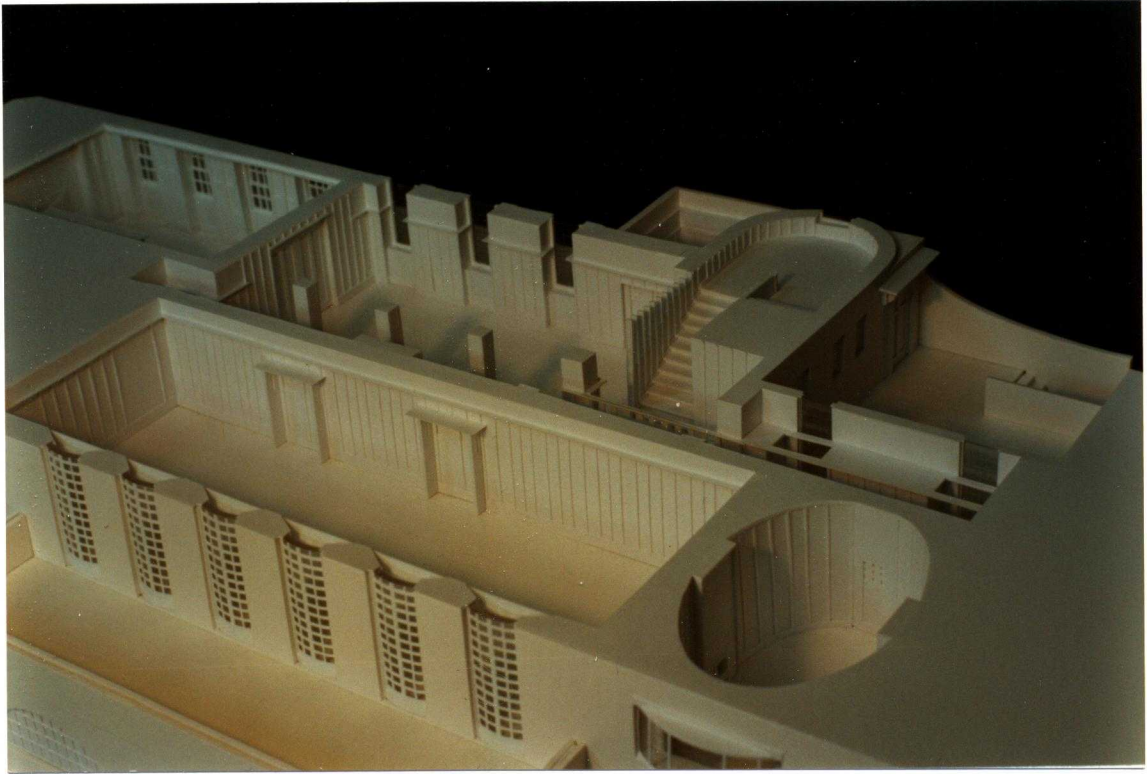
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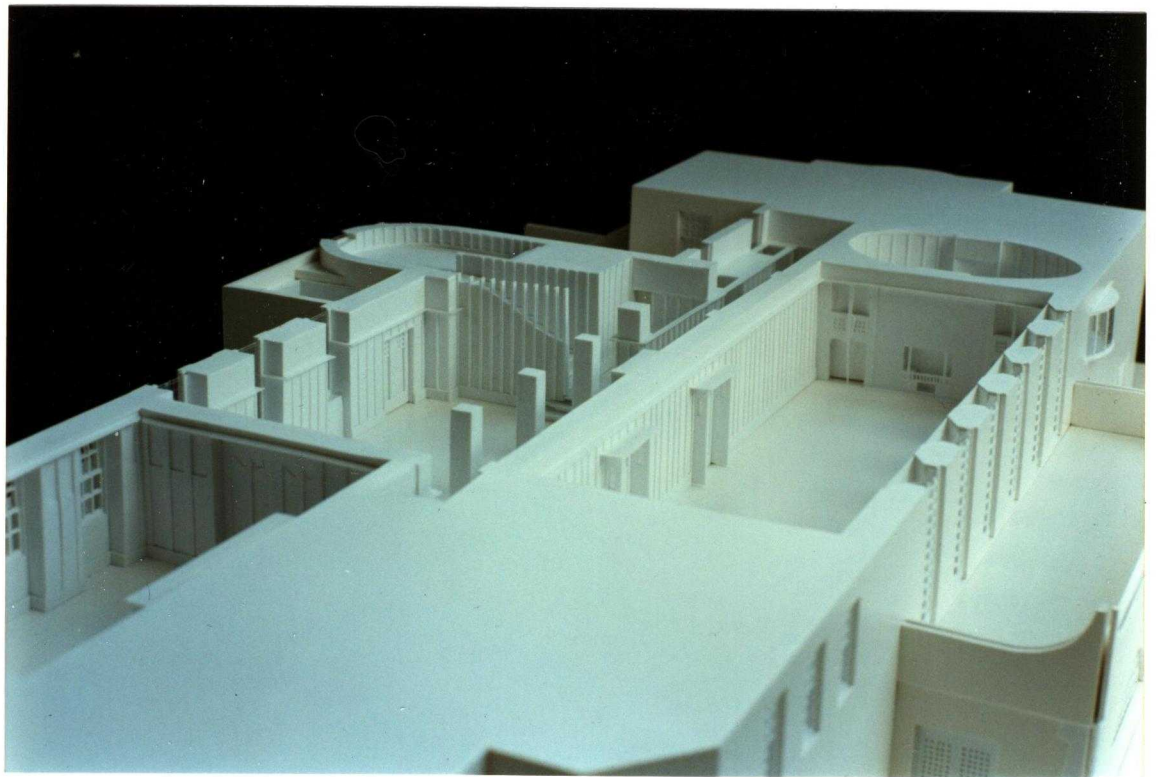
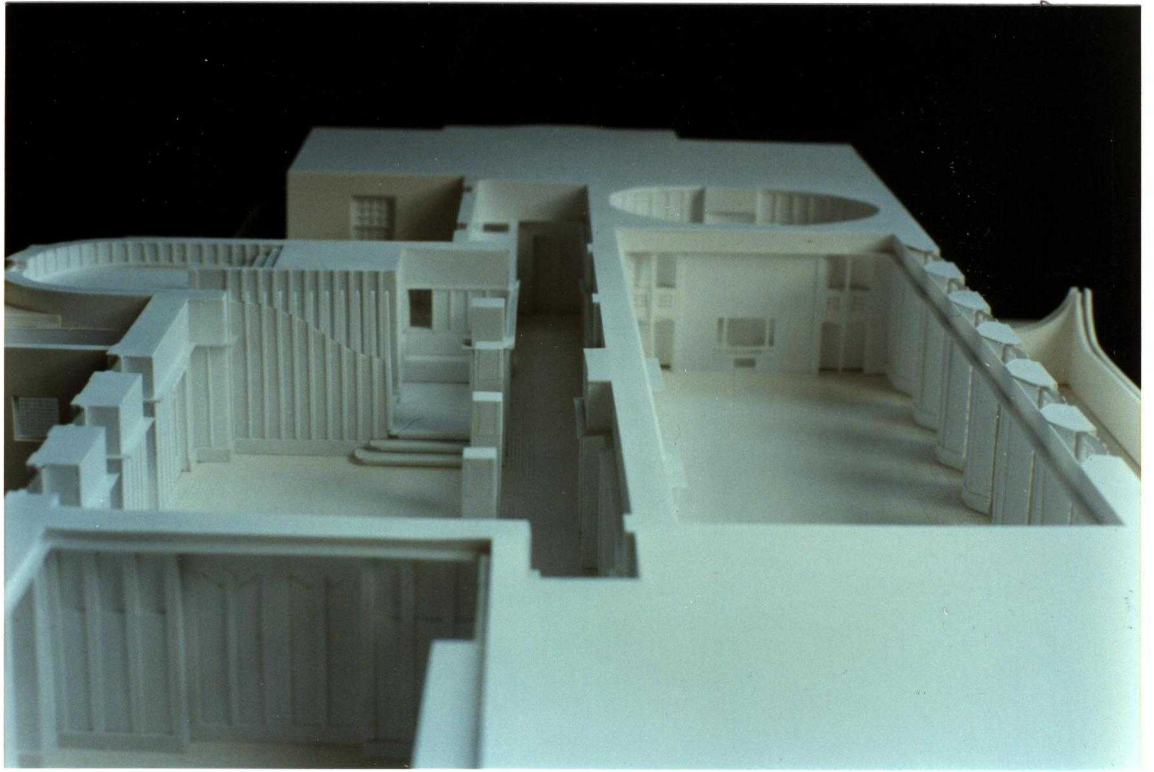
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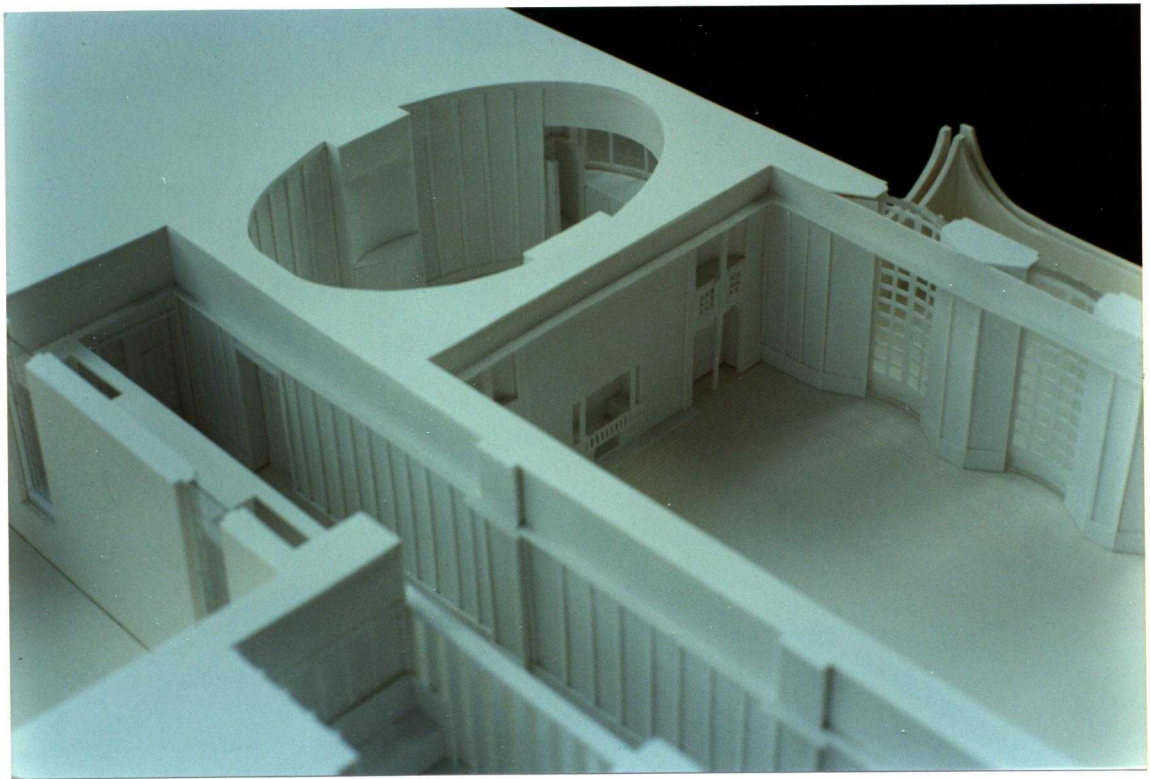
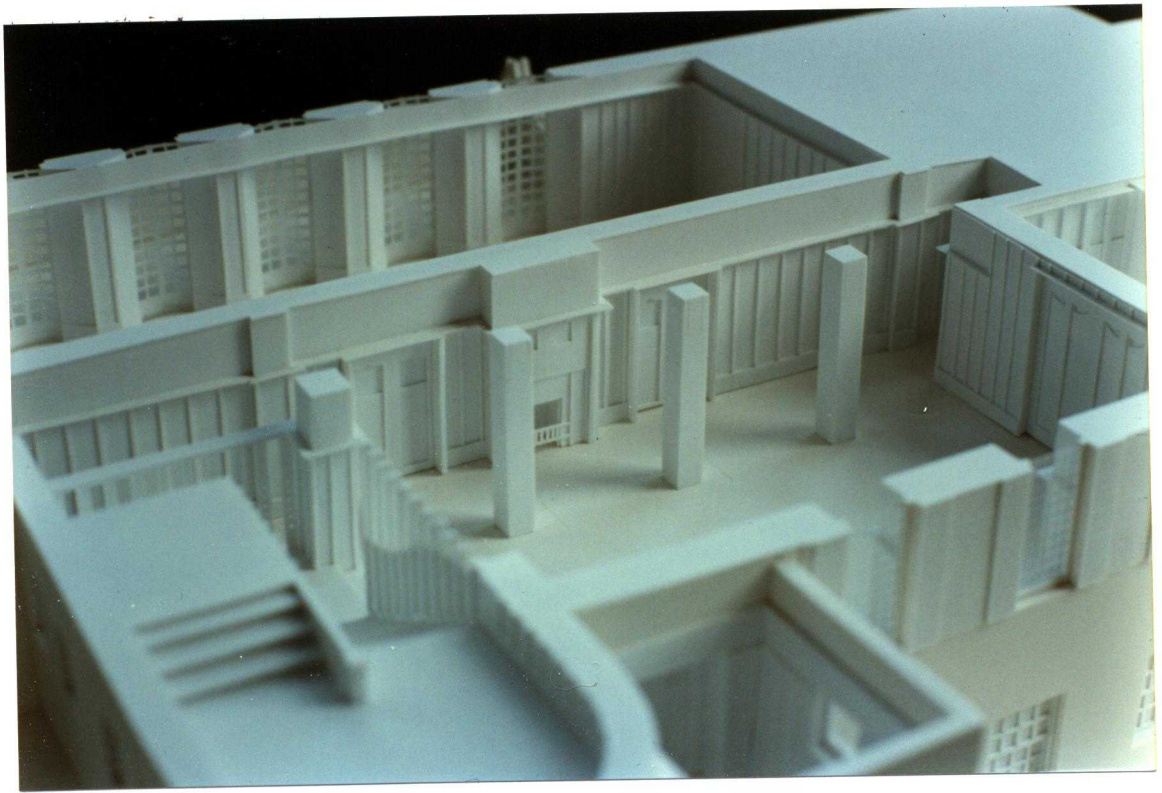
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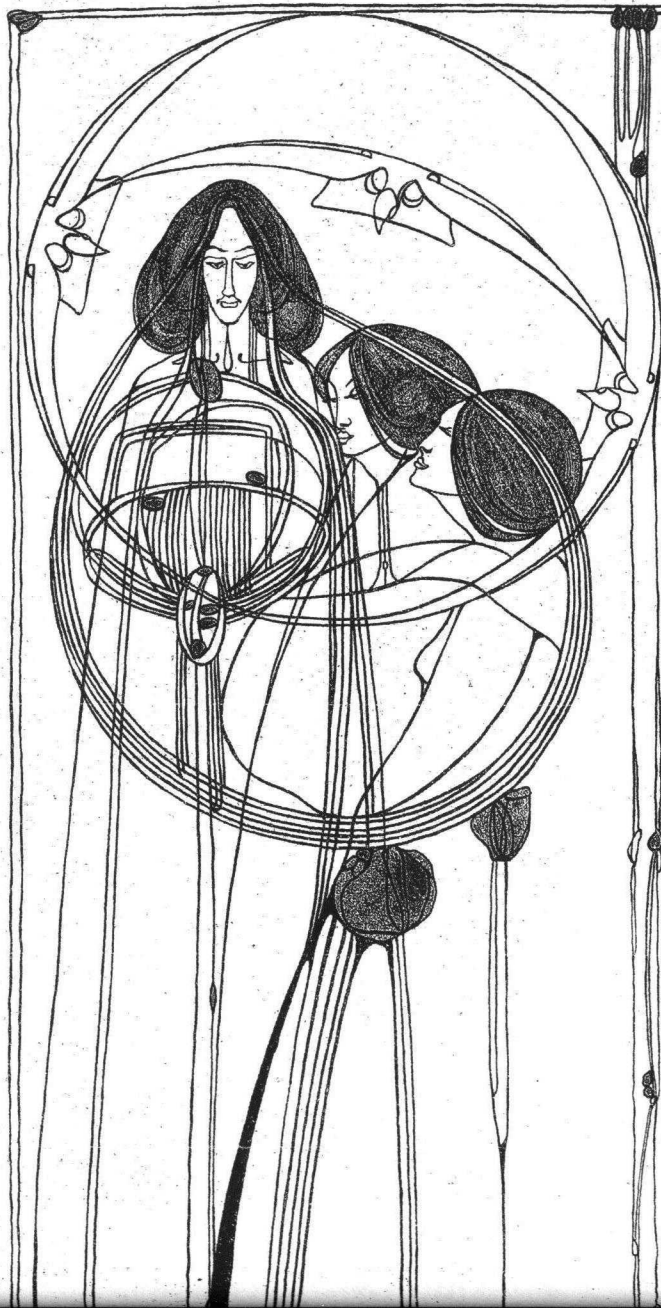
Model Photographs









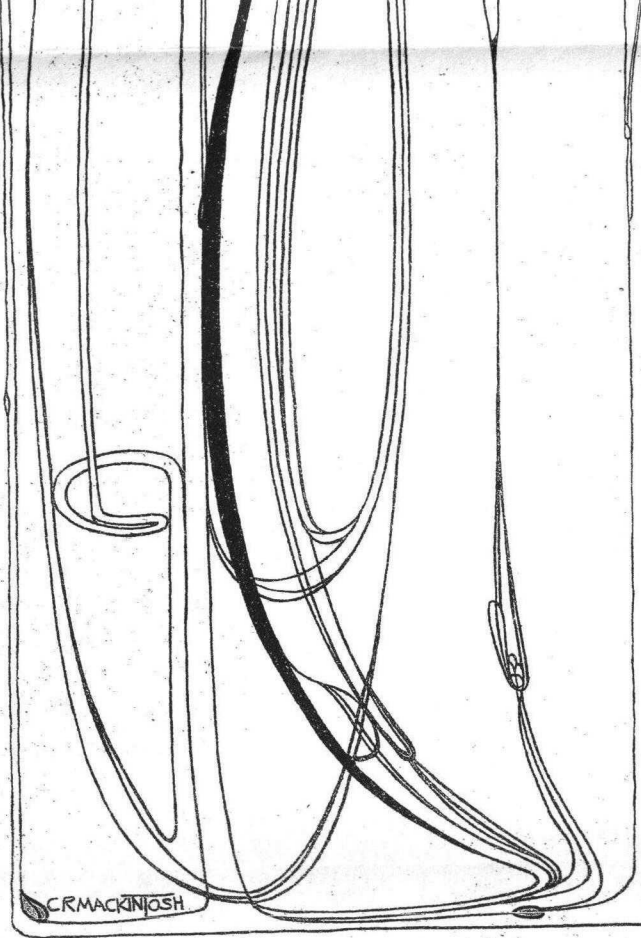


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CHARLES RENNIE
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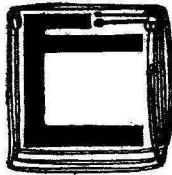
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ERICH ROSENTHAL - STUTTGART

MACKINTOSH'S ART PRINCIPLES.



VERY NEW IDEA makes its first appearance like a strange guest, and during the time that it is beginning to be realized is hardly distinguished from a phantasy or caprice." The apparition of the Scottish designers in the new English art movement affords a striking confirmation of this saying of Goethe. It dates, to all intents and purposes, from the Arts and Crafts Exhibition of 1896, when their appearance on the scene was very much that of strange guests, and the work they presented was emphatically regarded as a caprice. But the Scottish designers have the consolation of knowing that they are not the first artists who have tried to plough a new furrow, and reaped abuse for their pains. William Morris was an artist who never departed far from the vantage ground of tradition, and his Gothic ideas of decoration had the support of thirty previous years of revived Gothic architecture; yet when Morris turned his hand to the improvement of house furniture and decoration, he met with vigorous opposition from his contemporaries. Thirty years later he stood out as the recognised reformer of domestic art, and on his shoulders has arisen a great new development which is bound to have had far-reaching effects upon the practice and cultivation of art everywhere. Just as this revolutionary influence was beginning to extend its limits generally in England, and the new English art movement had reached the zenith of its fame, there started up in Glasgow a band of young artists, with totally new qualities, who forthwith stepped into the arena.

It is worth noting as a coincidence that the new ideas broke out in Scotland first at the time that a new activity was making itself felt on the continent. The Scottish and the continental art movements travelled upon parallel lines, both being based fundamentally upon the English movement, but advancing towards issues which went far beyond the English programme. Both consequently are regarded with disfavour down to the present day in London art circles which progress, on the whole, upon the original lines laid down by Morris.

The element of novelty which the Scotch artists imported into the English movement was a wider conception of the aims of interior decoration, very similar to that which now prevails upon the continent. English artists had devoted all their attention and care to the reform of the various details of domestic economy, the design

was Charles R. Mackintosh, and the lines which he followed led to an evolution of wholly original forms before which the art world stood non-plussed. Mr. Mackintosh was not alone in his efforts, but had in Mr. McNair and the two Miss Macdonalds, not to mention other fellow-workers, a strong body of support. He was, however, from the first, the leader of the little group. Marriage between the two men and the Misses Macdonald at first strengthened the bond of union, but Mr. McNair has been called recently to occupy the chair of design at University College, Liverpool, and has been lost to the country of his birth. In spite of this the circle of Mackintosh's influence in Glasgow has widened, and there is a large body of minor craftsmen preaching and working on his lines, so that the town is within measurable distance of possessing a Mackintosh school of art. As always happens in such cases, many of the imitators produce insipid parodies, or even caricatures of Mackintosh's style; but the suggestive power of his original designs, those forms which at first were so very much a "strange guest" amongst the other art developments of our age, remains unquestioned and undisputed.

* * *

Nothing will give so complete an idea of the peculiar quality of these forms as the design here illustrated for a house of an art-lover, the outcome of a competition instituted by the "Zeitschrift für Innen-Dekoration", in which Charles R. Mackintosh and his wife, Margaret Macdonald-Mackintosh, took part. The design of an entire house, with its constructional details all schemed out, and with all its interior arrangements as well as its external form, must naturally afford a deeper impression of an artist's views than mere samples of decoration, not to say samples of furniture could do. Here we have not only the artist's conception of an ideal interior arrangement, free from all actual limitations, but also his architectural grouping of the exterior.

In the laying out of the house, set forth in the two plans on Plate I, the competitors, as might be expected, were bound by the conditions of the scheme. In the principal floor plan, the crux of the arrangement was the connection of the hall with the main rooms in a harmonious suite, and the suitable provision of a stage. This problem is solved in a masterly way. The large roomy hall, two stories high, is the central feature of the house, communicating directly with the dining room, the reception room, and the music

are regarded with interest upon the part of the circles which progress, on the whole, upon the original lines laid down by Morris.

The element of novelty which the Scotch artists imported into the English movement was a wider conception of the aims of interior decoration, very similar to that which now prevails upon the continent. English artists had devoted all their attention and care to the reform of the various details of domestic economy, the design of new carpets and textiles, furniture, stained glass, and copper utensils, as well as to the revival of artistic printing; and their efforts had made it possible already to obtain all these commodities in a form which it was a pleasure to handle. It remained for others to treat the dwelling house as a composite whole, and to design each room, in respect of its plan, decoration, and furniture, as a harmonious work of art. Harmony in the tone of details, and above all a uniform colour-scheme in the combined arrangement of the interior became a compulsory rule. Ornament, which under the Morris regime had engrossed the attention of art practitioners, sank into the background, and the general effect or impression was brought to the front. The room gradually became regarded as a work of art in itself, not merely an accidental outcome of various artistic details collected together. It should be remarked here that to really great artists, such as Morris, the idea of uniform decoration would have presented nothing new. It may be traced in the earlier history of art, notably during the best periods of the French monarchy; but so far as practice went, it was not this so much as the design of individual details which was considered. Not one of the Arts and Crafts exhibitions so far has contained the representation of a completely furnished room.

In Scotland, as on the continent, so soon as the right minds appeared, there grew up at once an ambition to treat the room as a whole. Passing over that admirable designer George Walton, the man who most conspicuously carried this conviction to its logical end

on Plate I, the competitors, as might be expected, were bound by the conditions of the scheme. In the principal floor plan, the crux of the arrangement was the connection of the hall with the main rooms in a harmonious suite, and the suitable provision of a stage. This problem is solved in a masterly way. The large roomy hall, two stories high, is the central feature of the house, communicating directly with the dining room, the reception room, and the music room, which is to be adapted for a stage. The wall between the hall and the dining room is done away with altogether, separation being effected by means of a movable partition, and the cutting off of the music room for stage purposes is carried out in a similar manner. For the rest, the arrangement of rooms is such as to produce in this case a long stretched-out, loosely jointed plan, which is admirable enough in so far as it makes for extreme simplicity of construction (there is merely one long partition wall running from end to end of the building), but which also involves rather lengthy passage-ways. The south face, which ought to be reserved for the most important rooms, is here properly given up in the ground plan to just those which most require a sunny position, arranged in a long line. A terrace runs outside the reception and the music rooms. On the north side are the entrance, the hall, and the dining-room. For the latter one would have preferred a sunnier situation, had it not been supplemented by a breakfast-room facing south. The entrance is most attractive, with its flight of steps, supported on one side by a small square fore-court, set with little trees in pots, and having a fountain in the centre. After passing through a small lobby the visitor turns at a right angle into the stately hall, into which the main staircase, leading to the first floor, descends. On the first floor nearly all the rooms face towards the south. The south-east corner is partitioned off, with a separate doorway, and forms the bedroom of the heads of the house, with its dependant suite of apartments. Numerous guest-chambers, con-

veniently fitted with bath-rooms, run westwards from this, and the west-front is occupied by a charmingly situated breakfast-room. One would rather, perhaps, have had the morning sun for this; and some people, no doubt, would object also to the northern situation of the children's bedrooms. Above these children's bedrooms, but lighted by windows facing east and west, is a children's play room built in the attics. The kitchens and servants' rooms are in the basement.

The exterior architecture of the building, illustrated in Plates II—VI, exhibits an absolutely original character, unlike anything else known. In it we shall not find a trace of the conventional forms of architecture, to which the artist, so far as his present intentions were concerned, was quite indifferent. The mass of the building consists of a large plain block, without any breaking-up of the walls, the effect being sought for in unbroken uniform surfaces. This produces a curious, yet distinctly ingenious impression. The windows have the appearance of accidental openings, deeply recessed in the walls. Parts of the building soar stiffly upwards, the details being mostly in duplicate to emphasise the motive, as on the two narrow faces of the house. Ornament, save in two or three places, is conspicuously absent, all allurements being sternly repressed in order that the desired effect of plainness, reticence, and therewithal of mystery and height, might be revealed as strongly as possible. It stands to reason that a creation of such uncompromising aims would not appeal to everybody. On the other hand, it is the modern ambition to express individual character in architecture, and to embody in it fixed and definite principles, especially by means of strong performances of this kind, which exemplify the embodiment of fixed principles in the clearest and most unmistakable manner.

The chief interest of the design lies, naturally, in the way the interior sequence is carried out. Here Mr. Mackintosh's special forte comes out most strongly, and displays his faculty for suggestive mysterious decoration. Of the principal room in his plan, the two-storied hall, only a fragment of the southern wall is illustrated, in Plate VII. This shows especially the construction of the gallery which forms the overhead connection between the east and west portions of the house. The gallery rests upon broad wooden-cased pillars, and is closed in by a high boarded balustrade, divided up by light wooden bars. The whole of the wood-work is stained a dull, dark-brown colour. The arcade has small arched openings the proportions of which are carefully adjusted to the general effect. The pillars below are plain, without members, but bear in their upper portion bright panels with fanciful figures, partly worked in silver. At the same level as these panels, along the body of the wall, runs a painted frieze. The part below this is composed of dark wood-work, relieved in its upper portion by bright square panels let in. The double doors carry corresponding panels of coloured

covering, left white, and from it depend two rows of electric light fittings of the simplest description — ovate green bulbs containing the lamps, round which hang little violet balls which greatly add to their effect. The central feature of the room is the fireplace, set in a deep recess against a rich purple ground composed either of mosaic or tiles, the glowing colour of which is heightened by strong red ornament. The grate is a simple iron one, with bars forming a curved projecting front, and below it is a fender in the form of a bench or low seat, filling the entire recess. The strong colouring of the fireplace dominates the otherwise severe tone of the room. Its striking purple-red harmonies find an echo in the panels on the wood-work (which also contain green and white) as well as in the patches of colour on the furniture, the lamp-pendants, etc. In fact it is on these colour additions that the artist depends for relieving the generally sombre and monotonous effect of the dark woodwork. Plate IX gives a geometrical elevation of the side-board, or buffet, which is a fresh illustration of the extreme severity and box-like construction which Mr. Mackintosh aims at, as well as of his preference for broad flat surfaces.

We encounter a totally different mood in the gay design for the reception-room, which is arranged to form one long apartment by throwing in the music-room with its convertible stage. It is fully illustrated in Plates X, XI and XII. The ground tone of the scheme is white, left for the most part in its dazzling simplicity, but picked out here and there with notes of rose, violet and green, as well as metallic gold and silver. The principal motive in the decoration of the room is given by two rows of tapering square standards, reaching to the ceiling, and placed in close order down the two long walls. This is worked out for the window side in Plate XI, showing as well the dainty arrangement of round window bays placed in recesses, and the effect has been copied from this for the opposite wall. It lends a peculiarly formal and so to say ceremonial appearance to the room. On either side of the rounded bays are panels with long narrow designs of female figures, drawn with that strange mysterious feeling which characterises the art of this school. These are by Mrs. Macdonald-Mackintosh, and their happy blending of rose and violet tints sets the colour tone for the room. The most prominently decorative feature of the room, however, is the western end, with the piano. This instrument is before everything else a piece of decorative art, and is designed to match the rest of the room. It is shown in elevation in Plate XII, and appears to be highly successful in effect. The adaptation of the instrument to the prevailing forms round it is very skilful. Four tall corner-posts, crowned with groups of figures, and reaching to the ceiling, form a sort of baldachin round it. The front is composed of an oval framework containing a tall thin female figure flanked by roses, with a pair

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The dining-room is illustrated by a perspective view in Plate VIII, which affords a more distinct conception of the artist's ideas. Plain, dark-coloured panelling of woodwork, reaching right to the ceiling, carries on here the scheme of the central hall. In this case as well the sombreness is relieved by the insertion of bright panels with fanciful female figures. The only article of furniture placed against the walls is a side-board let into a wooden frame and forming part of the mural decoration. In the middle of the room is a dining-table flanked by two of the extremely high-backed chairs which Mr. Mackintosh so much affects. All of this furniture is made quite simply out of flat boards, inlaid in places with coloured wood or metal work which derives an enhanced importance from contrast with the broad flat surfaces, and gives to the furniture the fine

and the effect has been copied from this for the opposite wall. It lends a peculiarly formal and so to say ceremonial appearance to the room. On either side of the rounded bays are panels with long narrow designs of female figures, drawn with that strange mysterious feeling which characterises the art of this school. These are by Mrs. Macdonald-Mackintosh, and their happy blending of rose and violet tints sets the colour tone for the room. The most prominently decorative feature of the room, however, is the western end, with the piano. This instrument is before everything else a piece of decorative art, and is designed to match the rest of the room. It is shown in elevation in Plate XII, and appears to be highly successful in effect. The adaptation of the instrument to the prevailing forms round it is very skilful. Four tall corner-posts, crowned with groups of figures, and reaching to the ceiling, form a sort of baldachin round it. The front is composed of an oval framework containing a tall thin female figure flanked by roses, with a pair of doves meeting overhead. This fanciful composition is supported artistically by two large decorative panels on the wall on either side of the piano, representing two highly spiritualised Astarte-like figures. On the opposite wall (see Plate XII), corresponding to the piano, is a large projecting fireplace, the decoration of which consists principally of a pair of tall upright candelabra bearing silver arms for the candles. The two recesses formed by the projection of the chimney-breast are filled by dainty ornamental fitments. The grate is a plain iron one, of severe and practical shape.

The furniture of the reception room is both simple and sparse. It reveals a deliberate intention to make the room appear empty rather than full, so as in no way to detract from its own architectural qualities. The chairs once more are fitted with enormously high backs, which help out the perpendicular motive of the wall standards. The electric light fittings are also, by virtue of a highly original design, brought into the decorative scheme. They hang in two rows from the ceiling down the long way of the room, arranged in groups of four small square lanterns containing the lamps. Each lantern hangs by four cords, the whole effect being that of a regular

forest of perpendicular lines. Here as well we see displayed the striving after square and perpendicular motives which gives its unique and distinctive character to the room. The colour handling shows consummate mastery. Of first importance is the prevailing ground tone of white, the embodiment of colourlessness, on which are placed small isolated notes of rose or violet, glowing like lights. A sense of profound repose and distinction is the immediate result of this reticence, whilst the selective use of gold and silver mounting adds greatly to the splendour of the effect.

With regard to the construction of the bedrooms, the artist gives nothing but a sketch, in Plate XIII, to show his intentions. This represents the decoration of a wall, mostly taken up with a pair of fixed wardrobes, the rest being devoted to a fireplace and a washstand placed in a recess. The colour of the woodwork is light grey, the walls being white. The wardrobes are of characteristic tall, plain form, the uncompromising plainness being however relieved by pretty stencilled panels. There is no indication how the remaining walls are to be treated. On the other hand, the children's play-room, built on the attic story, is fully represented in Plate XIV by a perspective view of the interior. It should be large, comfortable, well heated and lighted, and generally made as pleasant and convenient as possible for the accomodation of children. A top-floor room is eminently adapted for this purpose. In the case before us, the plan of the chamber with its deep window nooks on each side of the chimney breast, and its roomy bays on the long side wall, presents a charming arrangement. The fireplace projects well into the room, and is made safe by a high metal guard. Not far from it, in the middle of the room, stand four tree-like erections, intended to carry electric lights. The suggestive form of these might well enter into the imaginations and games of children and play an important part in their indoor existence. The room is vaulted overhead, a dado of wood panelling surrounding the walls up to the low spring of the arched ceiling. Panelling and flooring alike are stained green, whilst over the mantelpiece there is a decorative painting, representing a sort of "Sleeping Beauty" fairy-tale, which once more reveals the hand of Mrs. Macdonald-Mackintosh.

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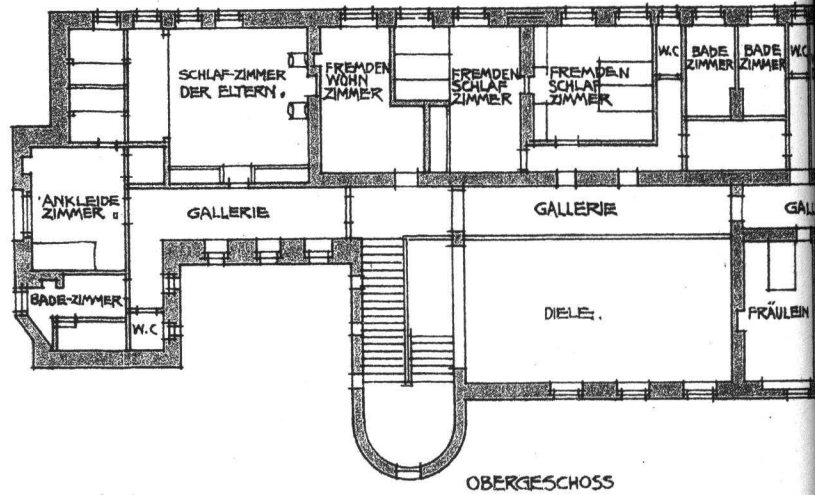
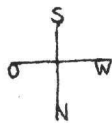
If it be a folly to try and interpret art, by the inexpressive medium of words, this must be especially the case with an art of such elusive qualities as that of the young Scottish designers. It has been laughed at and ridiculed by many who could discover no sense in it; but when one considers that this is the normal reception which the world accords to all new and important art movements, the circumstance may be regarded rather as a tribute

as a reaction against the conventions of the day. Decorative art during the last few decades had fallen all to pieces. Lacking unity and definiteness its aims had become confused and characterless. This state of things called into being by a natural law of reciprocity the desire to develop an art which should be in the highest degree uniform, severe and incisive. It broke out about the same time in various places. And thus it is that we find suddenly in this Glasgow school something like an excess of individuality, and an almost oppressively rigid style. Straight lines, especially perpendicular ones, are exalted into a principle, and are carried so far as to be almost spiritualised. Where a curve breaks in, it is such a timid one as hardly to count. Any outbreak of softness is scourged off the field by an exotic multiplication of perpendiculars. Stiff and almost ghostly in their effect are the long straight members. Architectural regularity carried to an extreme is furthered by an overwhelming respect for the duplication of such members. So much for the bare bones of this art, its masculine side. It has also a feminine side, which tends to be as femininely weak as the other is masculinely stern. We discover it in the panels, which consist for the most part of decorative line compositions, and which, appearing as they do in a stiff architectural framing, mark an interesting reaction in the direction of sublimated effeminacy. In these the long wavy lines so completely overpower every other motive that they almost become an end in themselves, to the sacrifice of the subject. The human figure appears to be regarded as material merely for indulging a taste for soft flowing lines. At need it is impossibly lengthened out or otherwise altered, and yet at the same time it is always made decorative. It has been conventionalised in the same way as the English pattern designers have conventionalised flowers. It is cramped into all sorts of strange positions in order to help out a required note in the decoration. Here we have the very last word on the "decorative line", the primary origin of which is to be sought for in England. Blake revelled in it a hundred years ago, and Rossetti suggested it to the whole world. In this way Rossetti and the Pre-Raphaelites may be regarded as the direct forerunners of J. Toorop as well as of the Glasgow artists.

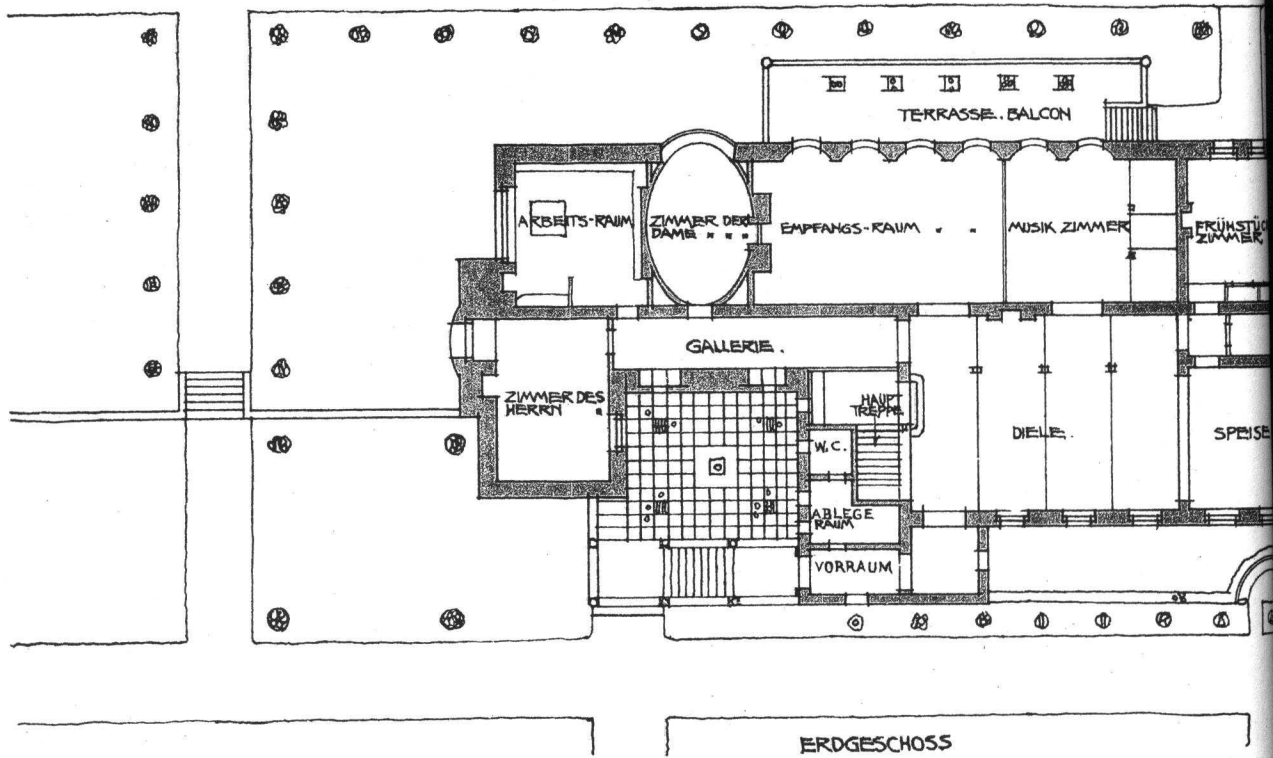
Whatever attitude one may take up towards the Glasgow school, no one can deny that it has added worth to the art achievement of the day. It is in the highest degree independent and breathes a strong individuality. And more than that, it seems to be infectious. Its influence is not confined to Glasgow; it has penetrated to the continent, even as far as Vienna, where it found a specially congenial soil. Moreover it is young, and is still making its debut before the world. How long its influence and its existence

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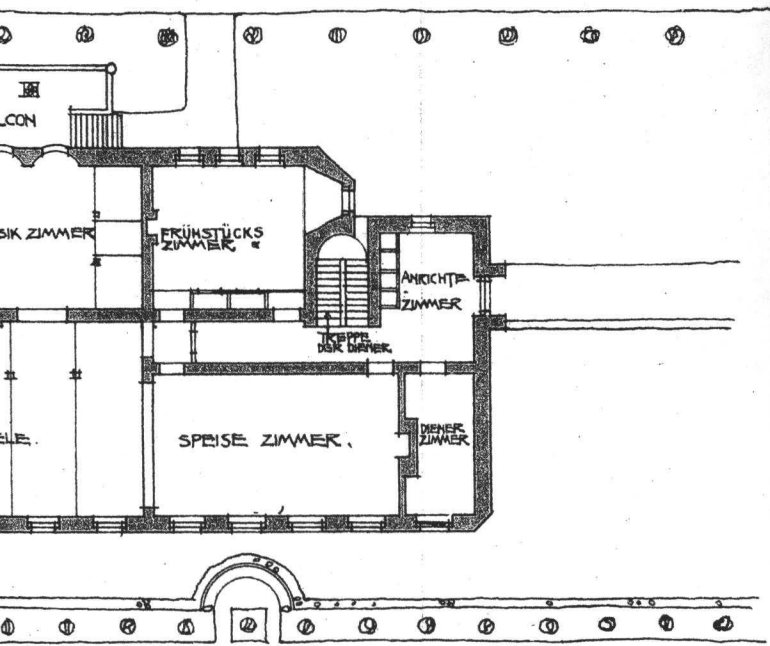
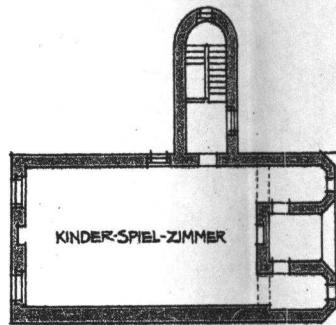
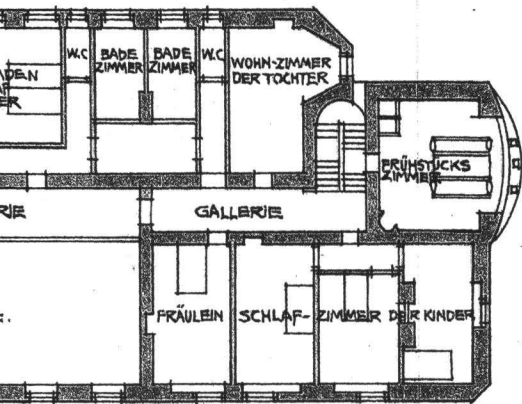
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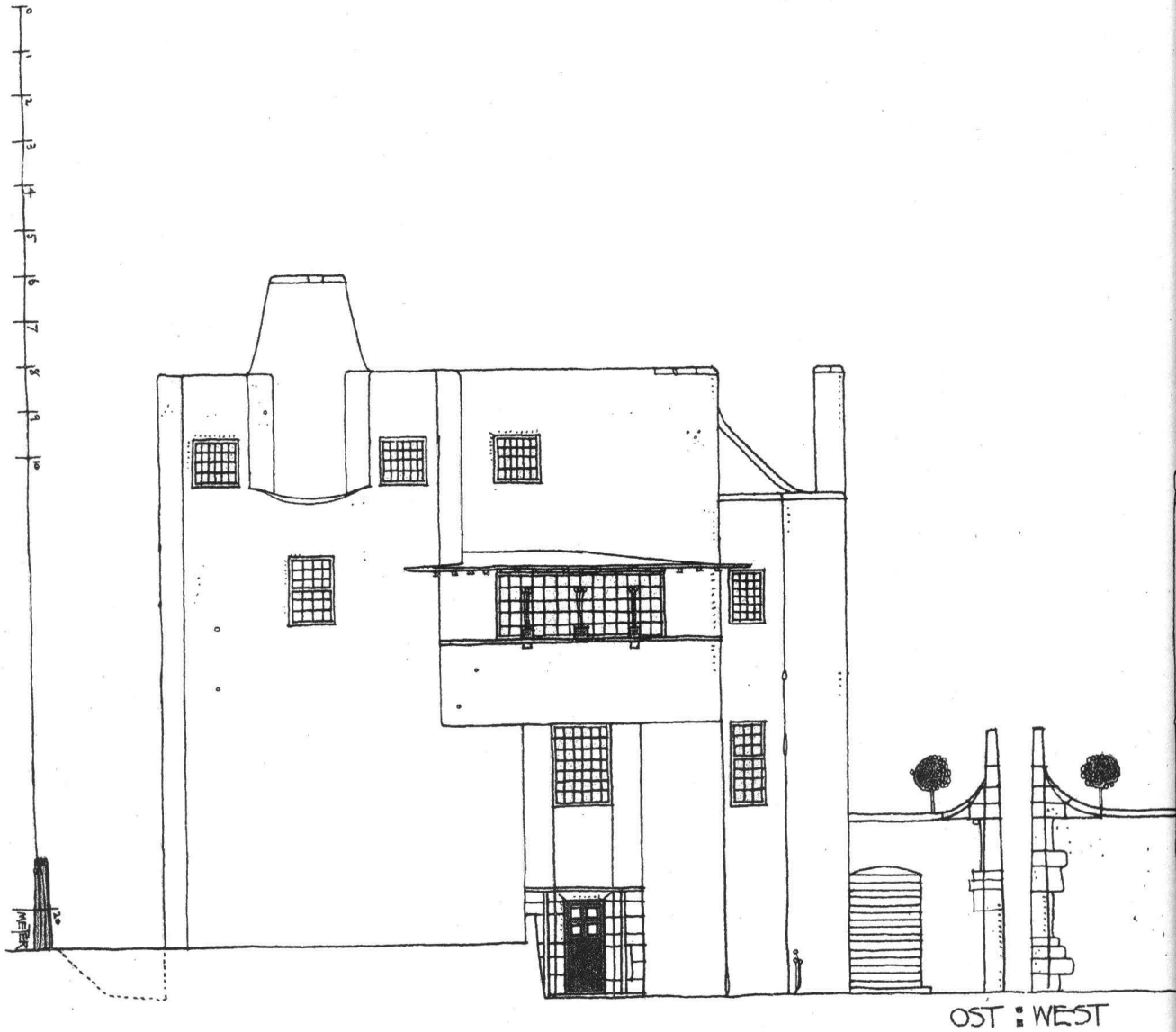


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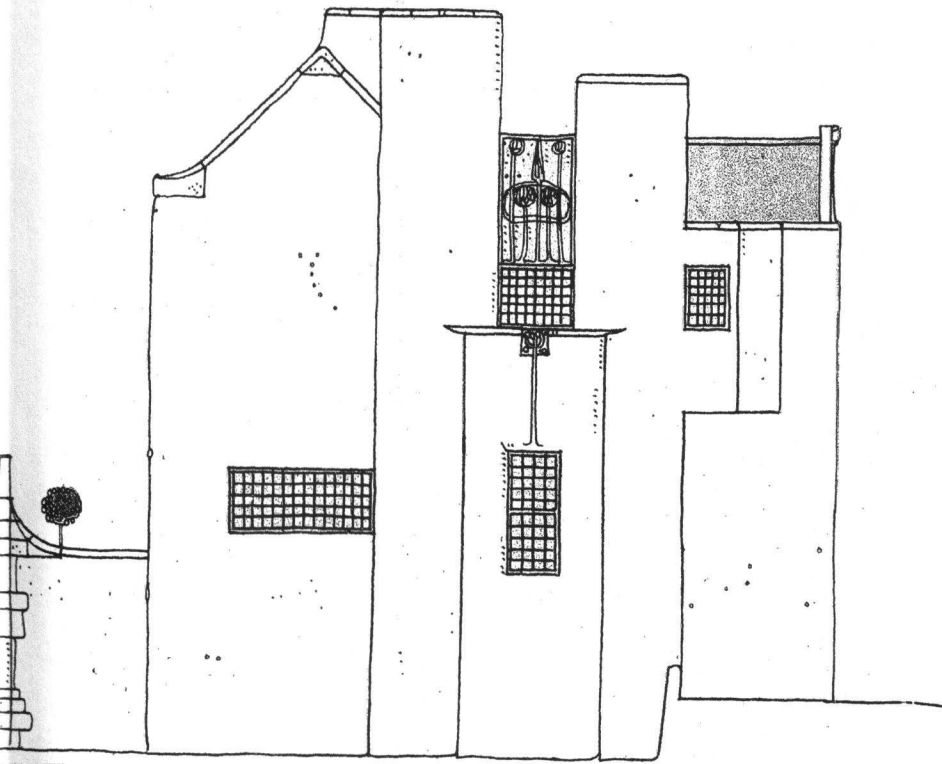
C. R. MACKINTOSH. GLASGOW. HAUS EINES KUNST-FREUNDES.
 VERLAGS-ANSTALT: ALEXANDER KOCH-DARMSTADT. - TAFEL I.

IDEEN-WETTBEWERB FÜR EIN HERRSCHAFTLICHES WOHNHAUS EINES KUNSTFREUNDES



REUNDES

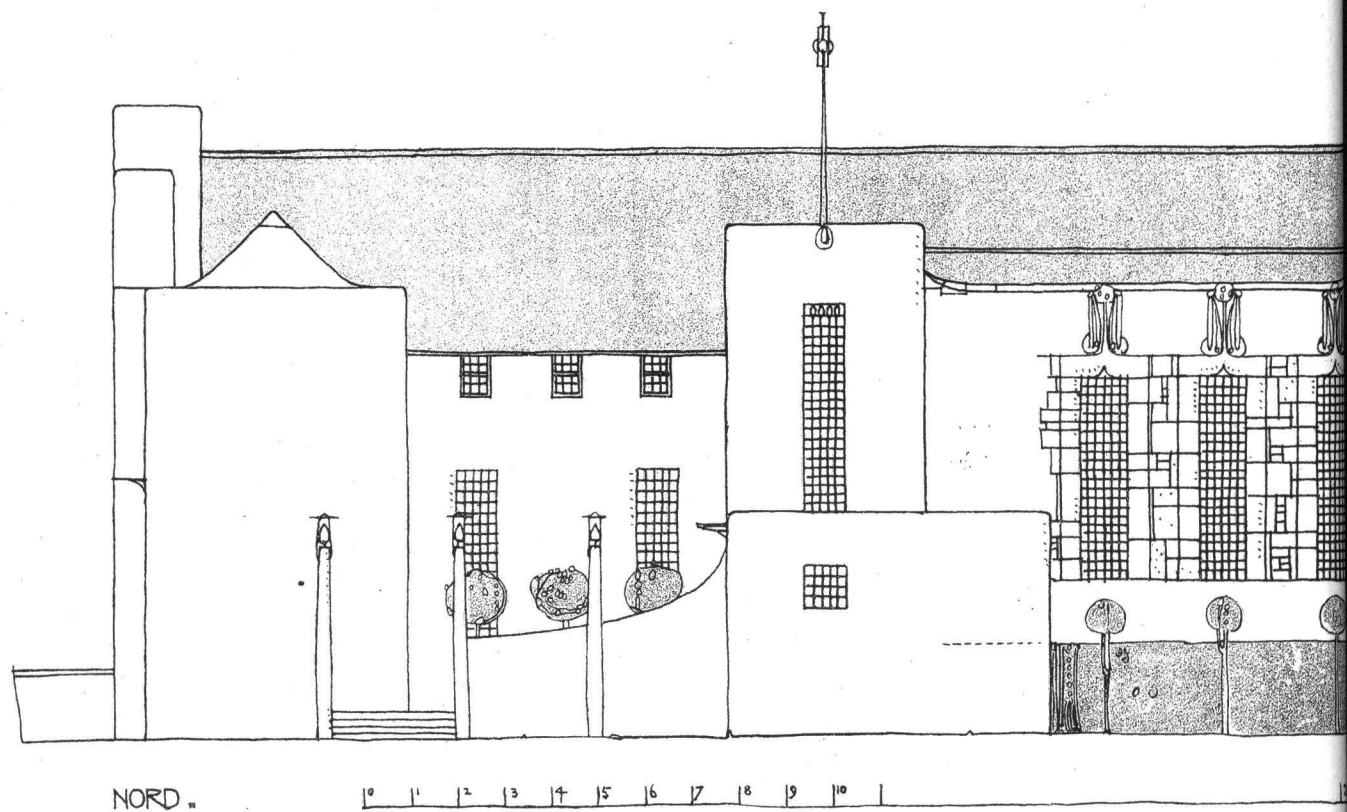
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VERLAGS-ANSTALT: ALEXANDER KOCH DARMSTADT. - TAFEL II.

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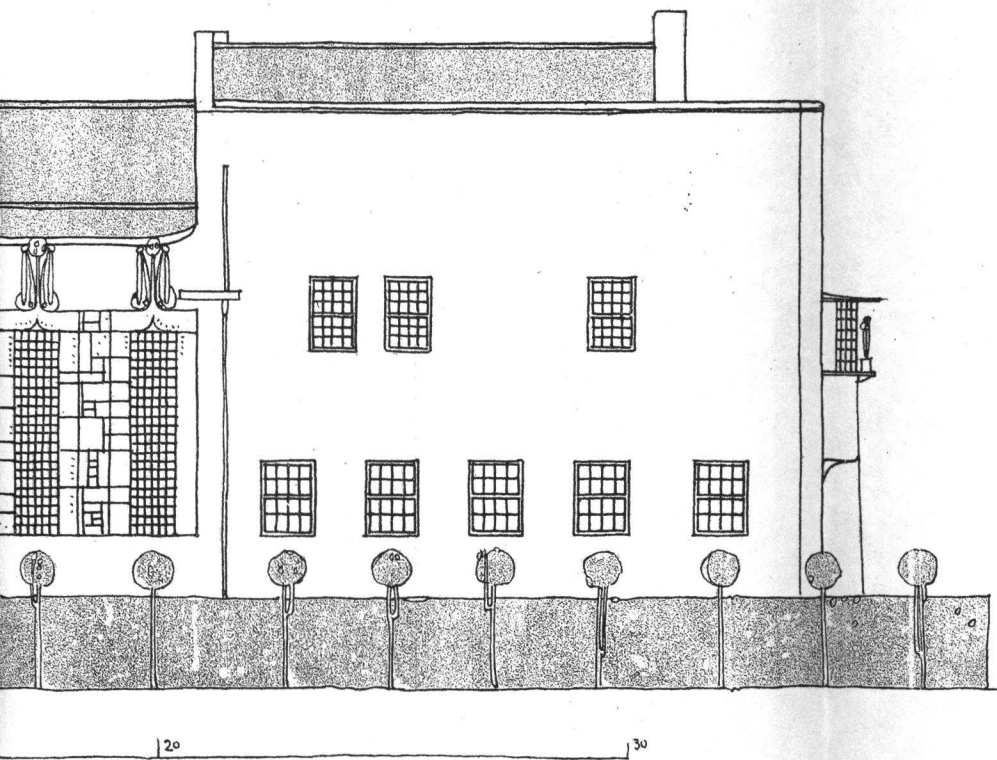


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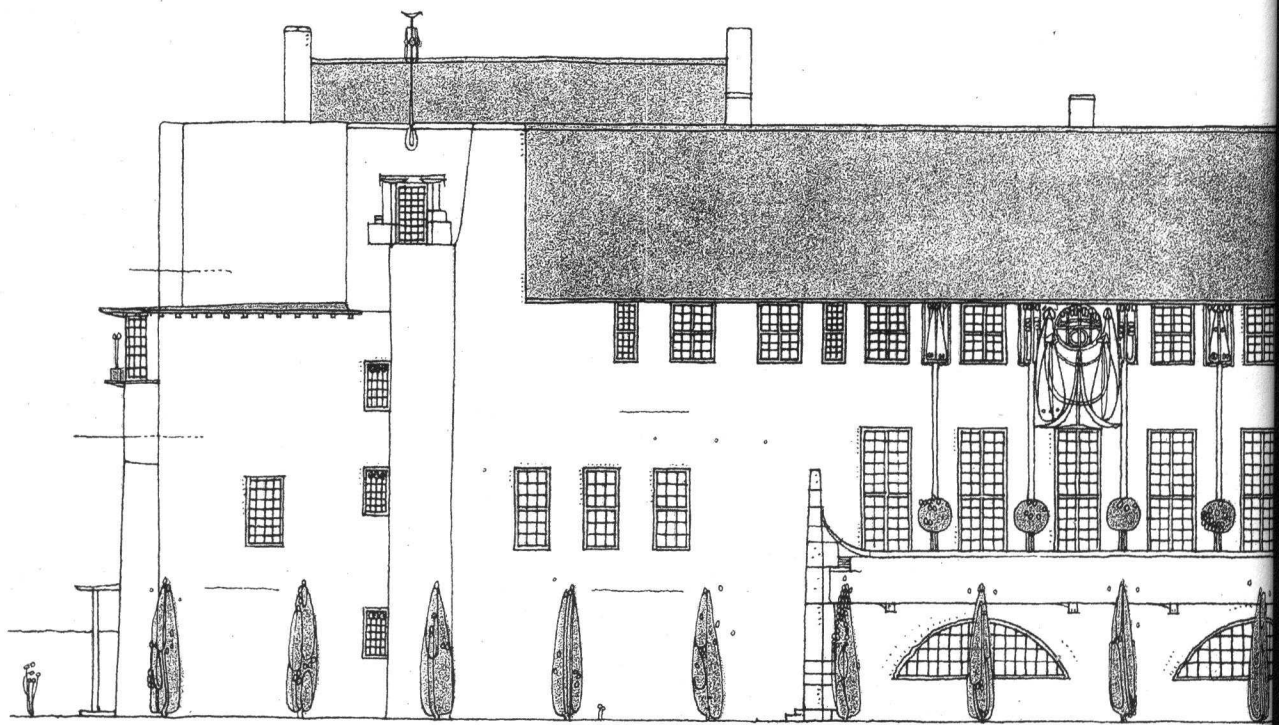
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C. R. MACKINTOSH. GLASGOW. HAUS EINE KUNST-FREUNDES.
VERLAGS-ANSTALT: ALEXANDER KOCH-DARS STADT. — TAFEL III.

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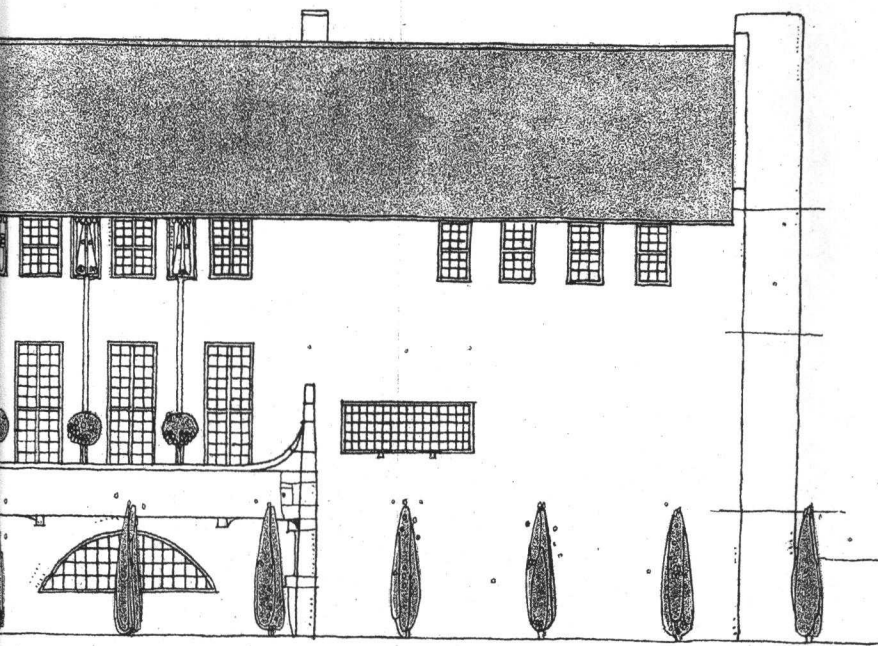


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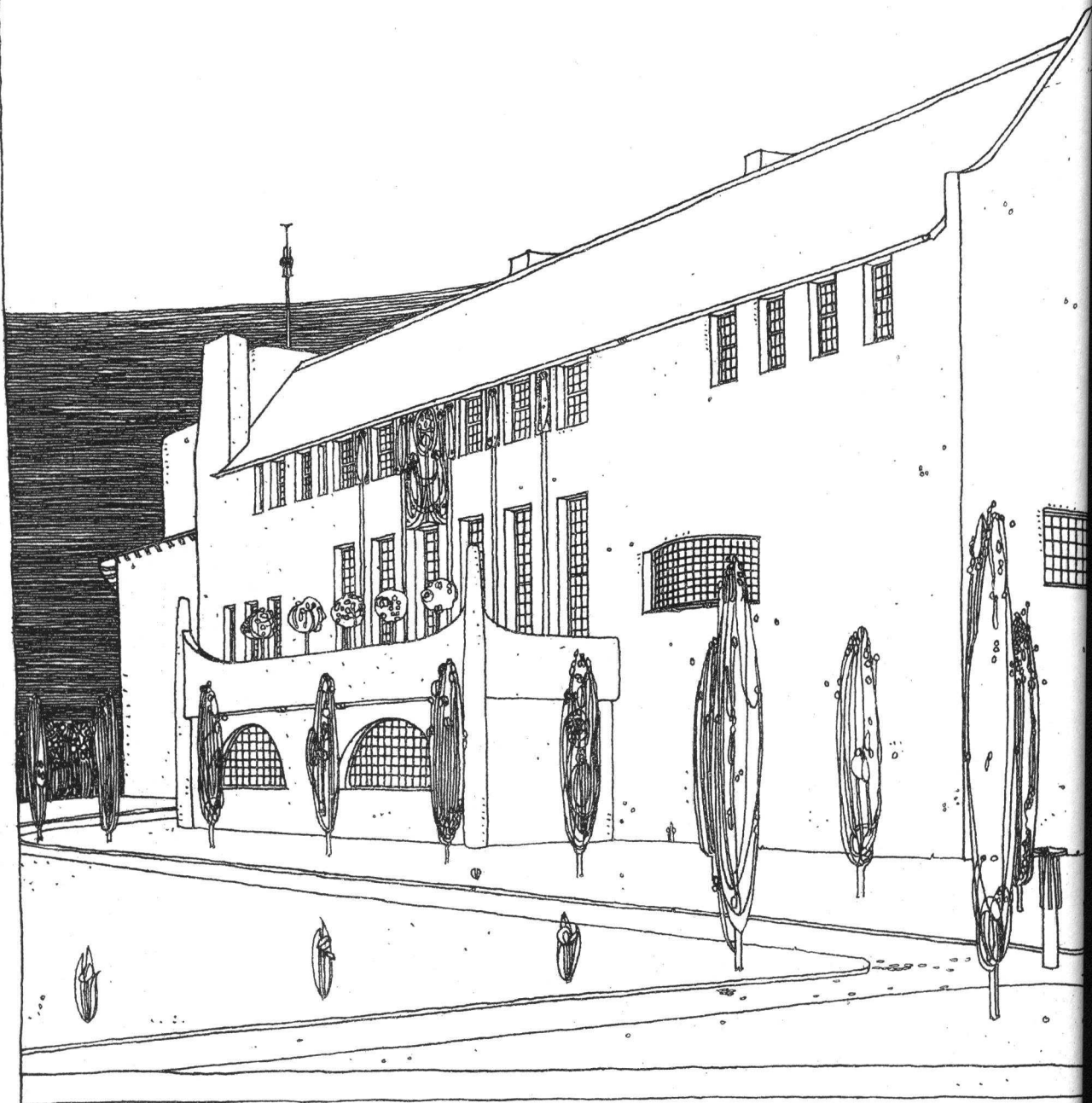


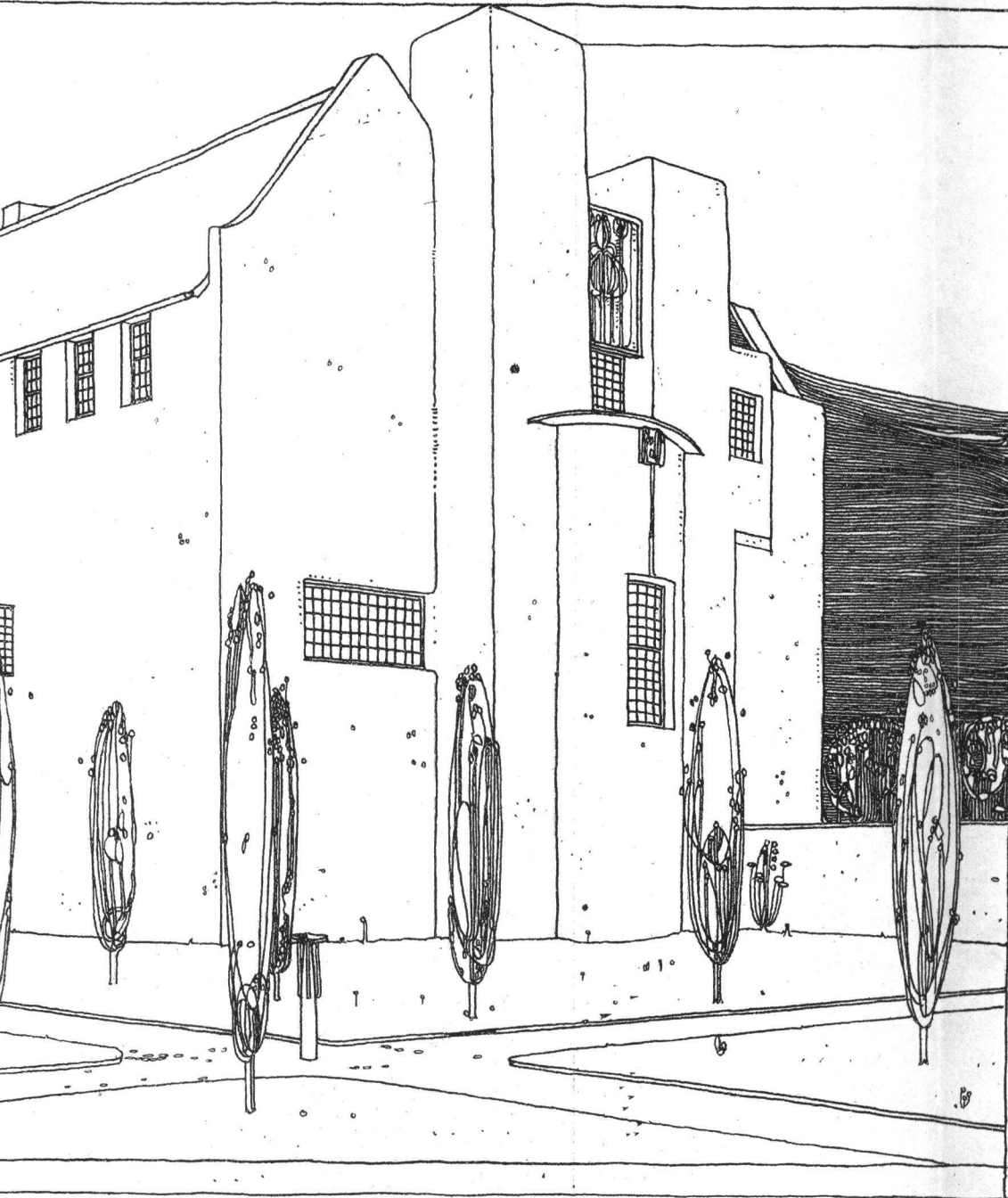
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C. E. MACKINTOSH. GLASGOW. HAUS EINES KUNST-FREUNDES.
VERLAGS-ANSTALT: ALEXANDER KOCH-DARMSTADT. -- TAFEL 14.

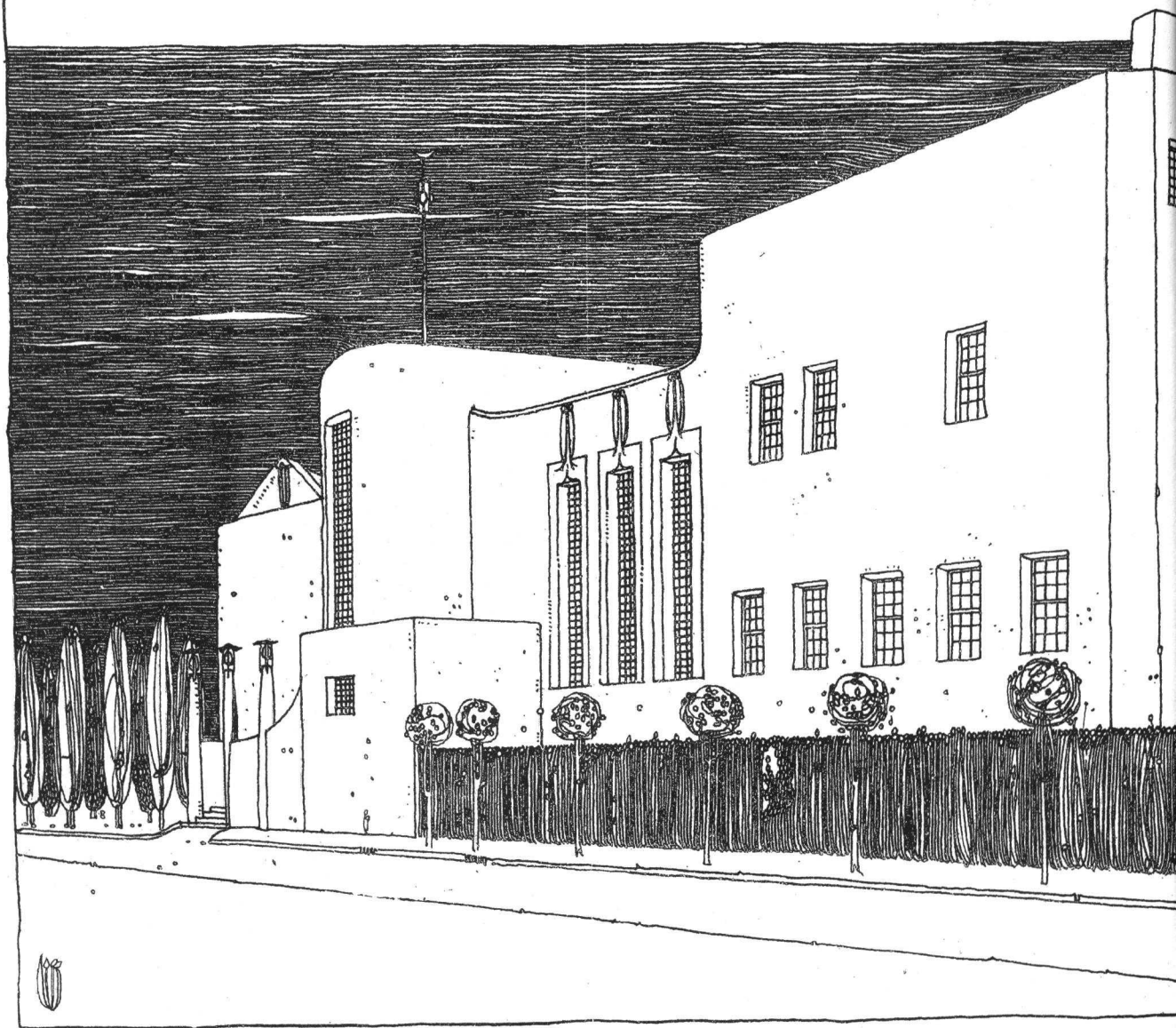
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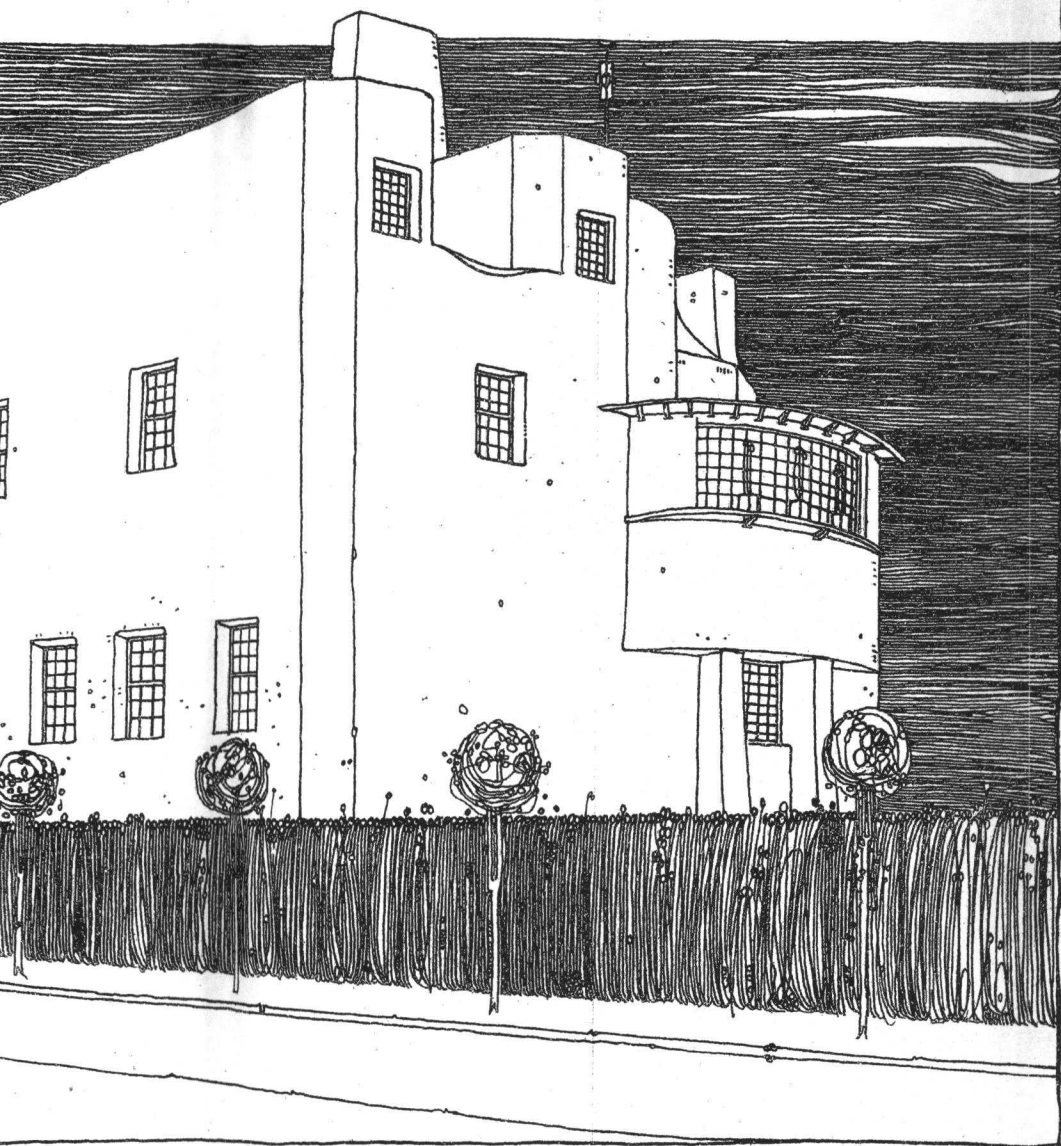




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VERLAGS-ANSTALT: ALEXANDER KOCH-DARMSTADT. — TAFEL V.

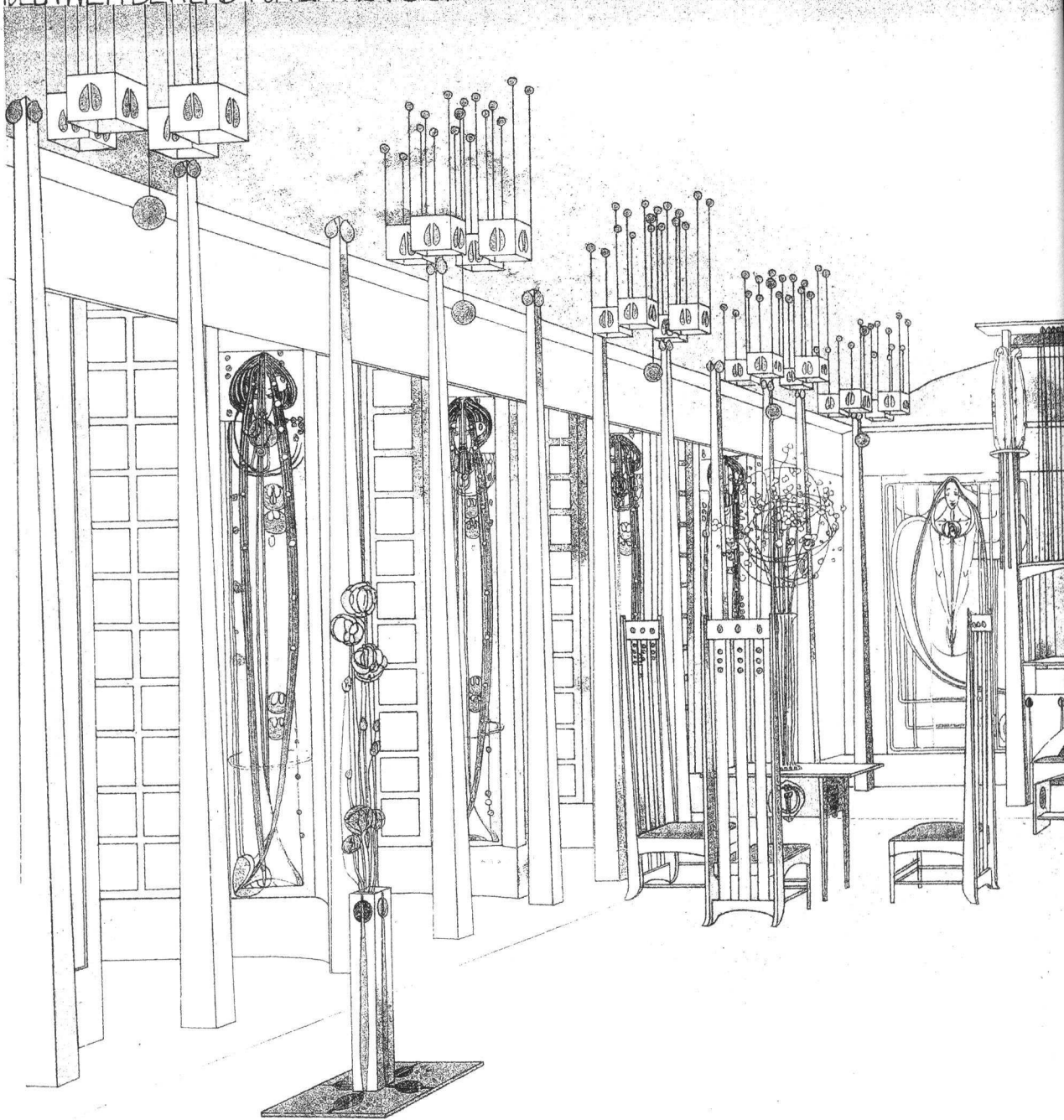
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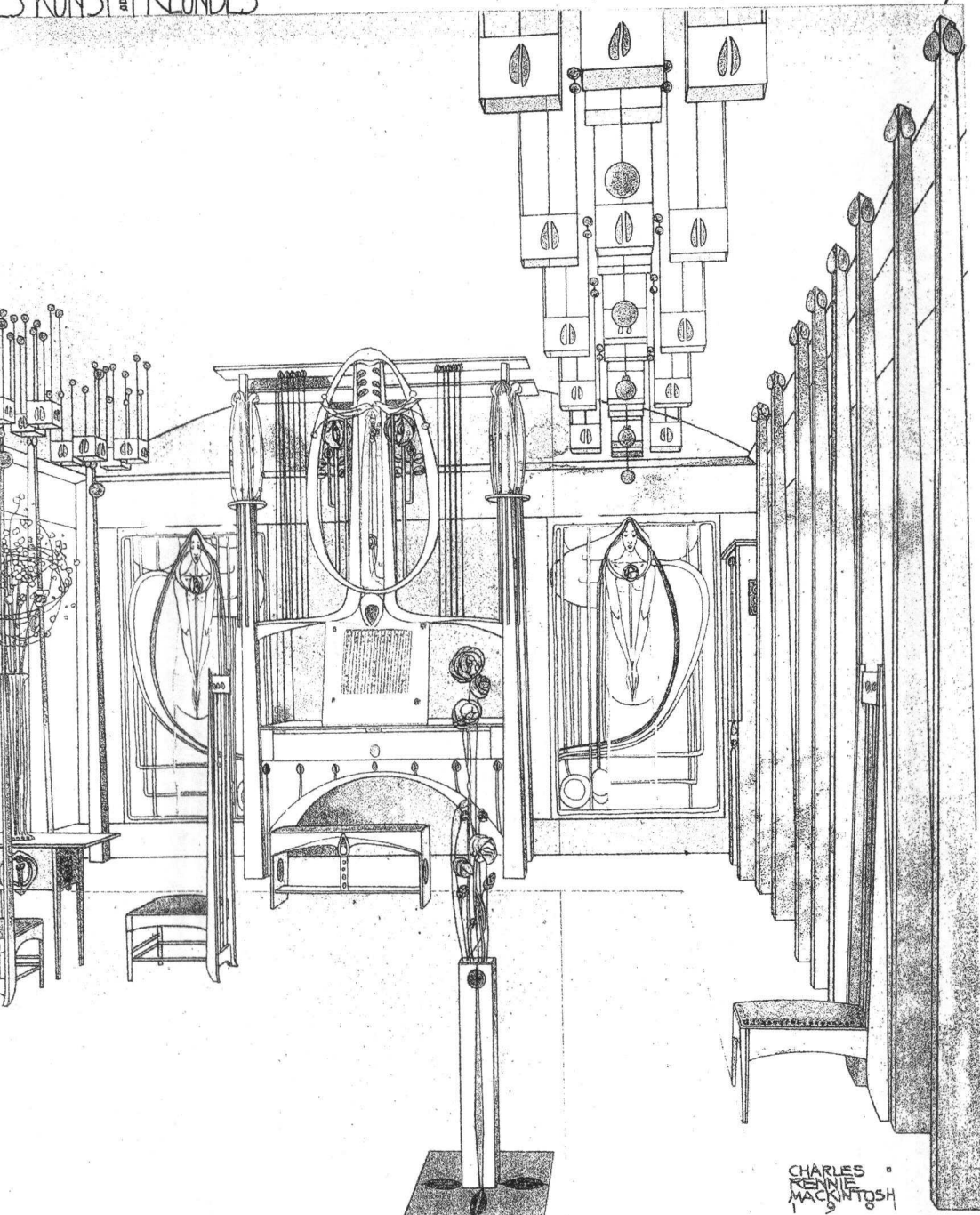


C. E. MACKINTOSH. GLASGOW. HAUS EINES KUNST-FREUNDES.
VERLAGS-ANSTALT: ALEXANDER KOCH-DARMSTADT. - TAFEL VI.

IDEENWETTBEWERB FÜR EIN HERRSCHAFTLICHES WOHNHAUS EINES KUNSTFREUNDES



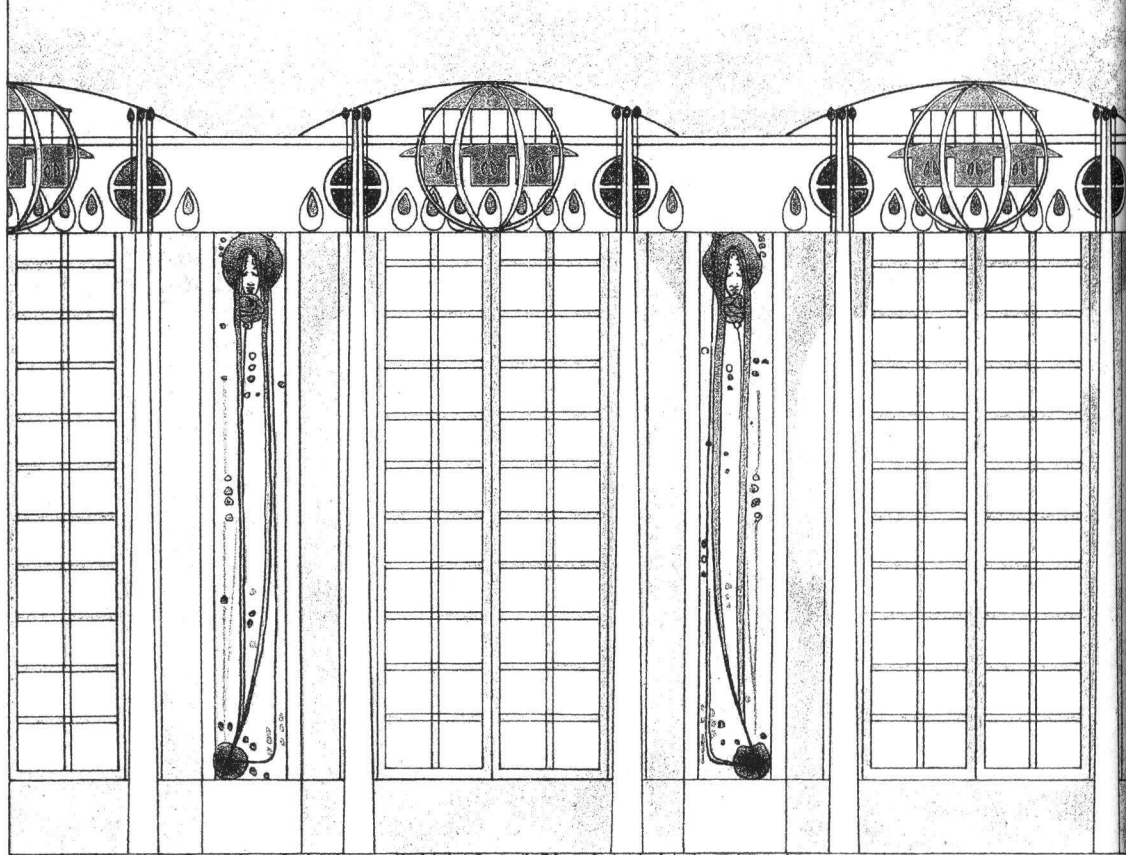
EMPFANGS-RAUM u. MUSIK-ZIMMER PANELS VON MARGARET MACDONALD MACKINTOSH



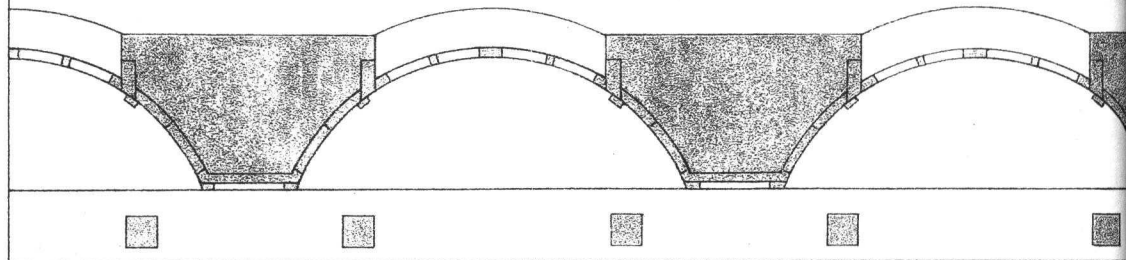
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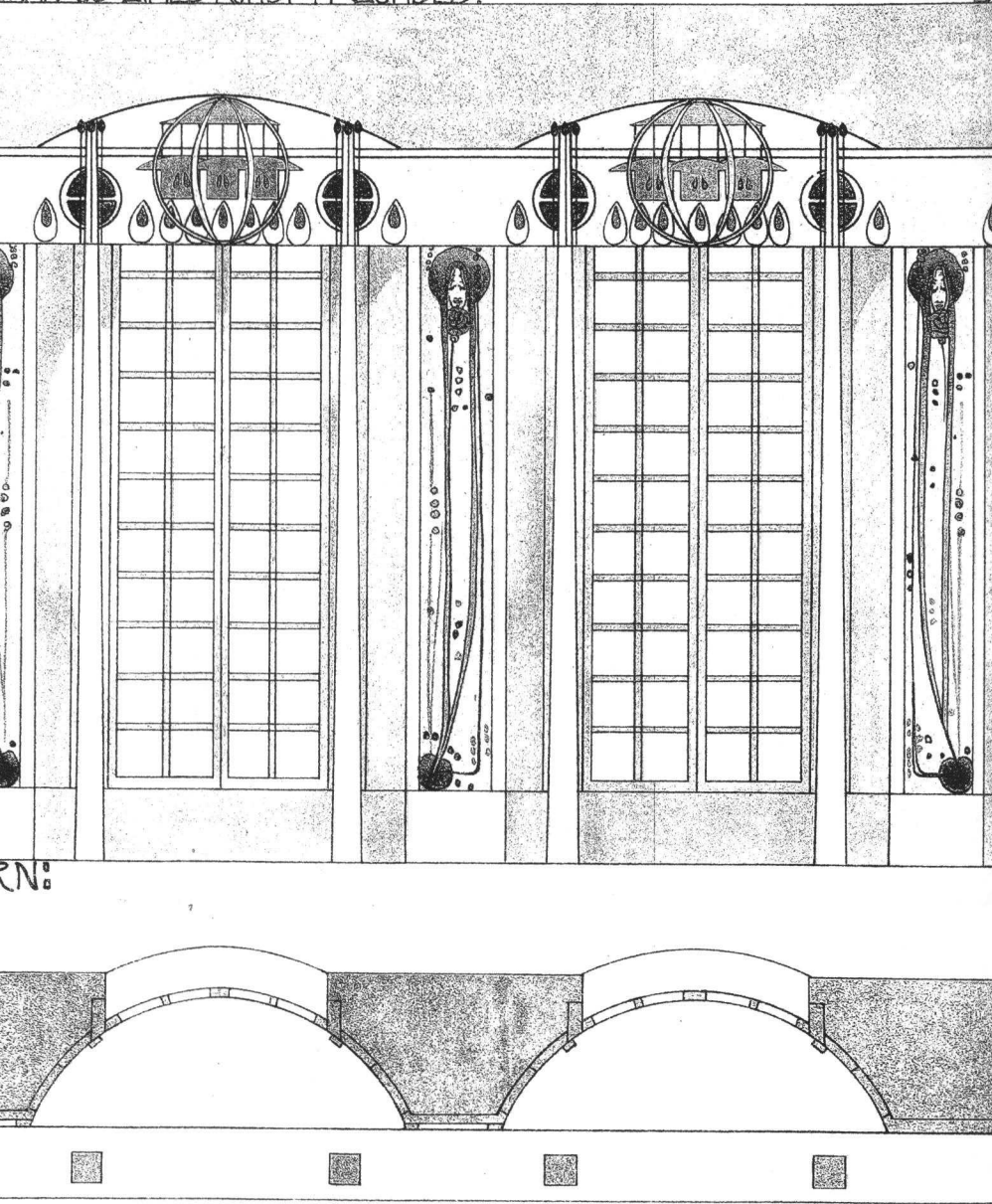
CHARLES RENNIE MACKINTOSH

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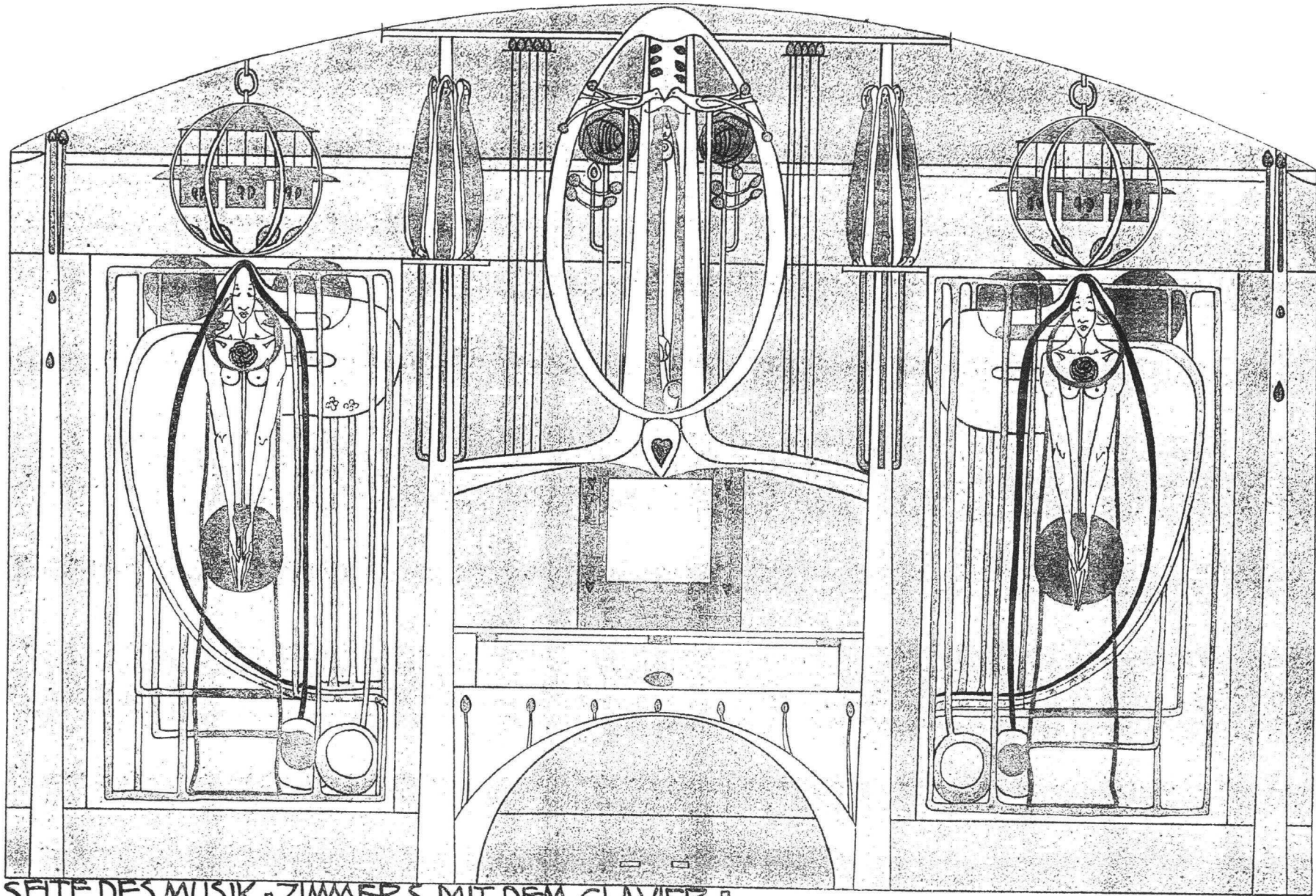


SEITE DES EMPFANGS-RAUMS MIT DEN FENSTERN:



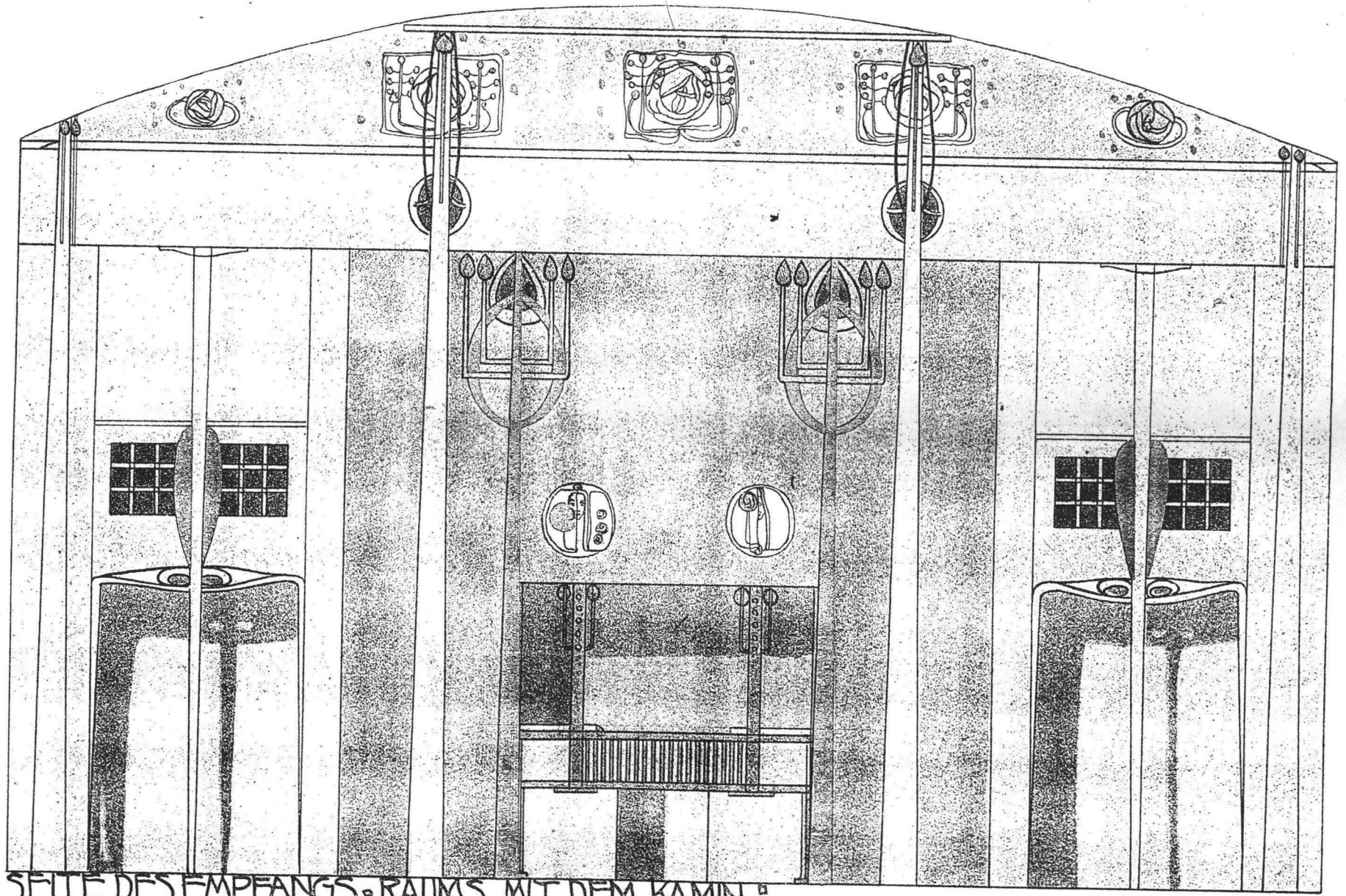


C. R. MACKINTOSH. GLASGOW. HAUS EINES KUNST-FREUNDES.
VERLAGS-ANSTALT: ALEXANDER KOCH-DARMSTADT. - TAFEL VIII.



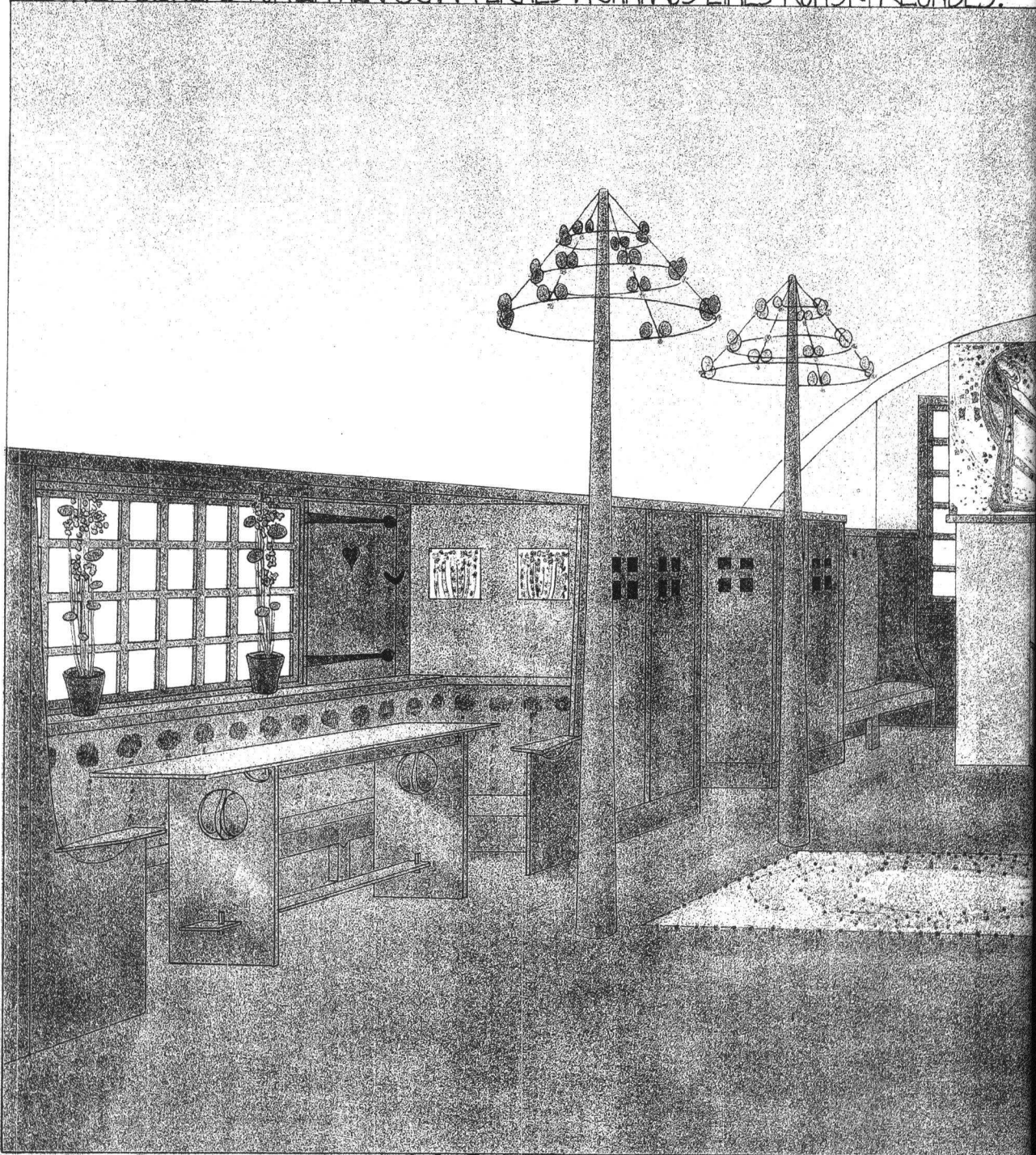
SEITE DES MUSIK-ZIMMERS MIT DEM CLAVIER :

SEITE DES MUSIK-ZIMMERS MIT DEM CLAVIER :



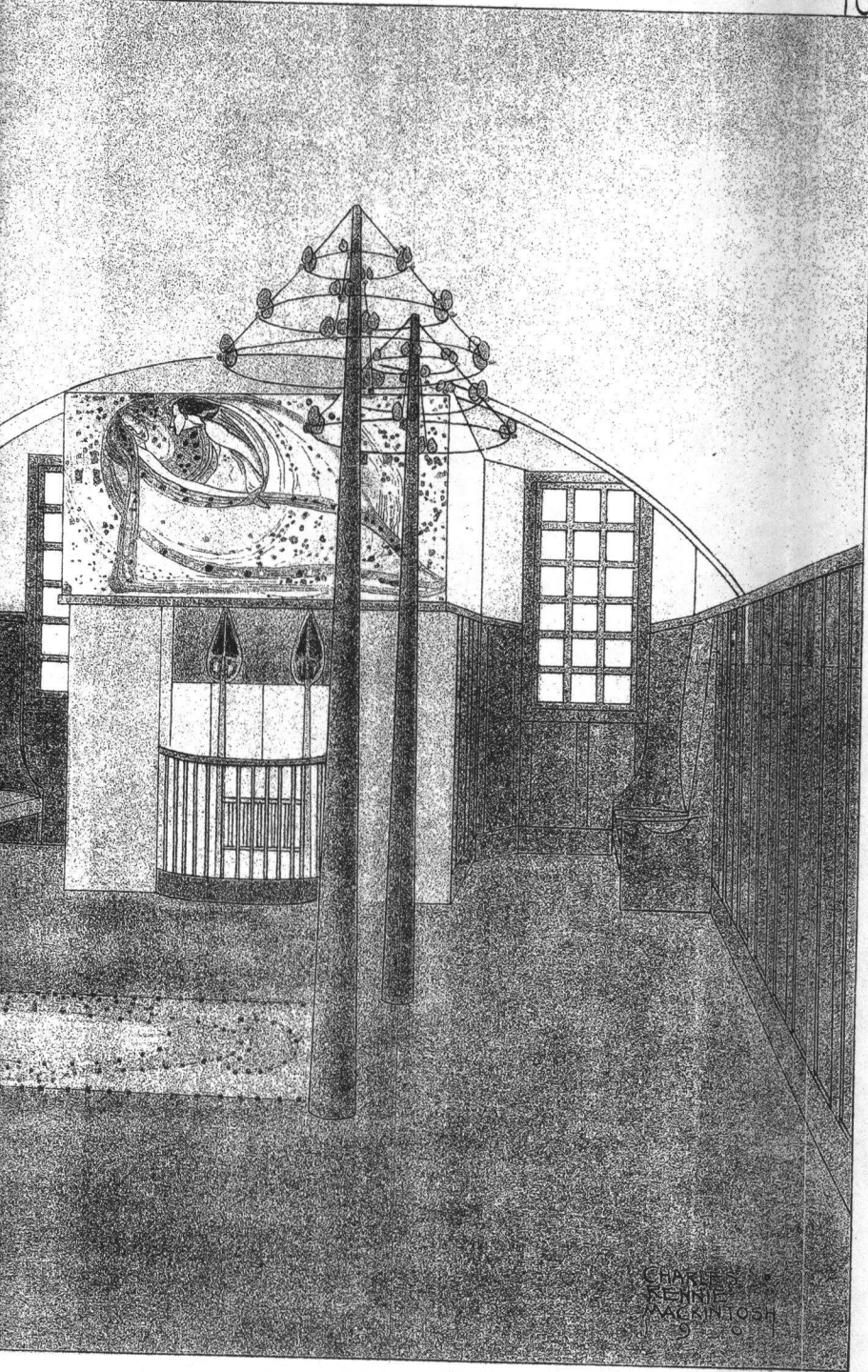
SEITE DES EMPFANGS-RAUMS MIT DEM KAMIN :

IDEEN-WETTBEWERB FÜR EIN HERRSCHAFTLICHES WOHNHAUS EINES KUNST-FREUNDES.



DER SPIEL-RAUM DER KINDER

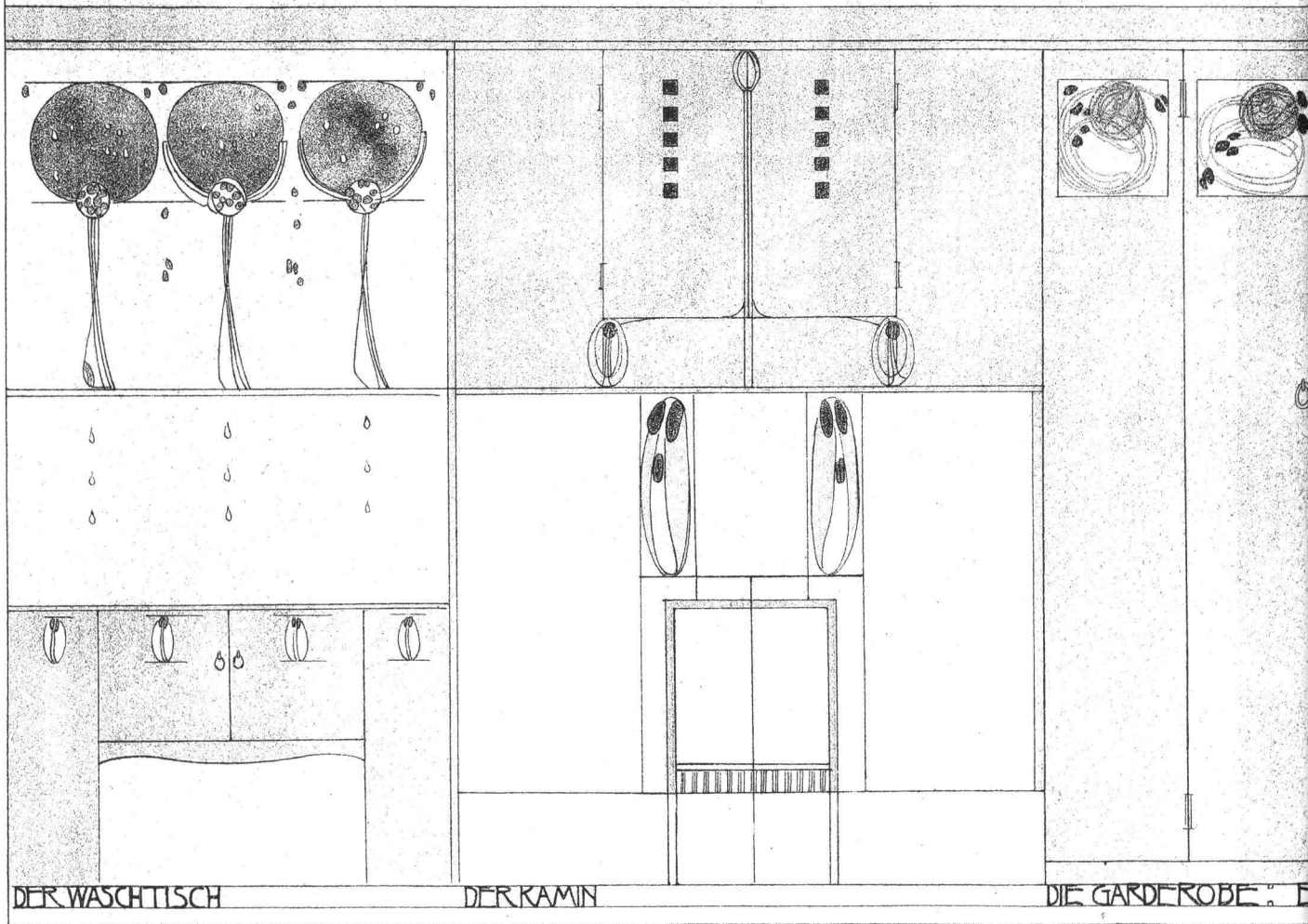
PANEL von

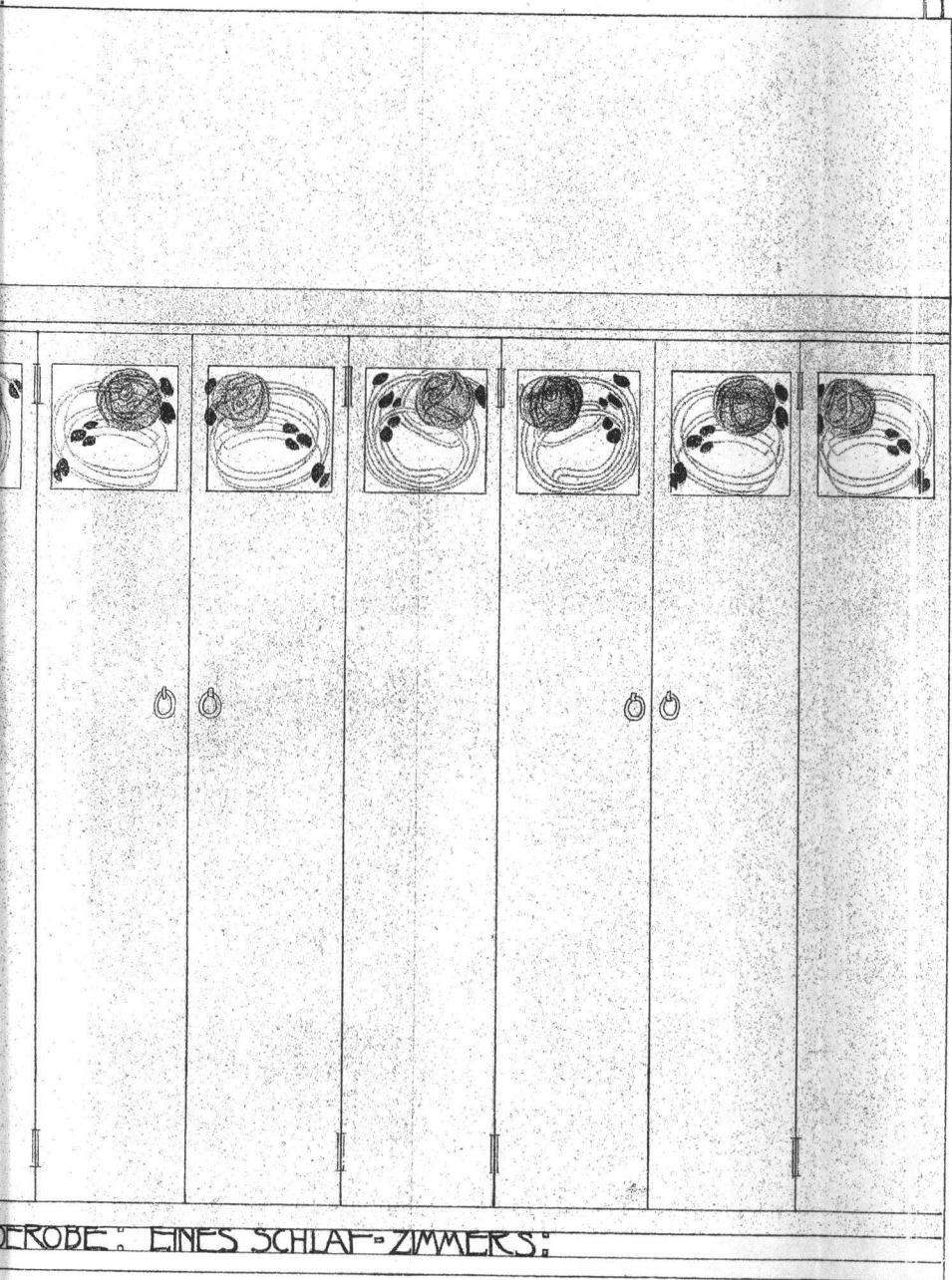


PANEL VON MARGARET MACDONALD MACKINTOSH

C. R. MACKINTOSH. GLASGOW. HAUS EINES KUNST-FREUNDES.
VERLAGS-ANSTALT: ALEXANDER KOCH-DARMSTADT. — TAFEL X.

IDEEN-WETTBEWERB FÜR EIN HERRSCHAFTLICHES WOHNHAUS EINES KUNST-FREUNDES.

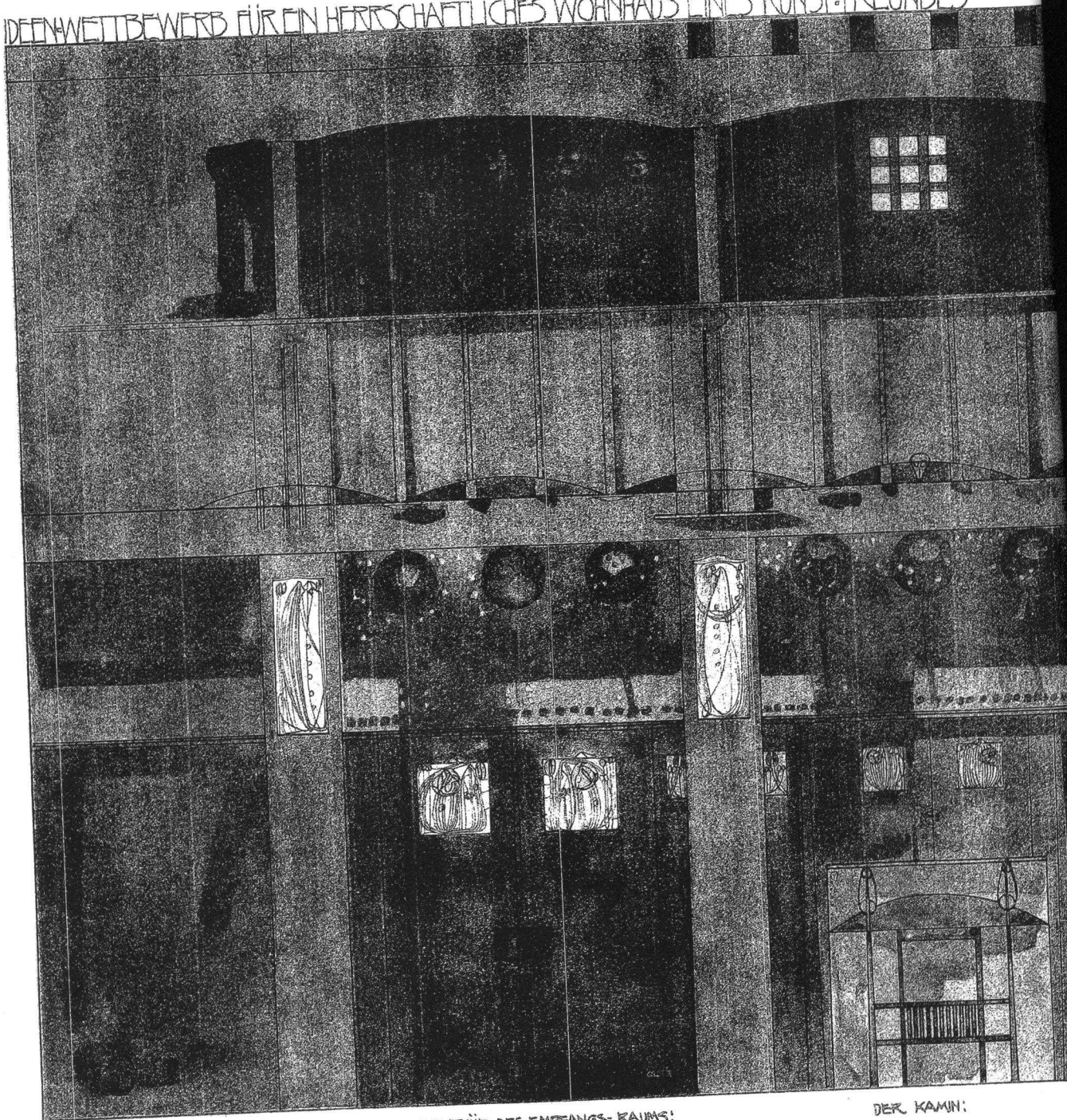




ROBE: EINES SCHLAF-ZIMMERS:

C. R. MACKINTOSH. GLASGOW. HAUS EINES KUNST-FREUNDES.
VERLAGS-ANSTALT: ALEXANDER KOCH-DARMSTADT. - TAFEL XI.

IDEENWETTBEWERB FÜR EIN HERRSCHAFTLICHES WOHNHAUS EINES KUNST-FREUNDES



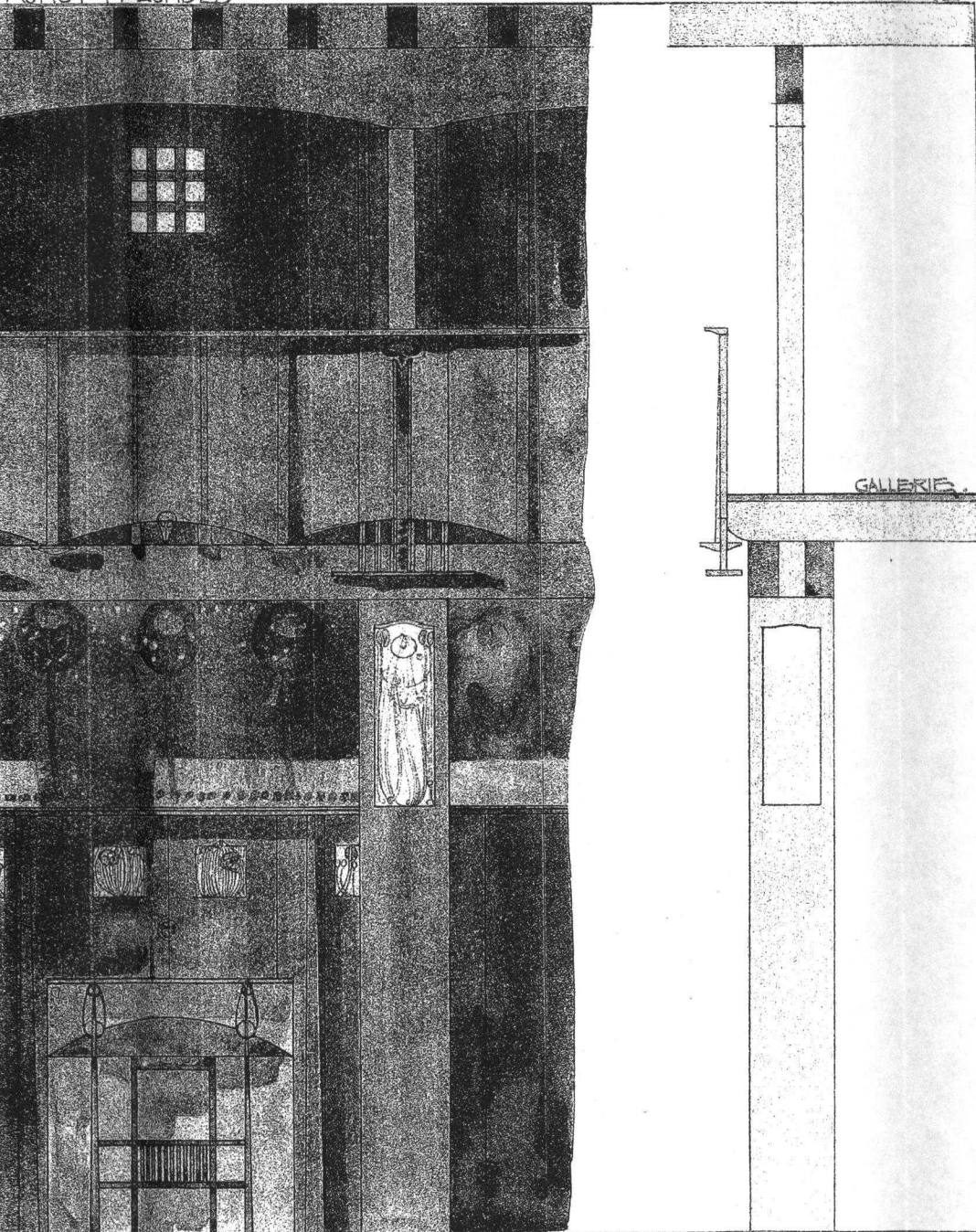
DIE DIELE

DIE THÜR DES EMPFANGS-RAUMS:

DER KAMIN:

KUNST-FREUNDES

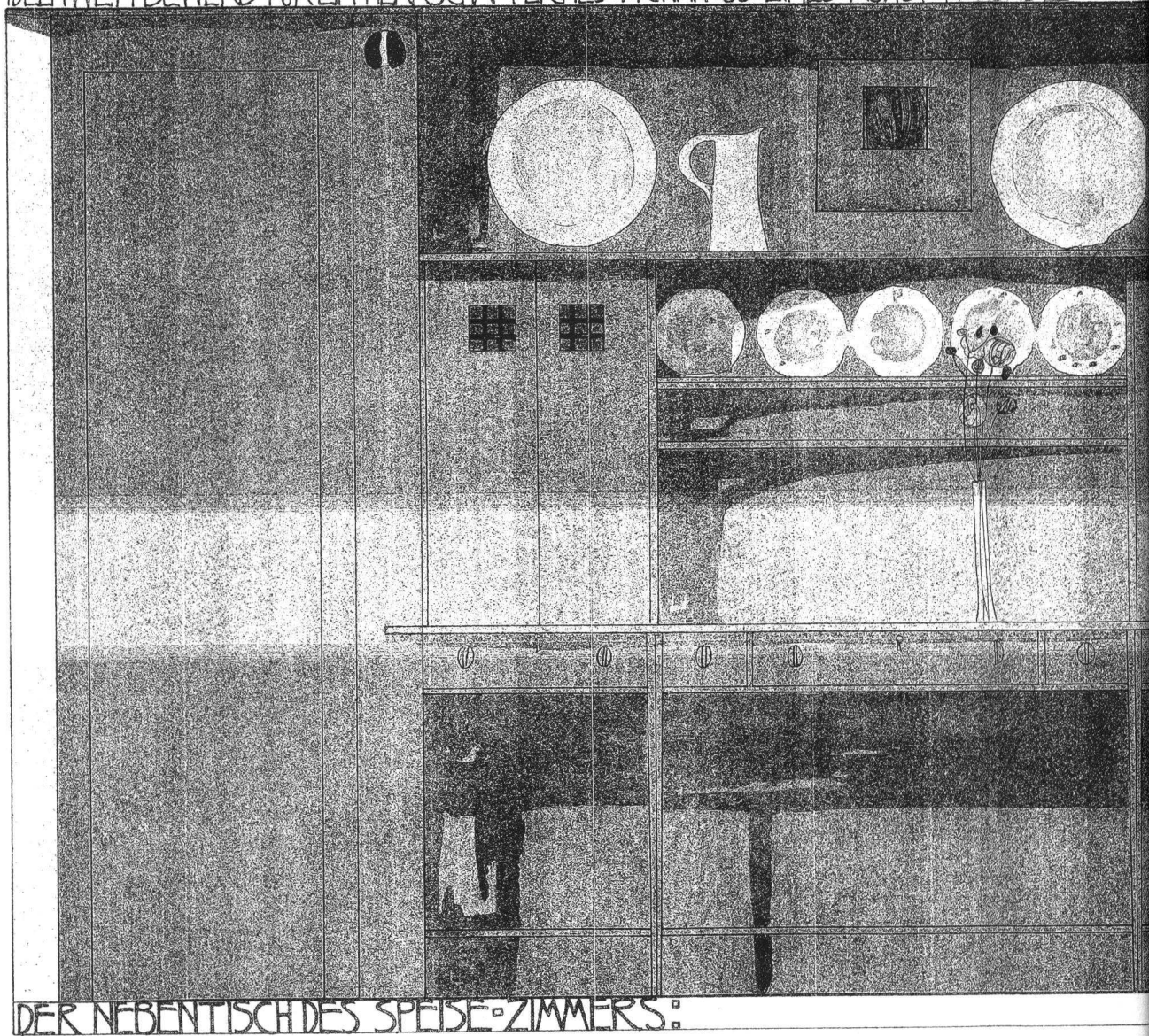
12.



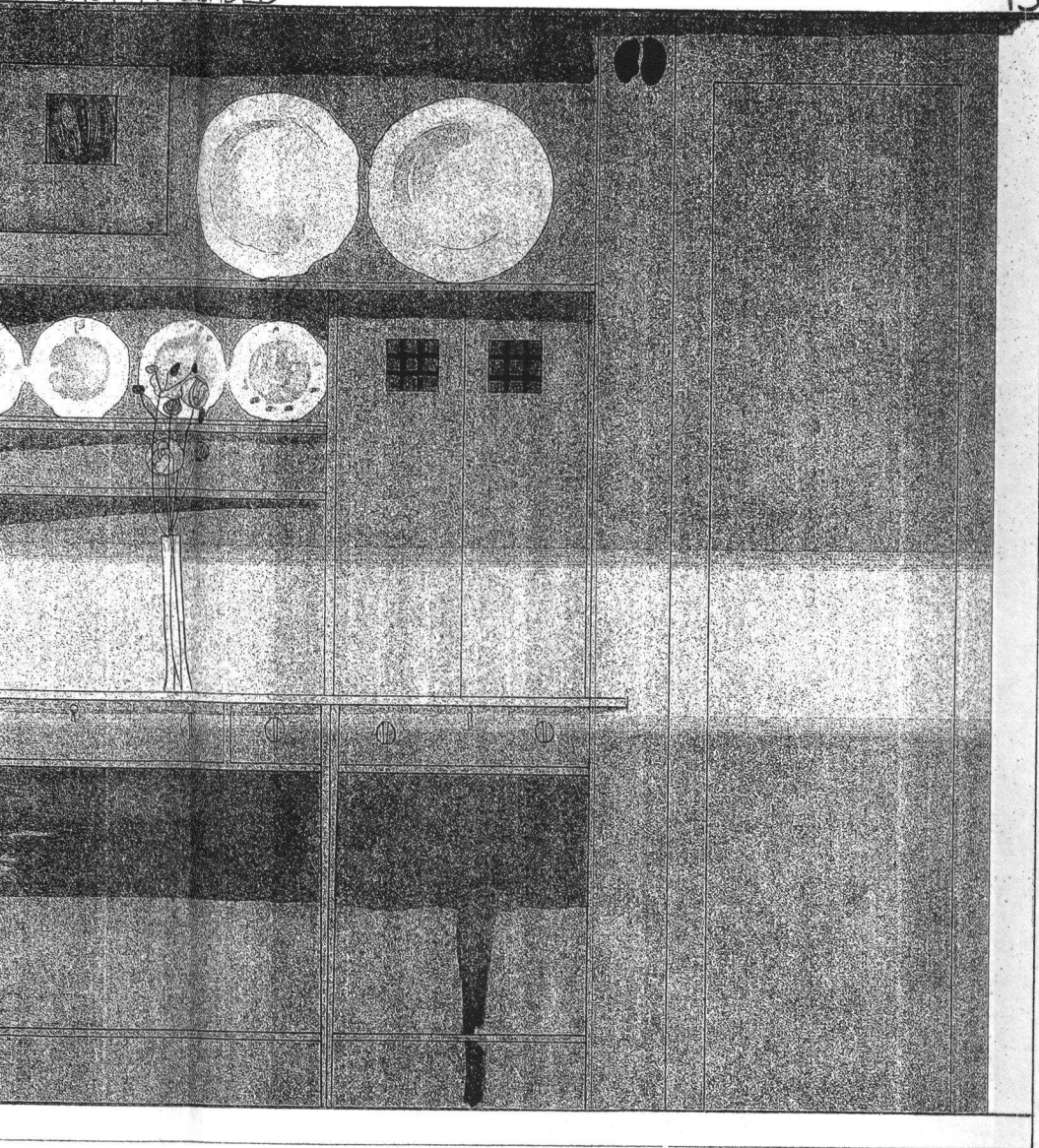
DER KAMIN:

C. R. MACKINTOSH. GLASGOW. HAUS EINES KUNST-FREIENDES.
VERLAGS-ANSTALT: ALEXANDER KOCH-DARMSTADT. - TAF. L. XII.

IDEEN-WETTBEWERB FÜR EIN HERRSCHAFTLICHES WOHNHAUS EINES KUNST-FREUNDES

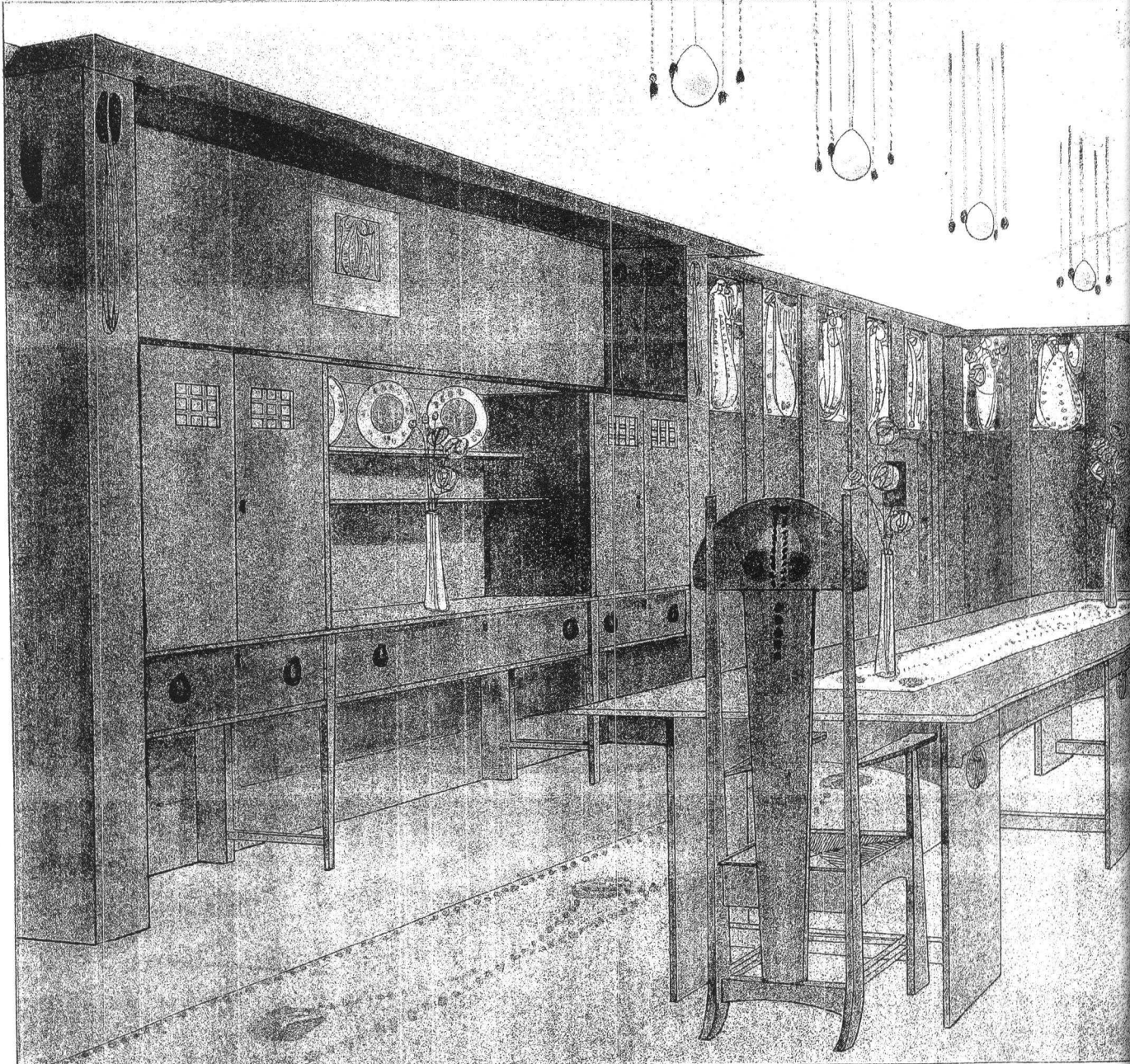


DER NEBENTISCH DES SPEISE-ZIMMERS.

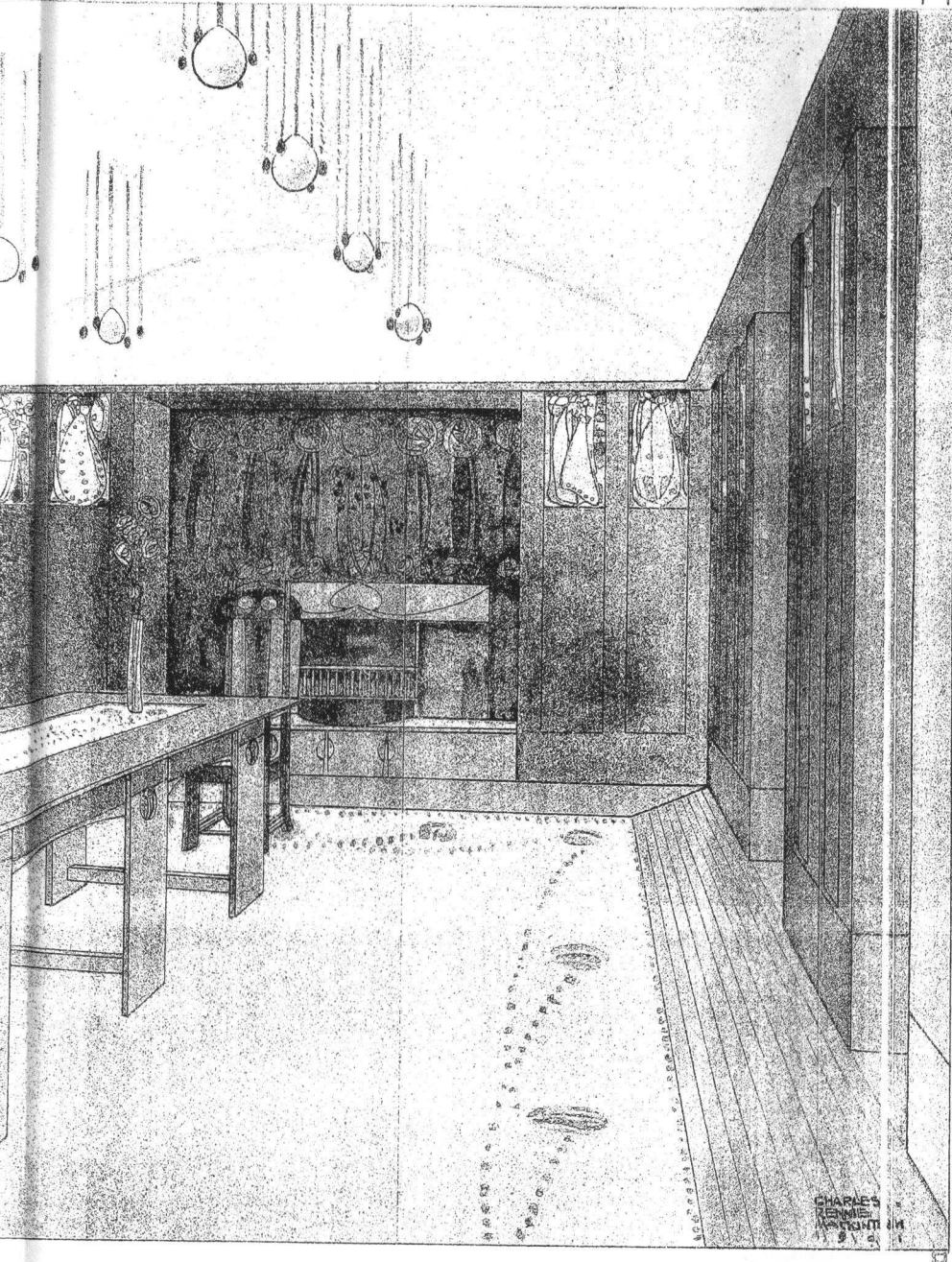


C. R. MACKINTOSH. GLASGOW. HAUS EINES KUNST-FREUNDEN.
VERLAGS-ANSTALT: ALEXANDER KOCH-DARMSTADT. - TAFEL XLI.

IDEENWETTBEWERB FÜR EIN HERRSCHAFTLICHES WOHNHAUS EINES KUNSTFREUNDES

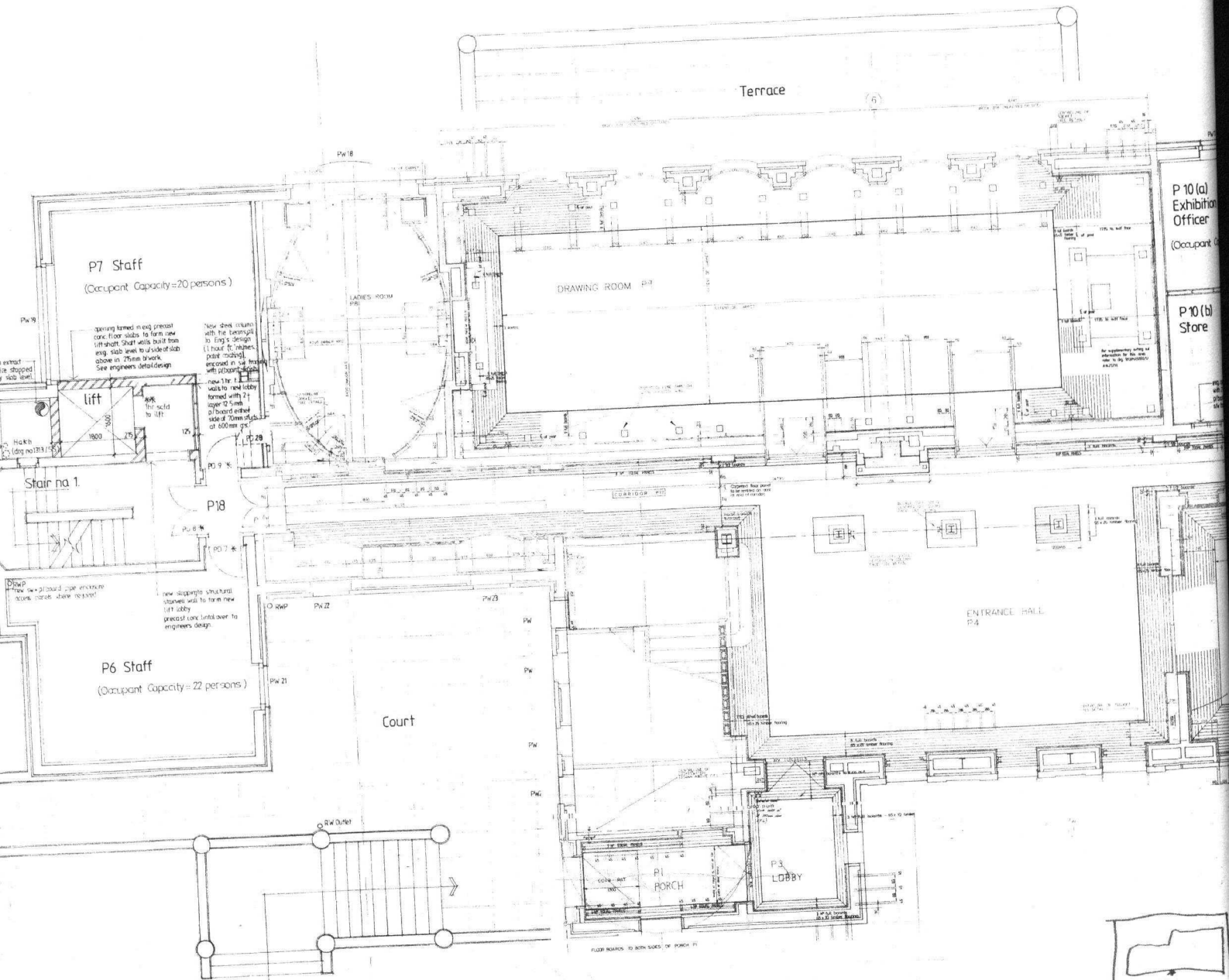


DAS SPEISE-ZIMMER:



C. R. MACKINTOSH. GLASGOW. HAUS EINES KUNST FREUNDEN.
VERLAGS-ANSTALT: ALEXANDER KOCH-DARMS FADT. TAFEL XIV

Working Drawings



P 10 (a)
Exhibition
Officer
(Occupant C

P 10 (b)
Store

Terrace

