

THE GLASGOW SCHOOL OF ART

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THIS THESIS IS SUBMITTED TO GLASGOW UNIVERSITY
FOR PH.D STUDY AT THE MACKINTOSH SCHOOL OF
ARCHITECTURE FROM OCT. 1979 TO JUNE 1982.
HIROAKI KIMURA.

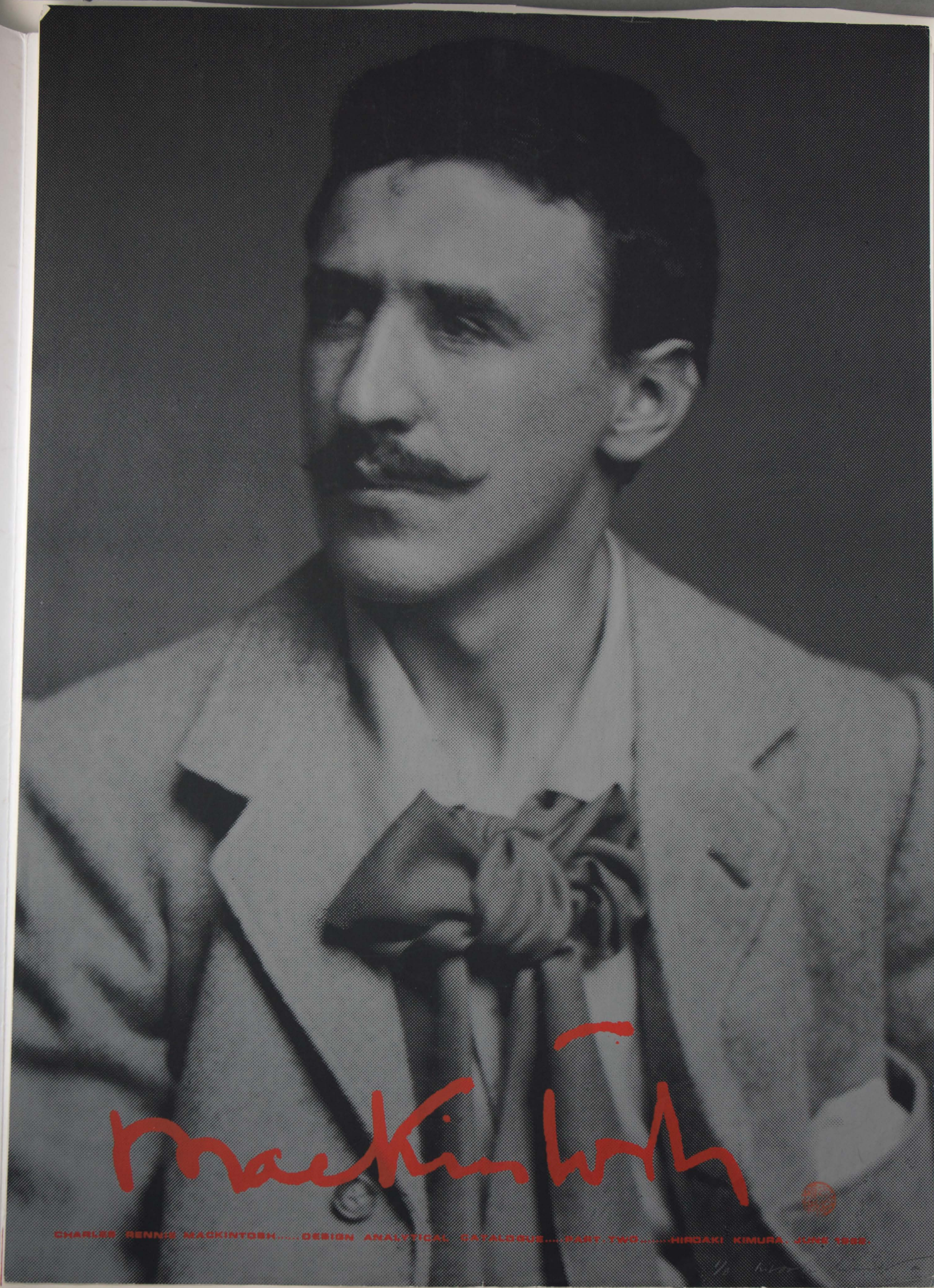
CHARLES REINIE MACKINTOSH
ARCHITECTURAL DRAWINGS CATALOGUE
AND
DESIGN ANALYTICAL CATALOGUE

PART TWO.



PART I. DEVELOPMENT OF DESIGNS

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CHARLES RENNIE MACKINTOSH..... DESIGN ANALYTICAL CATALOGUE..... PART TWO..... HIROAKI KIMURA, JUNE 1992.

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PART I DEVELOPMENT OF DESIGNS

The works of Mackintosh from his early to later period

One can see how Charles Rennie Mackintosh's forms developed from the academic style he used as a student in the early 1890s, to the period of the curved style through finally to the intricate geometric style of his later works in the decade after 1910. They evolved over thirty years and reflect the beginnings of modern architecture. They start as Victorian, then became Art Nouveau, post Art Nouveau and finally Art Deco. Mackintosh's style was always ahead not only with Art Nouveau, but also Art Deco, so that the white elevations of the Willow Tea-rooms 1903-04 and the back elevation of 78 Derngate, Northampton, 1916-17, look forward to the 1930s and the International Style.

No. I THE DOORWAYS, c1886-1920.

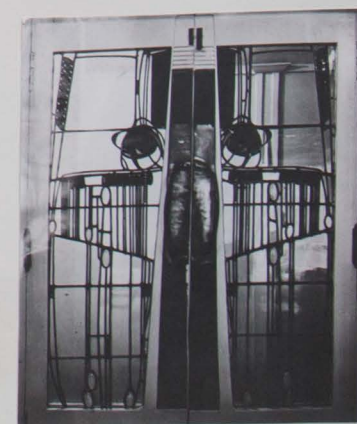
From characteristics shown in 1890, when he was awarded the Alexander Thomson Travelling Scholarship for a design of a public hall in the early classical style (1) and the national silver medal in the South Kensington student competition for the science and art museum in the manner of the French Renaissance style, it is clear that Mackintosh was educated and trained as a Victorian architect at the Glasgow School of Art, 1884-1893 and during his apprenticeship in John Hutchison's office from 1884 to 1889 (2). Alongside a style based on the orders, he was developing a new style based on curved lines with abstract decoration, from natural forms, which generally we call "Art Nouveau". These curved lines begin to appear clearly in the Railway Terminus, 1892-1893 for the Soane Medallion competition (3) and in the interior works of the Glasgow Art Club, 1892-93 and Craigie Hall, 1892-93. Yet as an architect when he built the Glasgow Herald Building, 1893-96, Queen Margaret's Medical College, 1894-95, Martyrs' Public School, 1895-96, and when he built the first stage of the Glasgow School of Art, 1897-1899 (4) and Queen's Cross Church, 1897-99, there was no trace of the classical orders. In the early 1900s, Mackintosh's style evolved further becoming more abstract with geometric design based on the square derived from nature, which seems to be post-Art Nouveau (5). Examples of his many square and abstract decorations are noticeable in the Willow Tea-rooms, 1903-04, and Hill House, 1902-04, which might spring from the competition design for the Haus eines Kunstfreundes, 1901, for Alexander Koch at Darmstadt. At this time he was very close to Europe, especially through the Vienna Secessionist movement with his exhibition at Vienna for the Eighth Vienna Secession in 1900, at Turin for the International Exhibition of Modern Decorative Art in 1902 and Moscow for Modern Architecture and Design, 1902-03. Such contacts were used as new design sources and form the turning point in his new style. The use of square geometry became more intricate with grid and steps as is shown clearly in the west elevation of the School of Art, built as the second stage, 1907-09, and in the Scotland Street School, 1904-07 (6). Mackintosh was already using early Art Deco styles of abstract geometric decorations without floral motifs. (7). At the same time, Mackintosh could combine vernacular and classical forms with geometric elements as seen in the board room of the Glasgow School of Art, c1906, the fireplace at Auchinibert, 1906-08, and the doorway of the Lady Artists' Club, 1908. Finally, classicism disappears and an intricate geometric style develops into a mixture of cross lines, triangles, steps, stripes, waves and mosaic patterns, with good examples shown in interiors such as the Dug-Out for the Willow Tea-rooms, 1916-17, 78 Derngate, Northampton, 1916-17, architectural schemes for the theatre for Margaret Morris, 1920 and the three Chelsea studios, 1920. These examples are indisputable representatives of the Art Deco style. The colour schemes also used varied according to the periods. In the Art Nouveau stage, he used stained woods, soft, blurred colours which later became lighter, more plain and painted in his post-Art Nouveau period, finally becoming the dark, strong colours of the Art Deco.

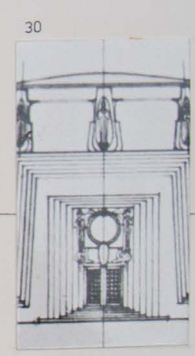
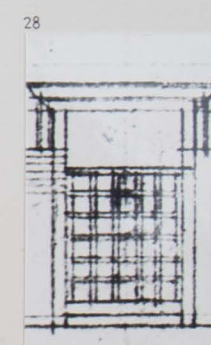
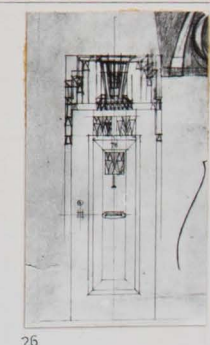
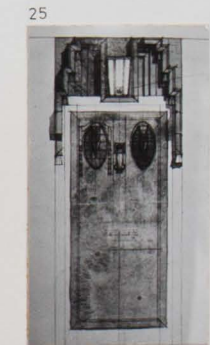
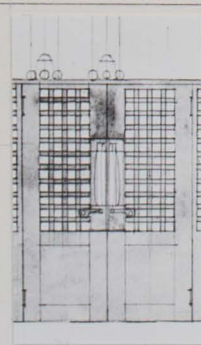
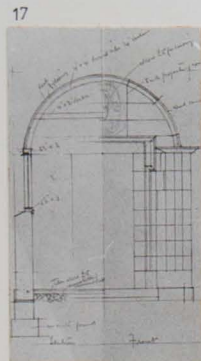
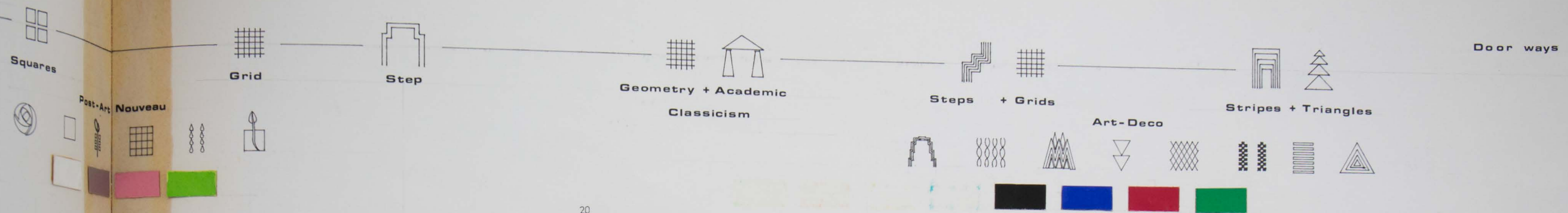
No. II ARCHITECTURE : No. III INTERIORS : No. IV FURNITURE : No. V SKETCH DRAWINGS

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

Notes

- 1 : The result of the competition is in the E.N. Sept 26, 1890 and E.A. Nov 21 1890, one month before the completion of the Science and Art Museum result was published in the E.A. Oct 31 1890.
- 2 : A. MacMillan, Some Designs by C.R. Mackintosh, pp8-9, A Victorian Architect.
- 3 : R. MacLeod, pp30, noted that Art Nouveau forms are already evident in his proposal for the competition for the Glasgow Art Galleries, 1891-92.
- 4 : A. Service, Edwardian Architecture, pp37-59, The Free Style and Large Buildings.
- 5 : N. Pevsner, An Outline of European Architecture, pp396-397. He suggested that Mackintosh's works were overcoming Art Nouveau. He noted that Austria and Germany were themselves "shortly after 1900, beginning to search for a way out of the jungle of Art Nouveau".
- 6 : Charles Rennie Mackintosh - Scotland Street School - A New Survey, introduction by Professor A. MacMillan noted "The decorative treatment here and at other architecturally significant places, the apex of the gabled roofs, the entrances, the staircases, is Mackintosh at his most abstract and geometric, yet still mysterious, presaging the later Expressionist or even Art Deco elements, which increasingly appear in his later work."
- 7 : B. Hillier, Art Deco, pp17-19, noted that "Mackintosh and The Four and Wiener Sezession school are the true pioneers of Art Deco." In 1902 Mackintosh made a silver vase with painted black squares, which has nothing in common with Art Nouveau.





14 Hill House, 1902, front entrance. Col : S.W.A.

15 House at Alnwick, 1902, front entrance. Col : U.G.M.C.

16 Willow Tea-rooms, 1903-04, front entrance. Col : at site.

17 Arddarroch at Whistlefield, 1904, front porch entrance. Col : author.

18 The Dining-room for A.S. Ball, 1905, the main door. Col : U.G.M.C.

19 Scotland Street School, 1904-1907, girl's entrance. Col : at site.

20 78 Southpark Avenue, 1906, front entrance. Col : Re-built at Hunterian Mackintosh Museum.

21 Auchinibert, 1906-08, front entrance. Col : at site.

22 Ploughman's Cottage (Mossyde), 1906, west front entrance. Col : S.R.C.R.

23 The Lady Artist's Club, 1908, front entrance. Col : at site.

24 The Glasgow School of Art; the second stage, 1907-09, west, side entrance. Col : at site.

78 Derngate, Northampton, 1916-17, front entrance. Col : U.G.M.C. Executed design for front entrance. Col : U.G.M.C.

27 Dug-Out, Willow Tea-rooms, 1916-17, the main door. Col : G.S.A.

28 The Studio for H.Squire, 1920-21, front entrance. Col : U.G.M.C.

29 Executed design for front entrance. Col : at site.

1920

Development of Design
Evolution of Styles

Academic
Victorian

Academic + Curves

Curves

Art Nouveau

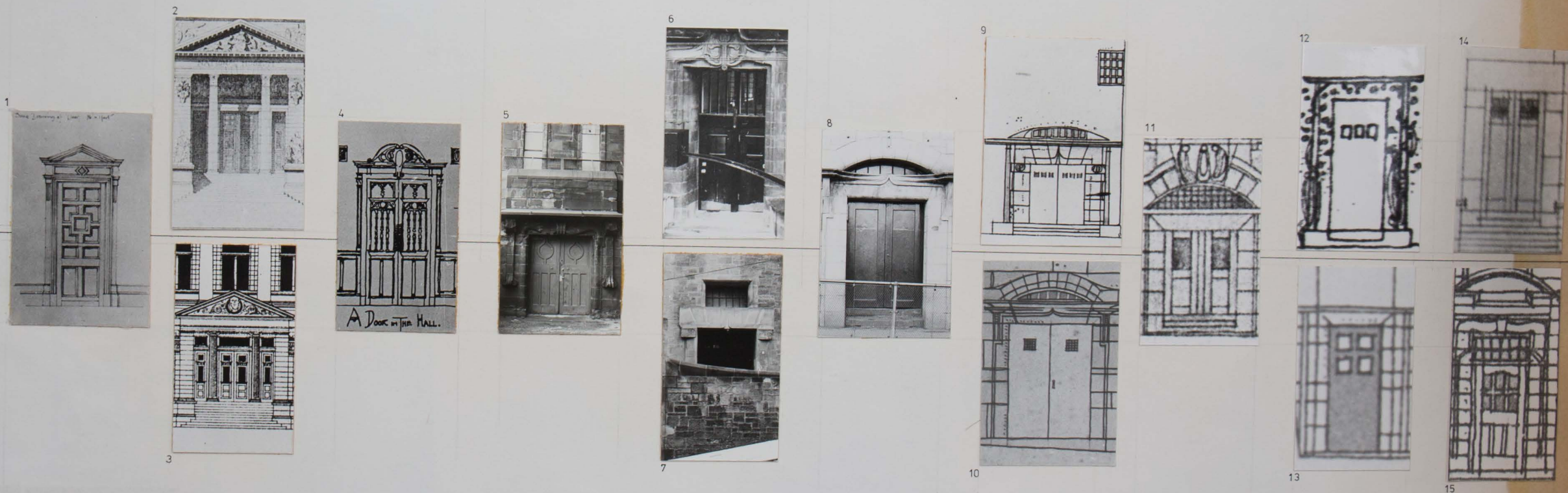
Curves + Squares

Squares

Post-Art



c.1886



2 The Science & Art Museum,
1890, front entrance.
Col : U.G.M.C.
3 The Public Hall,
1890, front entrance.
B.A. 21st Nov.1890.

8 Ruchill Street Church Halls
1899-1900, front entrance.
Col : at site.

9 Artist's Country Cottage,
c.1900-01, west entrance.
Col : U.G.M.C.

10 Artist's Town House,
c.1900-01, east entrance.
Col : G.S.A.

11 The Daily Record Building,
1900, south front entrance.
Col : W.S.G.A.

12 The Gate Lodge at
Auchenbothie, 1901, front
entrance.
Col : U.G.M.C.

13 Haus eines Kunstfreundes,
1901, west side entrance.
Col : G.A.S. & U.G.M.C.

14 Hill House,
1902, front entrance.
Col : S.U.A.
15 House at Kilmacoll,
1902, front entrance.
Col : U.G.M.C.

17 Anderson at Whistlerfield,
1904, front porch entrance.
Col : author.
18 The Dining-room for A.S.
Hall, 1905, the main door.
Col : U.G.M.C.

19 Scotland Street
1904-1907, giz
Col : at site.

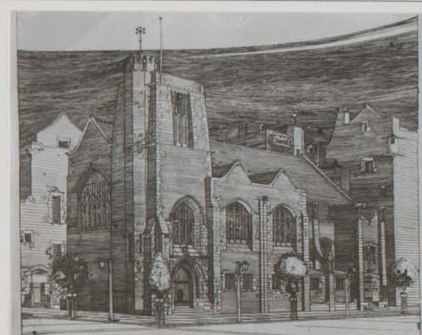
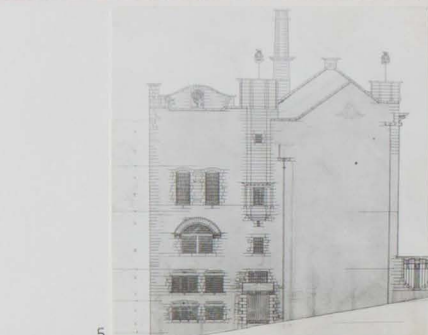
Development of Design



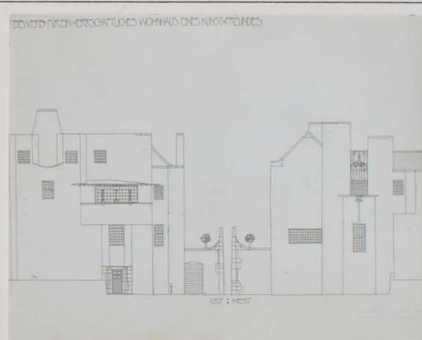
- 1 The Public Hall, 1890.
E.A. 21st Nov. 1890
- 2 The Science & Art Museum, 1890,
Col : U.G.M.C.



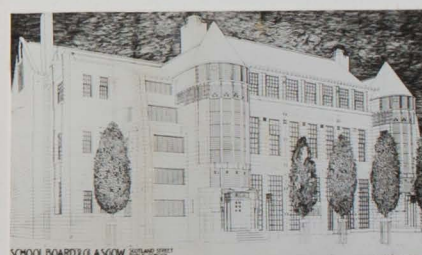
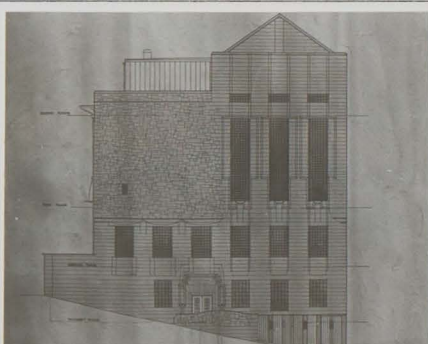
- 3 Queen Margaret's Medical College, 1894-95,
Col : K.H.P.A.
- 4 The Glasgow Herald Building, 1893-96,
Col : U.G.M.C.



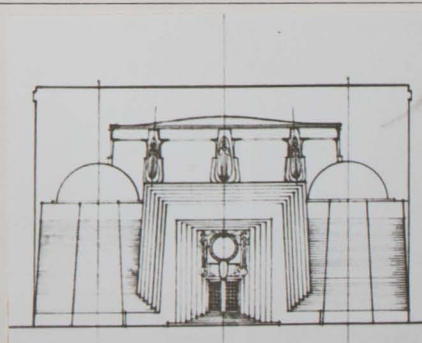
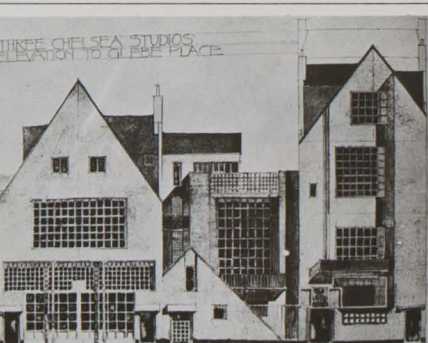
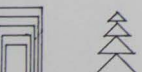
- 5 The Glasgow School of Art; the first stage, 1897-99,
Col : G.S.A.
- 6 Queen's Cross Church, 1897-1900,
Col : U.G.M.C.



- 7 Hill House, 1902-04,
Col : G.S.A.
- 8 Haus eines Kunstfreundes, 1901,
Col : G.S.A. & U.G.M.C.



- 9 The Glasgow School of Art; the second stage, 1907-09,
Col : G.S.A.
- 10 Scotland Street School, 1904-07,
Col : U.G.M.C.

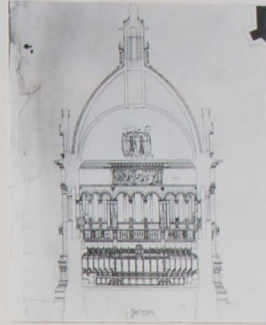
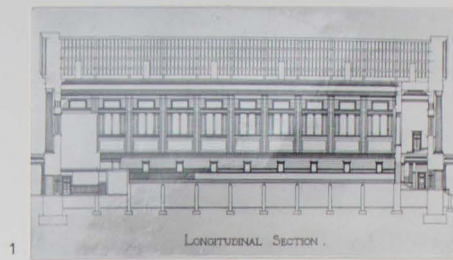


- 11 Three Chelsea Studios, 1920,
Col : H.J.B.
- 12 Theatre for Margaret Morris, 1920,
Col : U.G.M.C.

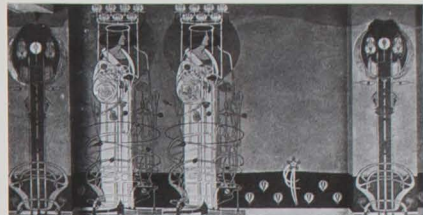
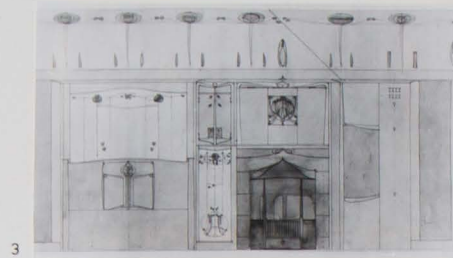
PART II. IDEA AND IMAGE.

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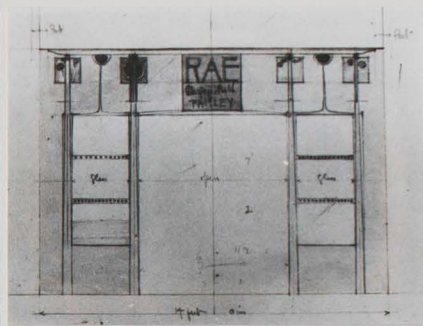
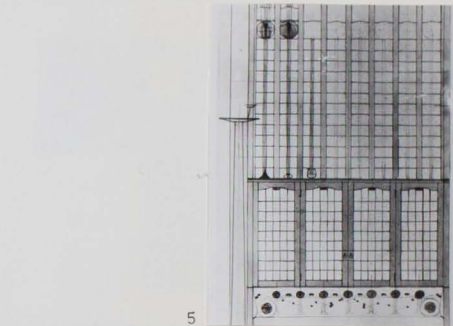
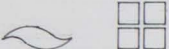
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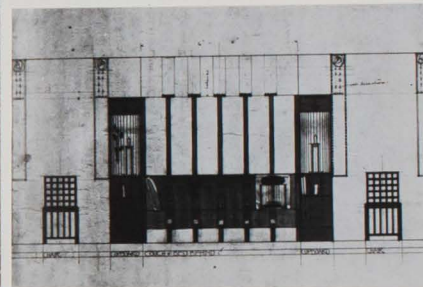
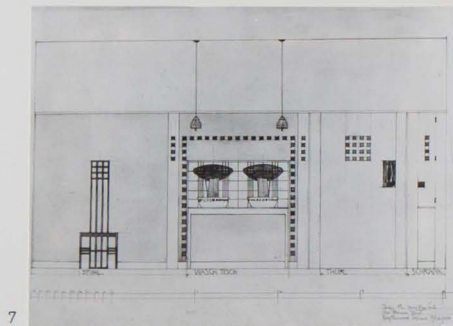
- 1 The Public Hall,
1890.
E.A. 21st Nov. 1890.
- 2 A Chapter House,
1891-1892.
E.A. 4th March 1892.



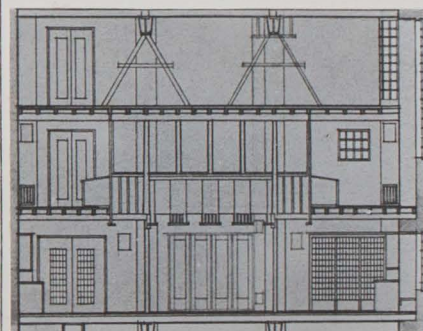
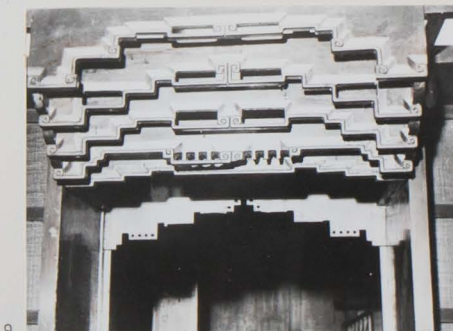
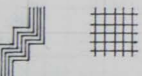
- 3 The Bedroom at Westdel,
1898.
Col : U.G.M.C.
- 4 The Buchanan Street
Tea-rooms, 1896.
Studio Vol. XI 1896



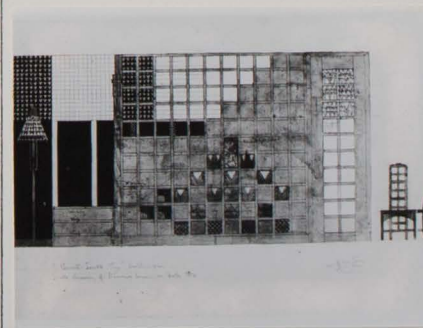
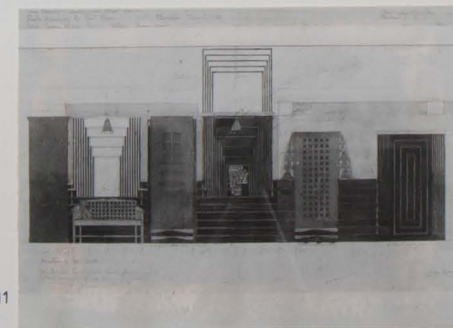
- 5 The Ingram St. Tea-rooms,
White Dining room,
1900-1901.
Col : U.G.M.C.
- 6 The Glasgow International
Exhibition 1901,
Exhibition stand for Rae.
Brothers, 1901.
Col : U.G.M.C.



- 7 The bedroom for the
Dreadener Werkstätten für
Handwerks Kunst,
1903-1904.
Col : U.G.M.C.
- 8 Househill, The Blue bed-
room, 1904-1905.
Col : U.G.M.C.



- 9 The Ingram St. Tea-rooms,
Chinese Tea-room,
1911.
- 10 The Glasgow School of Art,
The library,
1907-1909.
Col. G.S.A.



- 11 The Willow Tea-rooms,
Dug-Out,
1916-1917.
Col : G.S.A.
- 12 78 Derngate, Northampton,
1916-1917.
Col : U.G.M.C.

:: Development of Design ::



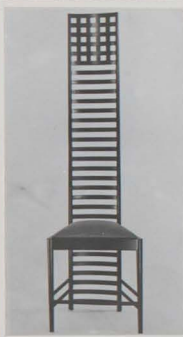
- 1 The bookcase in the library room of Craigie Hall, 1892-1893, Col : at site.
- 2 Ladderback chair for David Gauld, 1893, Col : U.G.M.C.



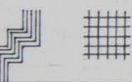
- 3 Linen cupboard for John Henderson, 1895, Col : G.S.A.
- 4 High-back chair for the Argyle St. Tea-rooms, 1897, Col : G.S.A. & U.G.M.C.



- 5 Bookcase for Windyhill, 1901, Col : G.S.A.
- 6 Chair for the White-Dining room, Ingram St. Tea-rooms, 1900, Col : G.S.A. & U.G.M.C.



- 7 Dressing-table for the White Bedroom, Hous'hill, 1904, Col : G.S.A.
- 8 High-Ladderback chair for the main bedroom at Hill House, 1903-04, Col : at site.



- 9 Table for Hous'hill, 1909, Col : G.S.A.
- 10 Chair for the Chinese Tea-room, Ingram St. Tea-rooms, 1911, Col : G.S.A.

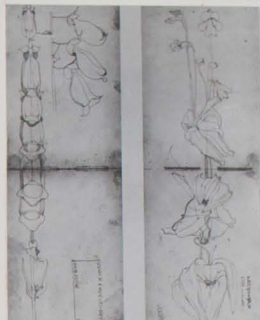


- 11 Sideboard for the Dining-room at The Drive, Northampton, 1919.
- 12 Ladderback armchair for the Dug-Out, Willow Tea-rooms, 1917, Col : G.S.A.

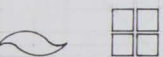
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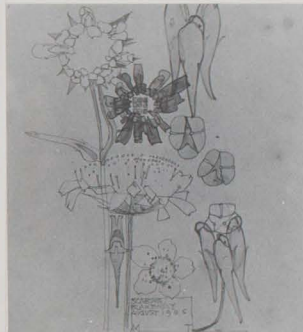
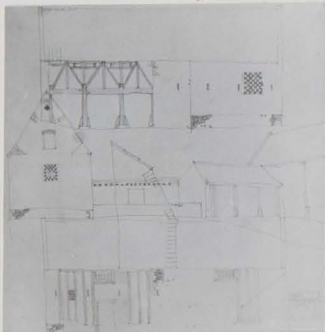
- 1 Agostino, Milan,
Italian sketch book,
1891.
Col : G.S.A.
- 2 An antique relief,
c.1886.
Col : U.G.M.C.



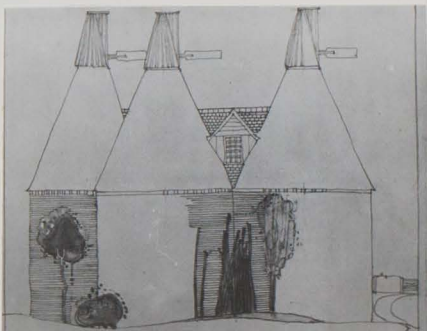
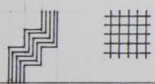
- 3 St. Martin's church,
Wareham,
1895.
Col : U.G.M.C.
- 4 Foxglove, Pinguicula,
Corrie, Arran,
1895.
Col : U.G.M.C.



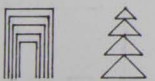
- 5 St. Cuthbert's Church,
Holy Island,
1901.
Col : U.G.M.C.
- 6 Sea pink, Holy Island,
1901.
Col : U.G.M.C.



- 7 Barn, Saxlingham,
1905.
Col : U.G.M.C.
- 8 Scabious and Toadflax,
Blakeney,
1905.
Col : Piccadilly Gallery,
London.



- 9 Dasthouse, Chiddingstone,
Kent,
1910.
Col : U.G.M.C.
- 10 Tacsonia, Cintra, Portugal,
1908.
Col : Untraced.



- 11 The Rocks, Port Vendres ?
France,
1927.
Col : Michael Davidson.
- 12 A Basket of Flowers,
c.1918-1920.
Col : U.G.M.C.

PART II IDEA AND IMAGE

Mackintosh's architectural sketches and his projects.

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

No. I THE GLASGOW HERALD BUILDING, 1893-96.
From Mackintosh's Italian sketches to the final design of the Glasgow Herald Building.

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

No. II THE RAILWAY TERMINUS, 1892-93 & THE GLASGOW ART GALLERIES, 1891-92.
From Mackintosh's Italian sketches to the competition projects.

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

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

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

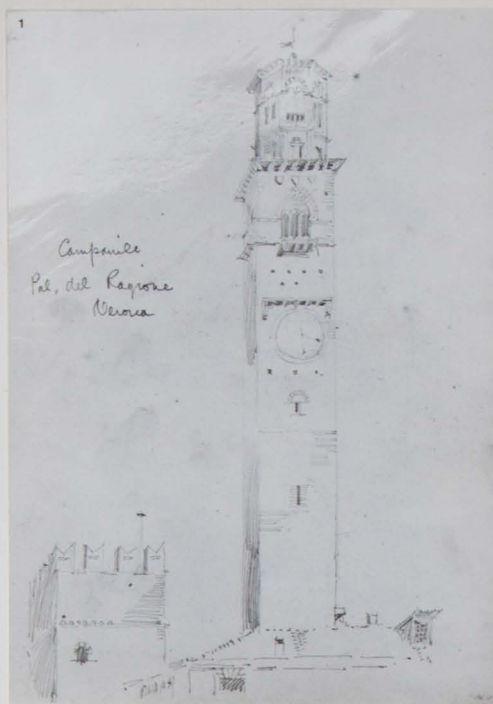
Mackintosh visited Lindisfarne Castle in July 1901 with Margaret Macdonald, and sketched it from many different views, drawings of which have survived. Later he visited the Holy Island in 1905 before the second stage of the School of Art was started in 1907. Also Billcliffe believes Mackintosh must have known of it before the design for the School of Art was made in 1897. E.W. Lutyens started to repair and renovate the castle in 1903 (4) which seems to resemble more closely the second stage of the south elevation of the Art School.

The same expression exists between his sketches of the plain elevation looking up at the castle and the south and south east elevation of the School from Sauchiehall Street and even the rear elevation of Windyhill. A. MacLaren Young suggests Mackintosh's hilltop buildings, Windyhill, School of Art and Hill House owe something to the spirit of the hilltop St. Catherine's Chapel of which Mackintosh wrote "dropped from heaven", in 1895 on a visit to Abbotsbury (5). Lindisfarne Castle is also a hilltop building.

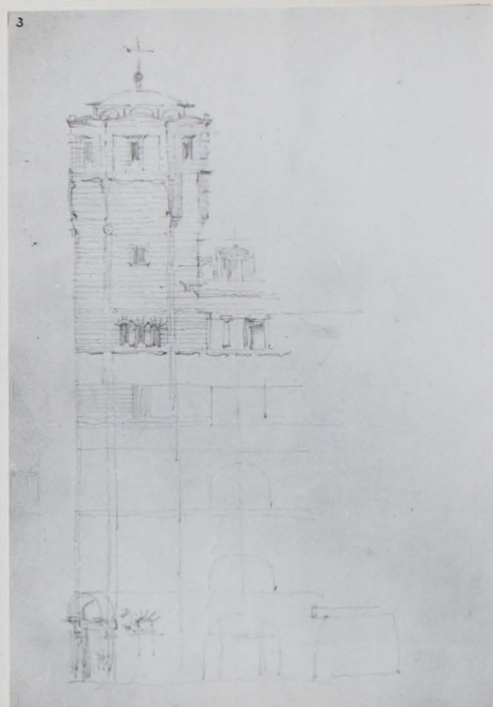
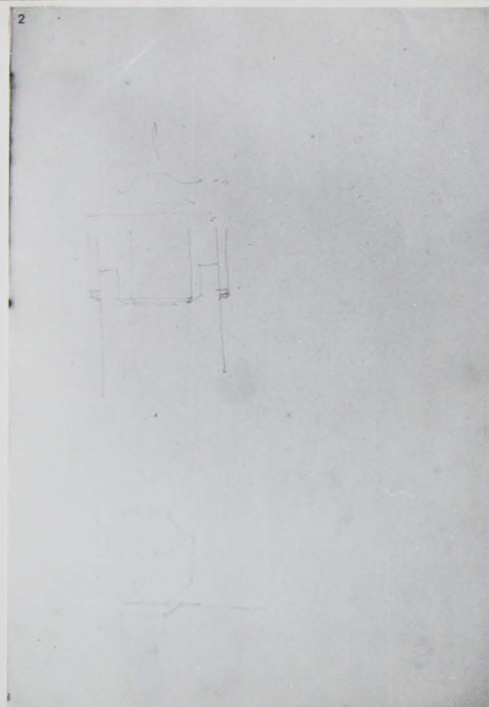
Notes

- 1 : Italian Sketchbook, 23.1 x 16.2 cm, 102 pages, collection at G.S.A. A. MacLaren Young noted Mackintosh provided three Italian sketch books but unfortunately two are missing, the other being in the collection of the G.S.A. Also an Italian sketchbook (probably one of the missing sketch books) was shown at the Toronto Exhibition of 'Charles Rennie Mackintosh 1868-1928' in 1978. (see exhibition catalogue).
- 2 : Mackintosh's diary of a tour in Italy, 16.4 x 9.9 cm, 50 pages with notes in pencil, collection at U.G.M.C. The diary begins in Naples on 5th April, 1891, until Milan on 7th July.
- 3 : Romanesque Art in Italy, Basilica di Sant Abondio, pp47-48, pl.7,8,9.
- 4 : The Lutyens Memorial, The Architecture of Sir Edwin Lutyens Vol I, Country Houses, pp47, pl.53 (plan), photo.134-140.
- 5 : A.M. Young, Architectural Jottings by Charles Rennie Mackintosh, pp2, 21-24.

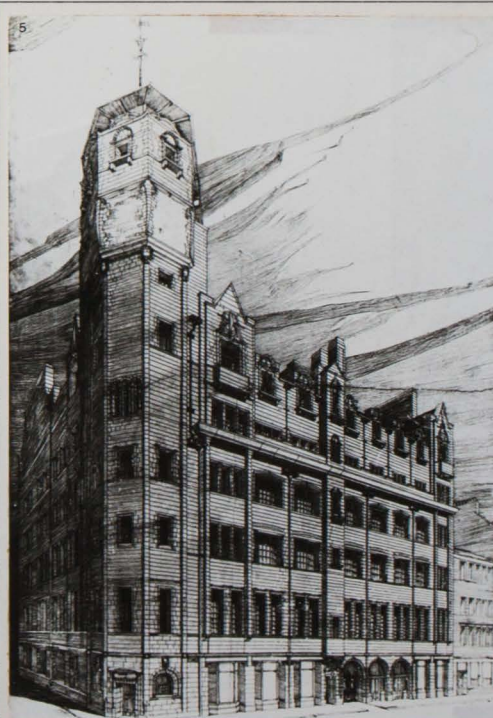
:: Idea & Image ::



1 Mackintosh's Italian sketch of the Campanile Palazzo del Regione, Verona, June 1891. Pencil, 23.1 x 16.2 cm. Col : G.S.A.



2 An initial sketch for the tower; blank page of his Italian sketch book, probably 1893. Pencil, 23.1 x 16.2 cm. Col : G.S.A.
3 Preliminary sketch for the tower; blank page of his Italian sketch book, probably 1893. Pencil, 23.1 x 16.2 cm. Col : G.S.A.
4 Preliminary perspective sketch for tower elevation; blank page of his Italian sketch book, probably 1893. Pencil, 23.1 x 16.2 cm. Col : G.S.A.



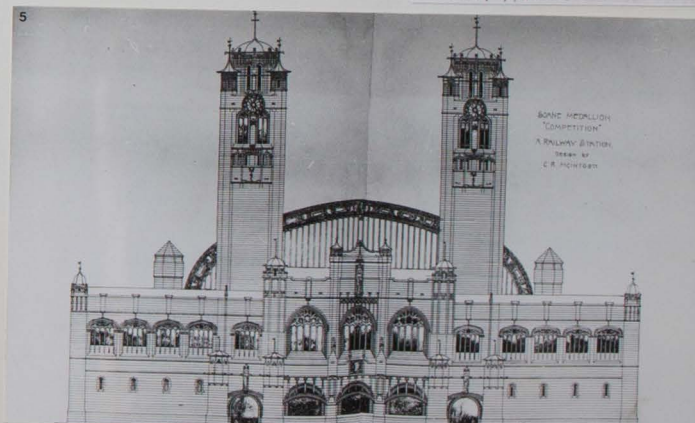
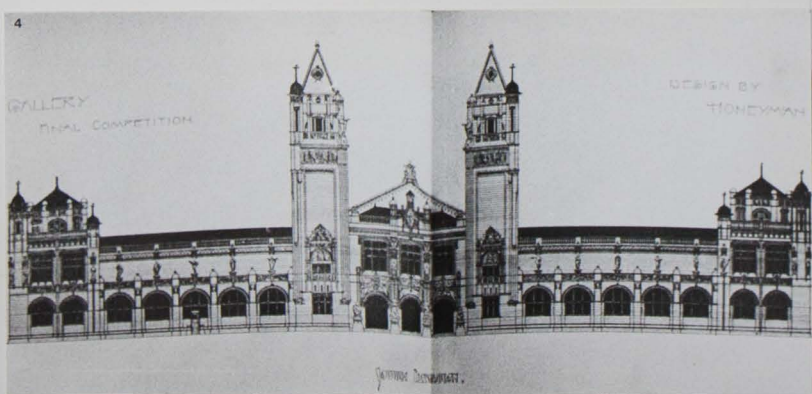
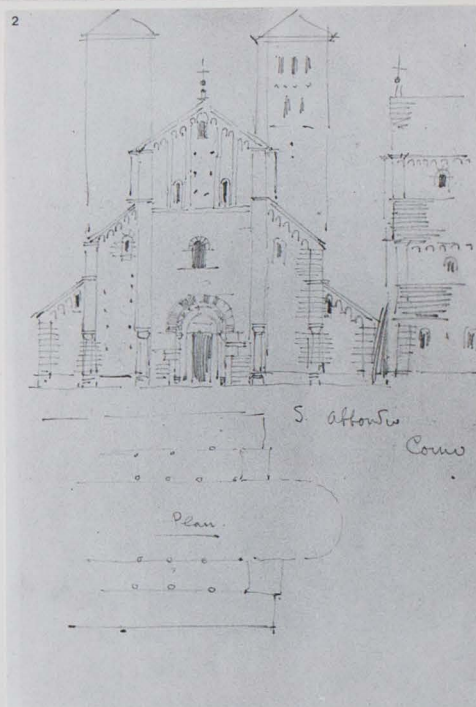
5 Perspective of Glasgow Herald Building, c.1894. Pen, 91.2 x 60.8 cm. Col : U.G.M.C.

The Glasgow Herald Building, 1893-96
NO.1

:: Idea & Image ::



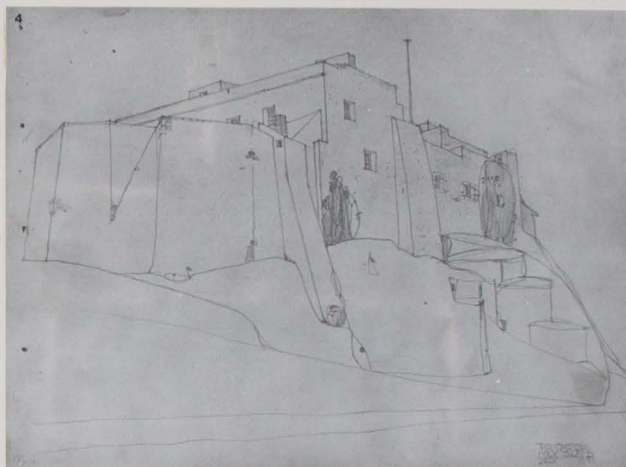
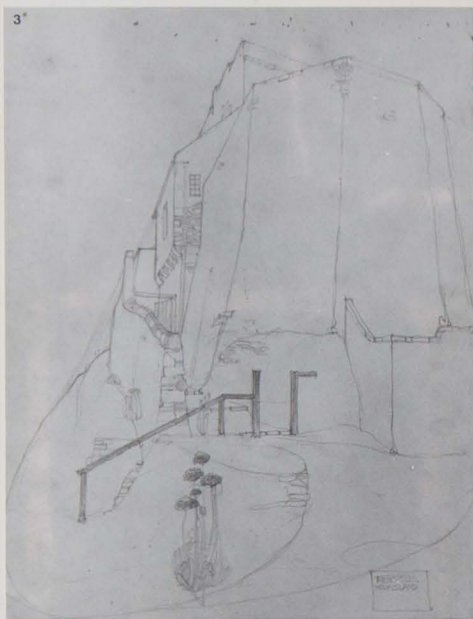
- 1 St. Abondio Church, Como, Italy. The picture is of the rear elevation.
- 2 Mackintosh's Italian sketch of St. Abondio. Plan & front Elevation, June 1891. Pencil, 23.1 x 16.2 cm, Col : G.S.A.
- 3 Mackintosh's Italian sketch of St. Abondio, rear elevation June 1891. Col :



- 4 Competition design for the Glasgow Art Galleries, 1891-92, South elevation. E.A. Vol. XXXVIII, 29th July 1892, pp. 29.
- 5 Soane Medallion competition for the Railway Station, 1892-93, Front elevation. E.A. Vol. XXXIX, 17th Feb., 1893, pp. 114.

The Glasgow Art Galleries, 1891-92 & The Railway Station, 1892-93
NO. II

:: Idea & Image ::



- 1 Lindisfarne Castle, Holy Island, Northumberland. E.W.Lutyens' repair and renovation started in 1903. View from approach to entrance. Picture from The Architecture of Sir Edwin Lutyens, Vol.1, Country Houses, pp.47.
- 2 View of north elevation.
- 3 Mackintosh's sketch of castle. View of approach to entrance, in 1901, before Lutyens' renovation.
- 4 Mackintosh's sketch of castle. View of north elevation in June 1901.



- 5 The Glasgow School of Art. View of south-east elevation, the second stage, 1907-09.
- 6 The Glasgow School of Art. View of south elevation, the second stage, 1907-09, seems to become closer to the Lindisfarne castle north elevation.

The Glasgow School of Art, South Elevation
NO.III

PART III. COMPARISON WITH COMPETITORS

PART III COMPARISON WITH COMPETITORS.

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

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

No. I THE GLASGOW ART GALLERIES, 1891-1892.

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

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

Mackintosh's scheme was a mixture of many styles and shows already his wide knowledge of architectural styles. This scheme was selected for the final competition and commented on in The Builder of 23rd April 1892; "a most curious medley of architecture, full of unexpected 'features', for the most part out of place... by these ill-studied features and a certain trickiness".

Honeyman and Keppie's schemes however were designed in a strictly orthodox and very rational manner. These characteristics did not change with Keppie's later works, while Mackintosh was to become more anti-rational and by rejecting all historical styles tried to find a completely free style.

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

No. II THE GLASGOW INTERNATIONAL EXHIBITION 1901, 1898.

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

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

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

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

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

Comparison with his English contemporaries, G.G. Scott, C.A. Nicholson, W.J. Tapper, W. Lethaby & H. Wilson with other and Beresford Pite.

In 1902, Mackintosh's proposals were submitted in the competition for the Liverpool Anglican Cathedral. This proposal shows another side of Mackintosh in that he obviously accepted the limitations of the traditional form of the Gothic manner which was the theme for the competition (3). Although he compromised his originality in this project, the drawings do show an intense and severe design with highly personal decoration and a free version of the Gothic style.

His design seems to be situated between that of G.G. Scott's and W. Lethaby & Wilson's. The works of five architects including W.J. Tapper, C.A. Nicholson and G.G. Scott were selected for the final competition, and G.G. Scott was chosen on 26th May, 1903. These proposals were based on the Gothic manner with Gothic decorations. An interesting comparison can be made of these five architects' proposals and Lethaby & Wilson's scheme, being vigorous and expressionist, and B. Pite's conception which was Byzantine in style.

Notes

1 : D.Walker, Anti-Rationalist, The early works of Charles Rennie Mackintosh, pp117, 119-120.

2 : Howarth, pp171, pointed out, the Great Hall scheme of the competitors including Mackintosh's proposal, is derived from Sellar's design of a central cupola with four towers at the Glasgow Exhibition of 1888.

3 : The notes from the stated conditions "The style of Architecture shall be Gothic."

Comparison with Competitors

Industrial Hall



1

Mackintosh's scheme

1 Perspective drawing of Industrial Hall, 1898. The drawing untinted; this photograph from T. Annan, Glasgow, of Mackintosh Memorial Exhibition, 1933.

1st Prize



2

James Miller

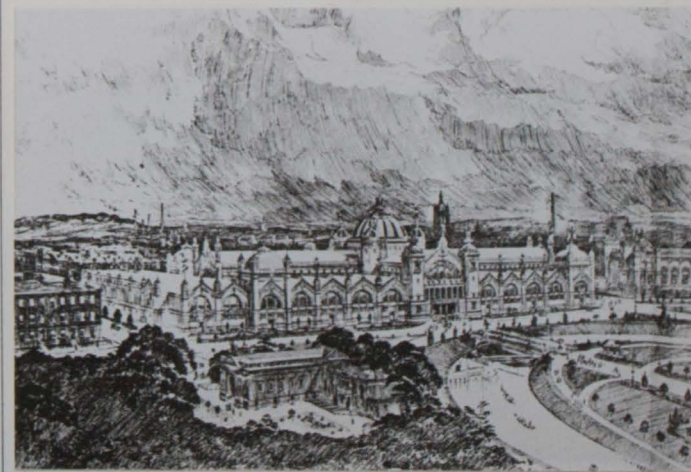
2nd Prize



3

A. N. Paterson

3rd Prize



4

A. McGibbon & J. A. Campbell

2 The drawing from E.A., 7th Oct. 1898, pp. 256.
3 The drawing from E.A., 14th Oct. 1898, pp. 274.
4 Same as above.

† The Glasgow International Exhibition 1901, 1898. †
NO. II

Mackintosh



1

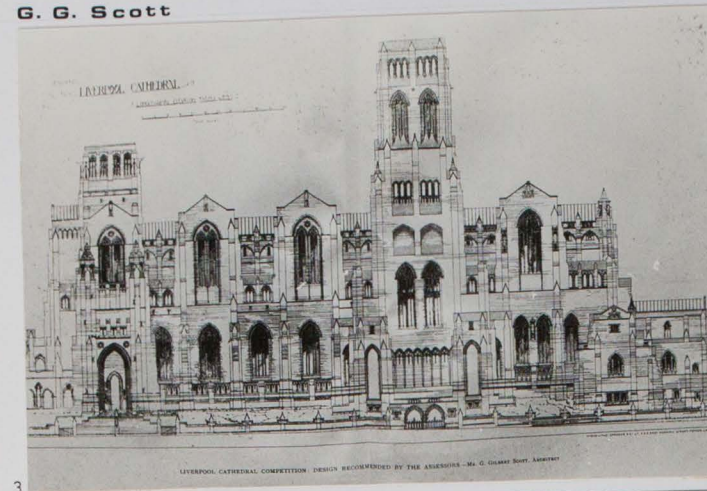


2

- 1 South elevation, Pen and wash on paper, 62.7 x 91.4 cm., Col : U.G.M.C.
- 2 Nave and Choir sections, Pen and wash on paper, 64.0 x 91.6 cm., Col : U.G.M.C.

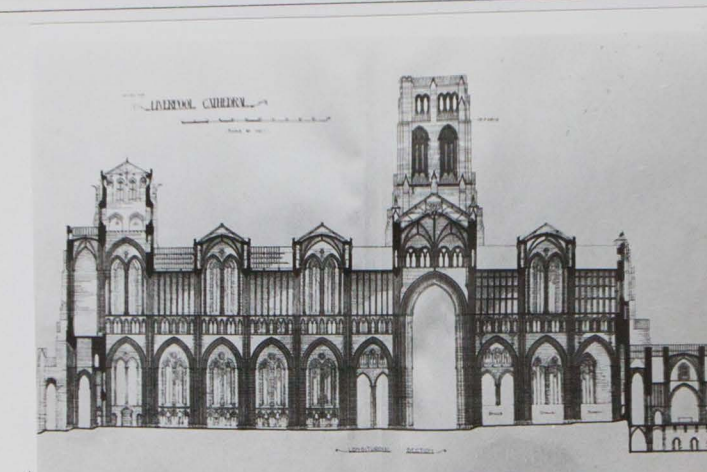
The Liverpool Anglican Cathedral, 1901-02.

G. G. Scott



3

Elevation
Section

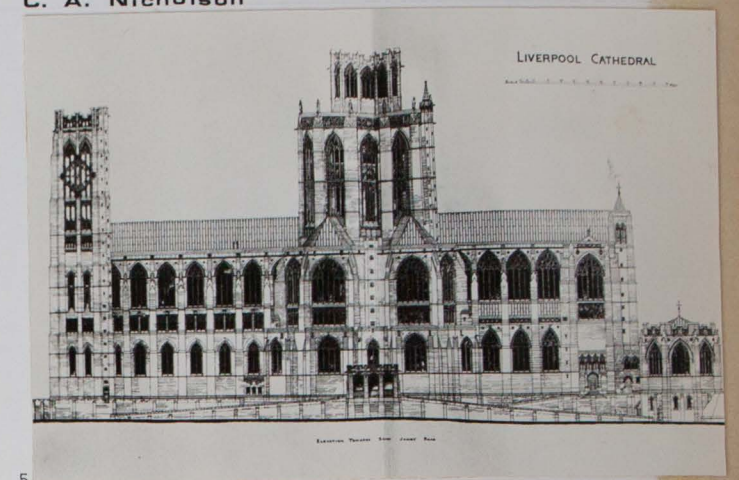


4

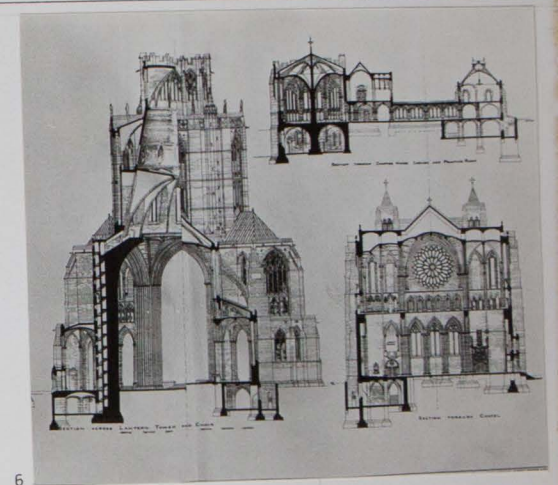
1st Prize

- 3 Side elevation, the drawing from Builder, 30th May 1903, pp.580.
- 4 Long section, the drawing from Builder, 6th June 1903, pp.604.

C. A. Nicholson



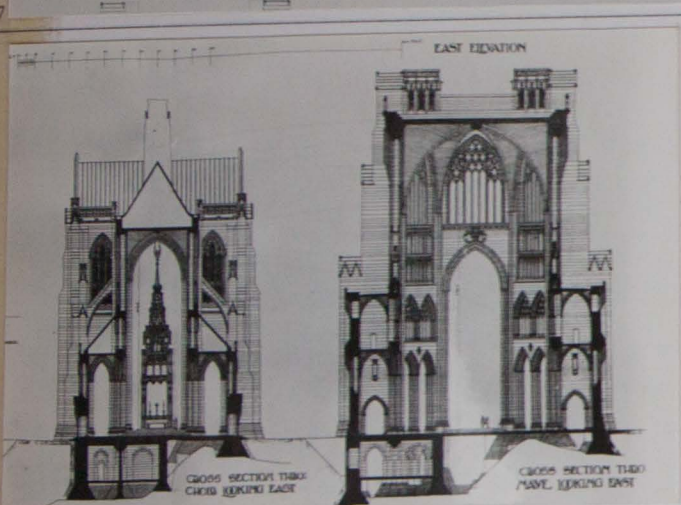
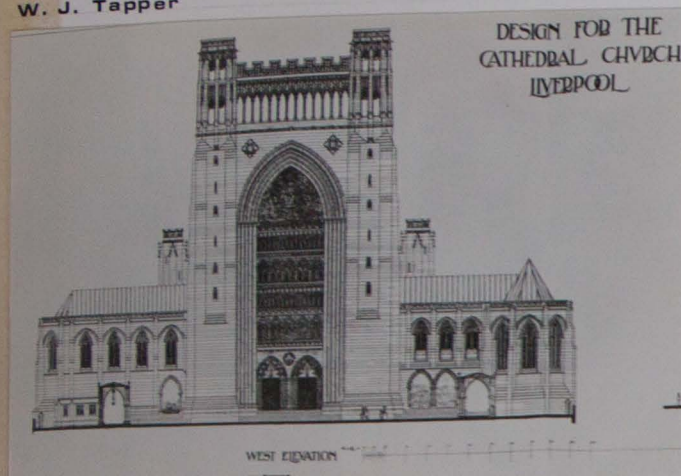
5



6

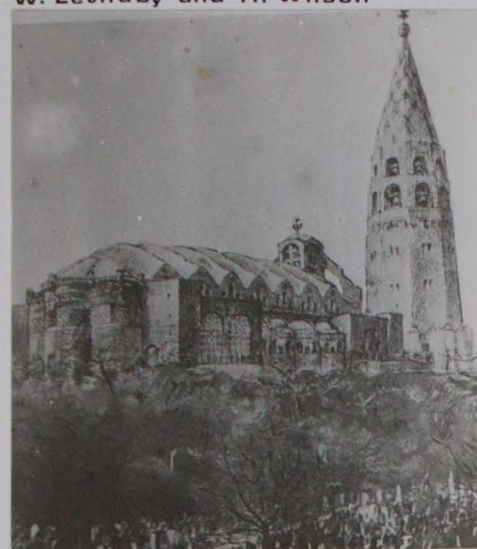
- 5 Elevation Towards Saint James' Road, the drawing from Builder, 4th July 1903, pp.29.
- 6 Sections, the drawing from same as above.

W. J. Tapper



7 West elevation, the drawing from *Builder*, 13th June 1903, pp.624.
8 Cross sections, the drawing from same as above.

W. Lethaby and H. Wilson

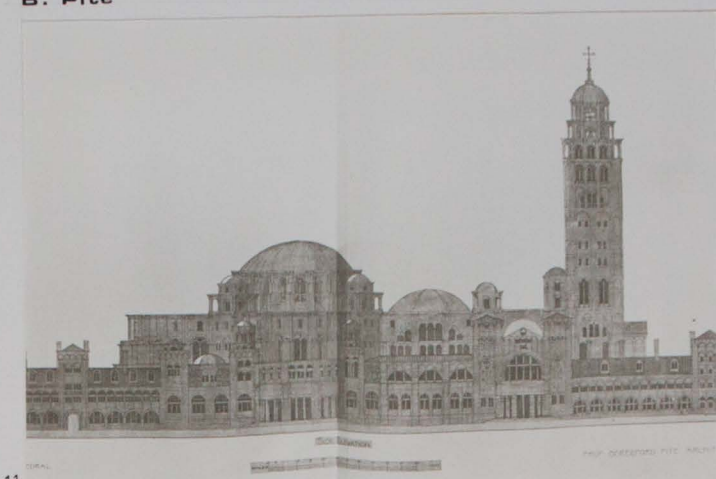


10

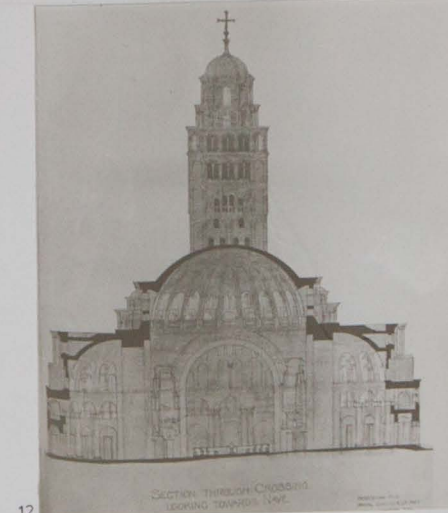


9 A montage drawing, showing the Cathedral from the north-east.
10 Section through the model, from the south-east. Construction of concrete.

B. Pite



11



12

11 Side elevation, the drawing from *E.A.* 21st Nov. 1902, pp 364.
12 Section through crossing looking towards nave; the drawing from *E.A.* 28th Nov. 1902, pp 382.

PART V. JAPANESE INFLUENCE

PART IV. THE GLASGOW SCHOOL OF ART
Analysis of the building

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

No. I THE FIRST STAGE, 1897-1899 & THE SECOND STAGE, 1907-1909.

The first stage of the Glasgow School of Art was erected after the decree from the D. of G. court on 7th Dec. 1897 and was opened in Dec. 1899. At this stage an extra wing of the first story and the long narrow building for temporary technical studios to the west of the main building (on the level of the second stage, basement floor) was included. However the first stage was not finished before the completion report for the D. of G. court on 29th May 1906. The report implies that the Headmaster's room was furnished in 1904, that the ground floor studio was altered into the Board Room in 1906 (according to Billcliffe) (1). The first stage of the School included the entrance hall, museum, studios and cloakrooms. The wood work was decorated in a shade of green, with the upper part of rooms and corridors in pure white (2). This stage was carried out without much alteration from the original competition scheme (3). The erection of the second stage started after the decree from the D. of G. court on 14th Nov. 1907 and was structurally complete for the opening celebration held in Dec. 1909 (4). However it was completely redesigned from the original competition scheme and provided more accommodation which would include a new west elevation, library, architecture studios, lecture theatre, attic story, extended basement and fire staircase. He also provided new accommodation in the original section of the building including an attic story, extended basement and a new fire staircase.

No. II THE INFLUENCE OF CONTEMPORARIES' BUILDINGS ON MACKINTOSH
In the first stage, 1897-1899 & the second stage 1907-1909.

Many historians, including Dr. Howarth, R. MacLeod, D. Walker have already pointed to the influence of contemporaries on Mackintosh's designs which clearly appears in the elevations of the Glasgow School of Art. In the first stage his design was directly influenced by his English contemporaries particularly the new movement styles but also by Scottish vernacular concepts; for example, the large windows of the north elevation are derived from C.F. Voysey's design for a studio in 1892; the balcony with bay window and arch window for the Director's Room are similar to those used for the House at Place Court, London in 1892 by J. McLaren, Scottish Arts & Crafts architect; the organic forms of the stone entrance and screen fence appear in Mary Ward's House by D. Smith & C. Brewer in 1895; the polygonal towers used on the centre of the north and east elevations appear in his own sketch of Merriot Church, Somerset in 1895. One must also include the geometric design manner of Shaw's New Zealand Chambers, London, 1872-73; the simple unadorned manner of E.W. Godwin; the architectural symbolism of W. Lethaby. Despite the wide range and manipulation of influences Mackintosh produced a unique design for the School of Art. In the second stage the effect of the influence from his contemporaries is less direct and obvious, rather more of an impression. Mackintosh's style became clear, more abstract with a strong geometric quality. That is related to the fact that after 1900 he became much closer to continental architects and thereby discovered an important range of new sources. For example, the flat roofs of the attic floor (one of the key notes of modern architecture) were already used by his friend J. Hoffmann in his Pürkersdorf Sanatorium, Vienna, 1904 and Palais Stoclet, Brussels, 1904-11 (5) and by Sellers & Wood in the Dronsfield Building, Lancashire, 1906-07; the massive, solid elevation of the library wing may be related to Holden's Central Reference Library, Bristol, 1905-06; the south elevation has something of the feeling of Lindisfarne Castle, Holy Island, especially after Lutyens's work started in 1903 (see also PART III - No. III); the negative and positive vertical windows of the corner elevation of the library wing are similar to Mackmurdo's House for M. Mepes at Cadogan Gardens, London, 1893-94. Indeed vertical bay windows were used by many of his contemporaries during this time.

No. III, IV THE DEVELOPMENT OF DESIGN (1), (2)

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

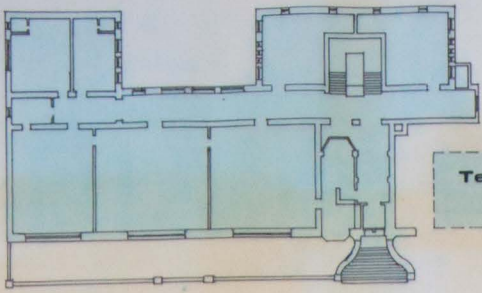
Notes.

- 1 : But the Board Room did not appear on the ground floor drawing, dated June 1907, which was drawn for the second stage.
- 2 : EVENING TIMES, 21st Dec. 1899, the article for the opening of the new Glasgow School of Art described the accommodation with a sketch drawing of half of the Art School building.
- 3 : Actually no trace can be found of the original competition drawings and the D. of G. drawings for the first stage (collection of the Glasgow City Archives, which must be closely related to the competition scheme) are unfortunately missing. A picture of the D. of G. drawings remained in Dr. Howarth's Ph.D. thesis in the Glasgow University library, 1949.
- 4 : Official opening on 15th Dec. 1909 and celebrations were held until 20th Dec., the article in E.I., 16th Dec. 1909, also Glasgow Herald, 16th, 21st Dec. 1909.
- 5 : Howarth, pp279-281, noted the building was clearly influenced by Mackintosh's Haus eines Kunstfreundes project.

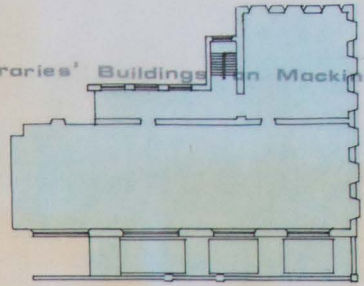
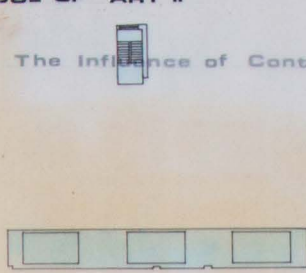


THE GLASGOW SCHOOL OF ART

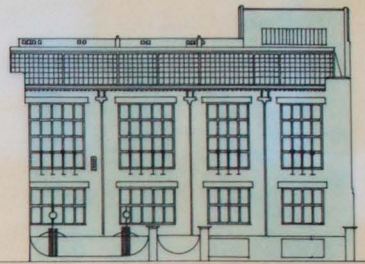
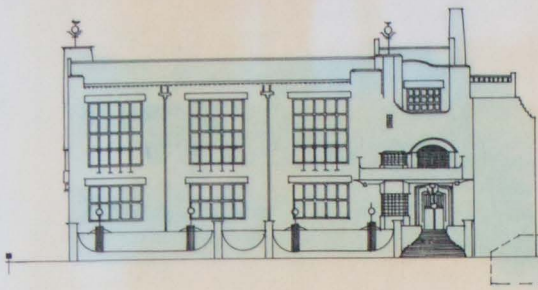
NO. II The Influence of Contemporaries' Buildings on Mackintosh



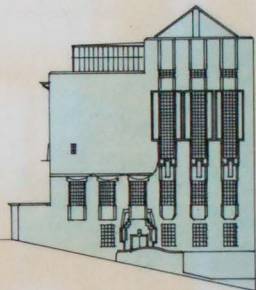
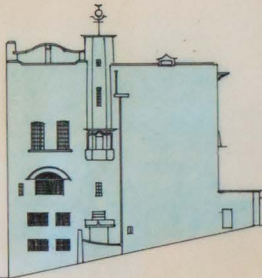
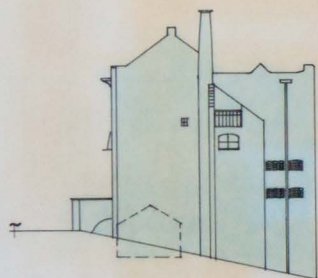
Temporary building
Technical studios



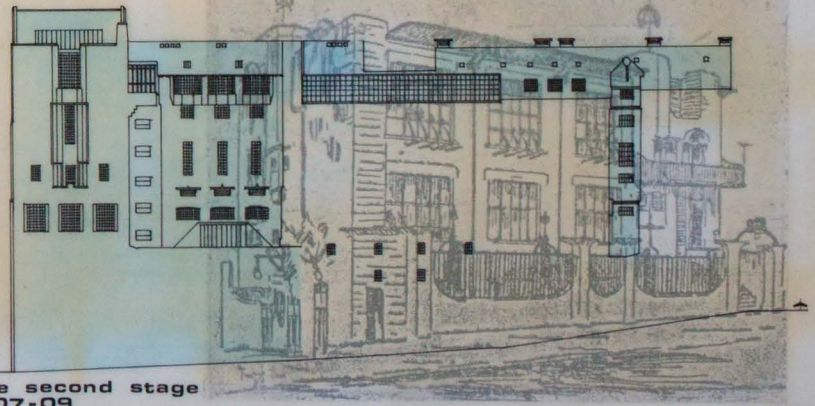
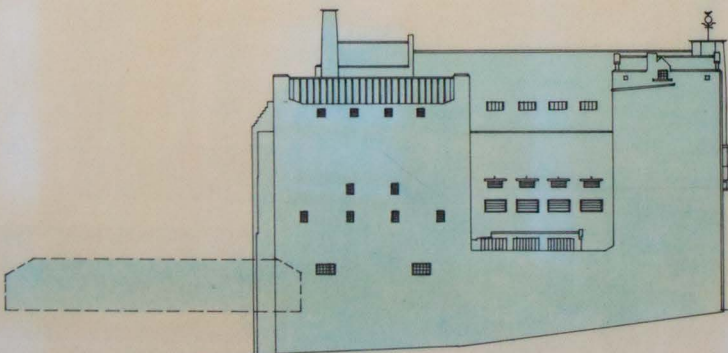
Ground Floor



North



East+West

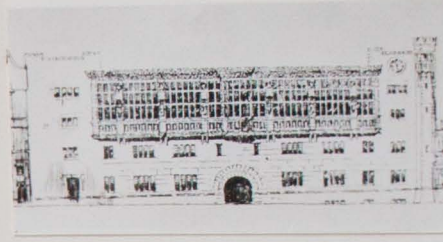
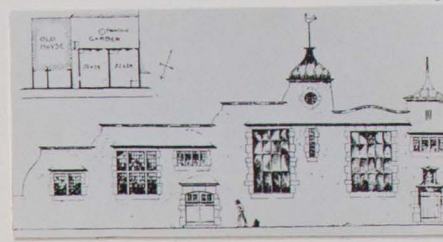
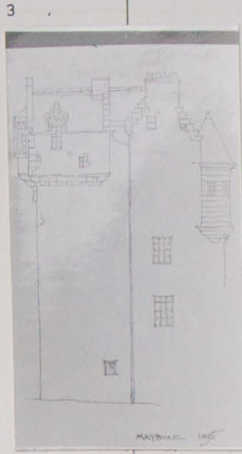


South

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

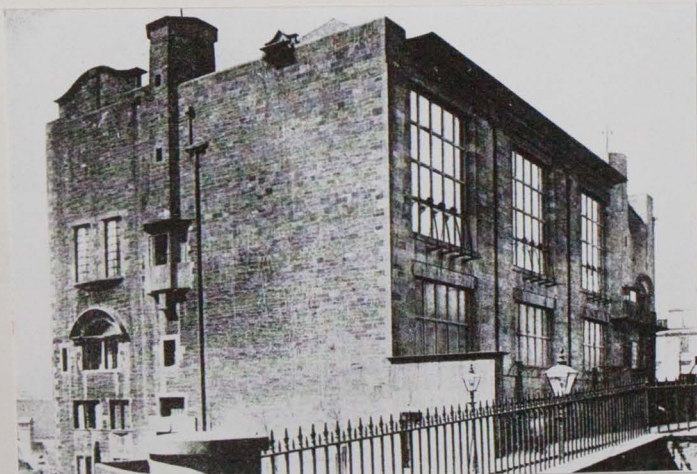


" The Glasgow School of Art "



- 1 The organic forms of the stone entrance. Dunbar Smith & Cecil Brewer, Mary Ward's House, Tavistock Place, London, 1896-97.
- 2 The polygonal tower. Mackintosh's sketch of Merriot Church, Somerset, 1895. 36.2 x 12.7 cm., Col : U.G.M.C.
- 3 Castle elevation, similar image to the east elevation, Mackintosh's sketch of Maybole Castle, 1895. 176 x 115 cm., Col : U.G.M.C.
- 4 Double semi-circle bay windows of the east elevation, also similar design to the central staircase with timber screen. C.F.A. Voysey, Houses, 12-14 Hens Road, London, 1892.

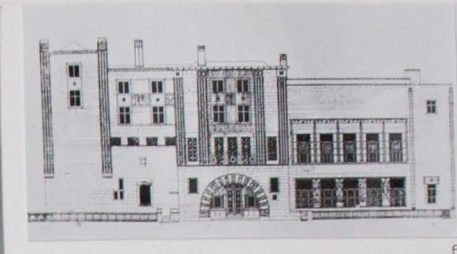
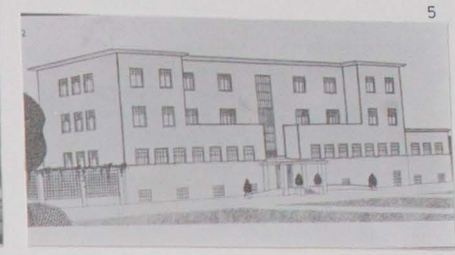
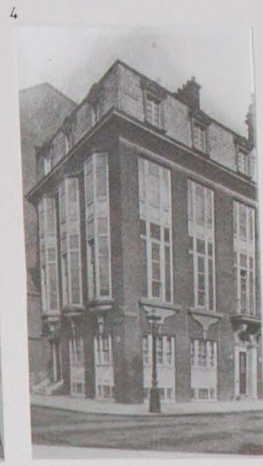
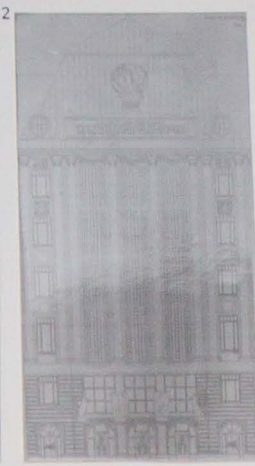
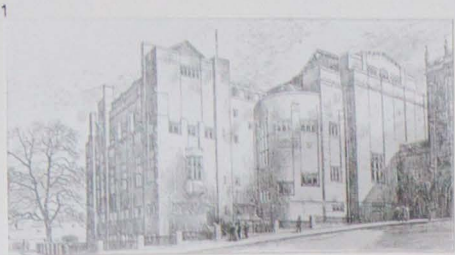
- 5 The large studio windows. C.F.A. Voysey, design for studio in London, 1892, B.A., 2nd Dec. 1892.
- 6 A close affinity to the front elevation. Halsey Ricardo, the competition design for Oxford Town Hall, 1892.
- 7 Geometrical window design with asymmetrical doorway. R.N. Shaw, New Zealand Chambers, Leadenhall street, London, 1872-73.
- 8 The polygonal tower with main entrance. J. McLaren, Studio House, 22 Avonmore Road, London, 1888-89. (also this is closer to the front elevation of Queen's Medical College)
- 9 The Balcony with bay window, arch window and main entrance. J. McLaren, House, 10-12 Place Court, Bayswater, London, 1889-90.



- 10 Half building of the Art School. View from north-east.
- 11 The perspective. View from north-west, which included the view of temporary technical studios.

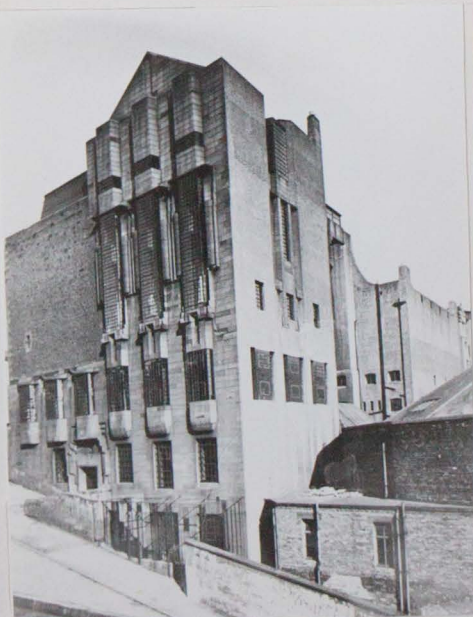
The first stage, 1897-99.

The influence of contemporaries' buildings on Mackintosh



- 1 Massive and solid cubic forms of elevation.
C. Holden, Central Reference Library Bristol, 1905-06.
B.A. 3rd April 1903.
- 2 The vertical bay windows of the library.
Leopold Bauer, Konkurrenzprojekte für die Handels- und Gewerbekammer, Vienna.
Der Architekt, XI Jah. 1905.
- 3 The vertical bay windows.
James Salmon, Lion Chambers, Hope Street, Glasgow, 1906.
- 4 Positive and Negative vertical windows at the corner elevation of the library wing.
A.H. Mackmurdo, House, 25 Cadogan Gardens, Chelsea, 1893-94.
- 5 Geometrical design and flat roof.
J. Hoffman, Pürkersdorf Sanatorium, Vienna, 1904, also probably Palais Stoclet, Brussels, 1904-11.
(Hoffman was a close friend of Mackintosh).

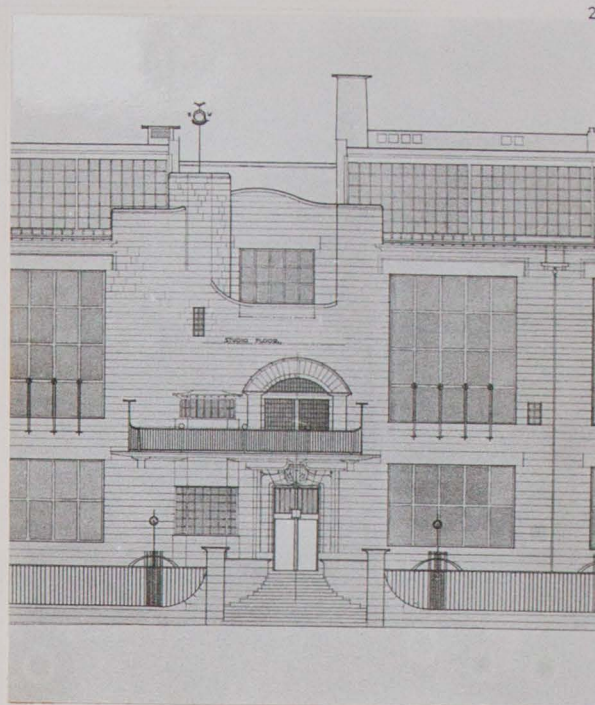
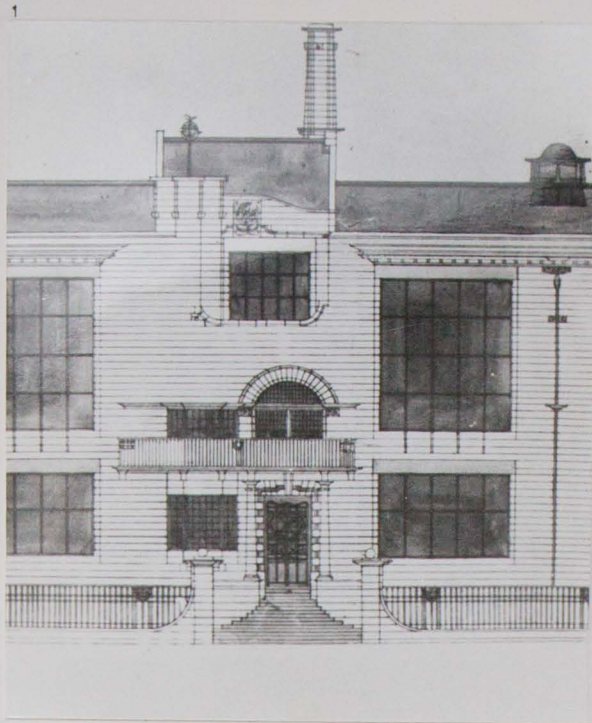
- 6 Close affinity with Art School elevation.
J.A. Slater, A Town Mansion, c. 1891.
- 7 Flat roof.
J.H. Sellers with Edgar Wood, Dronsfield Bros. Office building, Oldham, Lancashire 1906-07.
(early concrete flat roof construction, it may have been influenced by Art School's north elevation)
- 8 Castles.
The green house for studio was cantilevered with steps the same as castle's towers.
Craigievar Castle.
- 9 Reminiscent of south elevation of Art School.
Lindisfarne Castle, Holy Island, E. Lutyens started alteration in 1903. Mackintosh sketched much of it in 1901.
(see also Part II-No. III)



- 10 Completed building of the Art School, view from south-west.
- 11 The sketch of construction, the second stage.
By Muirhead Bone, Glasgow: Fifty Drawings, Plate No. 41.

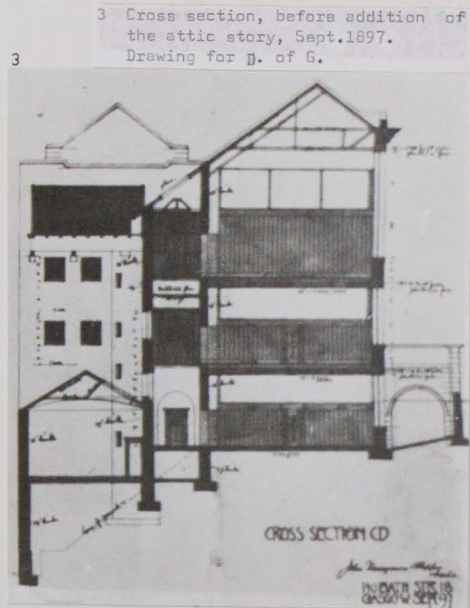
The second stage, 1907-09.

:: The Glasgow School of Art ::

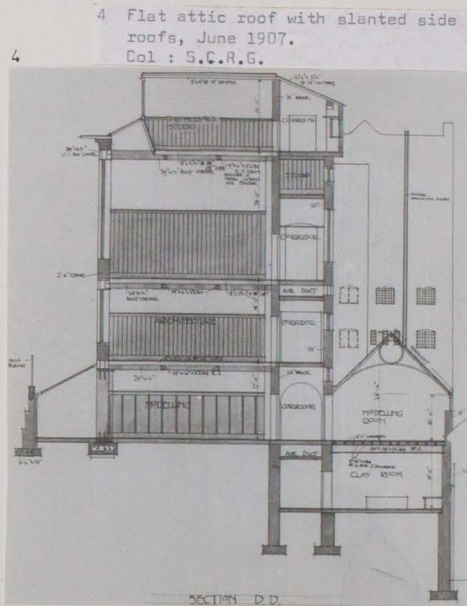


1 Sept. 1897.
Drawing for D. of G.
(original drawings missing;
this is from T. Howarth's Ph.D
thesis, Glasgow University
library). This elevation
must be similar to the origi-
nal competition scheme.
2 Nov. 1910.
Drawing for memorial drawings
for the client.
But the entrance section was
included in the first stage
of construction, and opened in
1899.

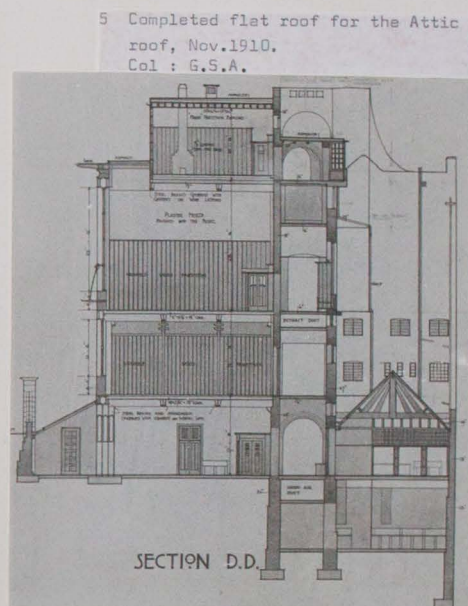
North, Entrance elevation



3 Cross section, before addition of
the attic story, Sept. 1897.
Drawing for D. of G.

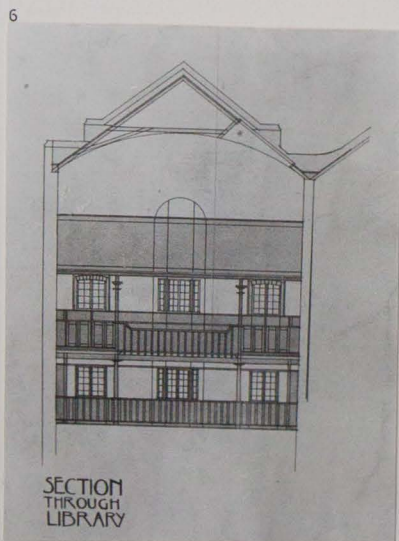


4 Flat attic roof with slanted side
roofs, June 1907.
Col : S.C.R.G.

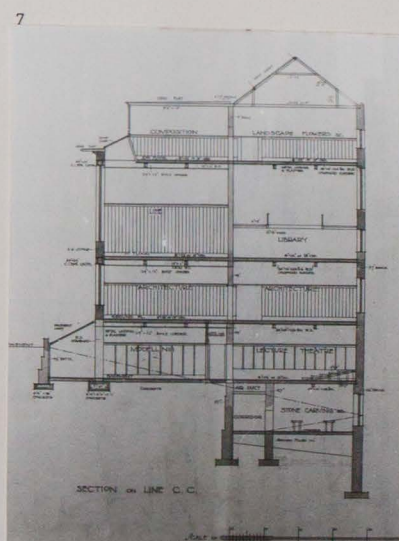


5 Completed flat roof for the Attic
roof, Nov. 1910.
Col : G.S.A.

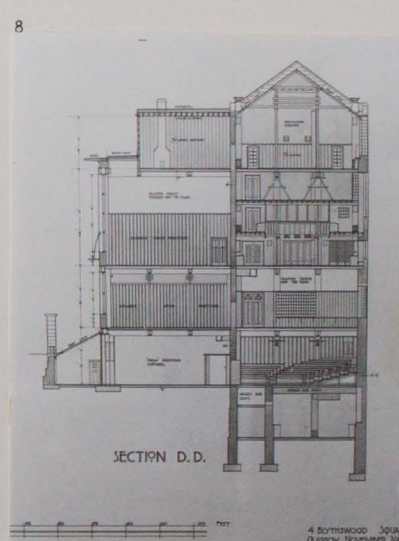
Attic floor, Section of West wing



SECTION
THROUGH
LIBRARY



Section of Library



6 Early scheme for the library,
March 1897.
Col : G.S.A.
7 The second stage of con-
struction which provided
library space, but no
internal design for the
library except the division
into two stories.
Col : S.R.C.G.
8 Additional room above the
library's gallery (now
shows three stories)
Col : G.S.A.

1910-

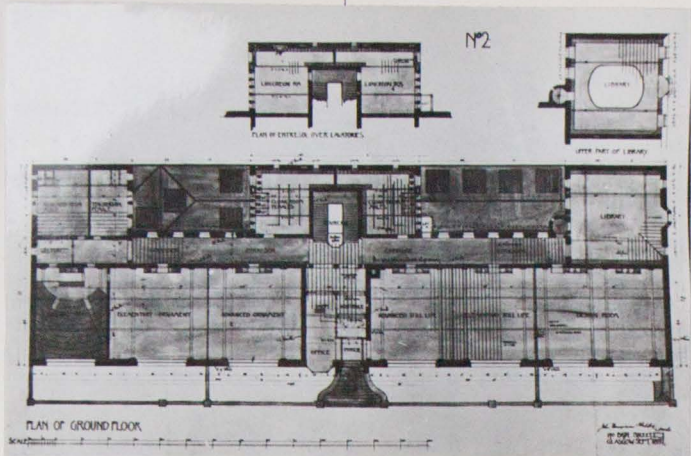
NO.III The Development of Design (1).



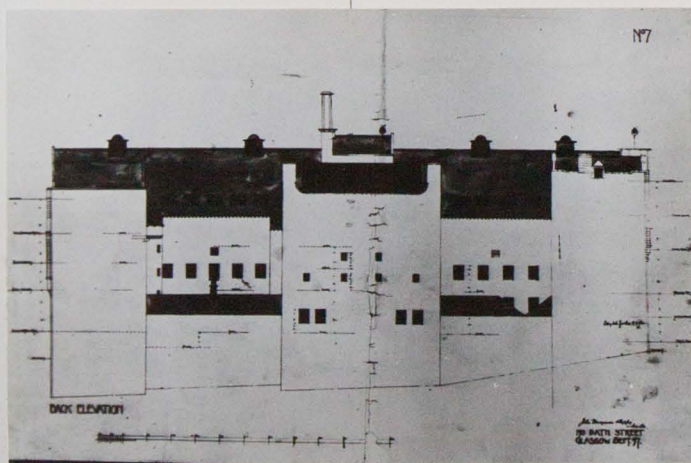
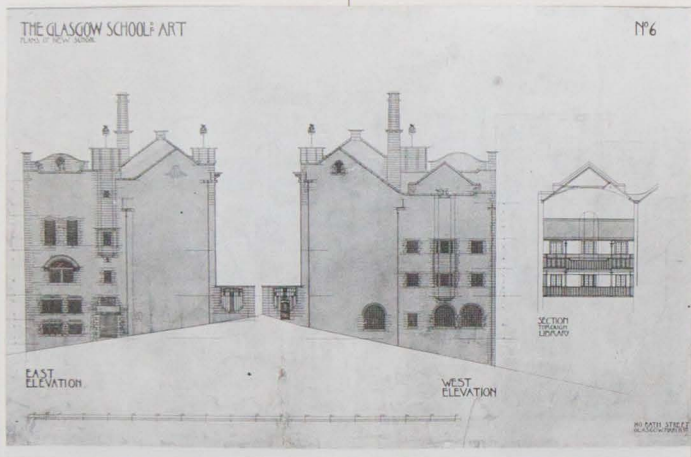
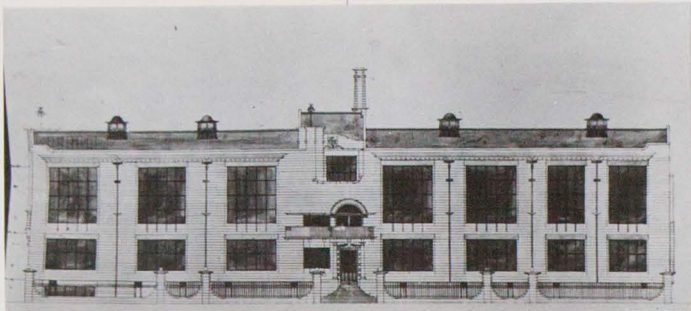
: The Glasgow School of Art :

Drawings for the Dean of Guild
The first stage

1-4 Sept. 1897.
Drawings for D. of G.
(original drawings missing;
this is from T. Howarth's Ph.D.
thesis, Glasgow University
library),
except drawing No. 3, March
1897, probably drawing for
the client.



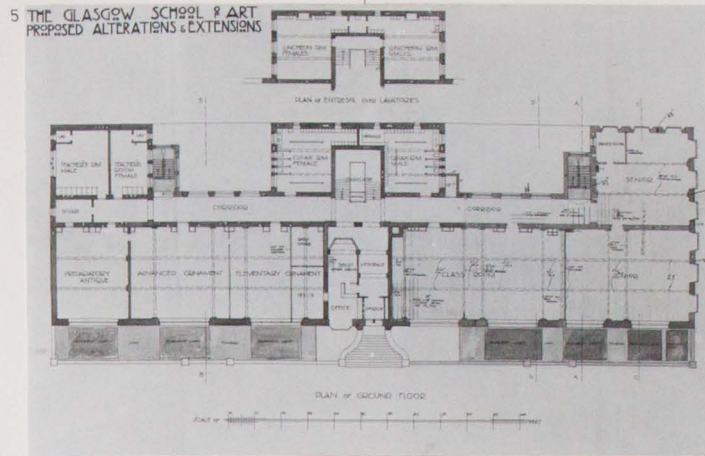
1897



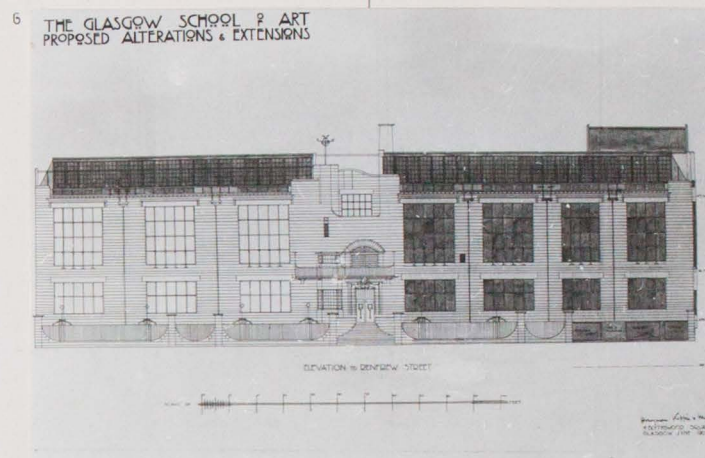
1897

Drawings for the Dean of Guild
The second stage

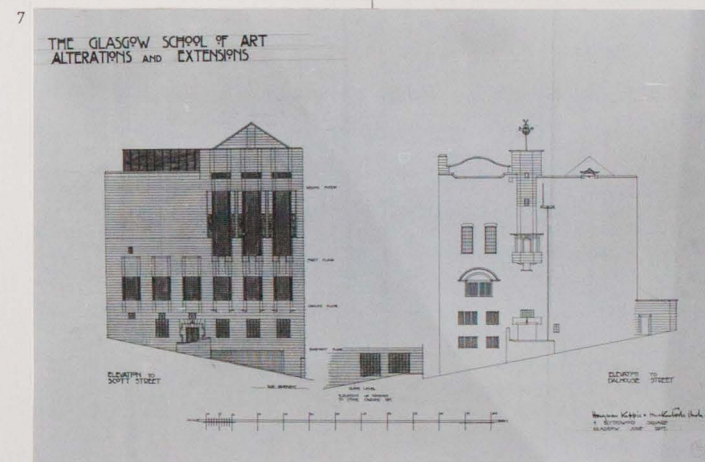
5-8 June 1909.
Col : S.R.C.G.
These drawings obviously show
the stages of construction
with watercolour washes added
to indicate the second stage,
1907-1909.



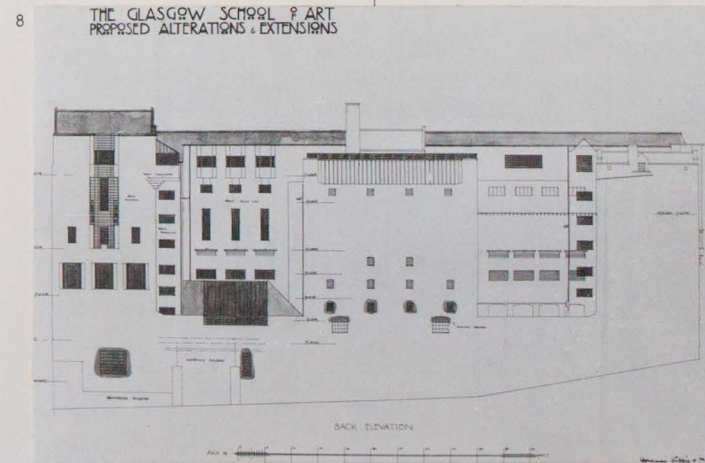
Ground Floor



Renfrew St. Elevation



Dalhousie St.
Scott St. Elevation



Back Elevation

1907

PART V. JAPANESE INFLUENCE

PART V. JAPANESE INFLUENCE
Japanese influence on Mackintosh's architecture.

Japanese influence on the arts in Britain followed the appearance of Japan as an exhibitor at the World Exhibition in London 1862. The influence on the French Impressionists including Monet, Degas, Pissarro, Van Gogh, Toulouse-Lautrec and also on J.M. Whistler and Rossetti, as well as other leading artists was unmistakable. Similarly Japanese architectural style (1) influenced western architects. As Otto Eikmann wrote in a preface to *Jugendstil*; "Only England knows how to assimilate and transform this wealth of new ideas and to adapt them to its innate national character, thus deriving real profit from the Japanese style. . ." (2). Japanese Arts provided a new and powerful source of inspiration for western artists at a time of great social and cultural change. Mackintosh was no exception and the influence of Japan is clearly seen in his works, especially in his interiors and allied decoration.

No. I JAPANESE INFLUENCE ON BRITISH ARCHITECTS AND GLASGOW

W.E. Nesfield (1835-1888), a partner of R.N. Shaw, designed the Golden Lodge, Kinnel Park, Denbighshire, 1866-68. He used a decorative motif like "MON" of Japanese heraldry, over the dormer window with sunflower decorations in the style of the Aesthetic Movement. On the walls of his office were hung Japanese prints along with drawings by artist friends. Although R.N. Shaw assimilated Japanese ornament he used it sparingly (3). E.W. Godwin (1833-1886) who became an important influence on the new movement, furnished his house in a simple Japanese fashion in the same year as the London Exhibition of 1862, using plain colours and Japanese prints on the walls. He also designed Anglo-Japanese furniture for William Watt which was geometric, simple and painted black with silver-plated fittings in the manner of Japanese traditional furniture. Godwin's White House built in Tite Street, Chelsea in 1877 for his friend J.M. Whistler (1834-1903), combined Japanese sense with English taste, in the form of simplicity of expression and understatement but not using direct Japanese idioms. The elevation is cubic, geometric and asymmetrical although each of the elements are symmetrical and very close to the manner of Mackintosh. The Peacock Room was designed by Thomas Jeckyll (1827-1881), who began his professional life as a Gothic architect, was painted by Whistler for F.R. Leyland in 1877. It is an important work in the Aesthetic Movement. Jeckyll's interiors mixed a Gothic manner with Anglo-Japanese style.

W. Burges (1827-1882), a friend of Godwin, even took a Japanese as his assistant, while his disciple Josiah Conder (1852-1920) emigrated to Japan, arrived in 1877 and became Professor of Architecture at the Imperial Tokyo University. Japanese influence was absorbed into the Aesthetic Movement and inherited by a new generation including Mackintosh. A.H. Mackmurdo (1851-1924), founder of the Century Guild and connected with the Arts and Crafts Movement, designed M. Menpes's House. M. Menpes, an Australian painter, visited Japan with the plans for his house and he especially studied Japanese house decoration for experiments in the application of Japanese interior decoration. He had interior fittings made by Japanese craftsmen.

Japanese influence was manifested in Glasgow in the work of a group of avant-garde painters known as "The Glasgow Boys" who were greatly influenced by their French Impressionist contemporaries, A.E. Hornel (1864-1933) and George Henry (c1860-1943) visited Japan in April 1893-May 1894, sponsored by the Glasgow art dealer Alexander Reid.

The designer C. Dresser (1834-1904) born in Glasgow, was the starting point for exchanges between Japan and the west. He visited Japan from Dec. 1876 to April 1877, and gave lectures on Japanese art during the corporation's exhibition of the decorative Arts of Japan and Persia in Glasgow, 1882. Glasgow had direct contacts with the Japanese Government by producing several warships ~~warships~~ "CHIYODA" by J. & G. Thomson Ltd in 1890, "SAZANAMI" by Yarrow & Co. Ltd in 1898-99 and merchant ships, as well as many trams for the Japanese National Railways from c1886. In 1901, the Japanese Pavilion in the Glasgow International Exhibition, exhibited examples of ceramic ware, ivory and wood carving, metal working, silk weaving, carpentry, embroidery, art paper, fancy goods, furniture, lacquered work and even foodstuffs. (4). W. Leiper (1839-1916), a governor of the Glasgow School of Art, in his early works, particularly Colearn Castle at Auchtermarder, 1869-70 and Cairndhu for J. Ure at Helensburgh, 1871 (where a number of foreign craftsmen worked) combined outstanding qualities of the Scottish Aesthetic Movement with Anglo-Japanese style. Japanese influence on Mackintosh was both direct and secondary through the architects and artists he admired. He owned Japanese prints and ornaments and displayed these in his own house and in his drawings he often depicted women wearing "KIMONO". By this time many books on Japanese were published eg: Audsley & Bowes, *Keramic Art of Japan*, 1875; L. Arcock, Moser & Cuther, *Japanese Design and Ornamentation*, 1880; C. Dresser, *Japan, its Architecture, Art and Art Manufactures*, 1882; E.S. Morse, *The Japanese Homes and their Surroundings*, 1886, etc. Even his Hill House client B.S. Blackie published *Dai Nippon, The Britain of the East*, 1904. The principal arts magazines often published Japanese articles (5). The Glasgow School of Art library holds a number of the original Japanese books of decoration, stencils, paintings & prints and photographs.

Mackintosh understood Godwin and Whistler's use of the Japanese manner. In his flat at 120 Mains Street, he modified the Japanese structural style "SINKABE-KOZO" with dexterity, using it as a decorative device with the original wooden structural forms appearing as applied white divisions. His abstract circular or angular decorations resemble the Japanese heraldic "MON"; these are abstract symbols derived from geometry or natural forms eg. flowers, leaves, butterflies, birds, which are used for the decoration of buildings, utensils and clothes, etc.

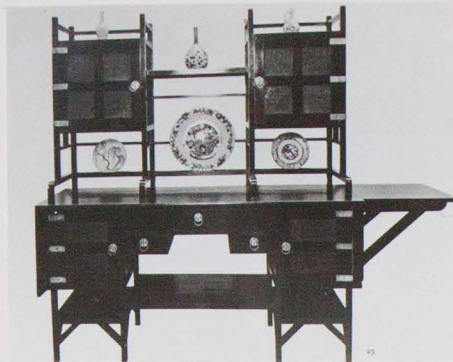
Notes

- 1 : W. Morris noted in an *Arts and Crafts Essays*, Textiles, pp35, "The Japanese have no architectural, and therefore no decorative, instinct". He knew the appearance of a Japanese house and probably did not consider a timber house as Architecture, also a common notion at that time.
- 2 : Robert Schmutzler, *Art Nouveau, The Japanese Style*, pp21.
- 3 : Andrew Saint, *Richard Norman Shaw*, Nesfield and Shaw, pp48-49.
- 4 : The Japanese Pavilion appears in the complete guide to the exhibition with a map, including a detailed guide to the Japanese section, listing the names of exhibitors, pp214-215.
- 5 : *The Studio* published a large series of articles on wood carving, flower arrangement, painters and painting, (Bin-san, Hokusai, Isayama, Kawanabe Kiosai, Morikawa Sobun, Sho-Tei, Utamaro), metal work, Netsuke, visitor's reports, gardens, religious plays, stencilling, photography and colour prints - these articles ran from 1893 to 1901.

:: Japanese Influence ::



1 "Mon" motif on elevation, W.E. Nesfield, The Golden Lodge, Kinnel Park, Denbighshire, 1866-68.
2 E.W. Godwin, The White House, Tite Street, Chelsea, London, 1877.
3 The Aesthetic Movement, Gothic style with Japanese. T. Jackell cooperated with J.M. Whistler, The Peacock-Room, 49 Princes Gate, London, 1876-77



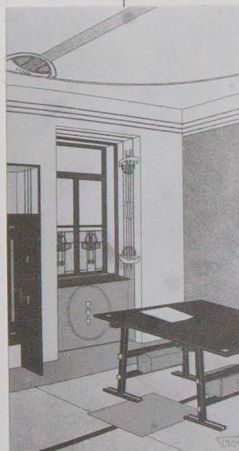
4 T. Jackell, The Billiards - Room for Alex. Ionides, Holland Park, London, 1870 (The house included decorations by Morris & Company).
5 Anglo-Japanese furniture, Ebonized sideboard, The design by E.W. Godwin, c1867. Godwin published in William Watt's catalogue Art furniture, Anglo-Japanese series, 1877. also he designed Anglo-Japanese conservatory for Messenger & Co.'s catalogue 1880.
6 Butterfly Cabinet, E.W. Godwin with J.M. Whistler for William Watt, 1878. Col : Hunterian Art Gallery, Glasgow.



7 The New Imperial Law Courts for Tokyo. Designed by Messrs. Ende & Boeckmann. The drawing from *Builder*, 15th April 1893.
8 Mortimer Menpes' House 25 Cadogan Gardens, London. Published in *Studio*, Vol. XVII 1899, pp.170-179. Architect - A.H. Mackmurdo.



9 "Ranma" screen down from ceiling; Dunbar Smith and Cecil Brewer, Interior of Mary Ward's House, Tavistock Place, London 1895.
10 Anglo-Japanese furniture and floor "Tatami". Design for a studio by Rudolph Tropsch, *Das Interieur*, Vol. 2, 1902, Vienna.



11



11 Christopher Dresser, 1834-1904.
Born in Glasgow, Visited
Japan Dec. 1876-April 1877.
As a result of his visit,
Glasgow Art Gallery received
from the Japanese Government
in 1878 a gift of Japanese Arts.

12



13



14



12 E.A. Walton, 1860-1922.
The Glasgow Boys, brother of
G. Walton who worked with Mac-
kintosh.
"Hokusei" the costume Ball at
Art Club, 29th Nov. 1889.
13 E.A. Walton, 1860-1922,
The Glasgow Boys, Visited Japan
April 1893-May 1894.
Keppie was a close friend.
14 George Henry, c. 1860-1943.
The Glasgow Boys, visited Japan
with E.A. Walton.

15



15 Glasgow exported the "Sazanami"
to Japan, built 1898-99 by
Yarrow & Co. Ltd for the Imperial
Japanese Navy.
220.0' (67.06m) x 20.4' -
also frame for the Nippon
Railway of Japan from c. 1886.

16



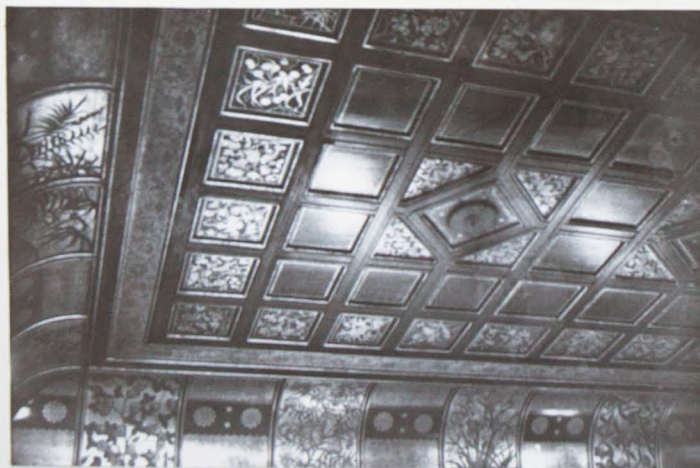
16 Sekel Kamisaka, Japanese textile
designer, came to the Glasgow
International Exhibition 1901,
exhibited textiles and was
influenced by Art Nouveau style
in his textile designs.

17



17 Japanese Pavilion,
The Glasgow International Ex-
hibition 1901 at Kelvingrove.
Photograph by T. Annen.

18 Japanese decoration for the
ceiling in Cairndhu Castle,
Helensburgh, 1871, by
W. Leiper.
19 "Sudare or Tarewaku" decoration
used on both sides of the fire-
place. The Ladies' Room in the
King's Head Hotel, Sheffield,
1902 by E.A. Taylor.



18



19

Japanese Influence



2



3



4



1



5



6

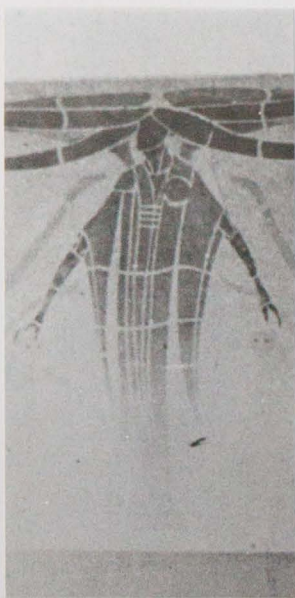


7

NO.II Japanese Collections in Mackintosh's
120 Mains St. Flat

- 6 Japanese prints on the fire-place. Left, by Shigenobu Yanagawa, c.1825, the girl playing Shiyamisen. Right, by Kunisada Ototei, c.1825, Asahina Saburo no Djigi.
- 7 Two Japanese prints on the wall over fire-place of Mackintosh's bed-room of 27 Regent Park Square, Glasgow.
- 8 The woman wearing "KIMONO". Wall stencil decoration, the Nursery of Gladsmuir, Kilmacoll, also Mackintosh's own room. c.1896.
- 9 The woman wearing "KIMONO", "In Fairyland", watercolour, 1897.
Col : James Davidson.

8



9

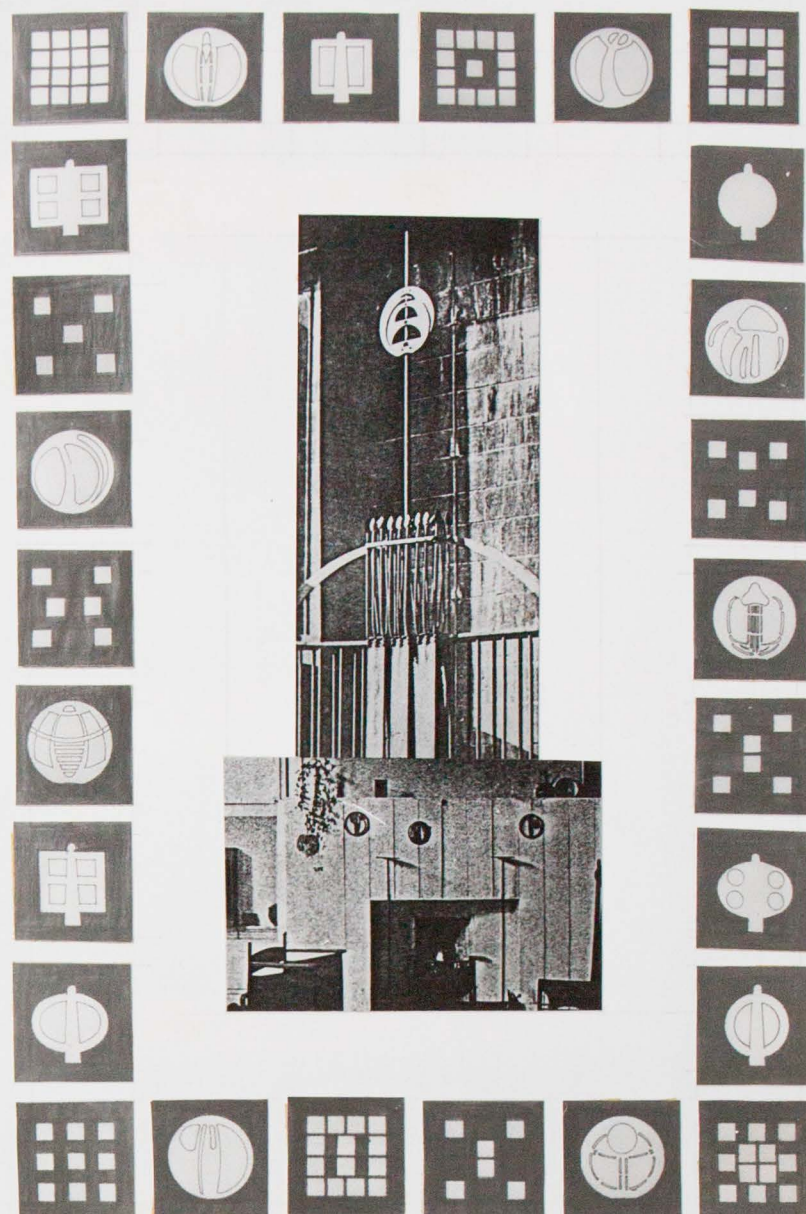


Mackintosh

:: Japanese Influence ::



Japanese Heraldic 'MON'



Mackintosh's Ornament

MON

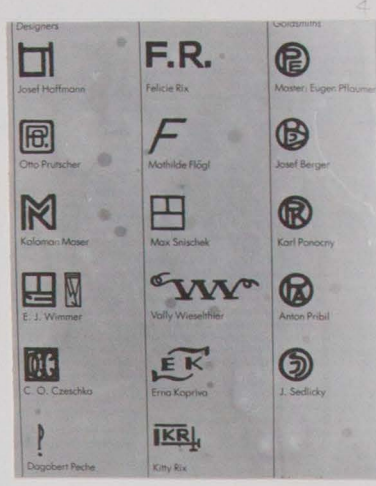
紋



- 1 Japanese heraldic "Mon", used as family symbols and as decoration on many domestic objects. The British books of Japanese Arts and Architecture described "Mon", also the Art School library has an original Japanese book of the "I-Ro-Ha Mon-Cho" (catalogue of Mon) by Kikuo Tanaka, Tokyo, 1881.
- 2 Mackintosh's ornament. The decorations used in the Glasgow School of Art, 1897-99, 1907-09.

Mackintosh

'INKAN' or 'MON' used by other artists

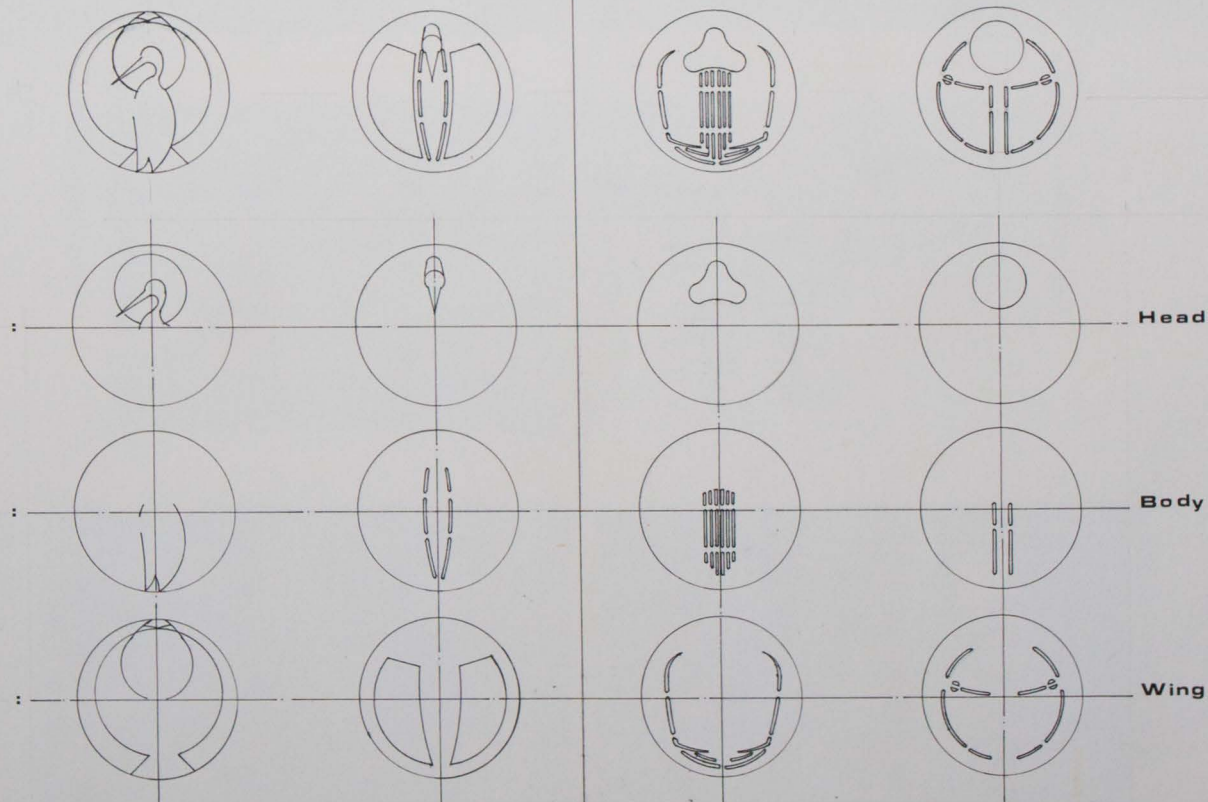


- 1 J.M. Whistler's "Carlyle", This Monogram is clearly derived from the Japanese Heraldic "Mon" or from "Inkan" (name stamps).
- 2 Peacock wallpaper, E.W. Godwin, hand printed by Jeffrey & Co., London, 1873.
- 3 Similar abstract design manner to "Mon". Col : Public Record Office.
- 4 Fire-place Surround, T. Jeckyll, mark by Barnardo, Bishop & Barnardo, 1873. Decoration of similar "Mon" motifs.
- 5 Monograms of the Wiener Werkstätte, Designers and artisans.
- 6 Mackintosh's Monogram, used in the competition drawing for the Public Hall, 1890.
- 7 Mackintosh's Japanese print, "Kimono" decorated with "Mon", (Heraldic Crane).

Analysis of the Ornament 'MON' Crane Heraldry

Mackintosh.

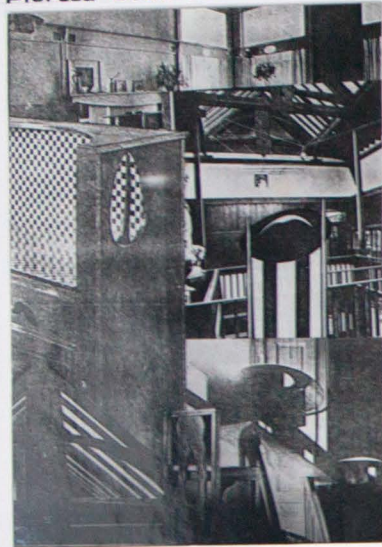
The ornamental Iron Screen of the Art School, North Facade, 1897-99



Ornament

ic "Mon", symbols and n many s. ks of nd Arch-bed "Mon", hool library Japanese Ro-Ha Mon-of Mon) by okyo, 1881. nament. used in the of Art, 19.

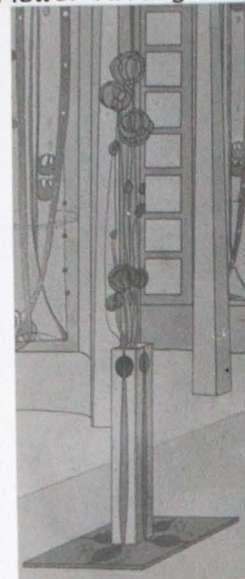
Pierced Decoration



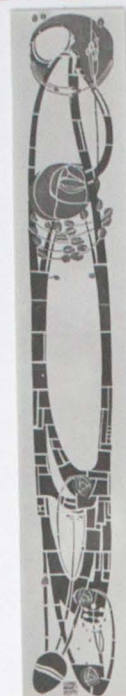
Interior



Flower Arrangement



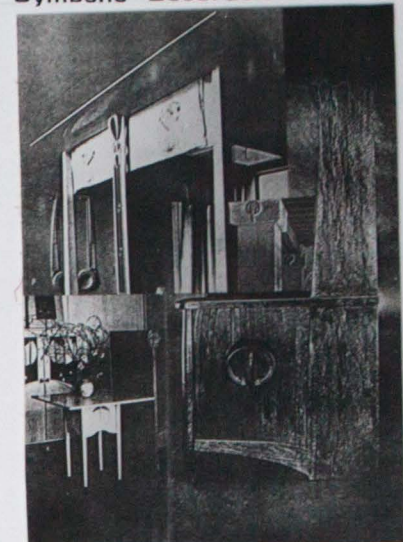
Turin Banner



Flower Drawings



Symbolic Decoration



透し Sukash



日本建築, 真壁構造 Nihon-Kentiku, Shinkabe-Kozo



生花 Ikebana



柱絵 Hashira-E



日本画 Nihon-Ga



家紋の要徴 Kamon no Shōchō