

THE GLASGOW SCHOOL OF ART

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CHARLES RENNIE MACKINTOSH
BROADSHEET OF SELECTED WORKS

THOMAS WALKER

DIPLOMA IN ARCHITECTURE

AUGUST 1995

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Sandy page, Mark Bains and Doctor MacAulay of Glasgow School of Art, Architecture department. The library staff, both at the School of Art and at the Mitchell Library, Glasgow. Pamela Robertson, curator of The Mackintosh Collection at The Hunterian Art Gallery, University of Glasgow, for her assistance in sourcing material and archive drawings. The assistance and encouragement of my work colleagues is gratefully acknowledged.

Finally, thanks must be accorded to Linda McKinlay for her diligence and patience in the typing of this work.

PREFACE

The proposal to produce a series of architectural broadsheets was presented by the Glasgow School of Art Board of Enterprises in the summer of 1992.

These broadsheets were to feature the works of notable Scottish Architects or a particular Scottish building type, such as the tenement. The first two broadsheets were to feature the work of and be dedicated to the Glaswegian architect, Charles Rennie Mackintosh and Alexander 'Greek' Thomson. It was initially anticipated that the broadsheets would be produced by students of the Mackintosh School of Architecture within a year in order to be printed and on sale by the following summer.

The Alexander 'Greek' Thomson broadsheet was successfully completed, but the broadsheet depicting the selected works of Charles Rennie Mackintosh sadly remained, like so many of Mackintosh's designs, on the drawing board.

Although Mackintosh's popularity extends well beyond the architectural community, his work extensively documented, discussed and publicised, there still remains the overwhelming demand for Mackintosh 'memorabilia', particularly from the public at large, not only in Scotland but across Europe, the United States and Japan to name but a few.

With this product marketability in mind and the continuing need for additional funding for the school, the Mackintosh broadsheet is long overdue.

BACKGROUND INFORMATION

The idea for an architectural broadsheet is now quite a common one, with a selected architect of building type featured. In other countries, broadsheets have been published which illustrate the work of internationally renowned architects. The broadsheet is predominantly A1 portrait, formatted as a poster and presents the architecture as a series of images which combine to form a comprehensive piece of work. Aspects of the work and its development are revealed in a way that cannot be achieved by individual analysis of each building. Often the images are not supplemented by any text other than titles, location etc., so that a development of understanding was acquired by examination of the architecture and by comparison and contrast of the individual buildings with each other.

The best way of illustrating the buildings of architects varies. For example, the broadsheet featuring the work of the 16th Century Architect Andrea Palladio presented only the main facade of each building, resulting in a series of elevations drawn to the same scale. In contrast, a broadsheet which illustrates the work of the pioneering modernist Le Corbusier, represents each project with plans, sections and photographs in order to demonstrate their three-dimensional and spatial qualities. It should be noted that the broadsheet does not necessarily reflect a complete record of an architect's entire works. Often an architect's output would be too extensive and not suitable therefore for a broadsheet, which frequently means that there are some buildings represented which may be of greater significance than others.

The Charles Rennie Mackintosh broadsheet encompasses the majority of his architectural work both built and unbuilt. The thirty two illustrations that have been selected are of the principal elevation or the more recognisable aspect of that particular project.

This body of work spans the period between his early days as an apprentice in the office of Honeyman and Keppie in 1889 to his last years in London before departing for France. In comparison with other architects the extent of his architectural work and indeed built projects may seem small, however the breadth of his talents as architect and artist encompassing furniture design, wallpaper design, posters and watercolours are overwhelming.

The following text outlines the background to the selected buildings and include the illustrations which form the Mackintosh broadsheet.

SELECTED BUILDINGS

1892-1893

THE RAILWAY TERMINUS

SOANE MEDALLION COMPETITION

Like many of Mackintosh's projects, the unpremiated design for a railway terminus was a competition entry for the Soane Medallion competition in 1892/3.

Recently influenced, perhaps by J.D. Sedding's late Gothic style for the Holy Trinity Church, Chelsea (1888-90), Mackintosh produced a simple and straightforward plan for the proposed building, but found detailing of the award juxtaposition between the vast arched roof of the station itself and the numerous small administrative and public apartments, problematic. His entry, like the majority of the other competitors, avoided the issue entirely by designing a tall two storey feature entrance, flanked by high towers. The three central bays of the main facade, forming the entrance feature were raised above the parapet level of the remainder of the front section, creating an extravagant 20 foot screen wall, to obtain more height to this section of the front elevation. Although, proportionally the building was aesthetically pleasing, the main criticism of his design has been the over indulgence of details to the elevations, resulting in a complex form, contradictory to the simple plan form he had developed.

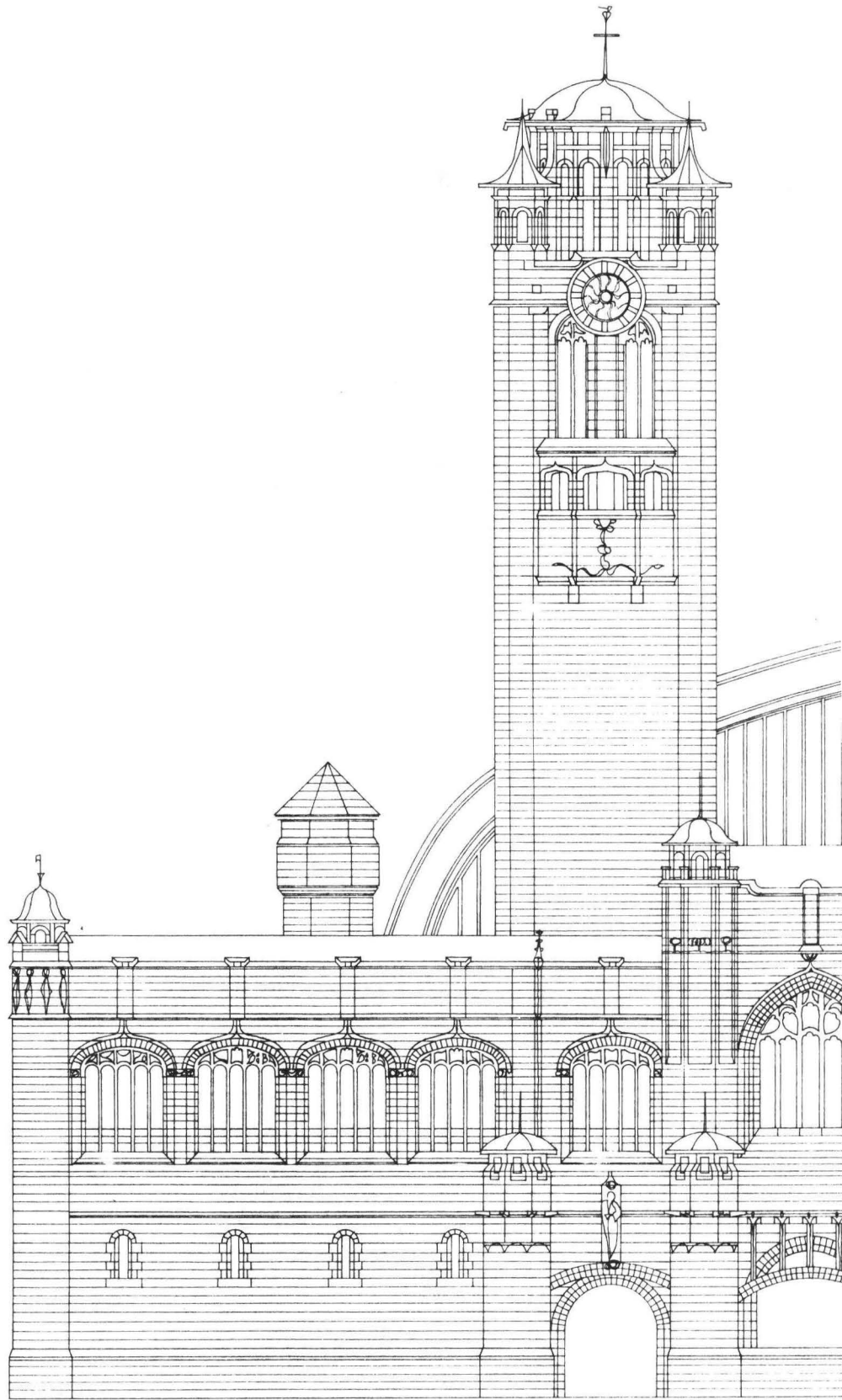
The employment of so much unnecessary ornament; the use of several kinds of arch, semi-circular pointed, flat, segmental and Tudor; buttresses and turrets possessing convex, concave, ogee and sloping roofs, was inappropriate for the nature of the subject. In particular the abundance of quasi-ecclesiastical window tracery and overall style was to give rise to some general criticism highlighted in the competition report ascribed to the then Honorary Secretary of the R.I.B.A., Mr William Emerson. He was reported as noting in The British Architect, January 1893, that the standard of design was low and that few competitors had reached a satisfactory solution. His general comments were particularly interesting and

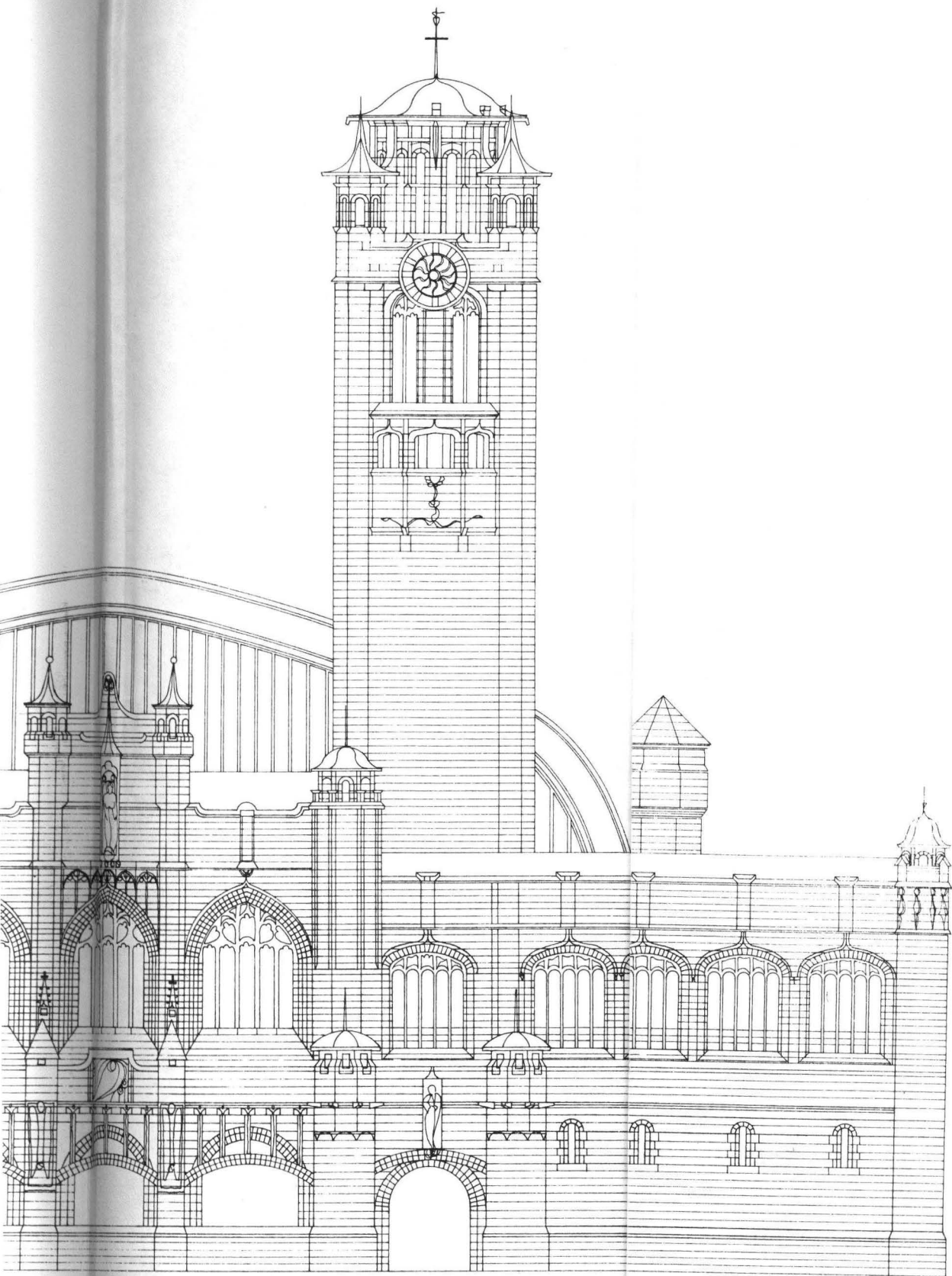
appeared to have made a deep impression on Mackintosh. The pertinent remarks made by Emerson;

"...If the subject be a station, 'he said', the principal feature of which is an enormous roof in one span, why mask it or altogether conceal it? If the design does not look like what it is intended for, you may depend on it that it is wrongly conceived". He also deplored "... the addition of useless features or decorative details, however well they may be designed", assume added significance when seen in retrospect, for expression of function and fitness for purpose; 'form follows function' became the catch-phrases of the Modern Movement in the 1920's.

Mackintosh was to give a paper to the Glasgow Institute a month after the publication of Emerson's remarks reflecting this same line of thought, which oddly contradicted the designs he had been producing in the preceding four years and expressed an abhorrent view of imitation and pastiche.

Mackintosh's decision to break the bonds of convention was not reached hastily however, and the first signs of his revolt are not to be found amongst his formal architectural drawings, but in his watercolours, sketches and craftwork, media in which he was able to express himself more freely.





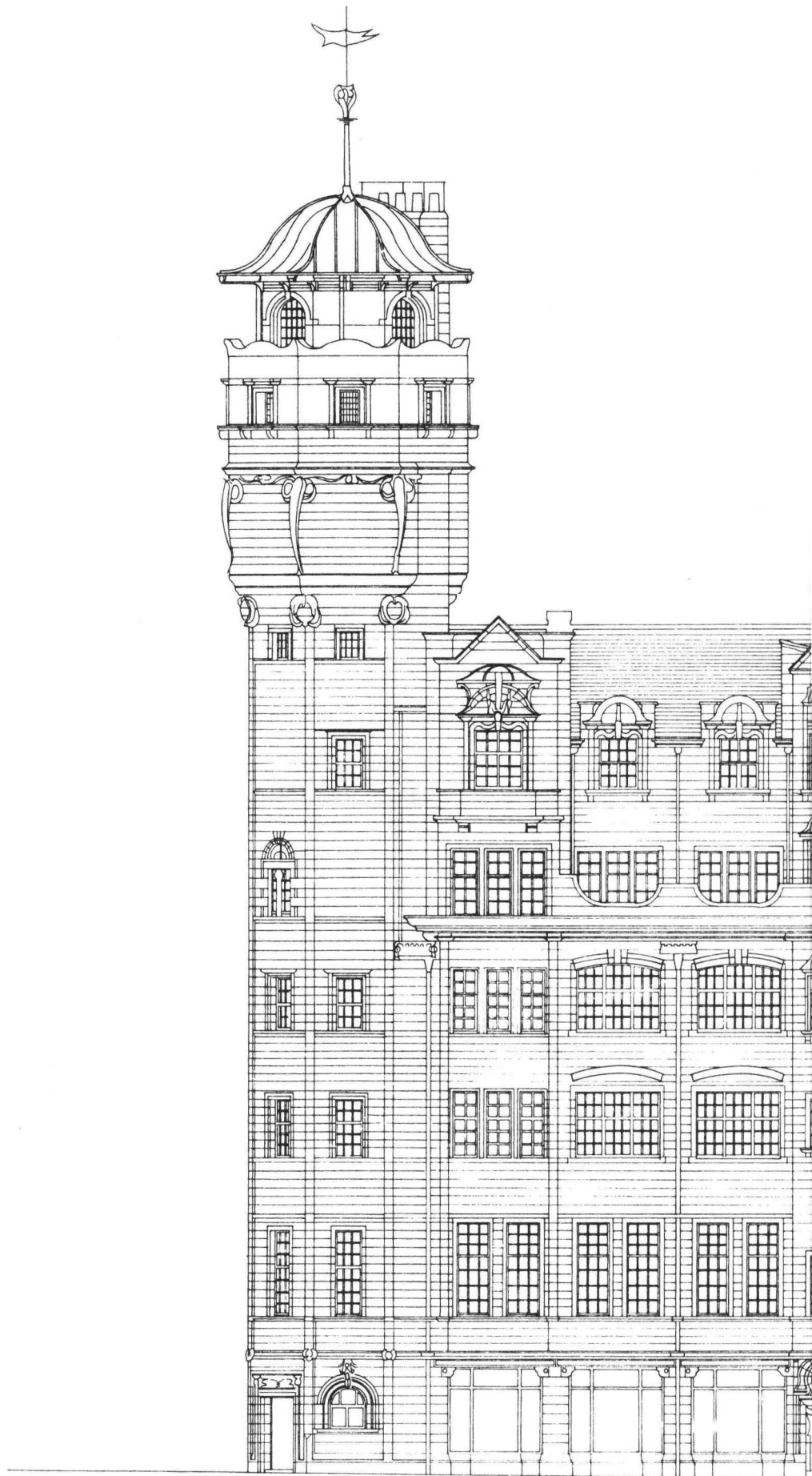
THE RAILWAY TERMINUS

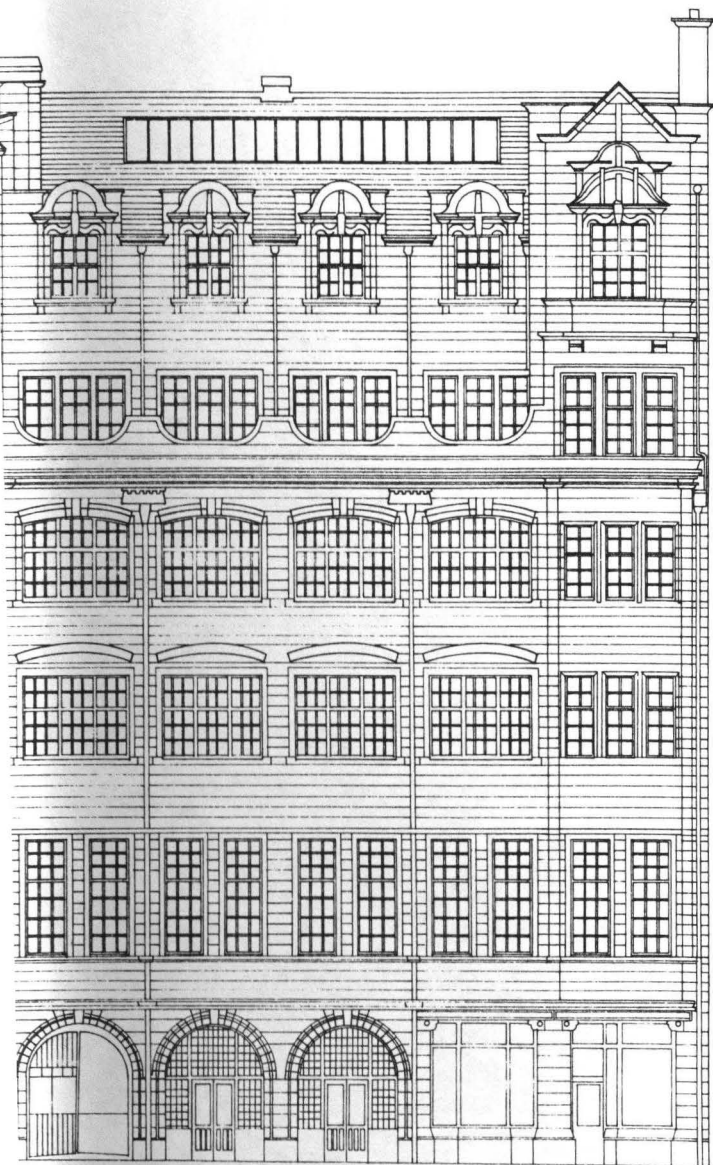
1893-1894

THE GLASGOW HERALD BUILDING

What part Mackintosh played in the evolution of this design is difficult to establish, but what can be certain is that it was prepared under close supervision by the partners of the practice. The building possesses many features common to those already designed by the practice, yet has characteristics strongly suggestive of Mackintosh.

The proportions and fenestration of the Mitchell Street facade, to string course level and the form and character of the corner tower, are strongly indicative of Mackintosh. It is most likely that as a young draughtsman he set out the main lines of the design under the partner's guidance, yet managed to retain a little of his independent style, to produce an interesting building.





V HERALD BUILDING

1894-1896

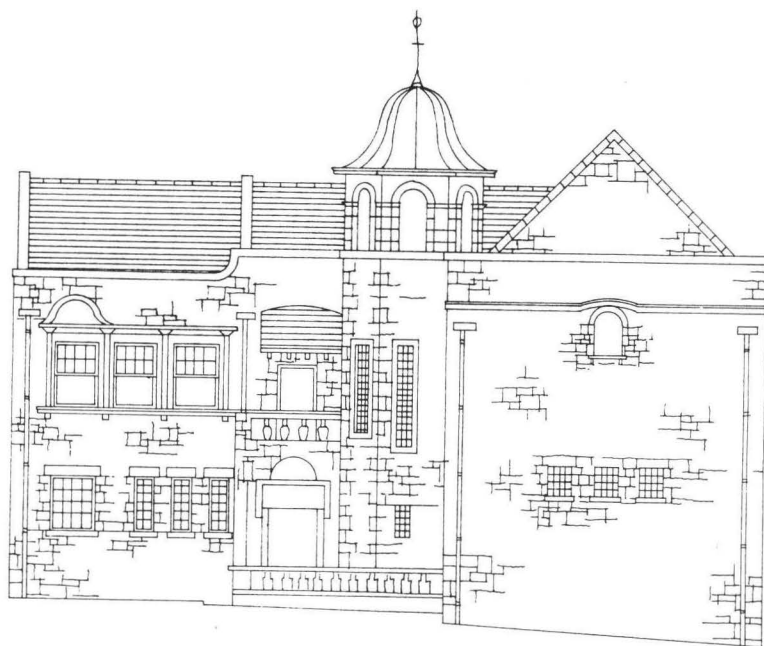
QUEEN MARGARET'S MEDICAL COLLEGE

Queen Margaret's Medical College was one of the earlier buildings in which Mackintosh was directly involved, while under his apprenticeship and at the start of his professional experience. After working on the design for The Glasgow Herald building, Mackintosh went on to Queen Margaret's Medical College in Hamilton Drive which was designed as an extra-mural department to Glasgow University.

It is purported to be the first school of medicine for women in Britain. His involvement in the design and execution of the drawings is self-evident, but the authorship of the original building is often questioned and could probably be attributed to another member of the Honeyman and Keppie practice.

The Medical College is situated behind a formal mansion, Northpark House, an ornate Florentine-renaissance building designed by John Honeyman in association with J.T. Rothead in the 1860's. Northpark House was commissioned by two elderly merchants, John and Matthew Bell, with the magnanimous intention that after their decease it should serve as a private museum for their large art collection. This was not to be, as the newly built Medical College was linked to Northpark House for the sole use of the women's college. Latterly, the buildings became the Glasgow headquarters of the BBC.

The Medical College is informal in plan, simple and efficient, with the main apartments spiralling round a central hall - the heart and hub of the building. The building is traditional in elevation and built in red sandstone. There are many features which can be seen in Mackintosh's later work; particularly the original scheme for the School of Art.



1894-1896

QUEEN MARGARET'S MEDICAL COLLEGE

1895

LENNOX CASTLE INN, LENNOXTOWN

This modest commission drew on Mackintosh's recent sketches in Dorset. The hanging of the inn sign and the proportions of the front elevation can be directly related to studies he made in Wareham and Lyme Regis.



1895

LENNOX CASTLE INN , LENNOXTOWN

1895-1896

MARTYRS' PUBLIC SCHOOL

Following the Glasgow Herald building and Queen Margaret's Medical College, Mackintosh's next involvement was with the design for the Martyrs' Public School in Parson Street. Mackintosh's involvement on this project was obviously greater than the preceding two, yet even here it is obvious that his enthusiasm and individual flair has been curtailed and he has conformed to office practice, no matter how fundamentally he may have disagreed with the more traditional ideas and principles of his employers.

The Martyrs' Public School is larger than the Medical College, the plan more formal, but the similarity of the two buildings is immediately apparent; with common features, such as the tall staircase windows, corbelled cills, relieving arches and traditional form roofs. With this project however, Mackintosh has injected some new motives and forms. The building is crowned by three octagonal ventilators with ogee roofs, each terminated by a sturdy finial supported by four simple ring-like brackets - a shape used frequently by Mackintosh in his later decorative work.

Externally, the most notable detail is the small section of roof above the staircase hall which sweeps down boldly onto supporting brackets, projecting some three feet from the building facade - an idea tentatively pursued over the porch at the Medical College - but here the appearance and construction are identical with the Glasgow School of Art eaves.

Internally, the clever manipulation of roof trusses and structural members into a decorative pattern is the first evidence of a feature which was to become a distinctive characteristic in his later work and which shows that he was permitted a much greater independence in the design of this building.

The boldness of gables, tall turret windows ascending to the pitch of the stair contained within, steeply pitched simple roof forms all appear in Mackintosh's later domestic work. It is surprising however, that the decoration and ornamentation which Mackintosh was capable of does not appear in this building; even the immense wrought iron gates are a banal, dull canvas and at this location if any, there might have been expected some indication of the inventiveness and delicacy achieved in his contemporary craftwork.



1895-1896

MARTYRS' PUBLIC SCHOOL

1896-1907

THE GLASGOW SCHOOL OF ART

The School of Art is a building of absorbing interest, at first glance rather austere and forbidding, but on closer examination a source of never-ending delight. There is much documentation on the School of Art and therefore only a brief precis of the main points is outlined here.

Mackintosh entered and won the competition to design a new building for the Glasgow School of Art in 1896. The school had outgrown its present home in the Corporation Galleries in Sauchiehall Street which they had occupied for nearly thirty years. Francis H. Newbery, then Director of the school, encouraged the Governors to raise funds for a new building. A site, long and narrow in shape with a 30ft fall from north to south on Renfrew Street was obtained. Funds however, remained limited, yet the competition was launched, albeit with onerous restrictions both on design and cost.

The parsimony of the Governors, coupled with Newbery's lavish accommodation schedule, in particular the demand for classrooms of extraordinary spaciousness, set the competitors a most unenviable task. Hardly surprising therefore, that jointly the competitors declared the building, even a 'plain building' (as requested by the Governors) could not be built within the restraints of the competition budget. Competitors were asked to delineate the portion of their building which could be built for the sum of £14,000 and indicate the estimated cost for the entire scheme.

In January 1897, Honeyman and Keppie were announced as competition winners, although it was evident the designs and drawings were entirely Mackintosh's.

The building commenced in May 1898 - albeit in a phased format due to the financial problems - when the memorial stone was laid. Work began with the eastern half of the building.

Construction is mainly solid masonry and brickwork. The north, west and east facades are of masonry, a grey local 'whitespot' and Giffnock Stone being used, and the south, harled brickwork.

The eastern portion of the building was opened in 1899. The gable wall in Dalhousie Street rises sheer from the pavement to a height of 80 feet or more. The steep incline of the street emphasises the severe, stark nature of this elevation with its small windows punctuating the northern half. On the southern half, the windows range in size, but do not detract from the solid massing of this elevation as a whole.

Sometime elapsed between the initial phase and the remainder of the building works.

The specification had insisted on north lit painting studios - Mackintosh's design provides huge plate glass windows asymmetrically located either side of the entrance, itself asymmetric to this elevation. The window sizes vary to reflect the differing sizes of studios within. Studios in the top storey, added during a later building stage are recessed slightly from the main facade and are almost hidden by a projecting eaves detail from street level. The north facade, built in stages, 1897-99 and 1907-09, was subtly decorated from stylised insect motifs resembling Japanese heraldic emblems on the wrought iron railings, the asymmetrical balcony over the entrance with its wrought iron arch at the entrance steps, sculptured stonework relief above the doorway and leaded glass panels to the ornate gracefully curved projecting iron brackets below the first floor windows with their intricately

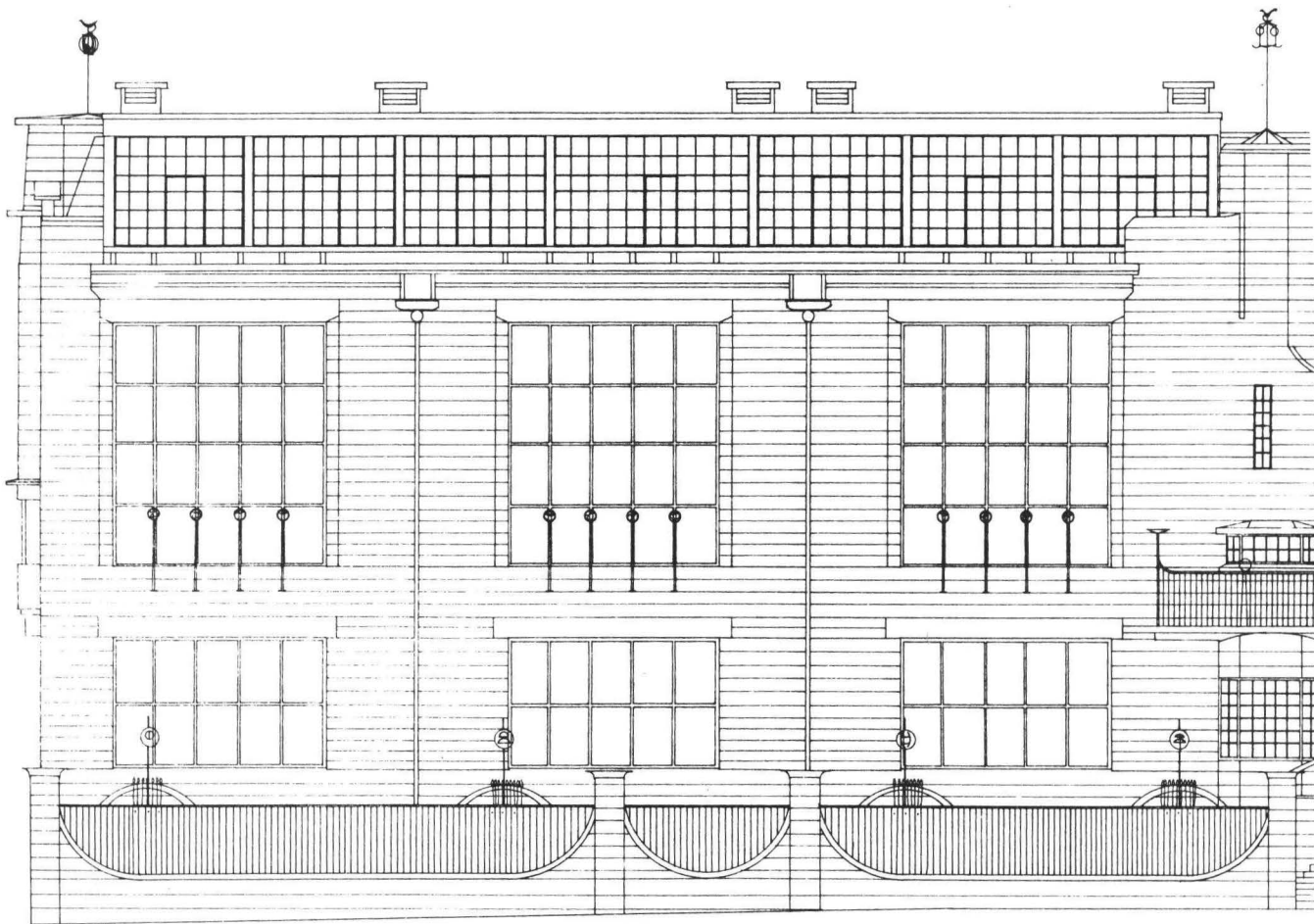
intertwined metal ball ornamentation at the top - designed for practical purpose in carrying planks to accommodate window cleaner's ladders.

The south facade is austere in contrast to the others, yet the overwhelming impression of immense size can be broken up into smaller complex forms which make-up the whole.

The west facade uses glazing to dramatic effect with the windows to the library behind soaring through three storeys of the facade. Externally, sculptured stonework although never realised as Mackintosh's intentions, is somewhat bland, but nevertheless does not detract from this imposing piece of work.

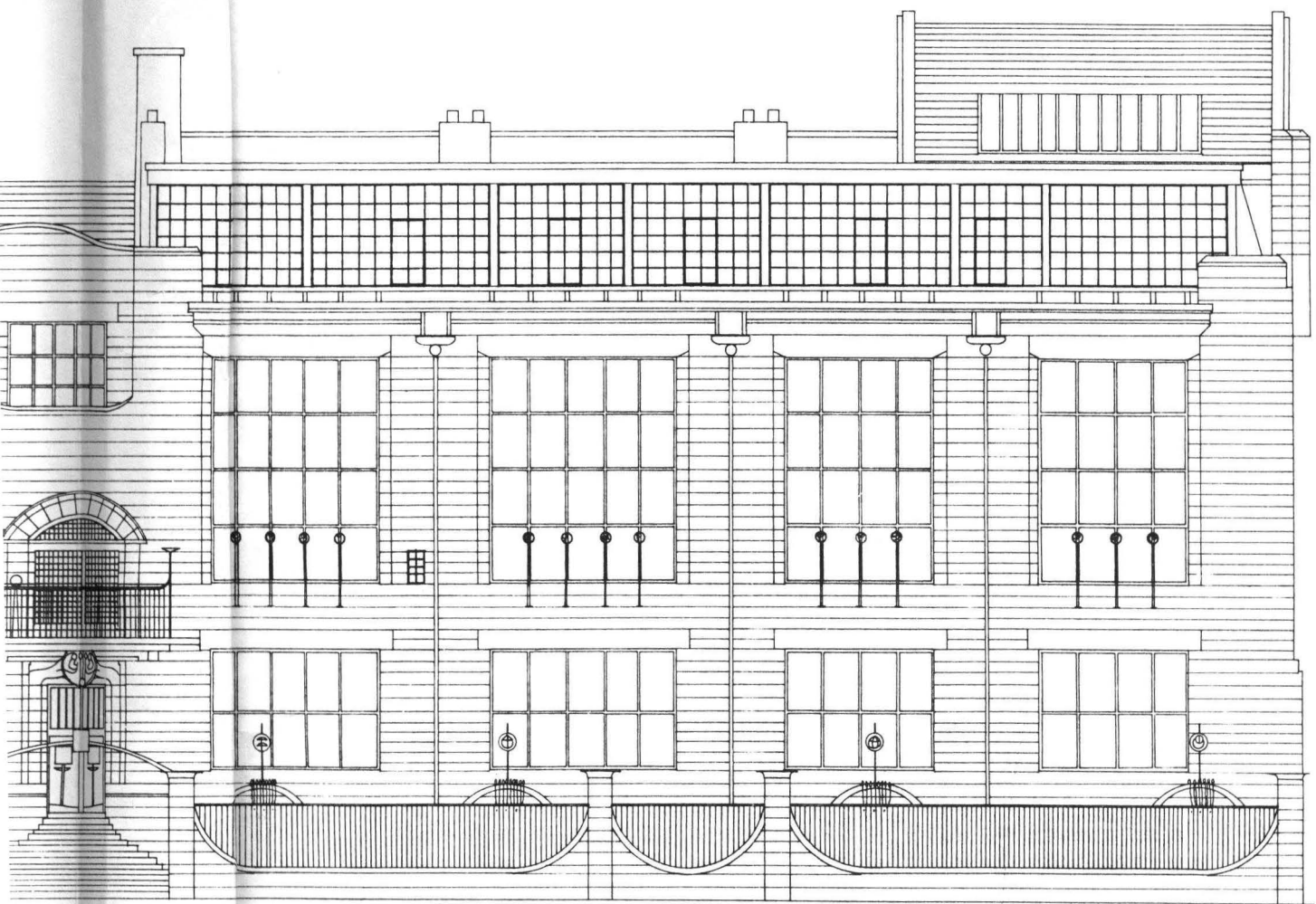
Internally, Mackintosh pursued his characteristic style throughout; in the Director's Room, Board Room, Library, Museum, to name but a few.

Mackintosh's School of Art conveys the understanding and grasp he had for three-dimensional form and spatial awareness. The building, probably the most representative piece of his work is undoubtedly his most important contribution to the 'New Movement'.



1896-1907

THE GLAS



1897-1900

QUEEN'S CROSS FREE CHURCH

In 1897, the minister of St. Matthew's Free Church, Bath Street, a Dr. Stalker, procured a site at Queen's Cross at the junction of Garscube Road and Maryhill Road, probably the site of an established Mission and announced the founding of a new church, Queen's Cross Church. Although no record is made in the church magazines of that time, it is widely assumed that Messrs Honeyman and Keppie were formally appointed to undertake the job, as paragons in the ecclesiastical field.

Mackintosh, presumably under the watchful eye of Honeyman was allowed to try his hand at this new commission, a subject entirely new to him. His initial task was to resolve some semblance of scale and dignity to the massing of the building on this site, which at the time was surrounded by an expanse of crowded tenements fifty to sixty feet high. Mackintosh attempted this task by boldly modelling the main building form and placing a sturdy tower at the corner of the site. The church is distinguished by this corner tower, an element of unusual design, with marked entasis and an engaged polygonal staircase turret, crowned by a wrought iron weather-vane. The curious form of the tower was later attributed to and influenced by a Parish Church at Merriott, Somerset, of which Mackintosh had sketched at some time or another, published as 'Sketch Book Jottings by Charles R. Mackintosh' in The British Architect, 29th November 1895. Although, the Queen's Cross tower varies from the English example in proportion; (Queen's Cross is much taller and narrower) the main features; sturdy shape, the entasis, the angle buttresses, the octagonal staircase turret with its enriched crenellations and wrought iron weather-vane, the doorway detailing and traceried window are all included. Despite the minor proportional modifications the general effect of the tower at Queen's Cross is aesthetically pleasing and remains the most prominent and attractive external feature of the building.

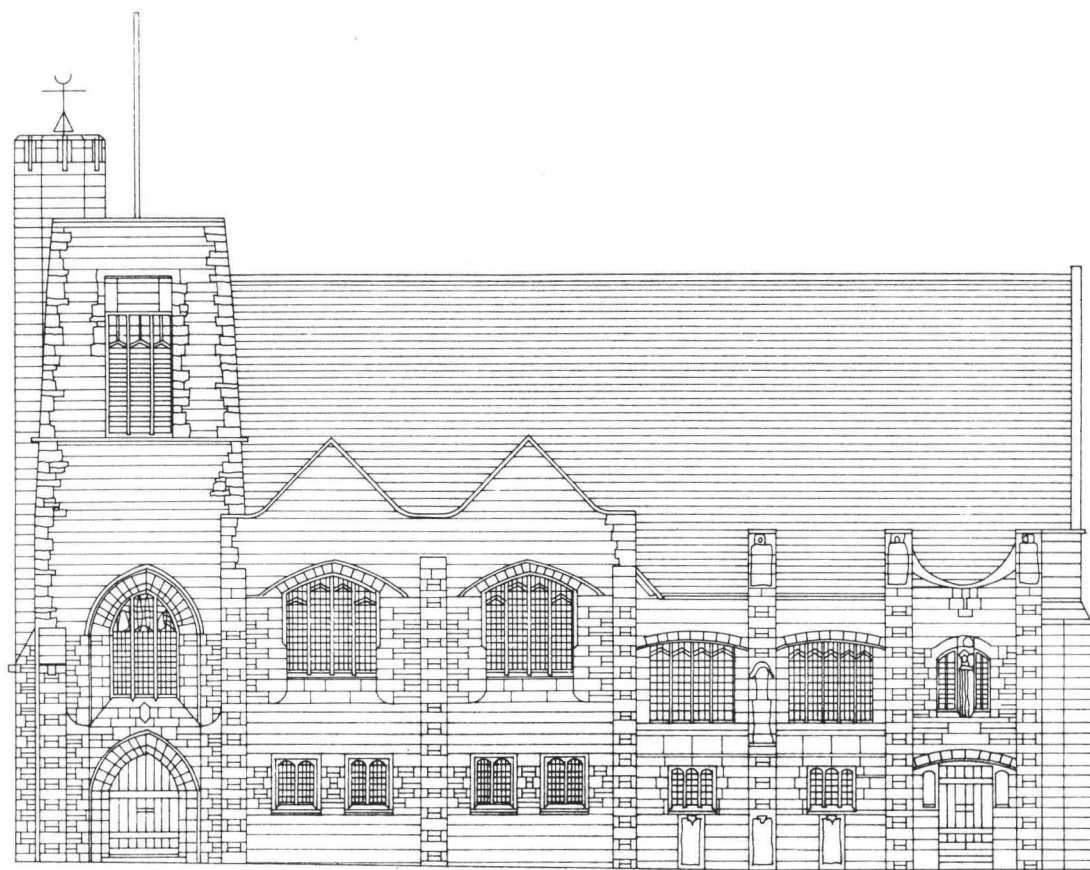
The main facade to Garscube Road is irregular and indecisive in treatment; it appears to have been conceived in two parts - the tower and twin gables forming one section and the secondary entrance and recessed portion the other. The former developed using semi-traditional motives and the latter designed in a more free and contemporary Mackintosh style.

Internally, like many of Mackintosh's designs the plan form is perfectly simple, embellished only with rich and detailed design forms, notably the gallery, pulpit and panelling throughout. The Church is sombre and restful within. A spatial quality out of all proportion to the size of the building is engendered by the lofty arched timber ceiling, pointed in section and stained almost black.

There are two galleries, one situated at the south end of the church and a smaller one adjacent to the Chancel, approached by a spiral staircase in the tower. Both are built with heavy joists cantilevered forward a distance of about 6 feet, the entire structure being visible in each case - a daring innovation in a nineteenth century Scottish church. The influence for these cantilevered galleries may have come from the Far East, in particular the balcony of an old inn at Mishima, illustrated by E.S. Morse in "Japanese Houses and their surroundings" (1886). Mackintosh was keen to translate the delightful freedom and spatial qualities of Japanese design, which he would have read about during the 1880's as he was commencing his studies, into a western idiom.

The building lacks unity however, and is interesting mainly for its ingenious details and bold constructional features, but the competition between old, traditional and new, innovative forms suggests that either the architect was unable to get to grips with the problems of this design or was unable for whatever reasons or constraints placed upon him to express himself freely.

Queen's Cross Church, however, possesses a warmth and charm conspicuously absent from many of its peers, due largely to the traditional simplicity of Mackintosh's architectural forms and to the mysticism and spirituality of his decorative motifs which reflect Celtic and Early Christian art.



1897-1900

QUEEN'S CROSS FREE CHURCH

1898

COMPETITION FOR THE GLASGOW
INTERNATIONAL EXHIBITION, 1901

Great international exhibitions were a phenomenon developed through the nineteenth century, made possible by the periods' remarkable achievements in manufacturing and communication. In May 1898 a competition was announced for a second International Exhibition in Glasgow, to be held in 1901, which would build on the success of that of 1888 and celebrate the opening of Simpson and Allan's grandiose City Art Gallery in Kelvingrove Park. The proposed site in Kelvingrove covered 13 acres. A budget of £60,000 was available. The detailed competition conditions stipulated a Concert Hall, a Machinery Hall and upwards of 8 catering facilities. Optional alternative schemes in steel, iron and glass would be considered. The main facade was to face the University and the detail design was to harmonise with the new Art Gallery.

The firm of Honeyman and Keppie submitted 3 designs for the competition and though 2 of them were commended by the assessors neither was premiated. The first prize was awarded to a local architect of repute, the late James Miller.

The result of the competition was published in the British Architect on 16th September 1898. This, it should be noted, more than two years before the exhibition was to take place and at a time when the city authorities were still painfully conscious of the furore caused by Mackintosh's design for the School Of Art. In these circumstances it is hardly surprising that Mackintosh's design did not gain the premier award. His drawings here, always easily recognisable could not be disguised by any non-de-plume.

The young architect's admiration for the work of James Sellars has been noted and it is instructive to compare the Sellars' design of the Grand Hall at the Exhibition of

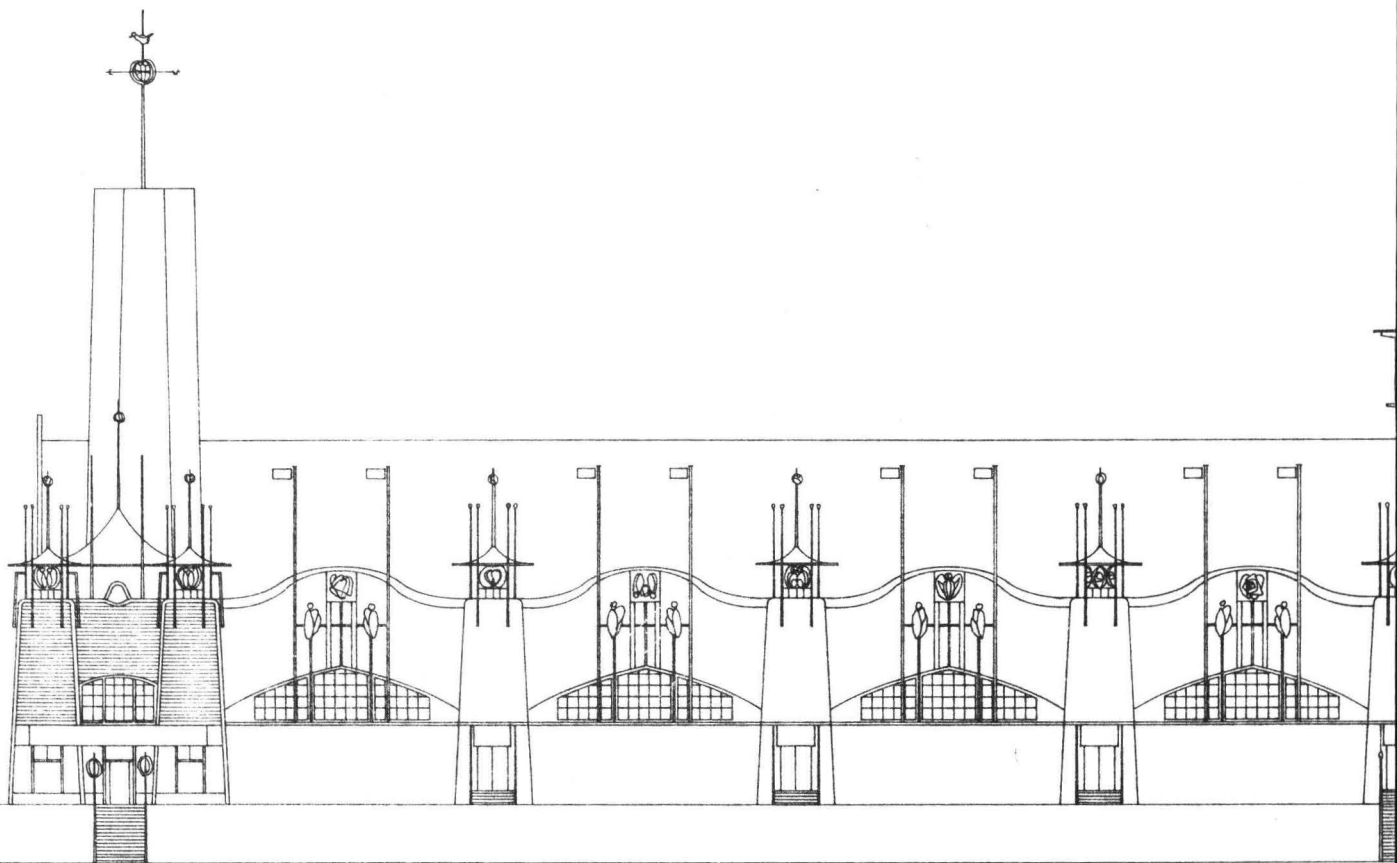
1888 with Mackintosh's project and to contrast both with Miller's winning scheme. The plans of all three are almost identical and can be observed that the two later projects are re-instatement's of Sellar's original design. The great central area in each core is crowned by a cupola flanked by tall towers differing only in detail; Sellar's in a restrained Saracenic style and Miller's in flamboyant Spanish Renaissance. As usual Mackintosh's scheme cannot be placed in any of the popular styles.

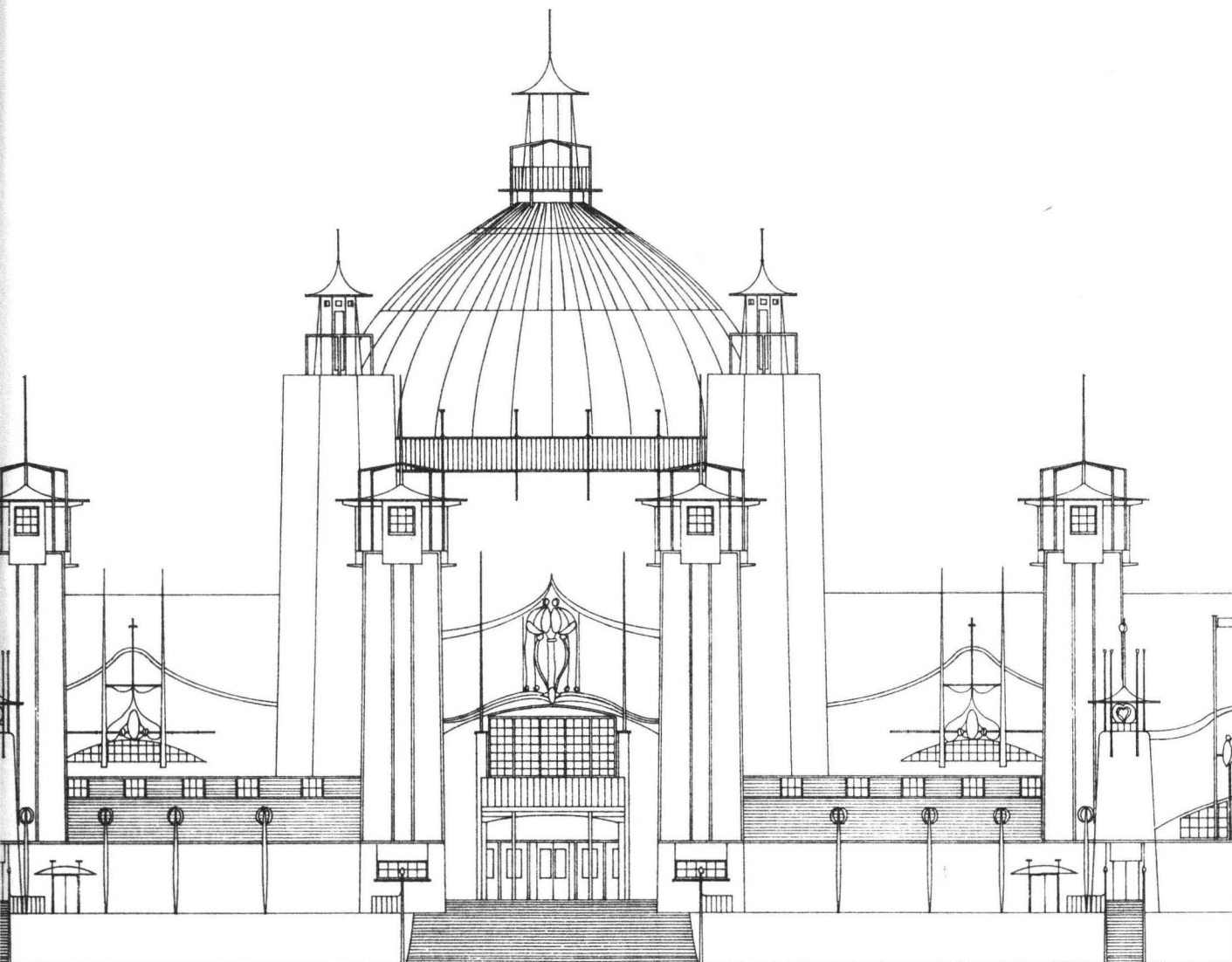
Mackintosh's Grand Hall or Industrial Hall has a long., low building terminated at each end by a pair of towers and is dominated by a great dome above the entrance. The main exhibition space was flanked by low aisles roofed at right angles to the principal axis, their rounded gables providing a pleasant undulating rhythm which offsets the rigid lines of the hall proper. The principal towers were polygonal in plan and entirely without ornament and rose sheer for a hundred feet or more above the ground. Forward of the main building Mackintosh had an advance guard of eight smaller towers arranged in pairs with roofs and little windows.

Seen in retrospect and considering the early date of this building is evidence of Mackintosh's independence in design with motives we identify with that of the 1920's and 1930's.

Of the remaining exhibition buildings including the Concert Hall and the Bridge Building only the Alternative Concert Hall is of particular interest. The auditorium accommodating 4,221 people was circular in shape with twelve great cast iron half trusses designed to give a clear internal span of about 165 feet and a maximum ceiling height at the centre of 50 feet, in the form of a saucer dome. There was to be a gallery too and a great platform backed by a Mackintosh organ case. Externally twelve enormous buttresses sprang from the main wall and through them ran an outer aisle to the hall with a flat roof cantilevered forward. Each vestibule had two

exit doorways and a horizontal window. Apart from a little decoration on and around the main entrance, the building was devoid of ornament. The architect relied on the form and proportion of the structural elements themselves. Unquestionably this was one of his most remarkable essays and one which bears a striking resemblance to the aluminium Dome of Discovery designed by Mr Ralph Tubbs for the Festival of Britain exactly fifty years later.

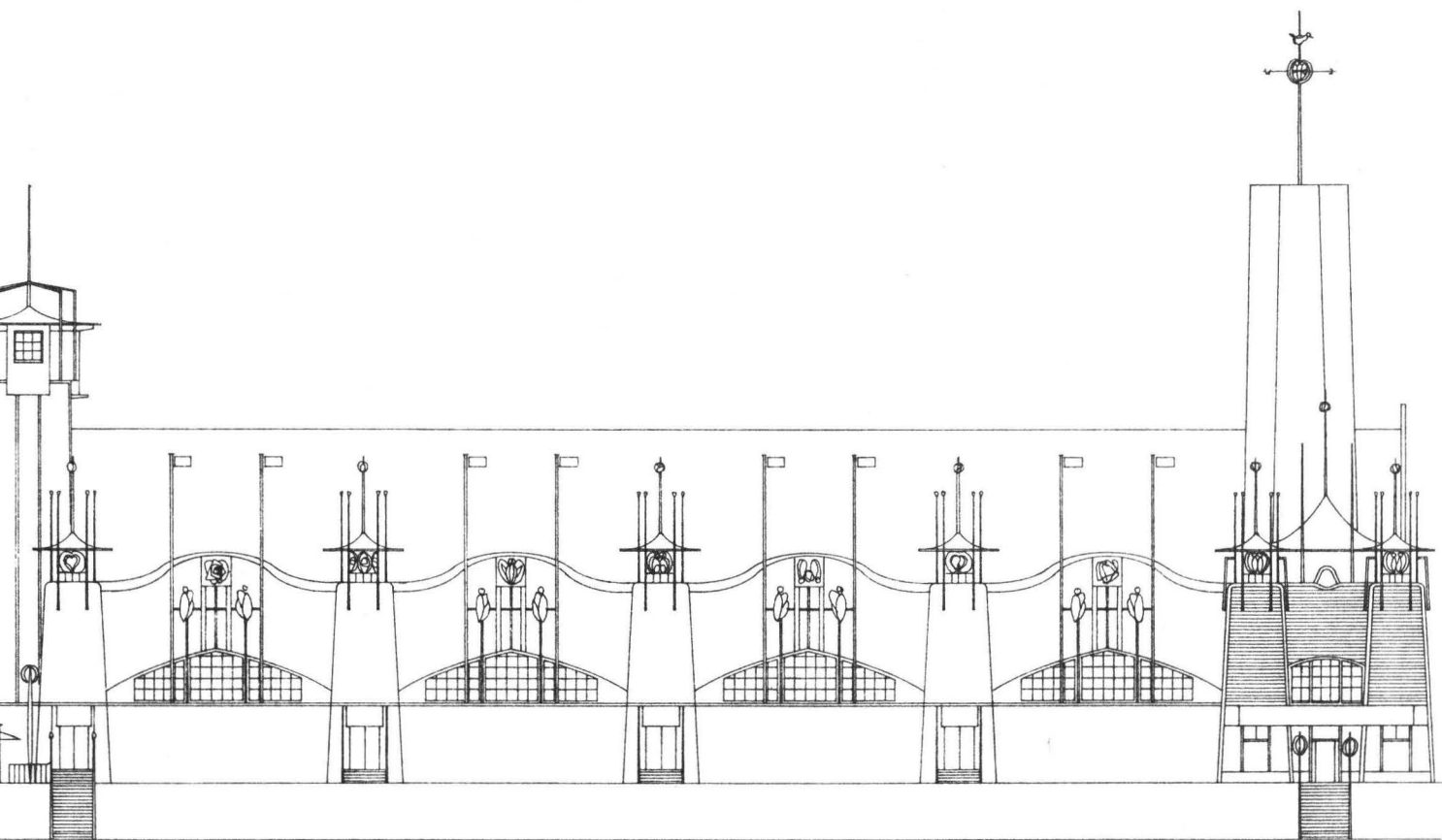


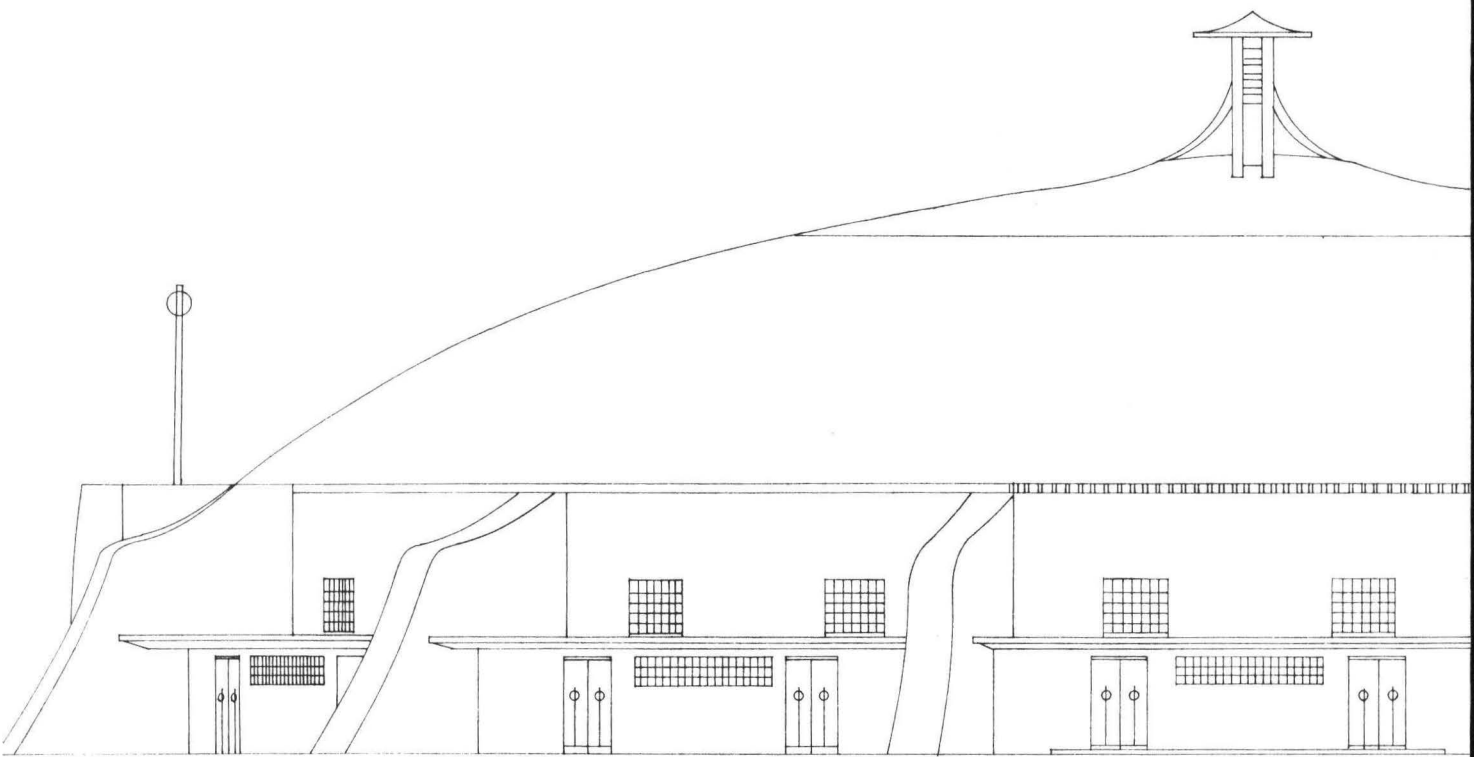


1898

COMPETITION FOR THE GLASGOW
INTERNATIONAL EXHIBITION, 1901

THE INDUSTRIAL HALL

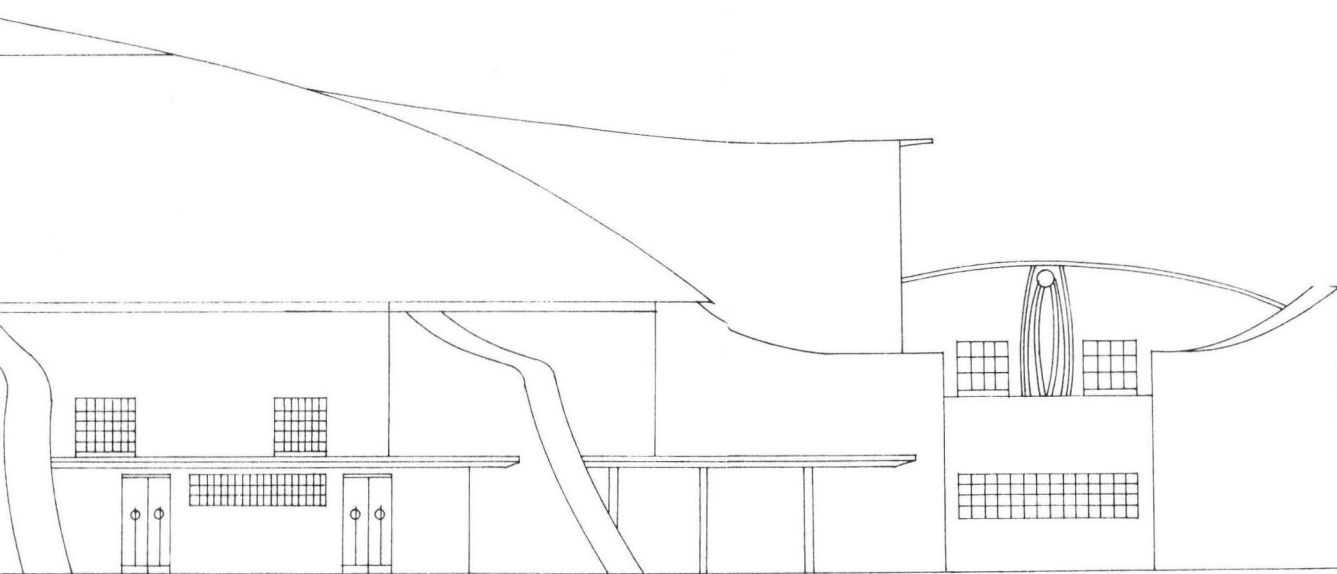




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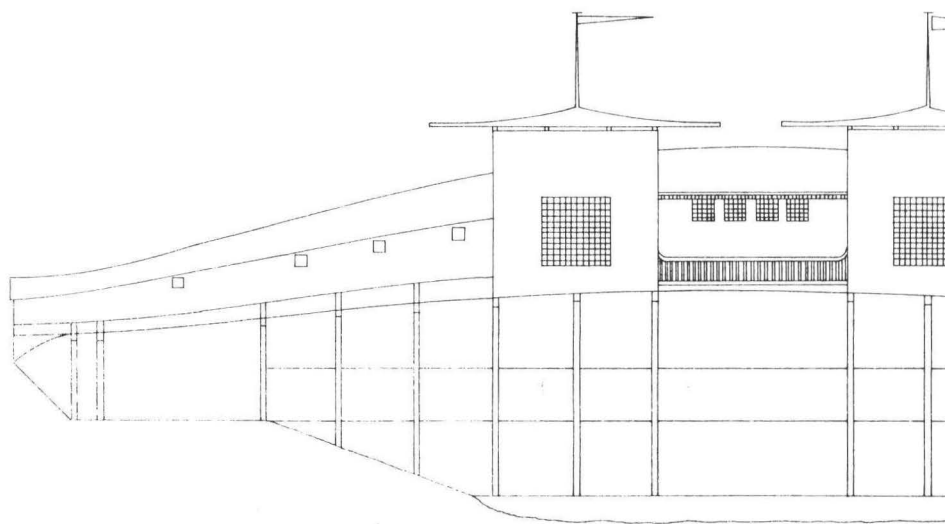
COMPETITION FOR THE G
INTERNATIONAL EXHIBITION

THE ALTERNATIVE CONC



GOW
1901

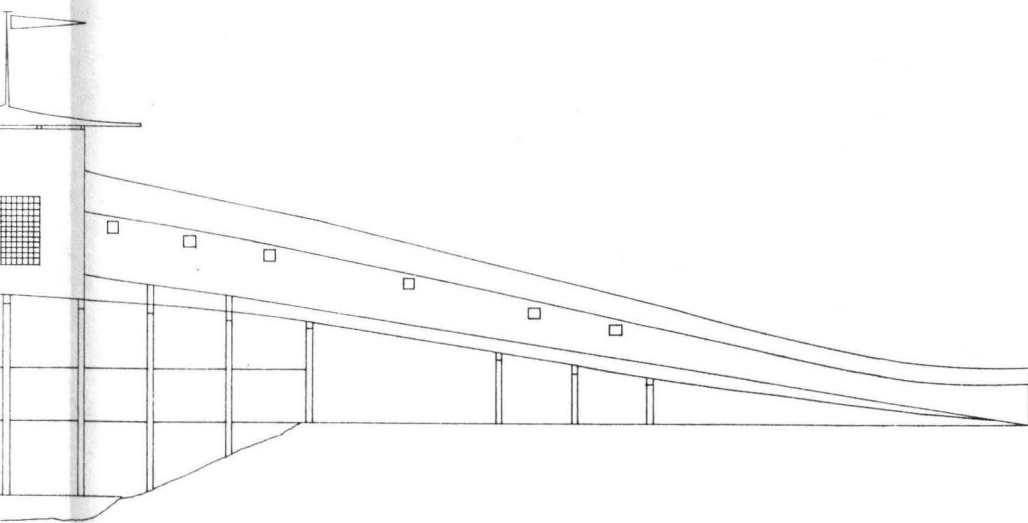
HALL



1898

COMPETITION
INTERNATIONAL

THE BRIDGE B



PLAN FOR THE GLASGOW
INTERNATIONAL EXHIBITION, 1901

BUILDING

1899-1900

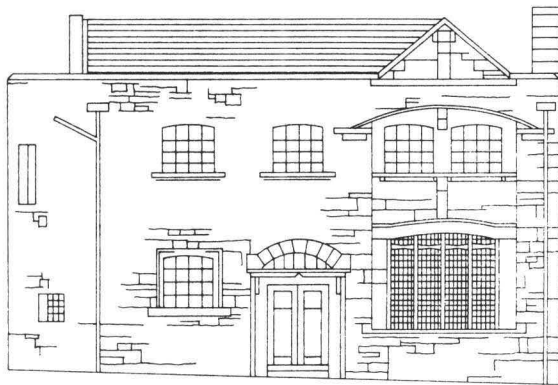
RUCHILL STREET CHURCH HALLS

The Church Halls in Ruchill Street, Maryhill were designed at approximately the same time as Mackintosh designed Queen's Cross Church. The buildings which, although not of any great significance, were designed and built prior to the present church to which they are affiliated. This itself, is probably a significant factor in why the present group of buildings have no unity or common character.

The Halls comprise a large hall 40 feet by 26 feet, on the ground floor with a useful annexe, a committee room and store adjacent. The first floor is reached via a stone stair within a conical roofed turret. Here, there is a smaller hall and a second committee room separated by a folding partition, a further store and sanitary provision. The building, as a unit, was well planned with each room functioning independently, but with the ability by means of movable partitions and connecting doors, to operate as en-suite facilities. The interior of the building had a few decorative leaded glass panels in the doors, but this appears to be the limit of Mackintosh's design influence internally.

The siting and arrangement of the caretaker's house is open to criticism, however, as when the Church was designed and built some years later by another architect the house was sandwiched between the halls and the Church, forming an ill-lit courtyard. The accommodation, proved to be restrictive and dark, a factor which could not be compensated by the elegant treatment of Mackintosh's elevations or sweeping roofs.

The group of buildings possessed entirely different characters and materials and any harmony between them, which might have been achieved, was never realised.



1899-1900

RUCHILL STREET CHURCH HALLS

1900-1901

THE DAILY RECORD BUILDING

The publishing house of the Daily Record is situated in Renfield Lane, close to Glasgow Central Station. This building is interesting mainly as an example of Mackintosh's clever handling of an awkward elevational problem due to a restrictive site, but also as his only known use of bricks as a facing material. Renfield Lane, a thoroughfare of canyon-like proportions is about 18 feet wide; the site was enclosed on three sides by very high buildings and was in perpetual shadow. Mackintosh produced a successful sculptured facade, well proportioned and full of vitality. The ground stone-faced storey forms a sturdy base with a glazed white brick used above to reflect any light which may penetrate to this level and create the feeling of space. At fourth floor level there is a series of boldly projecting bays and finally an attic storey enriched by red sandstone dormers. Between the heavy bays the hard white surface of the glazed brickwork is given an interesting texture by the occasional projection of bricks in the form of a simple ladder-like pattern ascending the wall face, branching out into a geometrical form at fourth floor level.



1900-1901

THE DAILY RECORD BUILDING

1901

**HAUS FUR EINES KUNSTFREUNDES
(ART LOVER'S HOUSE)**

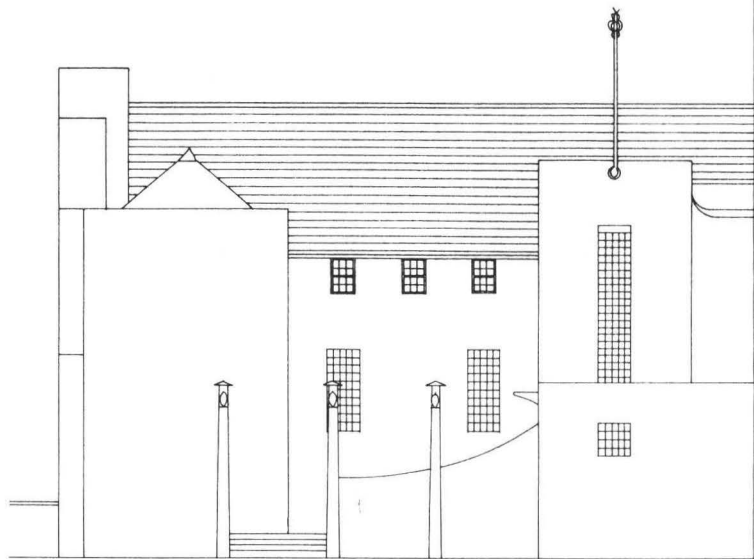
The importance of the Haus fur eines Kunstfreundes design lay not in the decorative schemes, but in the fact that here, for the first time, a complete architectural project - plans, elevations, perspectives and interiors - was made available to architects and designers throughout Europe, via the publication and display of his work.

Mackintosh, in this project, had been free to express himself as he wished - and produced a revolutionary design remote from any stylistic conventions of the closing century.

Although it was Baillie Scott who won the competition, undoubtedly Mackintosh's design was the one which aroused the greatest interest and controversy. The originality of Mackintosh's scheme was emphasised by the continual comparison with Baillie Scott's scheme and in all its studied unorthodoxy caused much contention in architectural circles abroad. Although the scheme had little immediate influence on contemporary work, its significance was by no means overlooked. Here was recognised an original approach to architectural design.

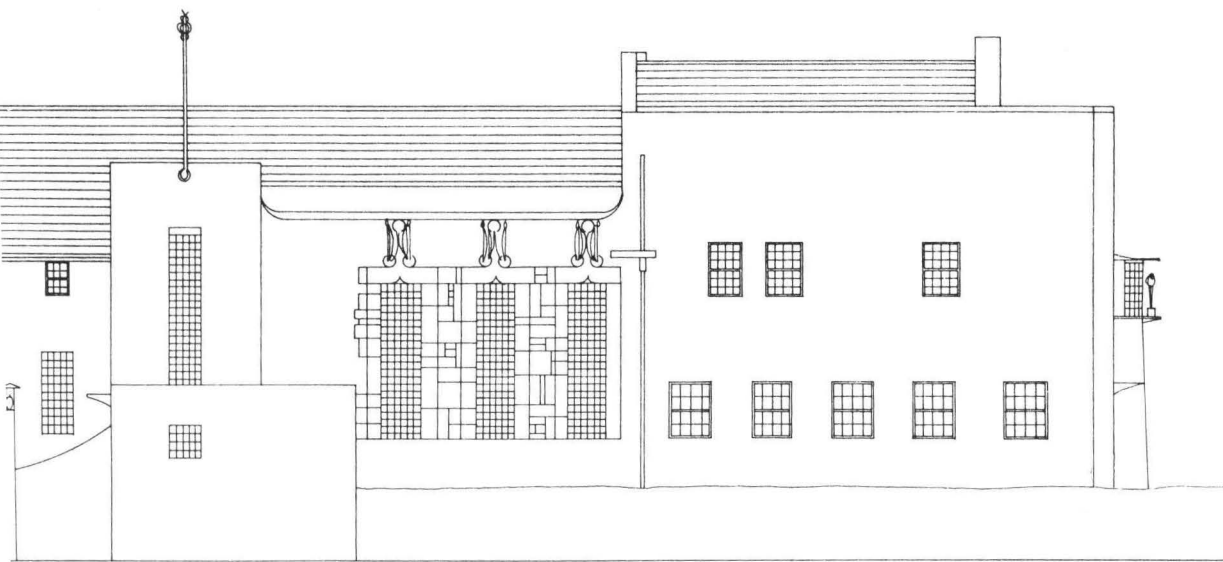
Baillie Scott's scheme was well thought out with an excellent plan. It was symmetrical, neat and precise. In contrast, Mackintosh's scheme was more informal in which he had thrown all the niceties of convention to the wind. His uncompromising facades follow no set rules, windows are placed where required and not forced into a preconceived pattern. The house is asymmetrical and the basic geometrical form emerges stripped of all fanciful elements. It is a building, sternly and austerely functional in all respects.

Today, Mackintosh's vision has been realised with the erection of his competition design in Bellahouston Park, Glasgow.



1900-1901

COMPETITION - P



COMPETITION - HAUS FUR EINES KUNSTFREUNDES

1900-1902

WINDYHILL, KILMACOLM

Windyhill built in 1900 for William Davidson at Kilmacolm belongs unmistakably in the twentieth century, whilst retaining some traditional features. Mackintosh's traditional features are derivative rather than imitative however, and generally arise naturally from a simple plan. The Windyhill house was carefully planned to meet the needs and aspirations of the Davidson family and was not considered a showpiece demonstrating the designer's knowledge and art. Mackintosh had previously worked for his client on their house, Gladsmuir, some five years earlier and was now well acquainted with the family.

The house consists of a principal block running east and west with a service wing at right angles, the internal angle, formed by this relationship enclosed a diminutive ornamental courtyard on two sides. Mackintosh paid particular attention to the staircase here, providing a broad semi-circular bay landing, negating the need for winders. The internal detailing is very 'arts and craft' in style and is reminiscent of the Voysey manner.

Traditionally grey or red sandstone was the popular material for large country houses in the Clyde Valley in the early 1900's, but like Voysey, Mackintosh achieved character and individuality by using silver-grey roughcast to unify his designs - a traditional Scottish design feature.

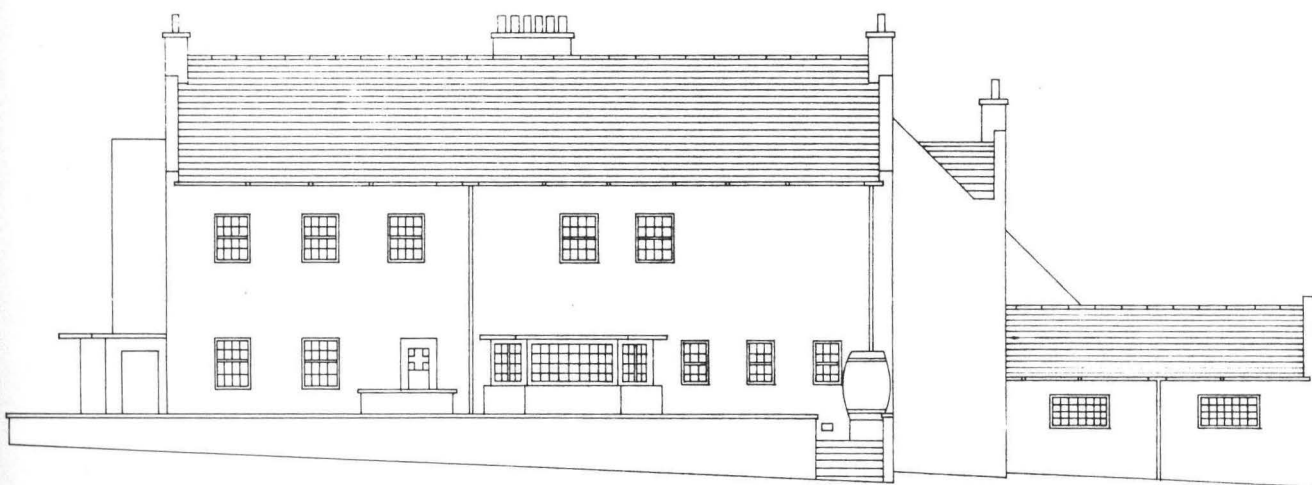
The house stands on the top of a steep hill and is approached from the north through a tiny courtyard containing a square pool flanked by trimmed yew trees. At the more sheltered, side elevation, windows of differing shapes and sizes have been used to create effect. Apart from the principal facades in which the shape and disposition of windows is reminiscent of seventeenth and eighteenth century work,

Mackintosh has used square, vertical and horizontal openings in close proximity, bearing little if any relationship to each other - yet still produce an overall pleasing effect.

Though the imaginative, internal treatment of the staircase is to be admired, the exterior appears very much out of character and is rather incongruous against the traditional courtyard elevations of the more conventional main block.

Although not given a completely free hand, Mackintosh was at liberty to design and supervise the interior decoration, fire places, built-in fittings and some furniture.

Subtle designs, pattering and stencilling were used throughout.



1900-1902

WINDYHILL, KILMACOLM

1901

THE ARTIST'S COUNTRY COTTAGE AND THE ARTIST'S TOWN HOUSE

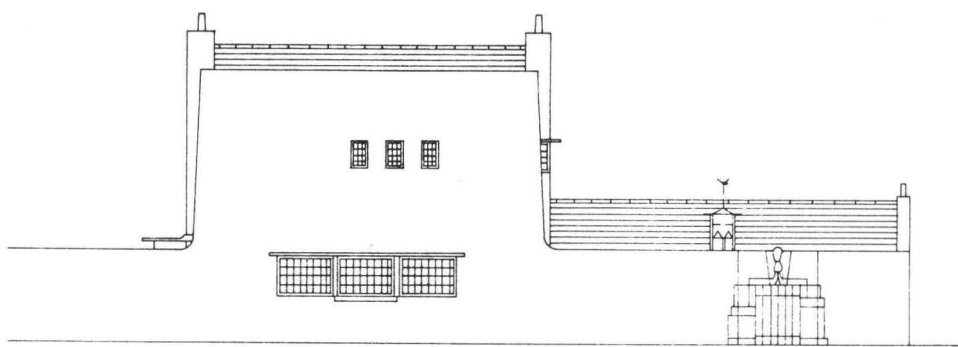
These drawings are possibly a response to an untraced competition or as has been suggested, an ideal home for Mackintosh and his bride of 1908, Margaret Macdonald. A complementary set of drawings for an Artist's Town House is owned by Glasgow School of Art.

The country cottage is the more interesting of the two. It was to occupy a long narrow site and therefore the plan was extremely compact. Mackintosh paid great attention to the service wing which dominates the ground floor plan. There is an intimate walled courtyard with pigeon-cote and tress. On the west of the house a narrow garden is approached through a vestibule from the entrance hall. A large studio, two small bedrooms and a bathroom occupy the upper floor.

The elevations, however are of the greater importance. They conform to no stock pattern and follow no recognisable precedent. Large plain harled surfaces dominate and openings are reduced to a minimum but unlike other examples of his domestic work, few of the forms employed are traditional in character. The large studio window is reminiscent of the School of Art and the south facade with its long horizontal window, part of the architect's design for a pavilion at the Glasgow Exhibition of 1901.

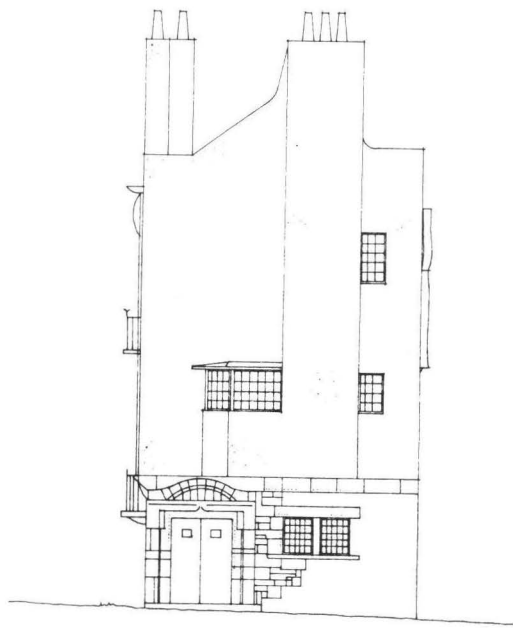
The town house is similar in feeling, yet is dominated by vertical lines which give it a more traditional air. The plan is tightly compacted and every inch of space utilised. It would appear that the house was to be either semi-detached or an end-terrace as the west wall (perhaps a party wall) was windowless. Despite the inconsequential scatter of windows it is quite evident that in three dimensions the building would appear far more satisfactory than the project drawings suggest.

These drawings are important in that they provide evidence of his sensitivity to changing conditions, a sensitivity that amounts almost to precognition, for several of the forms he used here, as indeed at Windyhill and Hill House, can be found in the vocabulary of the most notable post 1914 war, European architects.



1901

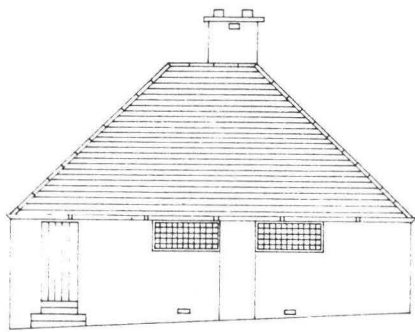
THE ARTIST'S COUNTRY COTTAGE



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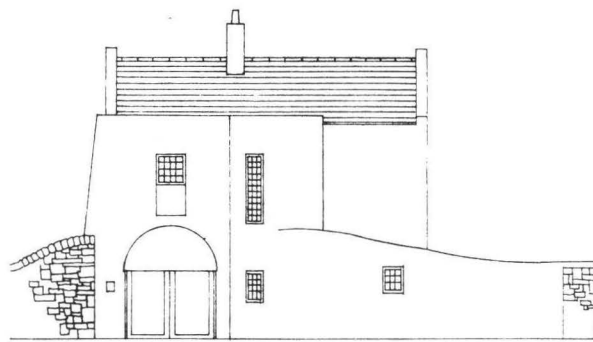
THE ARTIST'S TOWN HOUSE

Mackintosh had undertaken numerous small commissions for Mr Collins in and around Kilmacolm prior to designing Mosside for him. Most of his work had been alterations and extensions to existing property. The gate lodge at Auchenbothie, however, was a new building, although extremely small, but nonetheless worthy of attention. Auchenbothie itself was a large, red sandstone mansion on the main Kilmacolm to Greenock road. The gate house was a curious, Voysey-like little building with very thick, harled walls. It is square in plan with small deep-set windows, a high, steeply pitched pyramidal roof terminating in a large chimney stack. There were four small apartment; living room, two bedrooms and kitchen planned around the central chimney. There is no circulation route, all rooms are en-suite. The front door enters directly into the living room and the back door to the kitchen.

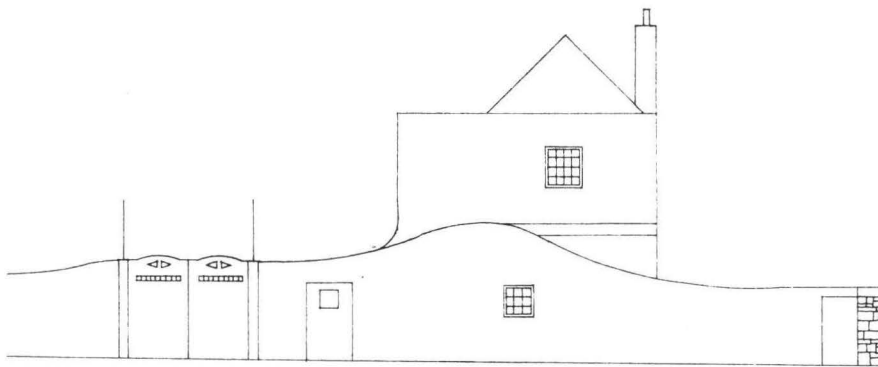


1901

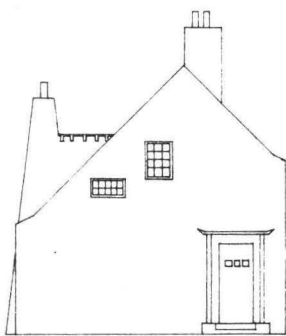
GATE LODGE AT AUCHENBOTHIE, KILMACOLM



GATE LODGE (1)



GATE LODGE (2)



GATE LODGE (3)

1902

HOUSE AT BRIDGE OF WEIR FOR ALFRED TODD

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1902

HOUSE AT BRIDGE OF WEIR FOR ALFRED TODD



1903

HILL HOUSE, HELENSBURGH

The Hill House, commissioned by Walter Blackie, the publisher was built in 1903. The plan and facades are similar to Windyhill, Kilmacolm and the larger more elaborate design, Haus fur eines Kunstfreundes which caused much controversy in Europe following publication of the competition drawings. There is a world of difference between Mackintosh's practical use of vernacular precedent and the romantic revivalism characteristic of many of his English contemporaries, such as Voysey and Baillie Scott, which led them to produce olde-worlde medieval features with all the gross inconveniences associated with medieval planning.

Mackintosh believed that this imitative style of architecture, not only was foreign, but imposed upon a building a preconceived facade regardless of its purpose. What appealed to Mackintosh was that in vernacular building there was a no-nonsense functionalism. Internal planning was allowed to evolve naturally around a family's needs, windows were placed in walls where they were useful from the inside, rather than where they conformed to symmetry from the outside.

Mackintosh spent much time with his client and the family, to get to know them so that he could design their new home around them. Mackintosh designed this building from inside out - paying the greatest attention to the minutest of details.

Blackie was extremely sympathetic to Mackintosh's ideals and allowed him a free hand to order the total furnishing and decoration of the hall, library, drawing room

and principal bedroom. Mackintosh had already had the opportunity to work out his ideas for domestic interiors in his own flat at 120 Main Street, at Windyhill and in the Art Lover's House designs and his interiors for the Hill House therefore, can be considered some of his most accomplished and sophisticated.



1902-1903

HILL HOUSE, HELENSBURGH

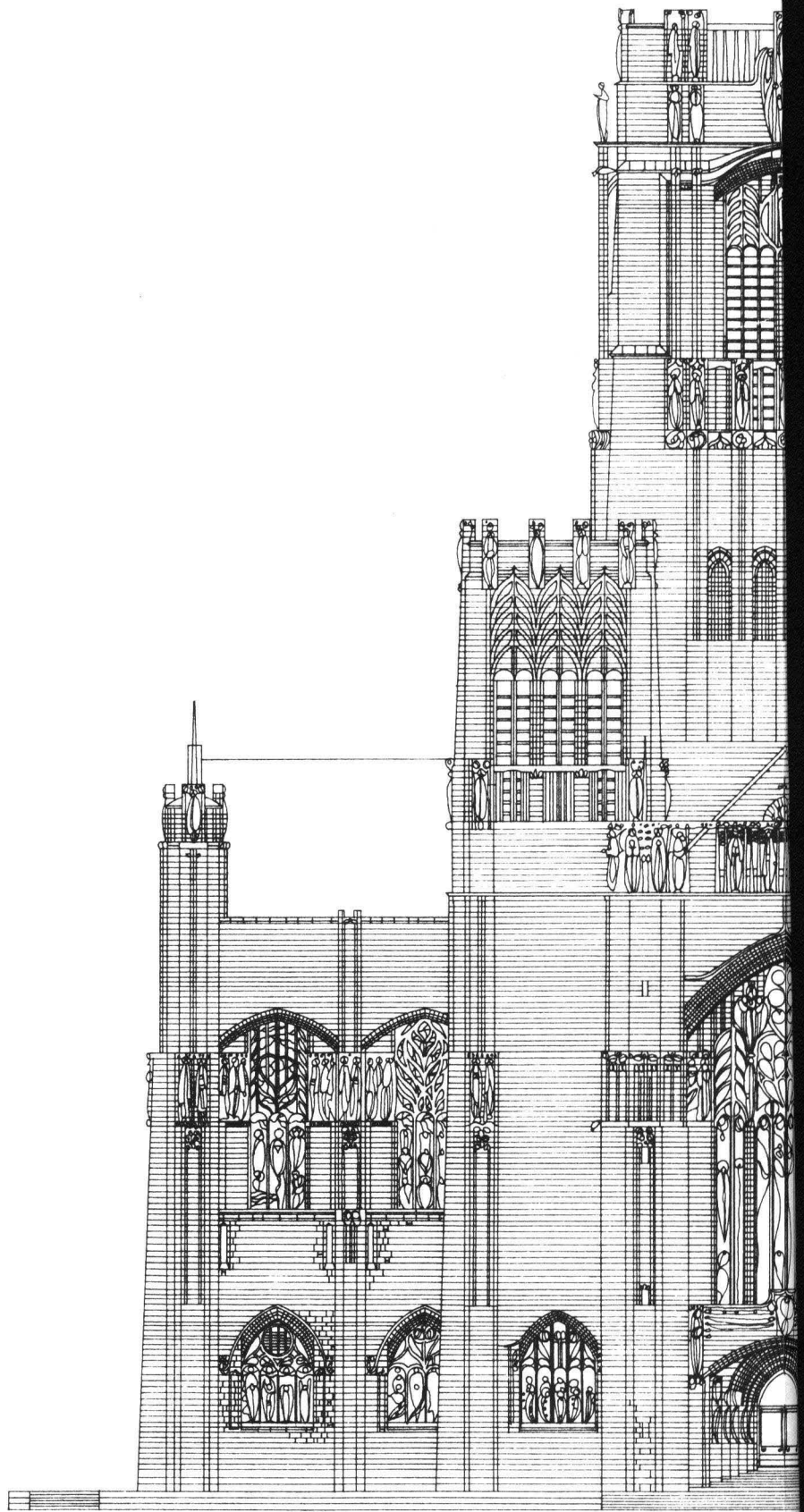
Unfortunately, Mackintosh's submission for the Liverpool Anglican Cathedral competition of 1903, although highly commended, was not to be realised.

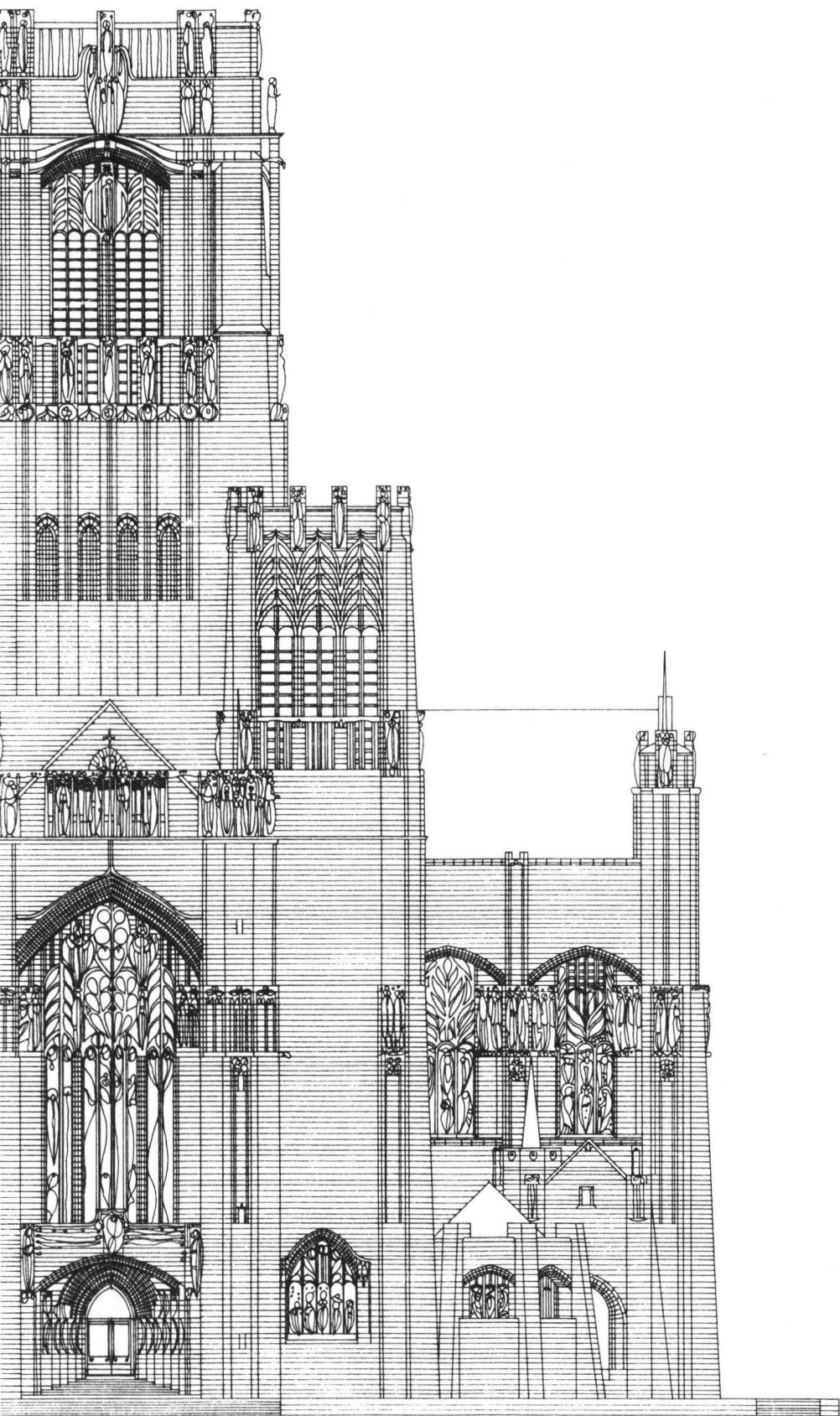
Fortunately however, all of the seven competition submission drawings have been retained and form part of the Glasgow University collection. A number of preliminary pencil studies can be seen at the Glasgow School of Art. The competition was won by a third generation member of the Scott family, pursuing the traditional family career.

Mackintosh, accepting the limitations that the competition's assessors would likely select a traditional form in the Gothic vein, adopted the 'north-eastern Episcopal plan' form with fully aisled choir and presbytery, double transepts and northern cloister. He conformed to the best traditions of English practice by designing, in addition to a great central lantern, an imposing west end, flanked by twin towers. All three towers are slightly battered in form with receding upper stages, each skilfully decorated with tracery and carved ornamentation. The most striking external features, other than the towers, are the ranges of deep buttresses flanking the nave and choir, which contrast with the stocky, wedge-shaped buttresses used elsewhere. Here, Mackintosh has deliberately side-stepped the traditional flying buttress form and used his favoured form of solid masonry as projecting fins set at right angles to the nave wall above the aisle roof. Although more dramatic in form, Mackintosh's buttresses are very uneconomical and would have imposed an immense load on the transverse aisle arches and may have led to loss of natural light to the nave. Mackintosh however, appears to have given little consideration to these factors compared to the effect they would create externally, as the buttresses were adorned with sculpture and decoration; deep bands of carved figures, picked up by window tracery emphasised the strong horizontal lines of the building providing interesting and skilfully controlled elevations.

Evidently this building was more successful externally than internally, a factor which may have cost Mackintosh the competition. The competition drawings he submitted lost much of the detail and fine draughtmanship in the green-grey watercolour washes he favoured and materially detracted from the visual effect of the design.

This project is, however, noted for its fine proportion, powerful massing and dignity in keeping with a building of this type.





TION - LIVERPOOL ANGLICAN CATHEDRAL

Of all Mackintosh's work in the decorative field, nothing brought him greater fame than the Tea Rooms he designed for Miss Catherine Cranston - most certainly none of his projects caused greater interest at home and abroad than these remarkable interiors.

The Glasgow Tea Room was a new social phenomenon of the 1880's thought to have no parallel outside of Glasgow. It was an amenity ardently promoted by the Temperance Movement, whose determined crusade it was to provide counter-attractions to the much frequented bars and public houses, due largely to the prosperity of the ship-building and heavy industrial work in the Clyde Valley, which brought with it an influx of population, disquieting social problems and an enormous increase in daytime drunkenness.

Miss Catherine Cranston saw the social need, but also the commercial possibilities of something more than a mere restaurant. For her new business venture, she commissioned Mackintosh in 1896, to design the furniture and some small wall murals in the Argyle Street and Buchanan Street Tea Rooms. Thereafter, over a period of twenty years, he executed for her an immense number of projects of all kinds, ranging from cutlery design and menu cards to complete schemes of decoration and furnishing. In 1900 he produced murals and furniture for the White Dining Room at the Ingram Street Tea Rooms. These were all conversions of existing premises, but in 1903 Mackintosh was given the sole commission for the design and decoration of a new building for Miss Cranston's final venture, the Willow Tea Rooms.

In 'Kate' Cranston, Mackintosh found his ideal client. She was not only an astute businesswoman, but shared his vision of bringing art into every aspect of daily life and within the reach of the general public. Between them they raised the Tea Room business from mere commerce into an art form.

The Willow Tea Rooms in Sauchiehall Street (Sauchiehall means 'alley of willows') was the most ambitious and elegant of the four tea rooms. Given complete control, Mackintosh was able to design the architecture and the interior decoration; to unify the scheme throughout using the theme of willows, expressed in stylised form in the furniture, stained glass and plaster panel frieze. Mackintosh's attention to detail was relentless to the last menu, vase or teaspoon.

In spite of the limitations imposed by the narrow frontage of the site, Mackintosh produced an extraordinary facade with clean horizontal lines and refined detail. He ignored the fenestration of the adjacent property and provided normal proportioned windows to the two upper floors, but illuminated the first floor with a beautifully designed horizontal window with a clear span of 18 feet. This was sub-divided into tall, narrow lights of leaded glass each containing a single tiny leaf-shaped motif of mirrored glass. The ground floor was lit by a large window enclosed in a slightly projecting architrave and sub-divided horizontally at door height, the upper portion being deeply recessed and the lower part containing a row of narrow lights similar in proportion to those on the first floor. The elevation has a simple unmoulded hood which projects about 24 inches from the facade, at second floor level and divides the building almost equally in two. The wall below curves gently outwards. Above, the wall curves outwards at the left hand side and is generally considered as Mackintosh's gesture towards expressing the presence of the stair deep within the building.

Internally, the front saloon, the gallery and particularly the Room de Luxe were elaborate canvasses on which Mackintosh expressed his most eloquent creations.

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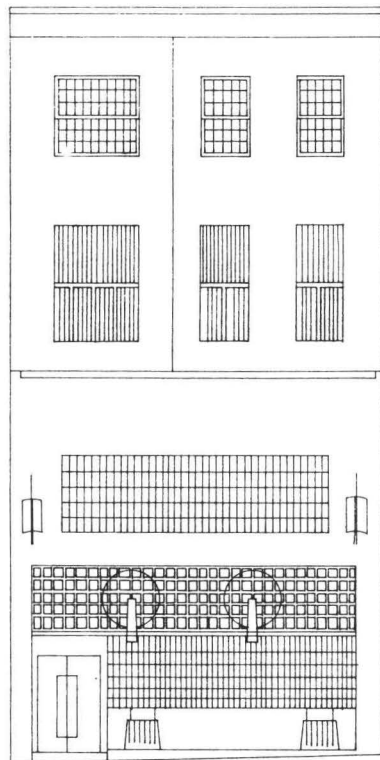
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1903-1904

WILLOW TEA ROOMS

1904-1906

SCOTLAND STREET SCHOOL

Scotland Street School situated on the south side of the River Clyde was completed in 1906. The building is three storeys high and has a frontage of 148 feet to Scotland Street, on the north and is built from soft red sandstone, common to the Glasgow region. The plan is extremely simple: a corridor runs the entire length of the building with six classrooms per floor to the south of it. The two main entrances, for girls and boys respectively, are symmetrically disposed on the north side, below projecting semi-circular staircase bays with, at ground floor level, a drill hall, 58 feet by 25 feet between them. Over the drill hall there are three classrooms, the only ones which do not have a southerly aspect. Above these classrooms, on the second floor is a cookery demonstration room. Cloakrooms and staffrooms are located at either end of the corridor adjacent to the staircase.

The interior is light and airy: finishes and equipment simple and plain, nowhere is there any of Mackintosh's more decorative characteristic detail. An abundant use of glazed ceramic tiling was used throughout, primarily for reasons of hygiene, but this is predominantly white, with no patterning, except in the drill hall where there is a chequered effect incorporated on the piers.

Externally, the building has several important features. The twin staircase bays provide a strong termination to the horizontal rhythm of the windows and at the same time unite the main central block with the east and west wings which contain five storeys of cloakrooms. Mackintosh has taken the traditional Scottish staircase form and adapted it to new circumstances. Instead of the customary small slit windows, he reduced the wall surface to a minimum and maximised the extent of glazing to provide an abundance of natural light to these well used circulation routes.



1904-1906

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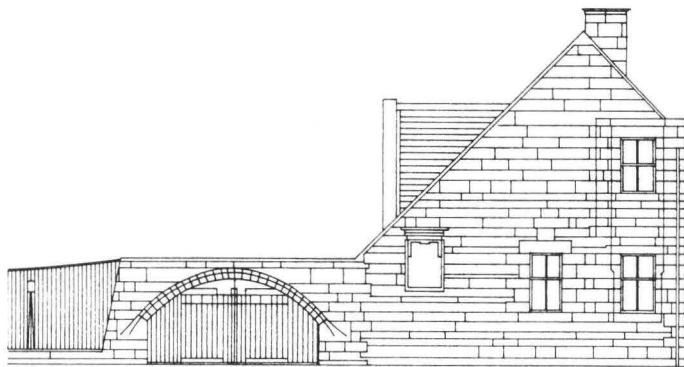
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1904-1906

THE GATE LODGE, SCOTLAND STREET SCHOOL

Like Windyhill and Hill House, this building is also situated on rising ground, but it is enclosed on three sides by mature trees. The similarity, however ends here. This house bears no resemblance to any of its predecessors and is Tudor in character, one presumes in accordance with the client's wishes. Here Mackintosh must have subordinated his personal feelings to an extent not previously met to date.

The plan resembles the Hill House plan, but in a disordered variation. Mackintosh worked closely with the site workmen and his quick appreciation of the problems encountered, although few, along with his readiness to work with them, gained him respect. The exterior of the house reveals little evidence of Mackintosh's handiwork; the only identifiable features are the tall sturdy chimney-stacks with wide projecting copings; a semi-circular staircase bay and a polygonal bay to the business-room, features which can be seen at Windyhill. Internally the house is disappointing. Of Mackintosh's work, the staircases and several fireplaces alone remain to testify to his participation in the design. Before Auchinibert was completed, the owners, the Shands and Mackintosh had some sort of disagreement - although no record of what transpired exists - and Mackintosh relinquished his commission to another architect. This 'misunderstanding' accounts for the absence of characteristic panelling, decoration and detailing in the drawing-room, business-room and elsewhere, throughout the house.

In addition to the main house, there is a gate lodge for which a number of design options were produced.



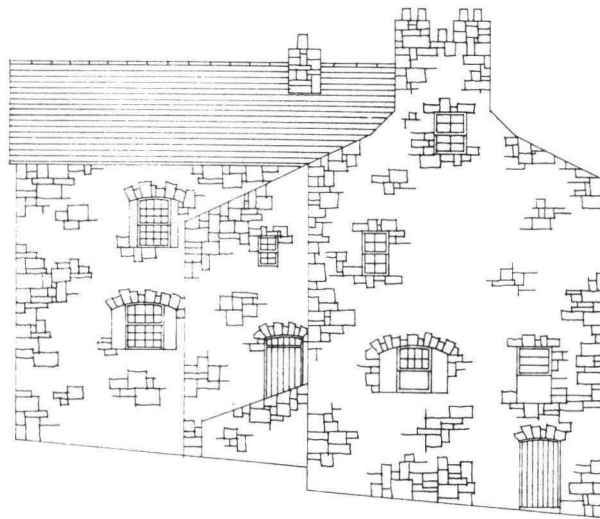
1906-1908

AUCHINIBERT, KILLEARN, STIRLINGSHIRE

1906-1912

COTTAGE AT CLOAK (MOSSIDE), KILMACOLM

Although only a few drawings survive of this project, it is widely assumed that the building of Mosside, incorporated the ruins of an existing cottage on the site. The site is situated on the lochside about two miles north of Kilmacolm. The house has a large T-shaped plan, with thick random rubble walls, irregular bonding and coarse external surface texture. Mackintosh's familiar randomness of window size and pattern is evident, in addition to the austerity of the elevations, now a common characteristic of his work. The plan is tortuous particularly in the service quarters, where awkward changes in floor levels occur. Externally, for no apparent reason a mixture of brown slate and red tiles has been used for different parts of the building. Internally, however, Mackintosh has provided well proportioned rooms, complete with decoration and fireplaces in his own recognisable style.



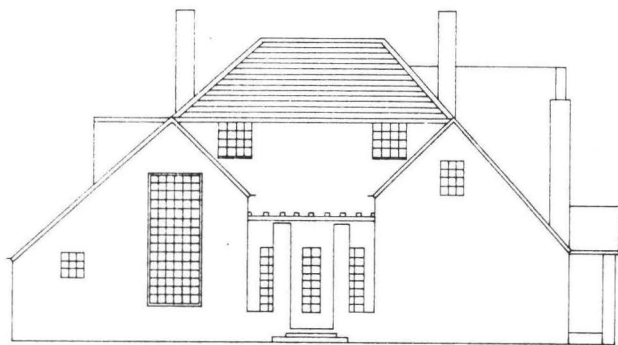
1906-1912

COTTAGE AT CLOAK, (LATER MOSSIDE) KILMACOLM

1919-1920

COTTAGE AT EAST GRINSTEAD, SUSSEX

A small extension to a gamekeeper's cottage, designed for E.O. Hoppé, on an estate at Little Hedgecourt, East Grinstead, Sussex. The building was converted into a studio-house.



1919-1920

COTTAGE AT EAST GRINSTEAD, SUSSEX

1920

THREE CHELSEA STUDIOS

From an entry in a diary of 1920 of Mackintosh's, on the 8th January he was asked to design a studio house on a site in Glebe Place, Chelsea for Harold Squire the painter, to be followed a few weeks later by similar ventures for F. Derwent Wood and A. Blunt.

The projects for Wood and Blunt were abandoned for whatever reasons, but Harold Squire's studio scheme proceeded. Mackintosh prepared three separate schemes for Harold Squire over a period of time based on his varying levels of funding.

The study house was to occupy three floors and to include a roof garden. The site was narrow and deep with a 30 feet frontage to Glebe Place on the north. Living accommodation was situated on the ground and first floors to the rear of the building, accessed via a narrow paved side passage. More than half of the first floor provided studio accommodation of two storey height, lit from the north. The second floor contained a smaller studio, with southerly aspects and a gallery to the upper part of the main studio. From here a small spiral staircase led to the sun roof and roof garden.

The Glebe Place elevation was a dramatic composition, dominated by a large studio window, 15 feet high by 12 feet wide with a simple wrought iron balustrade. The southern elevation on the other hand was small in scale and uncharacteristic of Mackintosh. It had three rows of Georgian proportioned windows with shutters and no reference was made to express the presence of the second studio by varying the window treatment.

After much discussion on costs, problems with the purchase of the site and some extensive amendments the building finally materialised.



1920

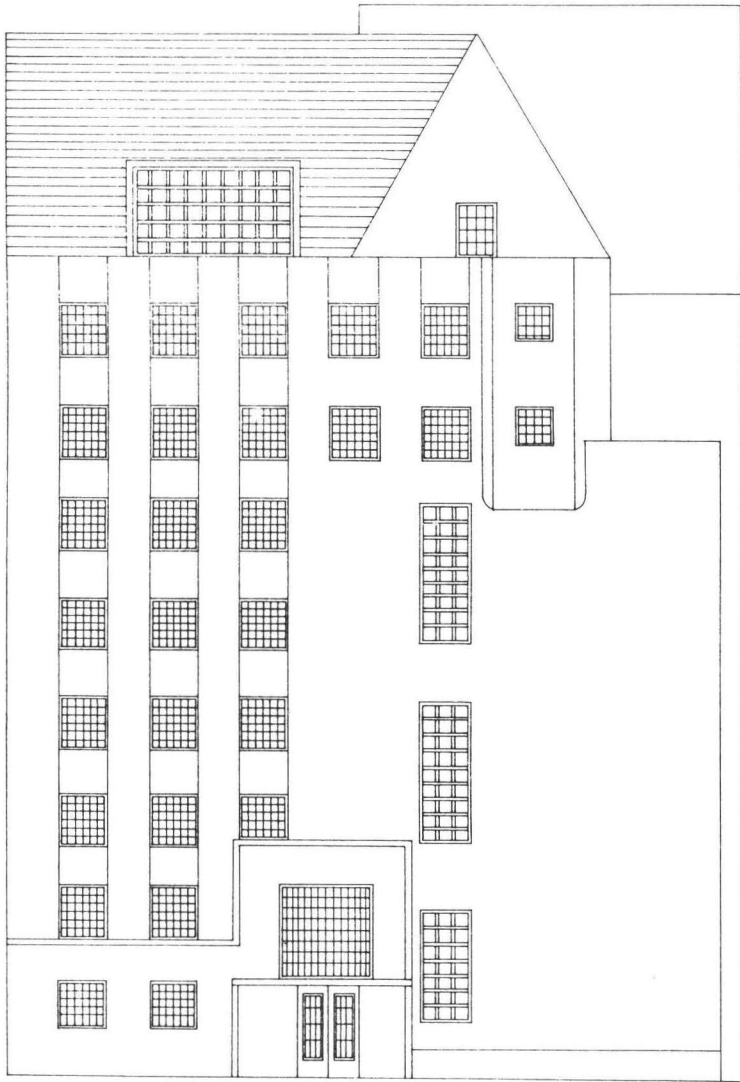
THREE CHELSEA STUDIOS

1920

ARTS LEAGUE OF SERVICE

In 1919, with the building of the Arts League of Service, Mackintosh was commissioned to put his equally idealistic goals into practice. The League was a self-help group established to encourage the arts through exhibitions and the creation of a block of studios in Chelsea. The site formed part of the same site as his artists' studios, but fronted to the south over Upper Cheyne Row with views over Cheyne House Gardens to the east. The Arts League site incorporated the plot, previously to be the site of A. Blunt's studio.

The original concept was extensive, providing approximately twenty-seven studios, some with living accommodation. Mackintosh's stark, angular concrete facades prompted swift opposition, particularly from the London County Council. Mackintosh point blankly refused to alter his design and rejected the suggestion that he should add some more classical features, columns, swags of fruit and flowers etc., in order to appease the local authority. It is generally believed that planning permission was granted in December 1920, but the building however, was never built.



1920

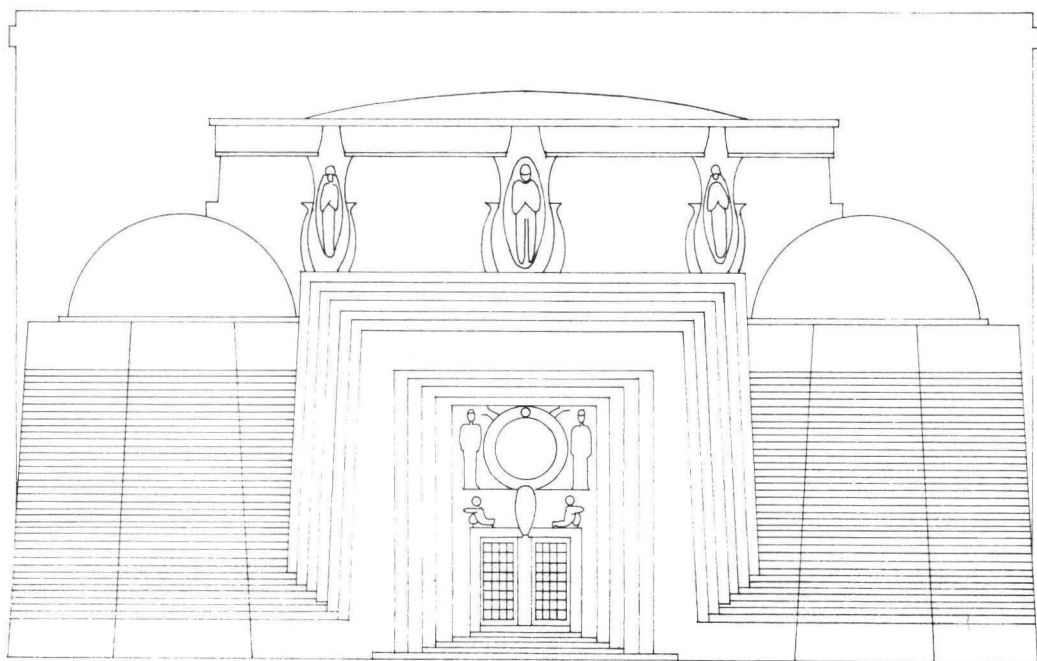
ARTS LEAGUE OF SERVICE

1920

THEATRE FOR MARGARET MORRIS

This theatre was designed for the dancer Margaret Morris, founder of the Lively Theatre Club in Flood Street, Chelsea, of which the Mackintoshes were honorary members. Though less adventurous than the International Exhibition Concert Hall of 1898, Mackintosh had difficulty in securing planning permission. This apart, lack of funds from the outset ensured that the project never materialised.

The plan is rigidly symmetrical with carefully balanced accommodation and axially placed corridors. The scheme was compact, economical and well planned. From the surviving drawings, the proposed building materials have not been ascertained, but generally assumed to be in concrete with facing brickwork to the front. Only one elevation drawing survives and this shows a rectangular entrance located between two sturdy, squat towers. The entrance is stepped forward and creates awkward junctions with the side elements of the design. There were many problems with the relationship between plan and elevation which must remain a matter for conjecture as no revised drawings were produced for the scheme and it was later to be abandoned.



1920

THEATRE FOR MARGARET MORRIS , CHELSEA

CONCLUSION

The work has essentially involved the gathering, recording and presentation of existing information and has proved to be a valuable learning experience. It is widely acknowledged that the best way to learn about an architect's work is to draw the building.

Therefore, what may have seemed a mechanical process has in fact become a very rewarding one. The act of locating the information necessary to draw the buildings at times proved to be a frustrating one yet has been, undoubtedly, an interesting investigation of an architect's legacy. The broadsheet will be a valuable record of his work with the original drawings retained by the Glasgow School of Art Department of Architecture.

A draft copy of the broadsheet formed is included with the portfolio drawings as an example and further discussion with the Art School staff is anticipated prior to publication.

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