

THE GLASGOW SCHOOL OF ART

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MACKINTOSH SCHOOL OF ARCHITECTURE

DISSERTATION

THE FURNITURE OF THE LIBRARY OF GLASGOW SCHOOL OF ART

BY

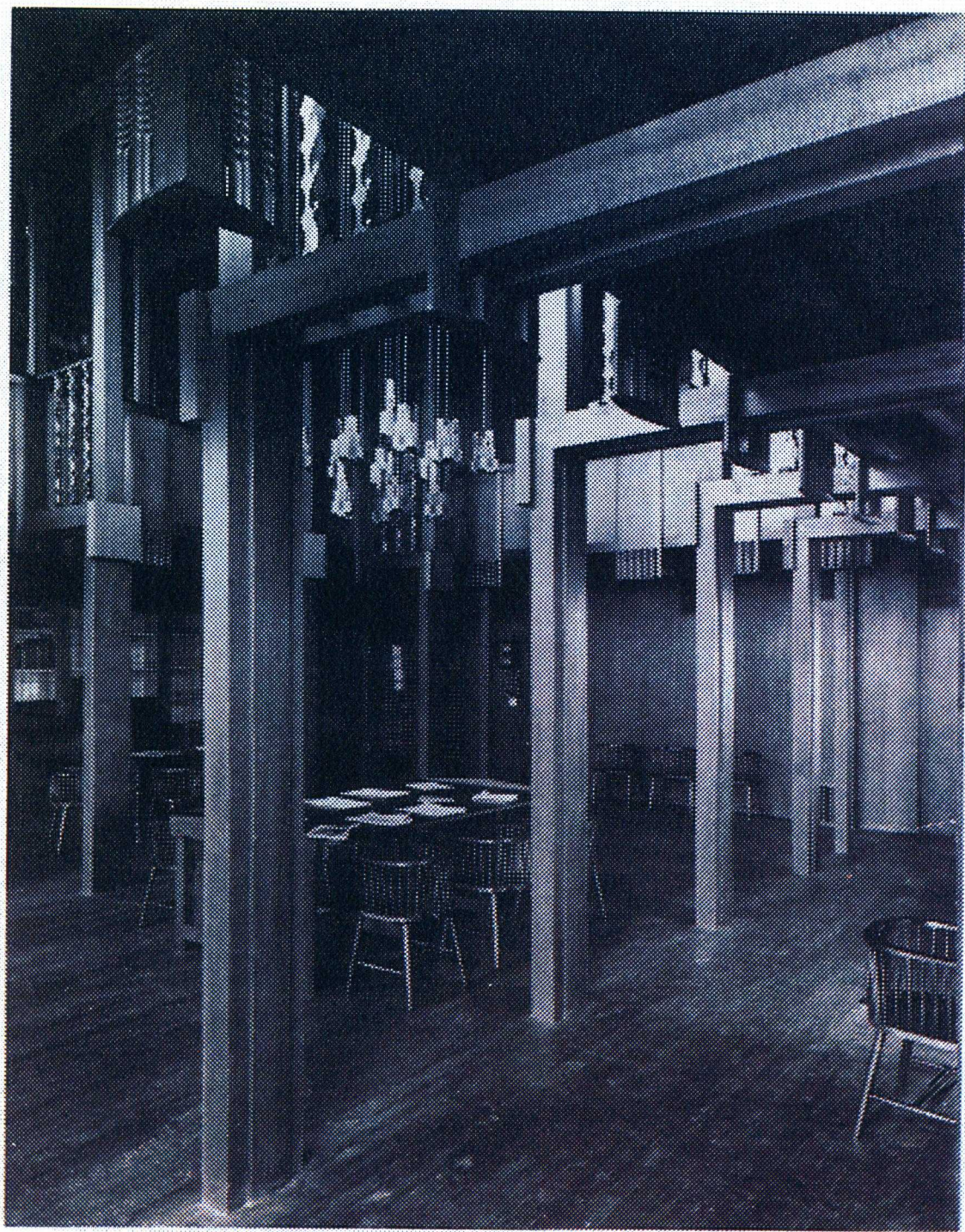
CHARLES RENNIE MACKINTOSH (1868-1928)

ANALYSIS, SURVEY NOTES AND MEASURED DRAWINGS

BY

JOHN BELL AND SIMON BELL

APRIL 1991



Glasgow School of Art library (Bedford Lemere & Co, 1909)

G S A LIBRARY

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1.0 Acknowledgements

Due to the vast quantity of material written on the work of Charles Rennie Mackintosh, much effort must be made to select information which is appropriate to a subject as specific as ours. We would like to thank Peter Trowles, the Curator of Glasgow School of Art, for guiding us towards that which is relevant and for his regular advice and constant enthusiasm. We would also like to thank the library staff for their patience, Bruno Del-Priori for some valuable suggestions and James MacAulay for encouragement and guidance throughout the development of our study. We must finally give special thanks to Ephraim Borowski of Glasgow University's Philosophy Department for his expertise and enthusiastic participation in our mathematical analysis of the ornamentation.

2.0 Introduction

This dissertation, which encompasses the set of furniture and light fittings designed for use in Glasgow School of Art library has been produced in response to the desire for the complete recording and analysis of that space.

The plain, simple appearance of most of the furniture has caused it to be considered less important than other more striking pieces of Mackintosh furniture. Measured drawings of the periodical desk and rack exist, being published in "Charles Rennie Mackintosh; The Complete Furniture!" by Roger Billcliffe. Unfortunately the rack (which is not the best example of Mackintosh's mature style) seems not to be part of the set of furniture originally designed for the space and was added shortly after the rooms completion. One of the light fittings is also recorded in a measured axonometric appearing in "Iron Work & Metalwork at Glasgow School of Art", published by Glasgow School of Art. Bruno Del-Priori's interior elevations and plans record the library, its structure and the decorated pendants but include no furniture. Whilst the objects themselves are less important than the whole they are none-the-less worthy of study and analysis to provide a greater understanding of the entire composition. This set of drawings completes the recording of Glasgow School of Art library.

3.0 Background

In 1907 Charles Rennie Mackintosh started work on the library of Glasgow School of Art. The design was based on the drawings of 1896 with which Mackintosh had won the competition for his then employers Honeyman & Keppie. The competition brief had been amended to allow competitors to indicate which portion of their design could be completed within the available budget after they had sent a joint letter indicating the inadequacy of the funds.

The ten years which passed between the completion of the first phase in 1899 and the second in 1909 saw the maturing of Mackintosh through the most fertile period of his Architectural career. The library is the culmination of his development and his supreme achievement as an architect.

By 1907 Mackintosh was a partner in what was now Honeyman, Keppie and Mackintosh. he was married to Margaret Macdonald, with whom he had set up the group of artists which came to be known as 'The Four' along with Frances Macdonald and Herbert MacNair. He had also built up a considerable reputation, mainly on the continent and especially in Vienna where, only a few months after the completion of the east wing, Mackintosh had been invited along with The Four to take part in the 8th Secessionist exhibition. The set of furniture which he brought was well received and his reputation in Vienna grew from there. Two years later he was invited to design the Scottish section in the International Exhibition of Decorative Art in Turin. This invitation was a result of the popularity of his exhibits in Vienna and also his second place in the 'Haus eines Kunstfreundes' competition, the drawings for which were well published.

Mackintosh can be seen during this period to have considerable influence on the artists and architects of the Vienna Secession. Otto Wagners offices for Die Zeit of 1902 clearly display devices like the arrangements of squares and a comprehensively designed facade of taut rectilinear forms reminiscent of the work of Mackintosh during that period. Mackintosh designed in a manner which struck a chord with the artistic community in Austria although he did not find such strong favour at home. It has been suggested that much of the reason for the distaste shown in England for his work and for that of The Four was due to its links with Austria and Germany at a time of political difference. Mackintosh

did, however, find a steady stream of work in Glasgow, much of it in the form of tea room design for his most committed patron, Miss Catherine Cranston.

As well as the tea rooms, Mackintosh had completed Queens Cross Church in 1899, Windyhill in 1901, the Hill House and Scotland Street School in 1904 and many other commissions and competitions.

Throughout this period he had experimented and developed, reusing motifs and devices in similar or refined forms. The tea rooms are particularly interesting for the purpose of this study as an indication of a developing attitude to interior space and decoration and to the symbolic significance of the objects contained in that space.

As well as being one of the finest spaces created by Chalres Rennie Mackintosh, or by any 20th Century architect, Glasgow School of Art library represents the final stage in the development of an attitude to architecture which was linked back to the ideas of Pugin. This was the search for an appropriate national modern architecture.

In 1891 Mackintosh read a paper to the Glasgow Architectural Association entitled 'Scottish Baronial Architecture' supporting MacLaren Dunn and Watson and the campaign for the adoption of the Baronial style as Scotland's national style. This was seen as the natural equivalent of the English National Gothic style. He argued that the Scottish Baronial style is;

"... just as much Scotch as we are ourselves as indigenous to our own country as our wild flowers, our family names, our customs and our political constitution."

It is interesting to note that this was written before Mackintosh travelled to Italy on the £60 winnings from the Alexander Thomson Travelling Scholarship, where he was exposed to the indigenous architecture of other countries. There are, however, in this paper on Scottish Baronial Architecture, signs that his interest was more in the idea of an architecture specific to Scotland than in the Scottish Baronial in particular.

"In the castles of the 15th Century every feature was useful. In the 16th Century also, however exaggerated some of the corbels and other features might be they are still distinguished from the later examples of the 17th Century by their genuineness"

and utility."

He goes on to say of the Scottish Baronial Revival:

"I hope that it will not be strangled in its infancy by indiscriminating and unsympathetic people who copy the ancient examples without trying to make it conform to modern requirements."

His ideology can be seen to be considerably more developed around ten years later.

"The only true modern individual art, in proportion, in form and in colour, is produced by an emotion, produced by a frank and intelligent understanding of the absolute and true requirements of a building or object - a scientific knowledge of the possibilities and beauties of material, a fearless application of emotion and knowledge, a cultural intelligence, and a mind artistic yet not too indolent to attempt the task of clothing in grace and beauty the new forms and conditions that modern development of life - social, commercial and religious - insist upon."

At the time this was written Mackintosh was the leading figure in the 'Art Nouveau' or 'Glasgow Style' as it was known. Although Mackintosh mastered Art Nouveau he was never completely committed to it. It was essentially a decorative art, void of expression and was often used in architecture simply to coat surfaces as in the Tassel House in Brussels by Victor Horta. The importance of the Art Nouveau is that it finally ended the succession of revivals, interspersed with eclecticism which had persisted throughout the 19th Century. However, the east wing of the Art School which was now complete was not an Art Nouveau building although it contained details and decorations which were in that style (for example; the decoration above the main entrance which Mackintosh himself modelled full size for the stone masons. The governors request for a 'plain building' due to lack of funds encouraged Mackintosh to be true to his own ideology and to create a building that expressed its plainness. While the East facade is a slightly timid assembly of evocative historical features from Maybole castle and other ancient Scottish buildings, the North facade is the first example of the confidence and commitment that would later result in the soaring West elevation and in the library, and the first signs of a truly original architecture. It was also a powerful contradiction to the idea that architecture was about decorating structures which was, at the time, widely accepted.

4.0 The Library

The library is situated on the first floor of the west end of the building. In plan it measures only nine metres square and, with the store room above it takes up the same height as the adjacent painting studios. The floor of the store room is largely suspended from beams above allowing the timber posts, which also support the mezzanine to be much more slender. The continuous mezzanine level surrounds a central space and is pulled back by 3 feet on pairs of beams allowing more light into the central space. Scalloped ballusters express this move by occupying the space between balcony and post. The dual definition of the central space created by the positions of the posts and of the balcony create a spatial richness which might not be appreciated by studying the plan or section but which becomes immediately apparent on entering the space. The ceiling is constructed in a simple but bold grid of timber which, by its depth and by the downward direction of the lighting becomes dark and distant. The effect is like that of a miniature Gothic cathedral; the structure is expressed yet becomes mysterious in its apparent complexity. Mackintosh showed his confidence in the volumetric composition when he rejected the suggestion in 1909 that the balcony across the windows might be removed, as it would destroy the proportions. Light comes from three very tall bay windows to the west which borrow light from the store room allowing more light to enter from above. The store room has a second skin of glazing in the form of an inverted bay window. Smaller south windows shoot beams of sunlight between the posts and table legs. Artificial lighting is in the form a cluster of electric lamps which drop a pool of light onto the centre of the room. Similar lamps become stars in the recesses of the ceiling and on the underside of the mezzanine.

The library is one of the most unaltered of Mackintosh's interiors and although some alterations like the addition of an internal stair to the mezzanine have been carried out, the room retains its spatial integrity and its sombre dignity.

The objects designed for use in this space are capable of being appreciated as objects in isolation and as essential components of a larger composition. This is a tendency throughout Mackintosh's work and suggests that they were actually conceived in both roles. However, the plain, unpretentious nature of the furniture and the strategic positioning of the lampshades makes them much more interesting in their supporting role to the library as a whole.

Photographs taken in 1909 by Bedford Lemere & Co show the large desk in the centre of the room without its periodical rack and a smaller table in the background which is clearly not designed by Charles Rennie Mackintosh. It has been suggested that the set of small tables which now occupy the library were not intended for use there but were brought in from one of Miss Cranston's tea rooms (see **appendix 1**). this seems highly unlikely since they are clearly part of a set which included the periodical table. This is made clear by the decoration at the top of the leg and by the similarity of the timber and the stain. It is also hard to imagine that a table intended to be covered with a table cloth carried its only ornamentation at the top of its leg.

4.1 Periodical Desk (see 6.1 for drawings)

The origin of the periodical rack are slightly less clear. The rack is fixed to the table without alteration or damage to the table by timber pegs. The table tops at the time of the Bedford Lemere photographs created a continuous surface, the tall chairs used at present being recent additions to the room (although designed by Mackintosh). It has been suggested that the rack, like the tables, was at the time incomplete and was brought in with them. Its construction and appearance suggest though, that it was not part of the initial design. The rack is one of the more wilful elements of the furniture designed giving it character enough to stand as the centrepiece of the room. Its subtle curves declare that it is not a necessary part of the desk's structure. Spars to carry periodicals are fixed to the main structure with bold wooden pegs in a way that seems to celebrate the process of their making, pieces brought together to achieve a cumulative total greater than that of the sum of the parts, echoing the intention of the space as a whole. Three pierced holes along the top edge are filled with coloured glass subtly tying the rack to the cluster of lamps above with their stained glass inserts. The desk itself is fairly plain, gaining most of its character from a play on structure. The decorations are not, as in the smaller tables, carried on the main legs but on five vertical stretchers of a similar size at either end. Slight curves appear at each end of the desk top showing this table's hierarchical importance over the others. The three members running at low level between the ends are tied together in a simple latticework arrangement reminiscent of other Mackintosh tables of that period.

4.2 Small Tables (see 6.2 for drawings)

The smaller tables are approximately square. The disparity apparently arising from the concessions made to a tight budget in that a standard 3'x9' sheet could be cut with edges finished into three slightly imperfect square table tops. The tables are the same dark stained Cypress as the periodical desk and are designed in an elegant, yet simple sturdy manner to withstand the rough treatment of the students. Their only decoration is at the top of the legs which are angled at 45 degrees in plan giving the tables more strength and presenting a good surface for the decoration. The crossed bars which tie the bottoms of the legs are once again, a familiar feature in Mackintosh's table design.

The decorations carried on the tables and the periodical desk are of particular interest.

Each table leg carries three vertical slots about 175mm high, subdivided into smaller lozenges and slots. Every one of the decorations is different, save five on the end of the periodical desk which are repetitions of the opposite end. These decorations are simple versions of those on the pendants which, once again are all variations on a theme of slots and lozenges. Similar games can be seen in the patterns of square coloured tiles set into the walls of the East and West staircases. (part of the second phase of the building). They are arranged in 330mm x 330mm squares of blue, green and white tiles. In each example the corners of the large square are defined but within the square each arrangement differs in colour or pattern. Another example is in the capital of pilasters in the board room which become interesting due to their timing. The interior of the board room was completed in 1906 between the first and second phases after the board of governors expressed dissatisfaction with the location of the existing board room at the east end of the building. The slightly tongue-in-cheek classical pilasters carry ionic capitals with a decoration below which resembles in its attitude, that of the table legs and especially the pendants. However, these decorations are less strict and controlled without the apparent mathematical order of the table legs. They are clearly an undeveloped version of the table leg decorations and seem to be the first example of such games in Mackintosh's architecture. It may be that their invention was intended to shock members of the board, such as J.J.Burnet, who, possibly insisted on the use of classical orders in the board room since this is the only example of their use in a Mackintosh

building.

The design on the table leg is refined to the point that it resembles a simple abacus. Leading us to consider the possibility of them containing some mathematical sequence. However we ruled this out after consultations with Ephraim Borowski, Glasgow University's lecturer in Philosophy of Mathematics. No solution was forthcoming after arranging them as patterns, as sets of numbers or as binary sequences. It also became apparent that the size of lozenges was not precise and that occasionally a half or one-and-a-half lozenge appeared.

It seems that these are games of ballance, played within an ordered set of rules. In the pendants of Queens Cross Church the patterns of ovals or lozenges is simple, symmetrical and always the same. The rules of the game played in the library are obviously not yet invented. Many of the table leg designs are almost symmetrical with one or two lozenges displaced, most of the lozenges remaining towards the bottom, leaving them fairly ballanced and suggesting a reference to the natural world, namely gravity. In the set of five designs on the periodical desk only one lozenge prevents the whole set from forming a symmetrical pattern, building up generally towards the centre. This arrangement has a similarity with the north facade of the School itself with its centre slightly deflected, or it may draw its influence from the quirky imperfection of traditional Scottish architecture or from piles of wind blown leaves or some similar pattern in nature.

4.3 Winsor Chairs (See 6.2 for drawings)

The only type of chair designed for the library was a development of the Winsor Chair designed by Mackintosh for the Dutch Kitchen in Miss Cranstons Argyle Street tea rooms in 1906. The design has been refined to become more elegant, unfortunately at the expense of its ability to stand up to use. The legs splay slightly wider and are more tapered as are the rails which support the back rest. An attempt to compensate for the fineness is incorporated in the design in the form of three extra spars at the back running from the back rest, down and outward to a small projection from the back of the seat. Unfortunately this has failed to adequately prop the back rest and, of the chairs which are still in use, all have had three of their timber spars replaced by metal ones. The chairs are in varnished pine as opposed to the green enamel of the Dutch Kitchen winsors. Their fineness contrasts with boldness of the table legs and with the relative thickness of the structural posts adding another device to the pattern of shadows.

4.4 Light Fittings (See 6.3 for drawings)

The three types of lampshade are variations of the same design. They are in brass and zinc with pierced holes which allow small amounts of light to pass through purple and blue glass. The majority of the light is in a downward direction, the central cluster of thirteen lamps casting a pool of light over the periodical table. This cluster consists of five lamps of the larger type in the centre surrounded by eight smaller ones. the lamps hang lower towards the centre making the arrangement look complex or even random from some angles. The smaller of these lamps is repeated along the underside of the balcony and on mezzanine level. A third type are arranged around the central cluster but are fixed in the coffers of the ceiling. Their open shades and their height reveal the electric bulbs causing the ceiling to be, relatively, very dark. the lights thus appear as bright stars. As in the furniture the play of light is important both in terms of natural light passing through and between them and in terms of their own light creating patterns on the room's surfaces. looking up at the cluster one is aware of a multitude of small coloured sparks as well as the main downward thrust and at the same time the small bright stars on the ceiling. like the chair and tables, these lamps have their own strong individual character, the lamps being the most aggressively angular of the pieces.

4.5 Appraisal

Every piece is conceived in its relation to the whole. Its relation to the whole is not simply a similar colour or shape or a symbolic reference but the result of an analysis of its place in the functional and decorative system. The careful selection and application of details is reminiscent of Alexander Thomson whose work Mackintosh had almost certainly studied and appreciated. Influences are numerous and diverse, from traditional Japanese timber work to Gothic architecture in the section and in the celebration of height and structure, to possibly Shaker furniture in the humble honest design of the chairs and tables and in their rough crafted appearance. The ability to use these multifarious influences in a controlled manner may also be seen as a lesson from Thomson who mastered the use of stylistically unrelated devices to create a unified composition in an age when many resorted to thoughtless eclecticism. Like Thomson, Mackintosh has confidence to leave surfaces plain when appropriate and is happy to reuse devices and objects developed in earlier work rather than obsessively overworking every aspect.

The Winsor chairs are refinements of those designed for the Dutch kitchen. The small tables have a crossed structure between the legs which is evident in many of his tea room and domestic tables. The decorative understructure of the periodical desk is a familiar device in his work of that period. The pendants which punctuate the plain timber face of the balcony are a richer version of those used in Queens Cross Church in a similar situation. They must also be seen as a development of the balcony of the Oak room in the Ingram Street tea rooms of 1907. This tea room was designed in the same year that Mackintosh began work on the West Wing of Glasgow School of Art and its relevance when studying the library goes much further than this detail. These similarities are in the manipulation and definition of space into taut rectangular volumes firmly locked together and in the post and beam structural system. The greater opportunities presented by the library have created a more successful spatial composition but great confidence in the ability to control space is shown in both. Unfortunately the nature of most of the furniture is not known and no drawings survive.

The fact that the designs of the library and the Oak room are so similar in approach and detailing suggest that Mackintosh was approaching a conclusion in the development of his style. In both spaces the structure is largely unadorned

with decoration limited to those places in which it might serve to enrich the whole composition. This process, which Andrew MacMillan refers to as 'A Paradox of Reduction and Enrichment' (see appendix 2) is visible in Mackintosh's approach to the overall planning of the Art School and to the treatment of the north elevation. It is the result of the teaching of Pugin and Mackintosh's interest in Scottish Baronial architecture where a building gains its strength from its nature and its function. In the Art School library the loose self conscious curves of the Art Nouveau have largely dissappeared except possibly in the design of the periodical rack. He admits that most of the load on the posts comes from the balcony by making them heavier up to that point. The pulling back of the balcony exposes the structure forming what resembles a Gothic flying buttress. Likewise, the furniture gains its beauty from the celebration of its structure and by the reduction of ornament and the removal of that which is not necessary. The chairs, for example, as well as taking their personality from their structure are clearly defined as chairs. There is no attempt to disguise them as part of the structure or to suggest that they are, in any way, similar to tables. In this way the chair gains its power from its own intrinsic nature, as does the library and as does the building.

5.0 Conclusions

The importance of the Glasgow School of Art library in the work of Charles Rennie Mackintosh lies in its refinement. The reduction of ornament in order to enrich the whole, the confident use of simple devices and contructions in expressive ways and honesty to funtion and material have produced a composition whose power exceeds that of any other of Mackintosh's interiors.

The design is a personal expression. The various styles from which Mackintosh borrowed throughout his career have largely gone, or have become unrecognizable, to be replaced by devices purely of his own invention.

Overt symbolism has also dissapeared, In the Willow Tea Rooms of 1903 almost every surface - carpet, plaster frieze, chair and fireplace - is coated with stylised representations of willows, roses and other natural forms. None of this survives in the library although the abstract symbols, the square and the circle, which Mackintosh probably adopted from Lethaby as multicultural symbols of the body and the mind, appear on the ends of the periodical rack. what appears in the library is a mature approach to symbolism and to Ruskins idealisation of nature. The space, it seems, may have been conceived in its entirety as a symbol. The tree is a symbol, also from Lethaby, and from the Art Nouveau of growth and life (it also, of course, refers to Glasgow and the tree, the fish, the bird and the bell). The library may have been conceived as a forest clearing, yet, it is not a space surrounded by objects which resemble trees. No part of it resembles, beyond its simple verticality, a tree, yet it may be read in its entirety as a forest clearing. The decorations on the table legs may by leaves, with sunlight filtering through them, the cluster of the lamps may cast a pool of sunlight on the forest floor, the lamps on the ceiling being stars in the night sky. The posts, table legs and spars of the chairs may be the trunk, branches and twigs with light piercing down through them casting a delicate pattern of shadows on the ground.

This may be conjecture but it adequately describes the emotion conveyed in the design and satisfies fairly convincingly the desire to explain a composition designed by an architect who was still, too absorbed in symbolism to initiate a design on purely abstract grounds.

Glasgow School of Art library was influential in modern architecture in several ways.

Firstly there was an aesthetic which limited ornamentation. There is, however no sign of the rejection of ornament taking any place in Mackintosh's thinking. Each ornament refers to others and to the whole and plays an essential role. For example, the pendants set up a rhythm around the balcony referring in their intricacy to the central cluster of lamps and to the table legs. The coloured glass which punctuates the top edge of the periodical rack ties it to the coloured glass in the lamps. The ballusters between the balcony and the supporting posts are scalloped and painted bright colours drawing attention to the clever structure, enhancing the rhythm and defining them as non structural.

Secondly there is the process of abstraction seen in the table leg and pendant decorations, though, as has been concluded earlier, these are not examples of pure abstractions but have a basis in natural forms. Purely abstract decoration can however be seen in the patterns of squares which decorate the east and west stairs. These patterns seem to be based on a modular which was an idea developed in the modern movement for the purpose of the glorification of mass production but which probably appears in the work of Charles Rennie Mackintosh due to the influence of Japan. The table leg decorations can be seen to reject the glorification of technology and mass production speaking more of individual and craftsmanship and 'honest error'. (see appendix 3).

Probably the most important influence from the library, indeed from the building as a whole was the attitude that a building may become beautiful by developing its form from its rationale. In this the library and its furniture might be seen as a major influence on the modern movement but it is certainly not a modern movement design. Mackintosh did not intend to start a revolution but to perfect a solution to a problem which had occupied the minds of British architects throughout the nineteenth century, namely the search for an appropriate national architecture. International modernism would have been no interest to him since the place in which a building was created would and should, in his opinion, have an effect on the finished object. Glasgow at the time of the creation of the library was Britain's second city. It had enormously powerful trade and manufacturing industries, providing highly skilled craftsmen and a huge range of materials and technologies. In the library we can see the effect of this situation. The tables are rough and confident, built quickly and efficiently by

craftsmen which Mackintosh would oversee and instruct with the use of few drawings. The decorations on the pendants and table legs would have to be much simpler or more ordered if this contact was not possible with such skilled craftsmen. The lamps display the same raw yet skillful character in metal and stained glass. The timber of the floor, posts and balcony is unvarnished and none of the furniture is coated or painted in any way which hides the nature of the raw material.

When one compares this approach with that of the work of Mackintosh after he left Glasgow we see a considerable change. Certainly that change may have something to do with the attitudes of his clients and possibly even his desire to break with his Glasgow style but there is no doubt that his physical location was a strong influence. In his work for W J Bassett-Lowke his style drifts strongly towards that of the Viennese school and the machined precision of Otto Wagner. Bassett-Lowke was a demanding client and an engineering modelmaker by profession suggesting that he might encourage the celebration of technology. Skilled craftsmen like those in Glasgow were not available in the area so precise drawings had to be sent away to more traditional cabinet makers who Mackintosh could not consult or oversee. As a reaction to this set of conditions Mackintosh does not even attempt to design in the way that he might have in Glasgow. The designs are simpler and more traditional incorporating only those of his previous motifs and details which were appropriate like the arrangement of simple squares. He does not, however, glorify the machine or use chrome or the like but remains true to the material.

In the library we see an approach which is more Victorian than modernist in the use of symbolism to tell a story which is richer and more mysterious than the anonymous machine aesthetic of Behren's A.E.G. Turbine Factory of 1909.

Although he did not make any claim to the future, Mackintosh's utopia was not regressive like that of Pugin. It was a truly modern architecture without the adoption of any historical style to approximately fulfill his needs.

The objects designed for Glasgow School of Art library display a balanced understanding of the library's requirements, the materials with which they are made and the modern society in which they were conceived. Above all, however, they display an architectonic ability to subtly yet fearlessly manipulate both space and material till they are rich and resonant.

6.0 Photographs, Survey Notes and Record Drawings



6.1 Periodical Desk

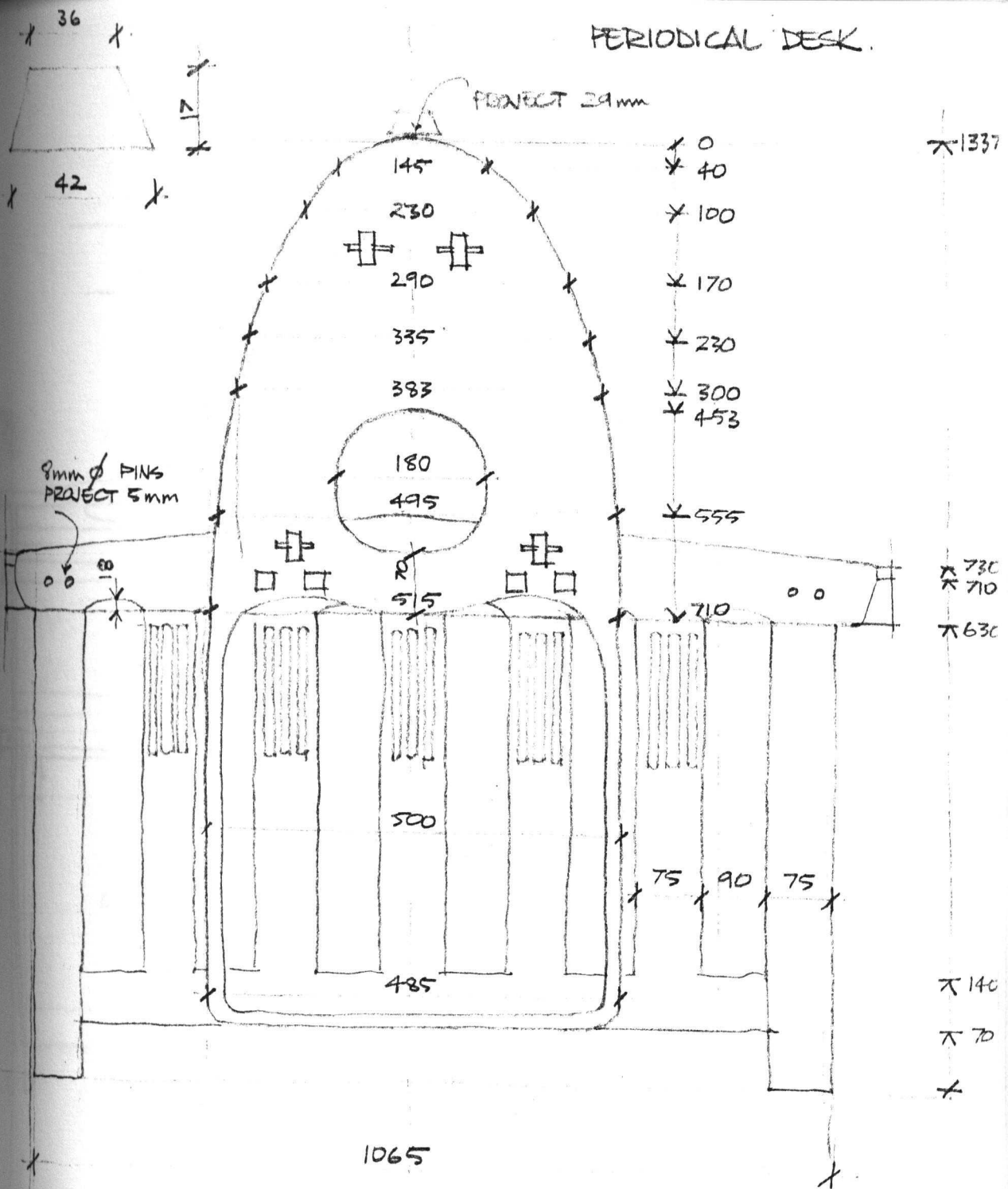


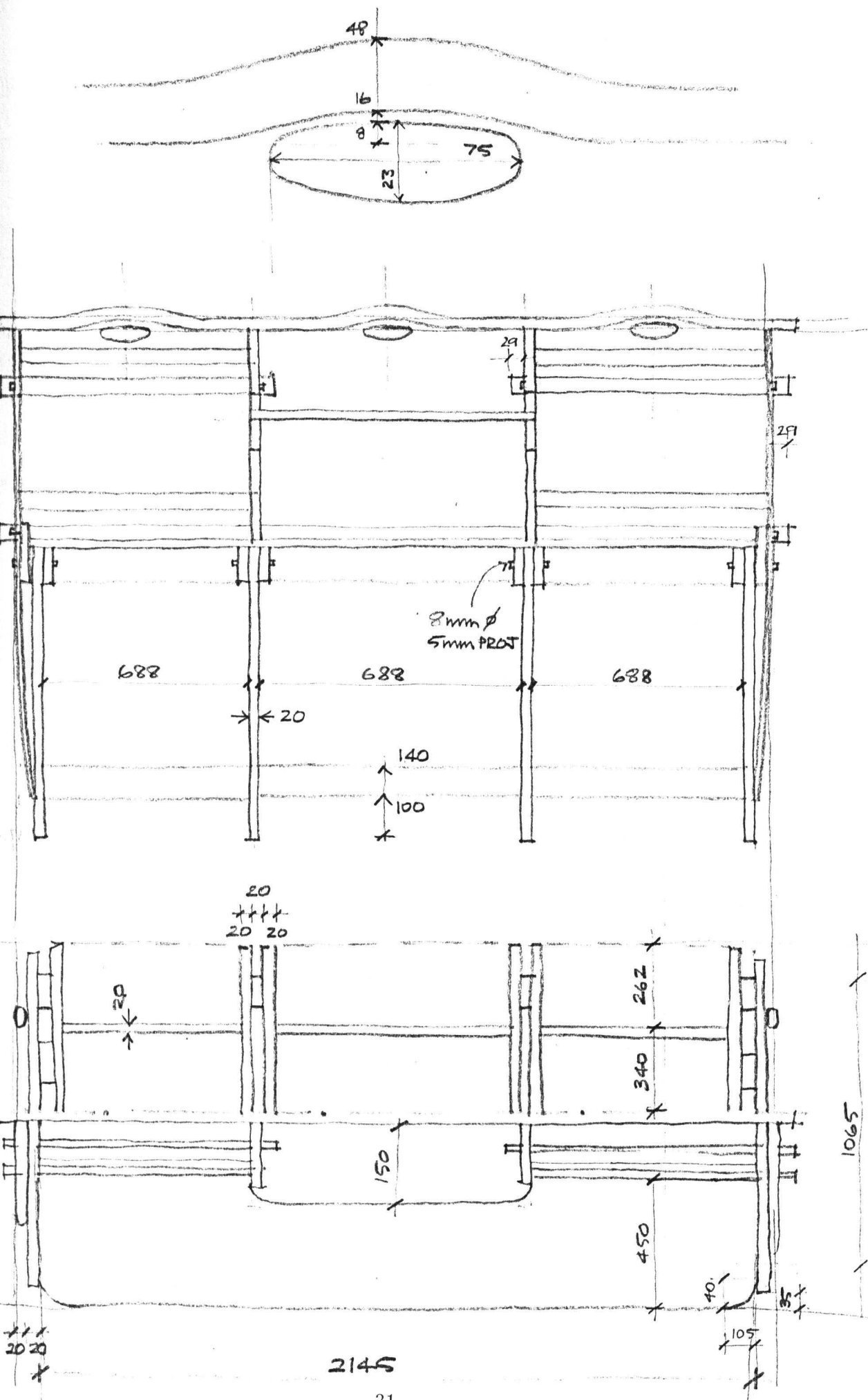
Dark stained cypress desk and rack

Stained glass inserts

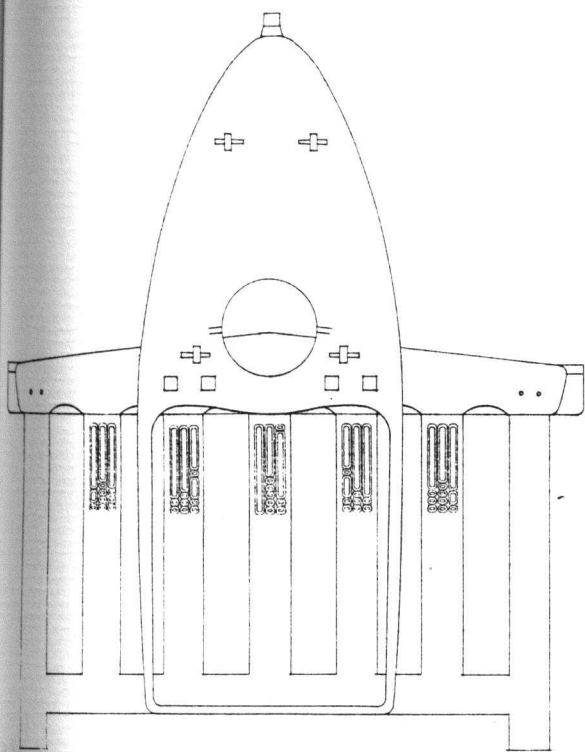
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PERIODICAL DESK

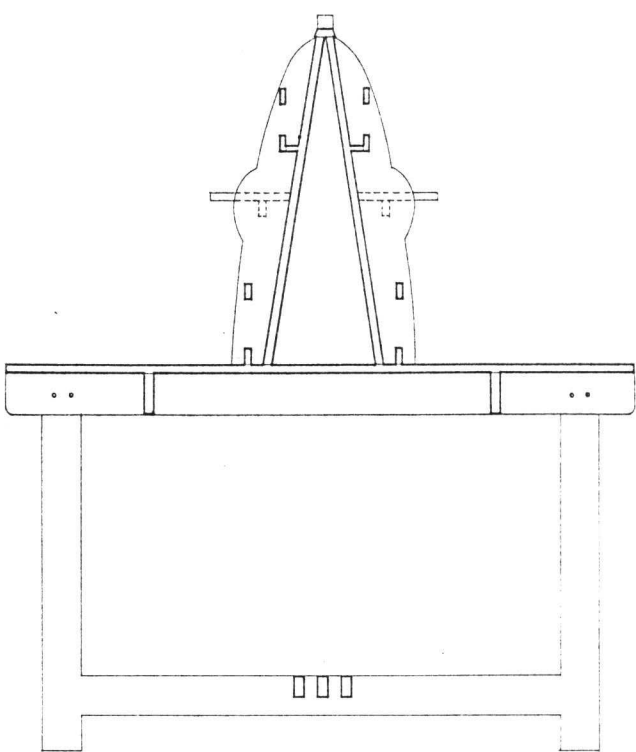




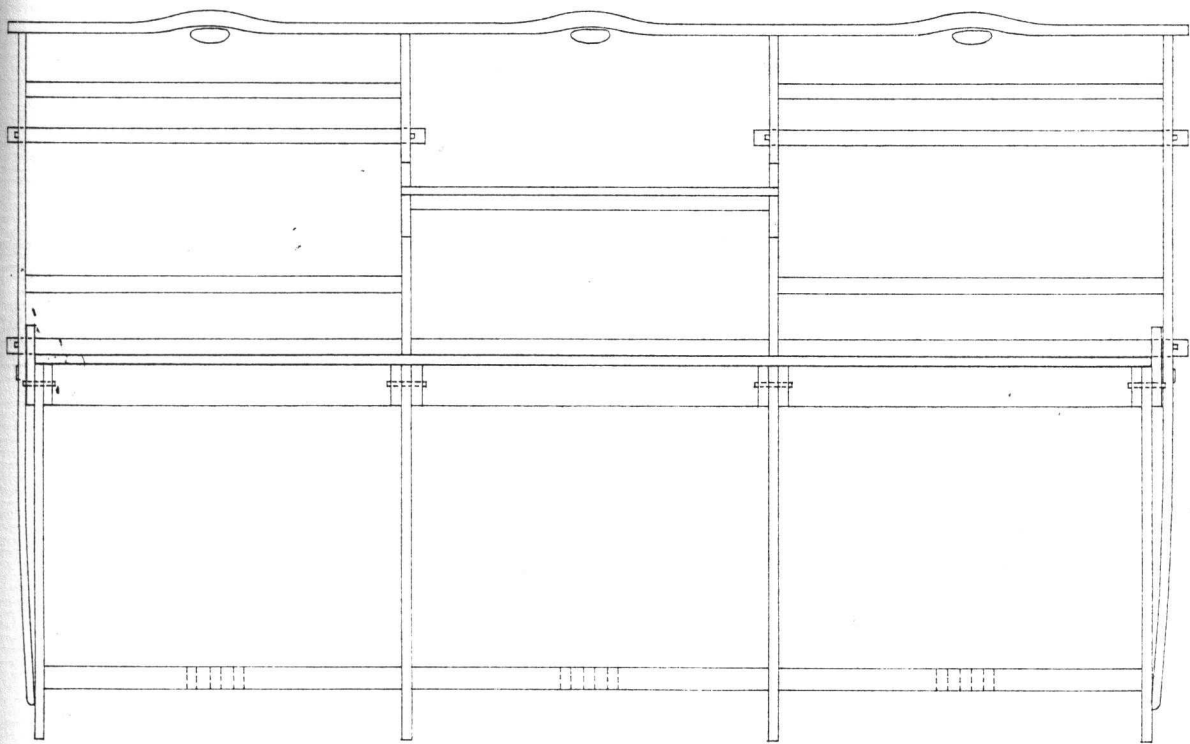
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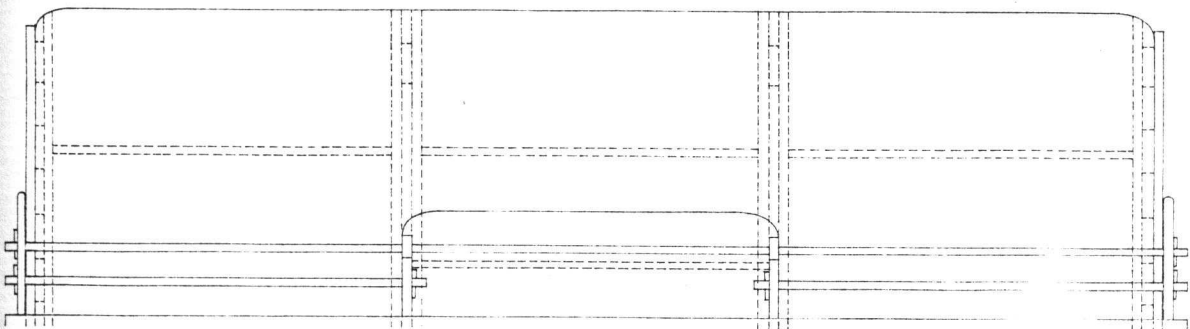
elevation



section



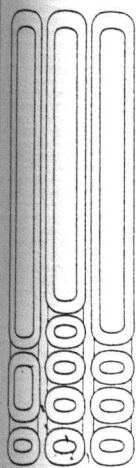
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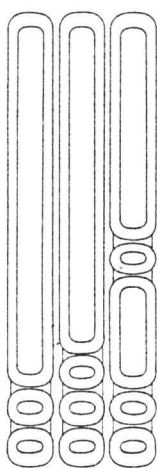
half plan

PERIODICAL DESK DETAILS

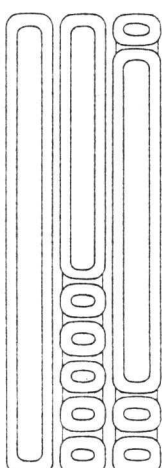
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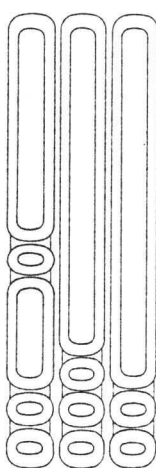
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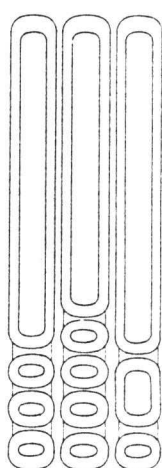
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6.2 Small Tables and Winsor Chairs



Table:

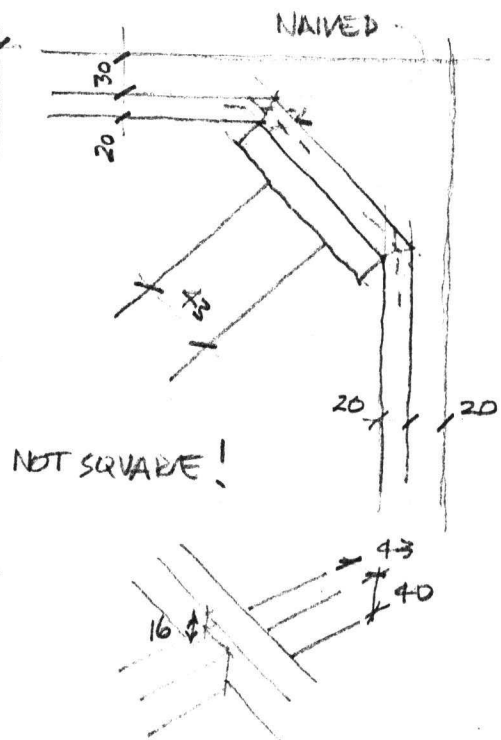
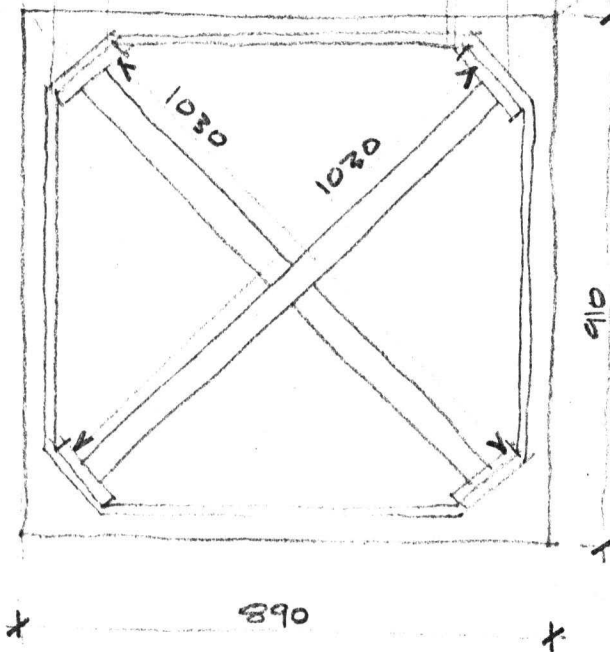
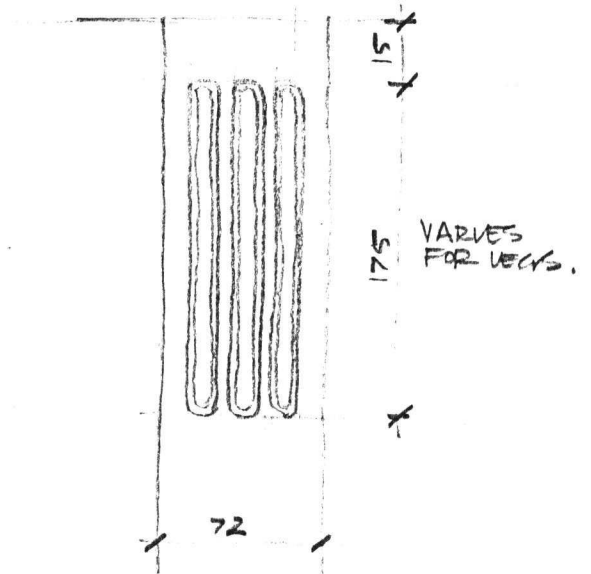
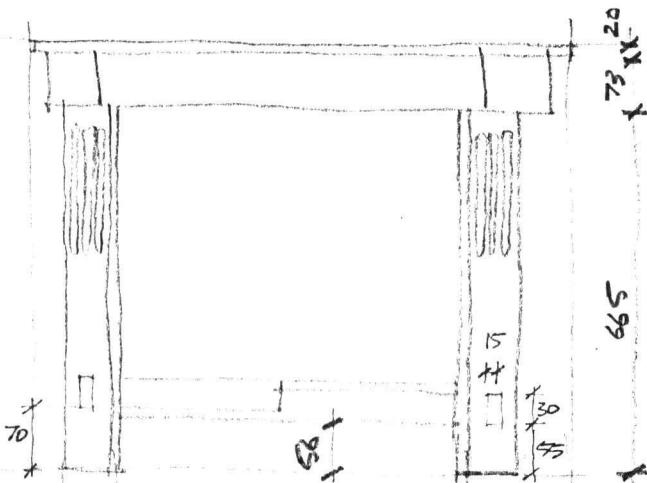
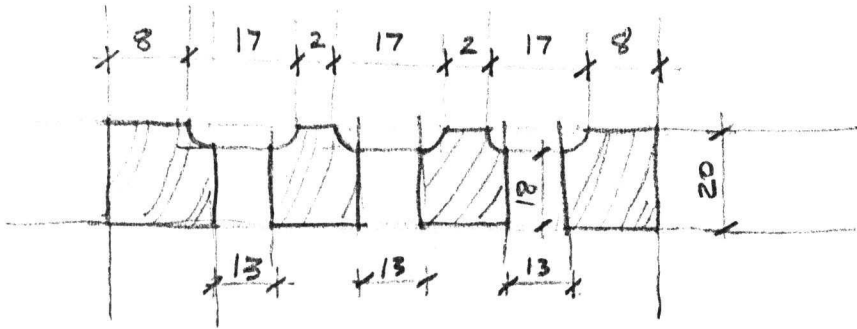
Dark stained cypress

890 x 910 x 758mm high

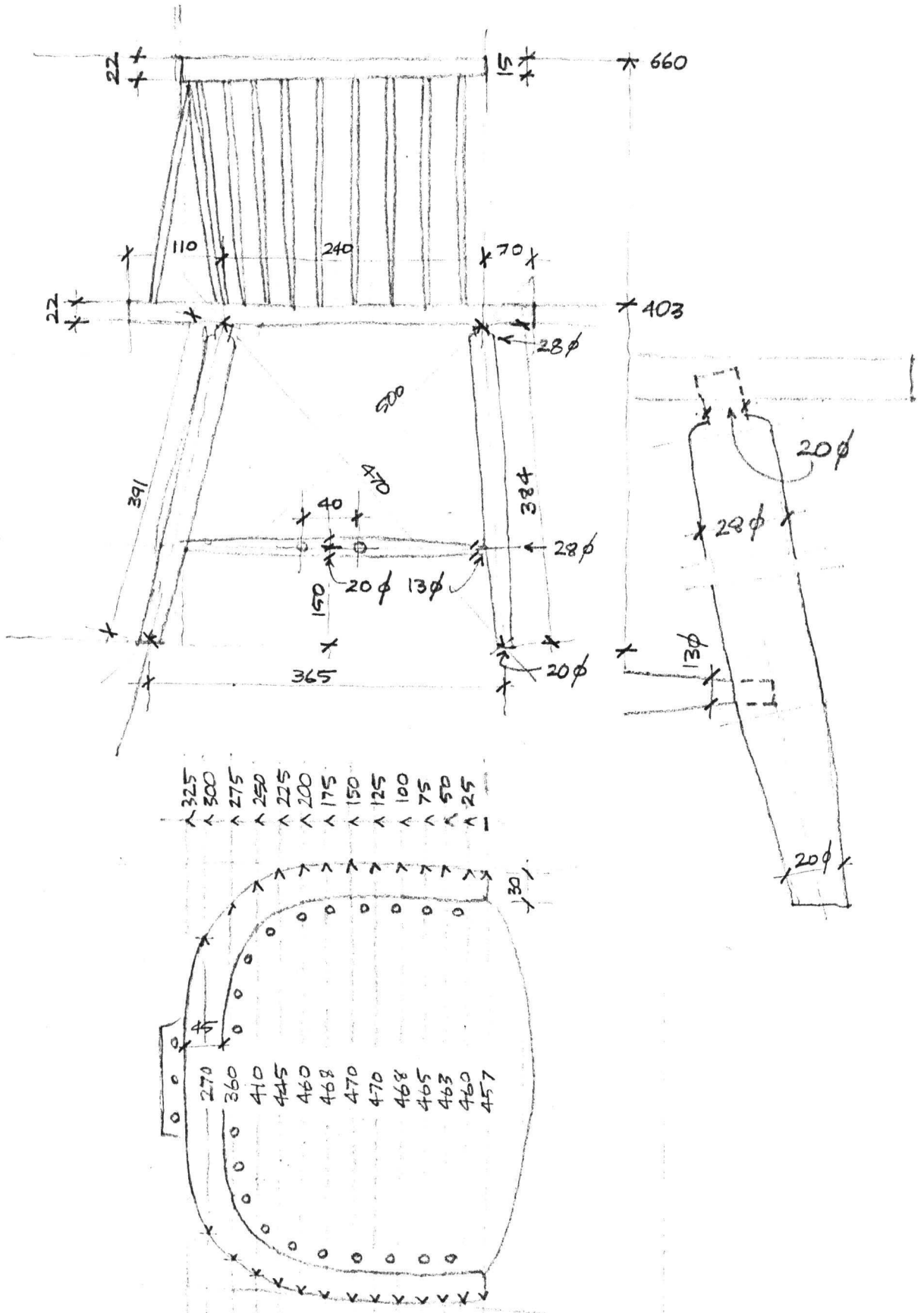
Chair:

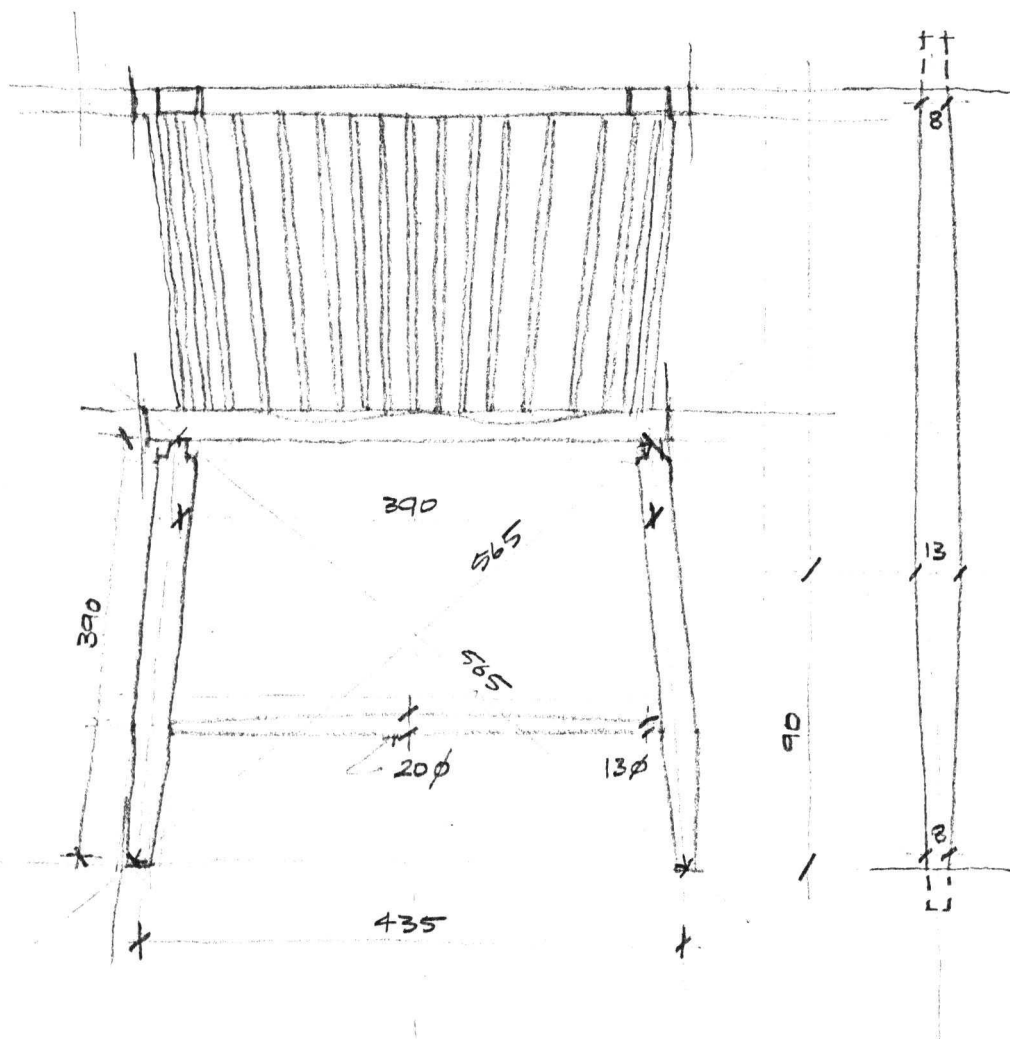
Varnished pine

420 x 470 x 660mm high



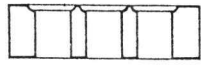
PLAN FROM BELOW



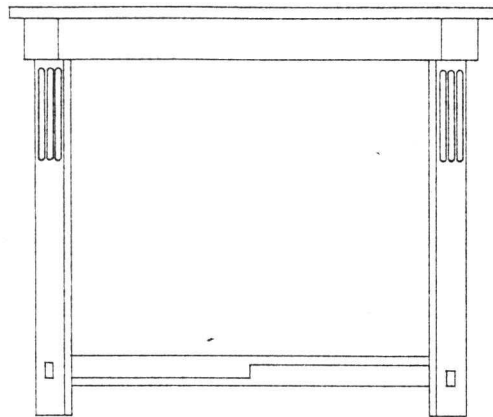


		SEAT	SPINDLES.
420	^	107	
390	x	118	77
370	x	230	(40x3)
352	x	314	120
346	x	348	261 193
312	x	392	320
281	x	420	350
247	x	429	370
211	x	437	380
175	x	440	381
139	x	438	380
103	x	431	378
70	x	420	
40	x	312	

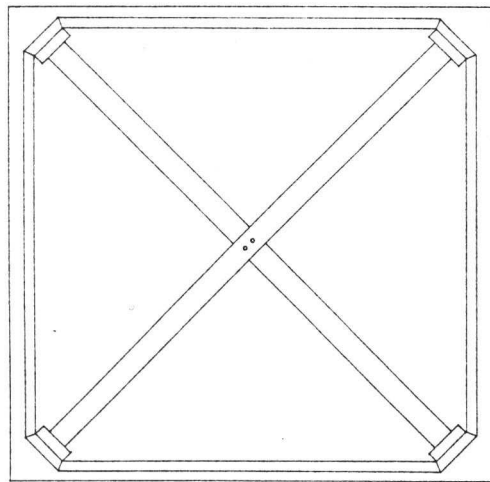
TABLE AND CHAIR



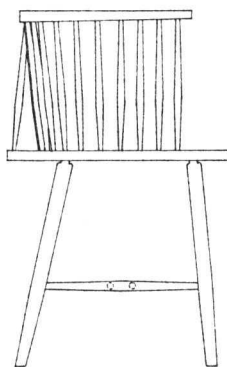
detail



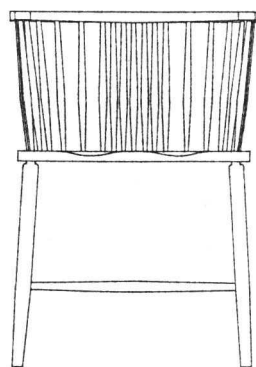
elevation



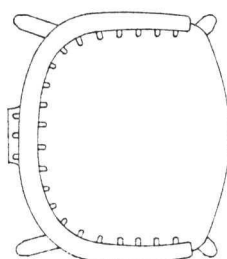
plan from below



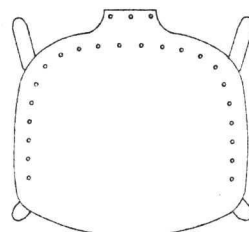
elevation



elevation



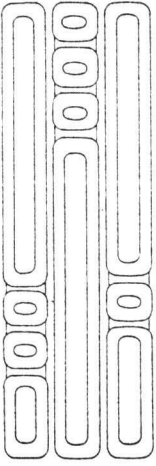
plan at armrest



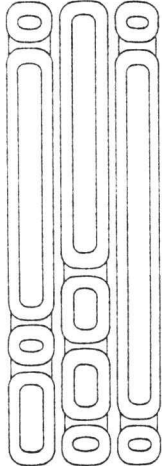
plan at seat

TABLE LEG DETAILS

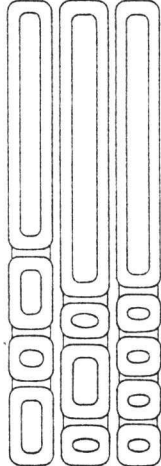
1A



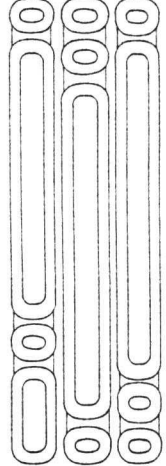
1B



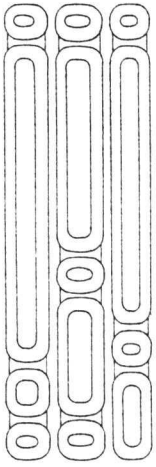
1C



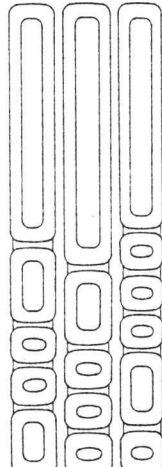
1D



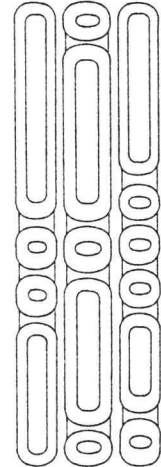
2A



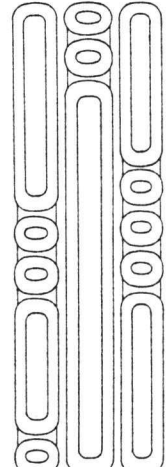
2B



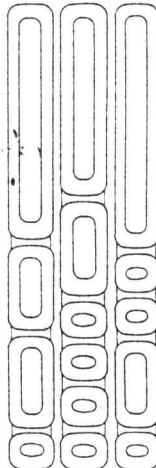
2C



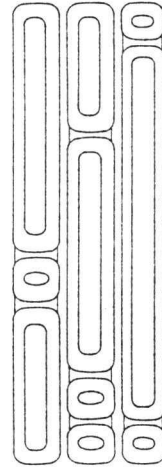
2D



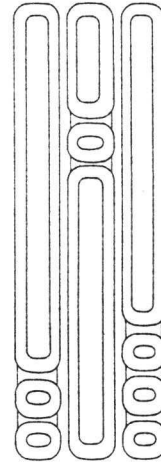
3A



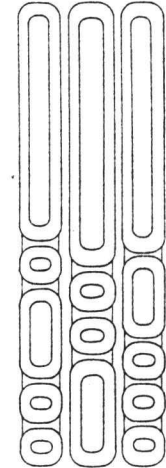
3B



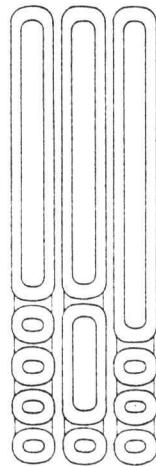
3C



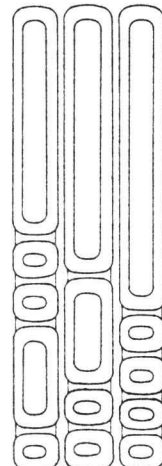
3D



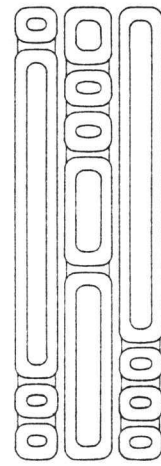
4A



4B



4C



4D

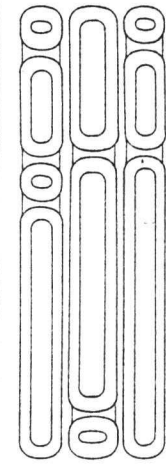
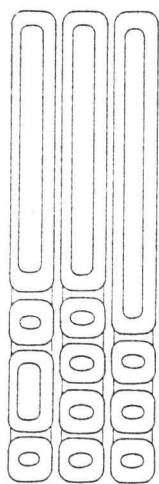
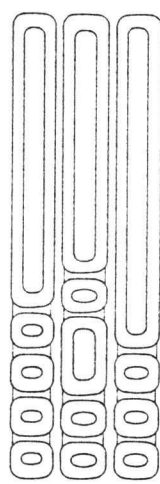


TABLE LEG DETAILS

5A



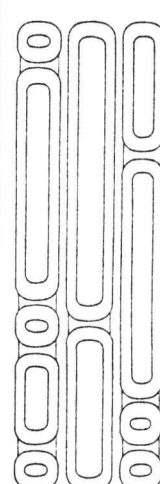
5B



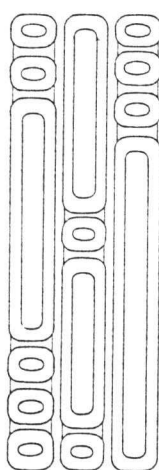
5C



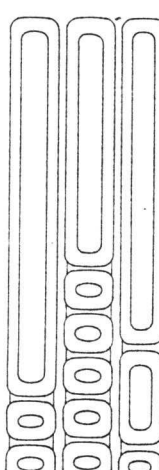
5D



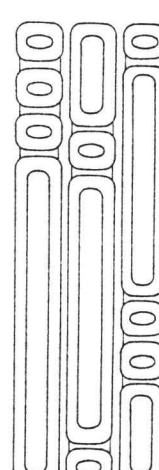
6A



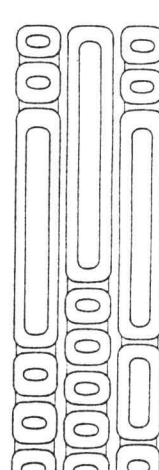
6B



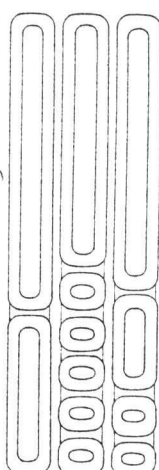
6C



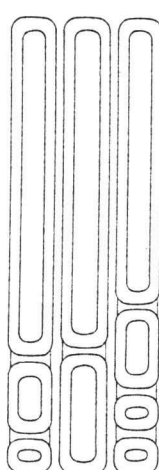
6D



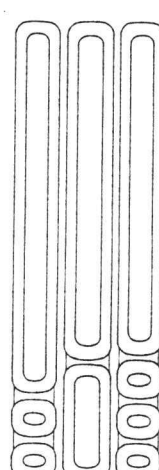
7A



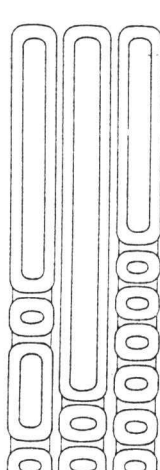
7B



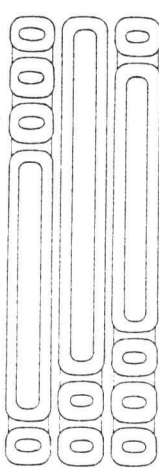
7C



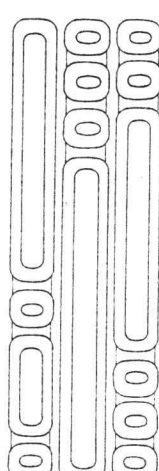
7D



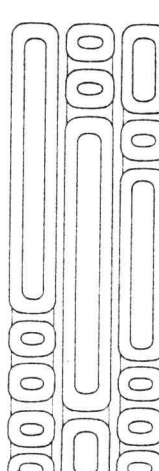
8A



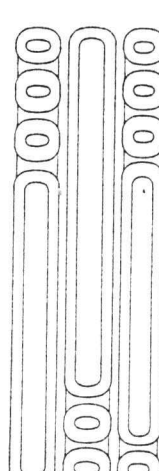
8B



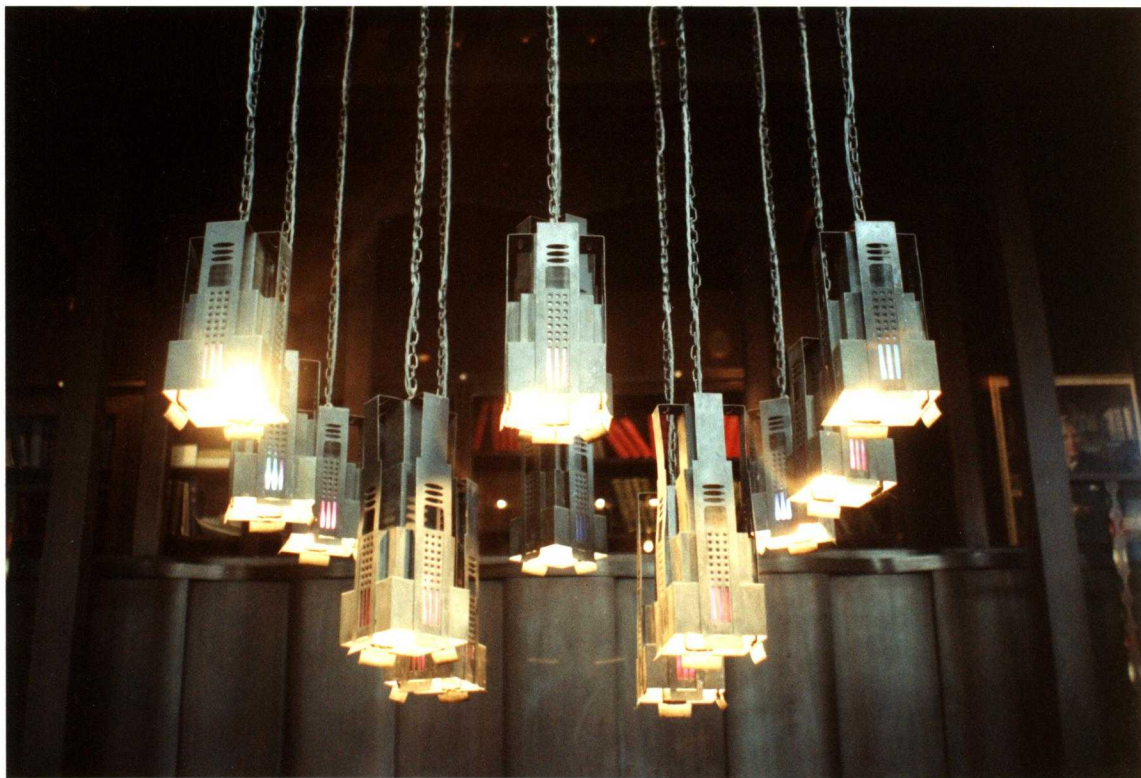
8C



8D



6.3 Light Fittings



Brass and zinc shades

Stained glass inserts

Larger shades:

152 x 152 x 380mm high

Smaller shades:

152 x 152 x 277mm high

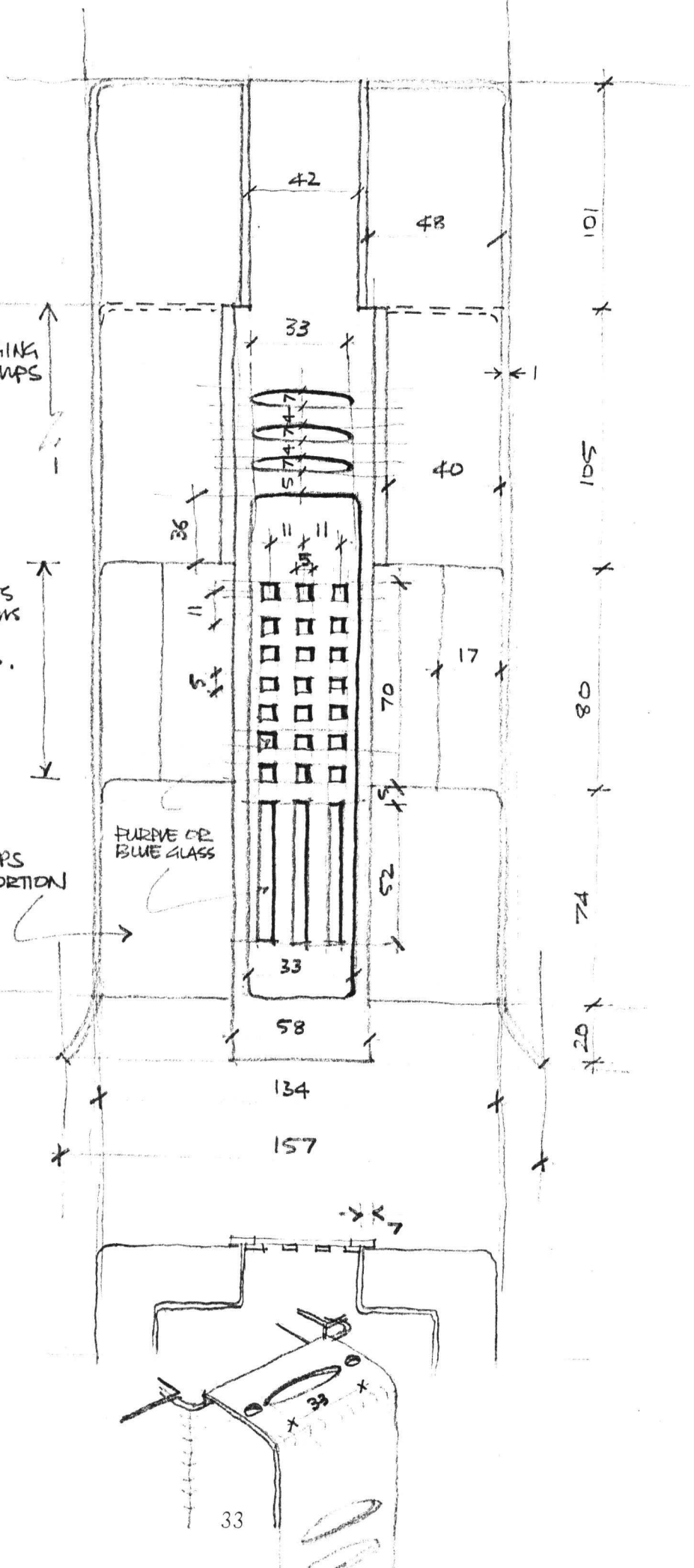
LAMPS.

HEIGHT OF
SMALLER HANGING
GALLERY LAMPS

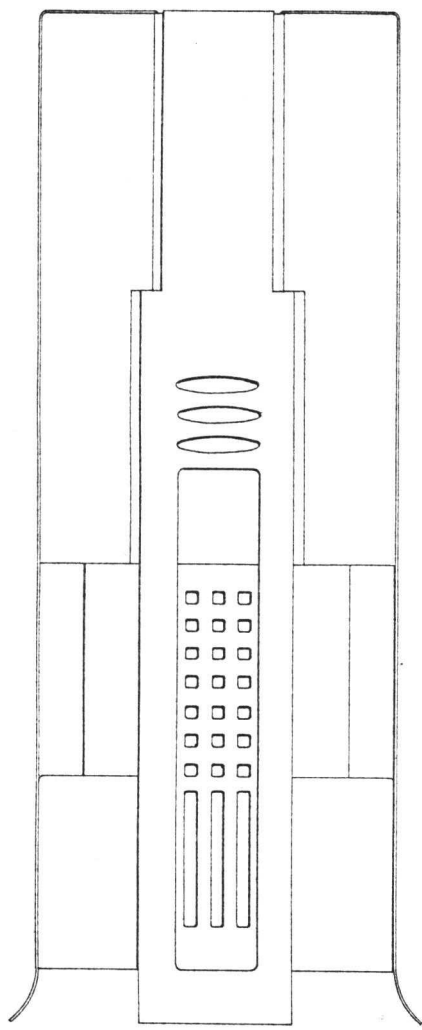
SQUARE HOLES
CENTRED IN THIS
DIMENSION IN
CEILING LAMPS.

CEILING LAMPS
OMIT THIS PORTION

PURPLE OR
BLUE GLASS



CENTRAL HANGING LAMP



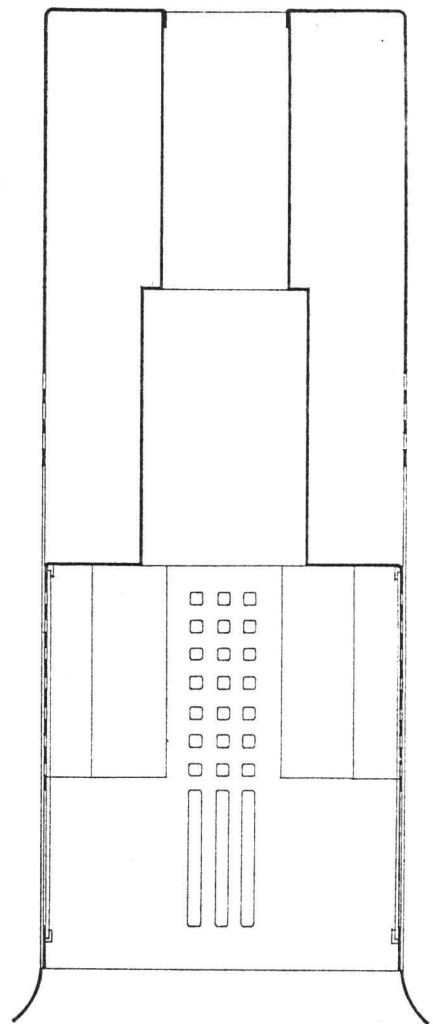
elevation

— a —

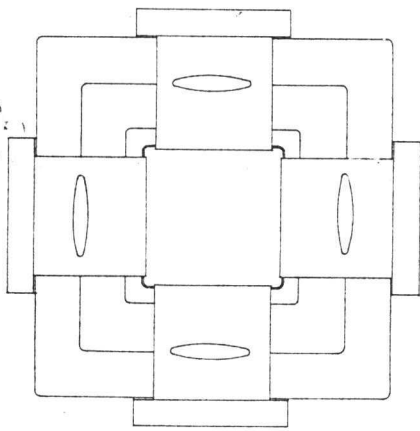
— b —

— c —

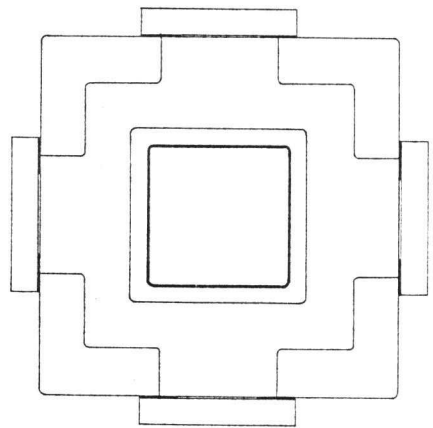
— d —



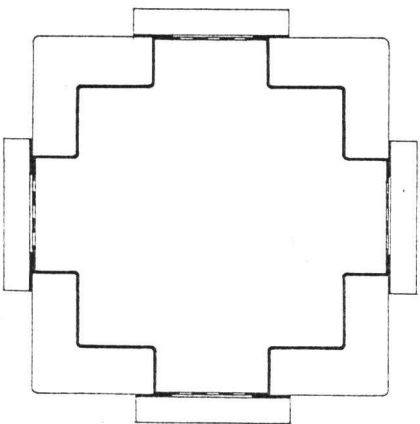
section



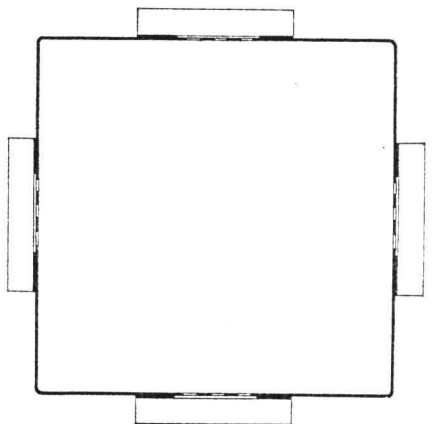
plan a



plan b

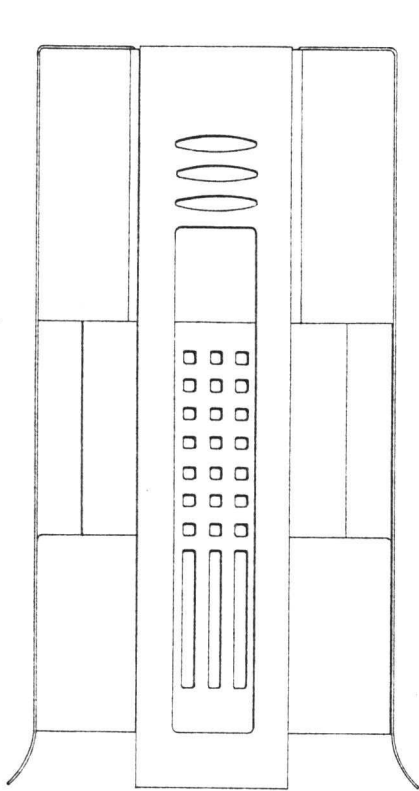


plan c



plan d

GALLERY LAMP



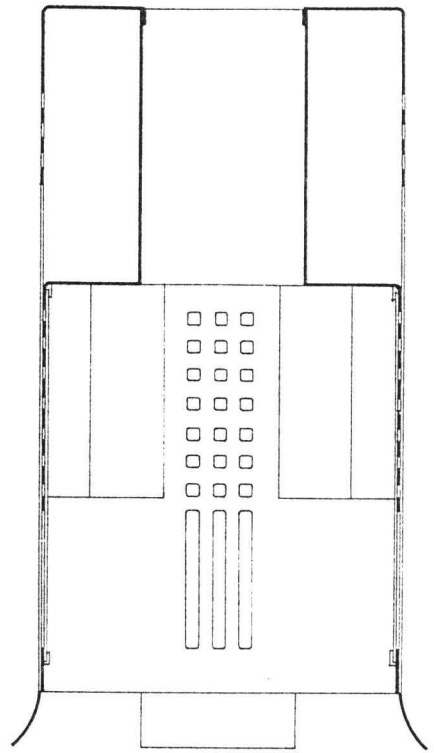
elevation

—a—

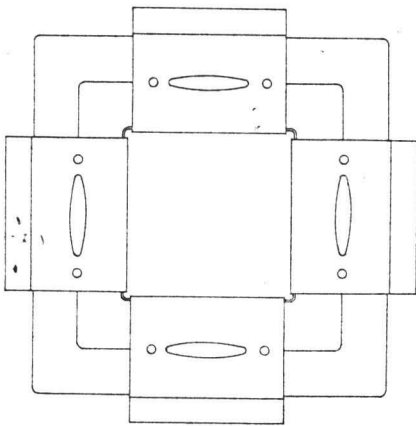
—b—

—c—

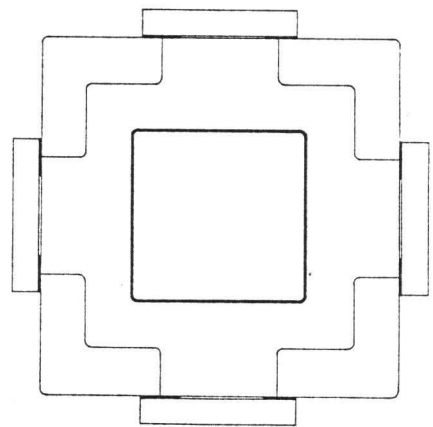
—d—



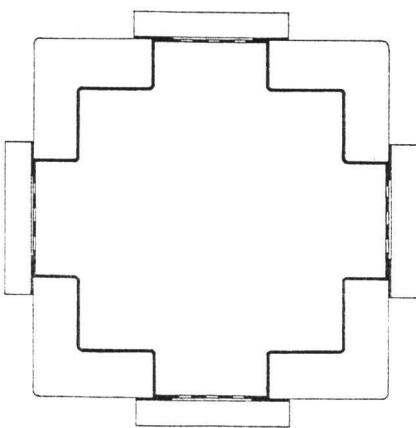
section



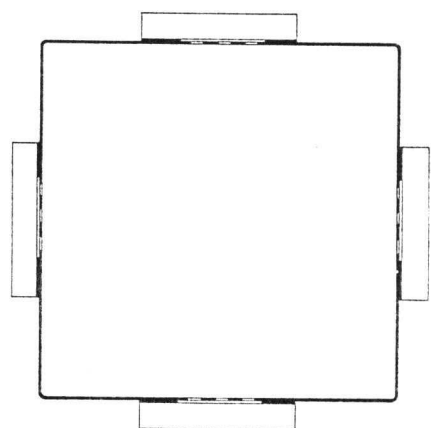
plan a



plan b

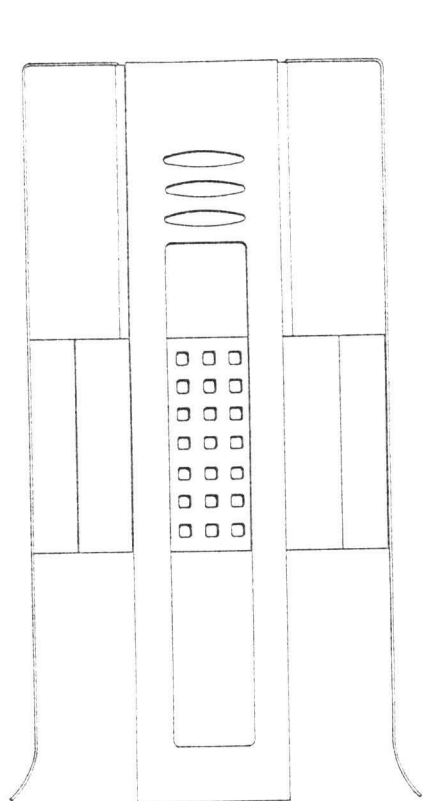


plan c



plan d

CEILING LAMP



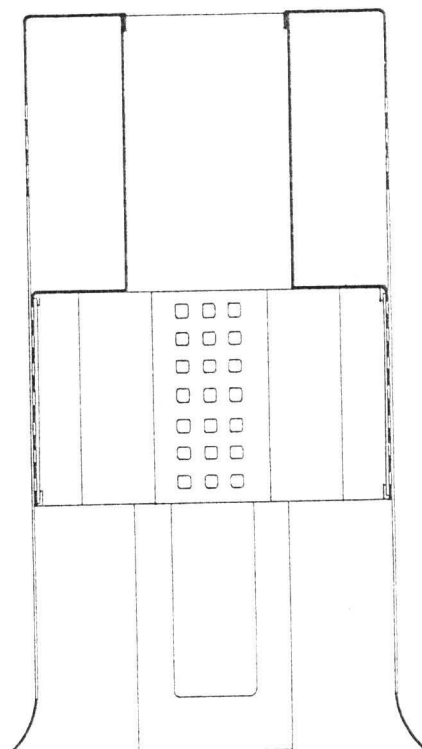
elevation

—a—

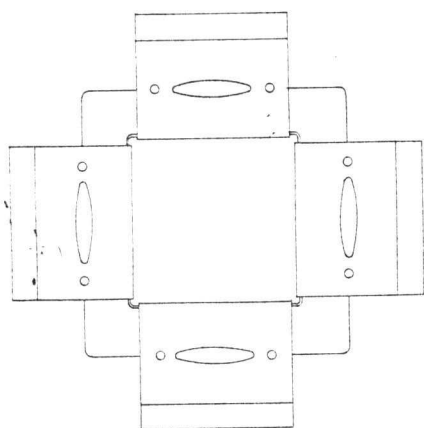
—b—

—c—

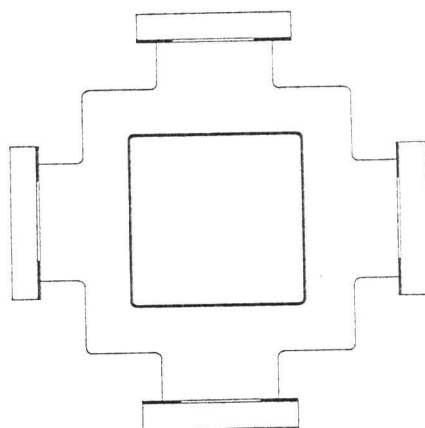
—d—



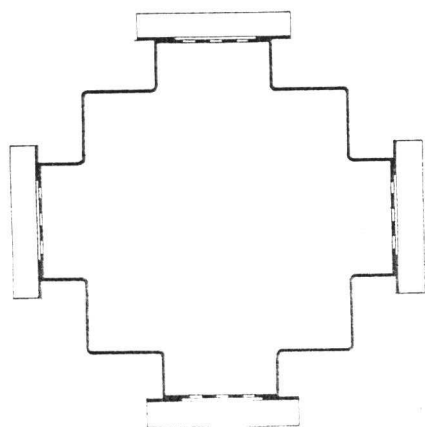
section



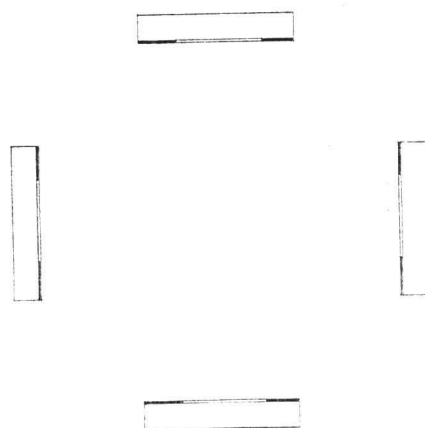
plan a



plan b



plan c



plan d

7.0 Appendix

(1)

Barnes, H Jefferson

'Charles Rennie Mackintosh; Furniture, Glasgow School of Art Collection'

Glasgow School of Art 1968 No 19

'One of a set of similar tables now used in the library and elsewhere, but not originally designed for the school. It is not known for which of Miss Cranston's tea-rooms the tables were made, and they tend to be large for normal restaurant use.'

- The comment is clearly inaccurate.

(2)

Buchanan, William (editor)

'Mackintosh's Masterwork: The Glasgow School of Art'

Drew 1989

Pg 51. Andrew MacMillan's contribution to the book is entitled 'A Modern Enigma: A Paradox of Reduction and Enrichment'.

(3)

'There is hope in honest error; none in the icy perfection of the mere stylist.'

This is a quote from J.D. Sedding used by Mackintosh on an invitation in November 1892 for a school of Art Club meeting. It reappears in 1901 lettered in his own stylised alphabet.

8.0 Bibliography

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'Charles Rennie Mackintosh: Furniture, Glasgow School of Art Collection'

Glasgow School of Art 1968

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