

Part four The British Arts and Crafts architects

The Arts and Crafts Movement in England was predominantly a design movement, but we have already noticed that many of its participants were trained as architects. Just as the medieval cathedral was seen as the perfect example from the past of the collaboration of craftsmen in the creation of a total work of art, so the creation of a 'home' was seen as the characteristic expression of contemporary Arts and Crafts ideals. It was William Morris's marriage and the construction and decoration of the Red House which precipitated the formation of his firm, and thus the Arts and Crafts Movement. Creating a home of this kind was the most immediate way of bringing design and architecture together. Almost all of the architects we will discuss designed elaborate homes for themselves early in their careers.

Read *Hitchcock*, Chapter 15, and *Pevsner*, pages 56–67 and pages 154–65.

1 What are the main developments in house design during the nineteenth century in England and America?

2 What did Voysey and Baillie Scott introduce into domestic architecture which had not been tried before?

● 1 Apart from the historicist stylistic developments from the Italianate through varieties of picturesque to neo-Gothic, Manorial, Queen Anne and Georgian, the main development can be summed up as the growth of the smaller house as an art form from its humble origins in rustic architecture and Tudor parsonages. A line connects the cottage *orné* and its derivatives in Downing's plans, with the tough, resilient vicarage at Coalpitheath of Butterfield, shingle and stick style wooden houses in America, Webb's and Shaw's smaller houses and those of Voysey and the Arts and Crafts architects. In this development, the crucial advances in planning small houses made by the Americans were certainly influential in England, through magazine publications. More open spatial planning and a rethinking of room usages were the dominant features. Part of this general development and also owing a great deal to the Americans, was the creation of a new language of simplicity in external treatment, shingles being used in America for this purpose, brick or rendering in England and stucco notably by Mackmurdo, Godwin and Gill. We will see that the Manorial hall, usually double-storied and very grand, adapted by Shaw in a traditional way, was adapted again in important ways by Baillie Scott and other Arts and Crafts architects.

2 It is very difficult to pick on individual features introduced by these two architects which were unprecedented. Their achievement lies in a consolidation

and unification of the advances in spatial planning, simplification of form and independence from earlier styles which had already been experimented with by other architects ●

I want to assess the achievement of the Arts and Crafts in architecture by looking at the work of Voysey and Baillie Scott. Both Voysey and Scott looked to the traditional cottage and farmhouse and sought to recreate not its quaintness and picturesque qualities but rather its virtuous simplicity and sturdy integrity. Behind this lay the contrast between the noble self-sufficiency of the countryman and the servitude of the industrial worker in the grim dark cities. The unpretentious simplicity of vernacular architecture was studied not only in houses and cottages, but also in barns and stables. Many other architects played a part in the English domestic revival such as Mackmurdo and Ashbee (discussed briefly by Hitchcock and Pevsner), and also George Walton, Ernest Newton and Edwin Lutyens. I have concentrated on Voysey and Baillie Scott in order to follow through and compare their work in some detail.

C. F. A. Voysey (1857–1941)

I want to look now at C. F. A. Voysey's contribution to domestic architecture. Look again at *Hitchcock*, pages 377–9 and *Pevsner*, pages 156–64. There are clear differences of emphasis and interpretation in these two accounts, principally due to Hitchcock's greater interest in the advances made by American architects. J. D. Kornwolf (recommended reading) has carried this emphasis further in specifying how American designs influenced the work of English architects at this time. If you have time to read Part 1, Chapter 2, of this book now, it will help to fill in some of the details.

Charles Francis Annesley Voysey was born near Hull in 1857. As a child he was greatly influenced by the religious and ethical principles of his father, who was a vicar. Throughout his life, Voysey believed passionately in the value of honesty by which the artist should express his character directly in his work. He once summed up his views on architecture like this: 'Architecture for me is a manner of growth. The traditional way of using materials has taken generations to develop. Rather than think of doing anything new, I have adapted old traditions to new customs.'

He was horrified, in the 1930s, when art historians like Pevsner and architects of the Modern Movement hailed him as one of the great pioneers. All that he saw of modern architecture was abhorrent to him. He strove for simplicity and wanted to abandon decoration and ornament, but his rationale was based on Arts and Crafts premises.

Instead of painting boughs of apple trees on our door panels and covering every shelf with petticoats of silk, let us begin by discarding the mass of useless ornaments and banishing the millinery that degrades our furniture and fittings. Reduce the variety of patterns and colours in a room. Eschew all imitations, and have each thing the best of its sort, so that the decorative nature of each will stand forth with increased power and charm, and its concentrated richness will be more apparent with its simple neighbours.

(‘An Interview with C. F. A. Voysey’ *The Studio*, Vol. I, 1893)

Voysey began as a designer of ornament, yet he saw his beautiful wallpaper and textile designs as a palliative for the pure simplicity he would have preferred in interior design.

A wallpaper is of course only a background, and were your furniture good in form and colour a very simple or quite undecorated treatment of the walls would be preferable; but as most modern furniture is vulgar or bad in every way, elaborate papers of many colours help to disguise its ugliness. (Ibid.)

It should be clear from all this that Voysey had a clear idea of what his values and priorities were. He wanted house interiors to be soothing, relaxing and inviting, to provide a gentle atmosphere where the imagination of the occupier was free to roam at will, without being tied down to a plethora of detailed ornamentation. In 1915, in a book entitled *Individuality*, he gave a definition of architectural method, tidily combining the elements of functionalism and Arts and Crafts symbolism which characterize his work.

The method of procedure I wish to advocate when any work has to be done is to put down all requirements, tabulated in order of importance, then all conditions, from which two lists you may then make a third, of materials, then ask why are we doing this at all. Let motive strike the keynote of the tune of ideas, the key and rhythm of your song. You want, we will suppose, to make a home with all the qualities of peace and rest, protection and family pride, the privacy and mutual enjoyment, the hospitality and large hearted generosity of proportion.

(C. F. A. Voysey, *Individuality*, Chapman & Hall, 1915)

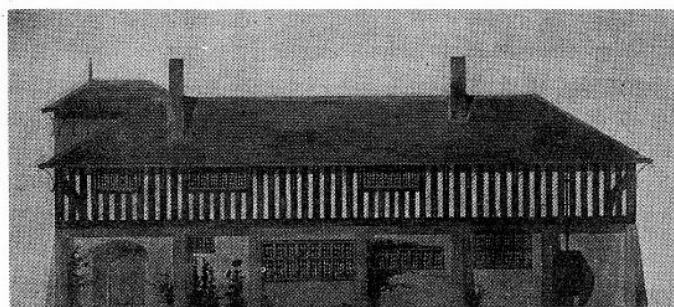
To show how Voysey's style developed, I want to compare four houses forming part of the main stream of his work. The first is an unexecuted design for a house for himself, from 1885 [Fig. 12]. The second was built in 1888, The Cottage, Bishop's Itchington, Warwickshire [Fig. 13]. The third is Perrycroft, Malvern Hills, Herefordshire [Fig. 14] (and *Pevsner*, Fig. 88). The fourth, Broadleys, Lake Windermere, is illustrated in *Hitchcock* (Figs. 235 and 236).

1 What do these four houses have in common in terms of planning?

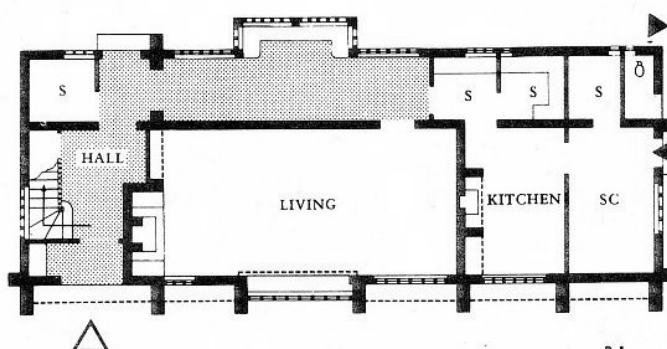
2 Is there a stylistic evolution in the exteriors of these houses?

Figure 12 C. F. A. Voysey, design for ‘An Artist’s Cottage’ 1885 (*The Studio*, Vol. IV, 1894)

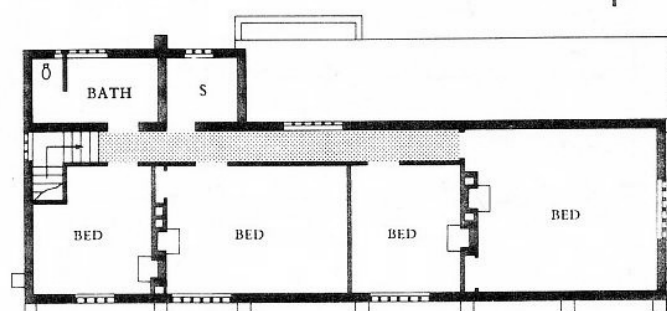
(a) Front elevation



(b) Plan, ground floor



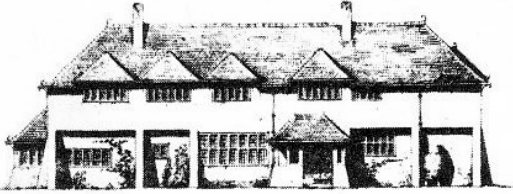
(c) Plan, first floor



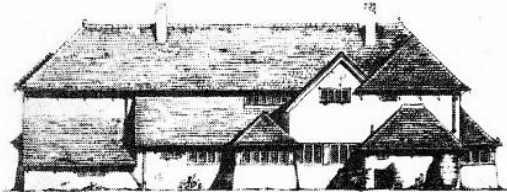
● 1 They all share an arrangement of the principal living rooms along the main garden front, connected by a corridor or hallway, and with the service rooms at one side. In Perrycroft and Broadleys, the service wing is at right angles to the main block. In the earlier plans, which are simpler and smaller, the kitchen and scullery form an extension of the main front. In Perrycroft and Broadleys, the hall is enlarged to form a living area of its own, with a fireplace and direct access to the stairs. The living rooms in all the houses are provided with seating niches and

Figure 13 C. F. A. Voysey, *The Cottage*, 1888, Bishop's Itchington (The British Architect, December 1888)

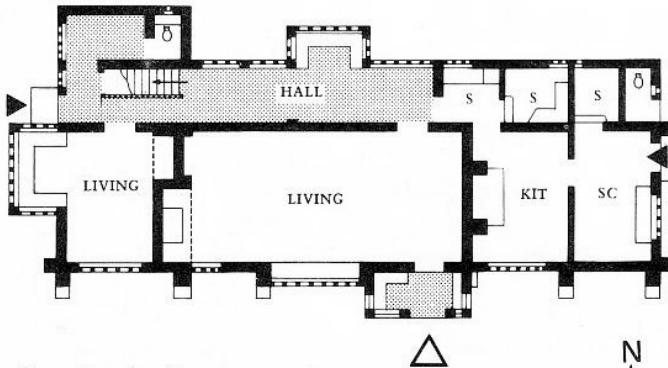
(a) Front elevation



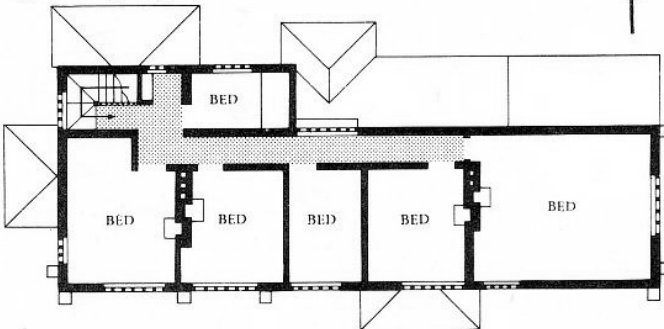
(b) Back elevation



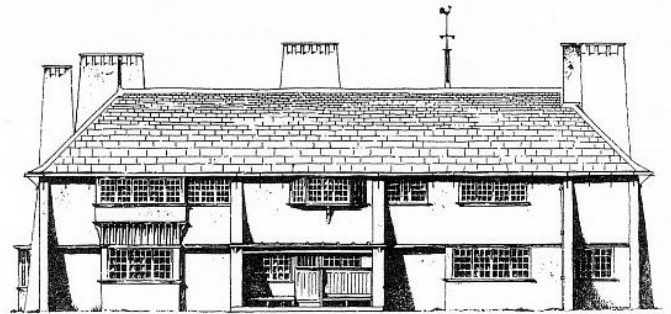
(c) Plan, ground floor



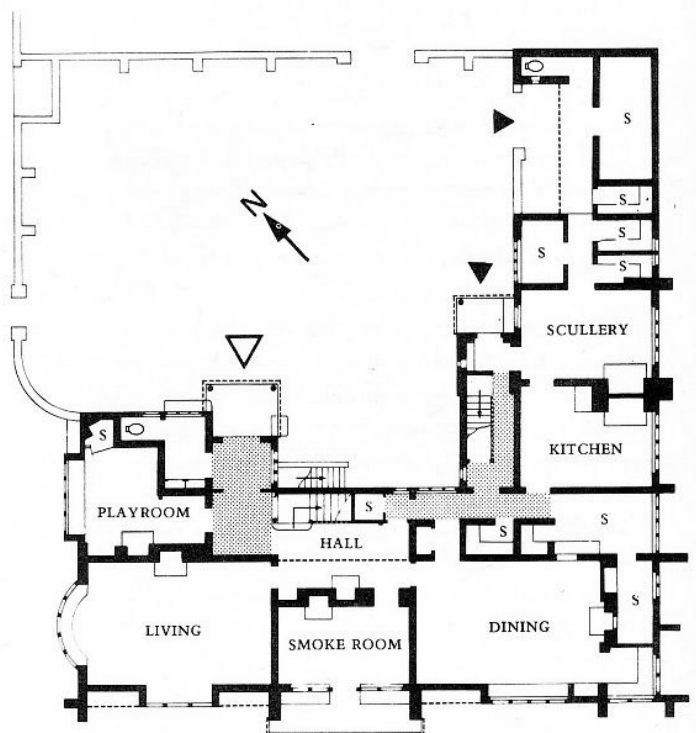
(d) Plan, first floor



(b) South elevation



(c) Plan, ground floor



(d) Plan, first floor

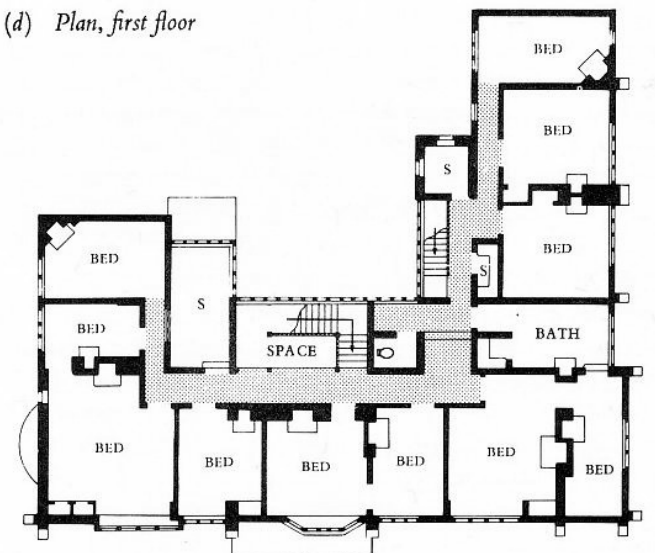
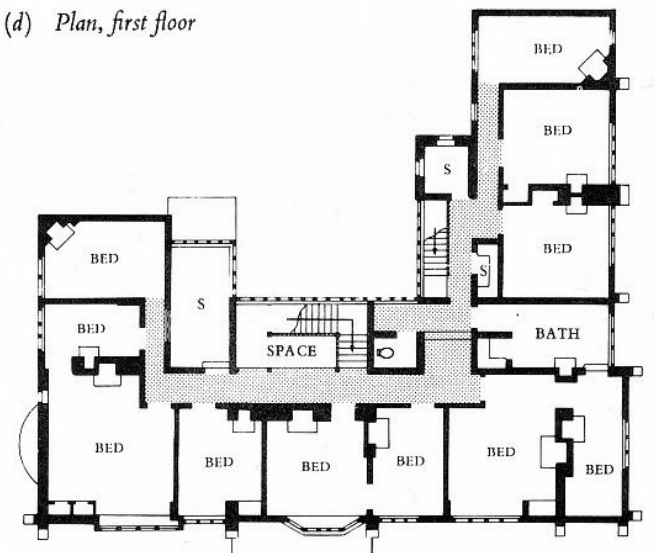
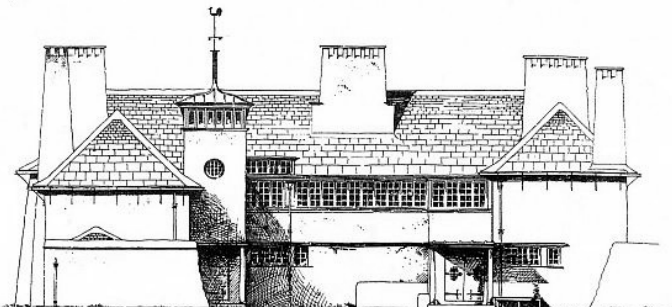


Figure 14 Voysey, *Perrycroft*, 1893, Malvern Hills (The British Architect, June 1894)

(a) North elevation



inglenooks, and bow or bay windows are used as places to sit as well. In each case the plan seems to have been conceived around these sitting areas, and the views they offer. I find a certain naivety in the planning of the houses. This is most obvious in the first, where the sitting room forms an obstacle around which the rest of the ground floor plan has to accommodate itself.

2 Comparing the first with the others, we see that Voysey later eliminated the half-timbering common in Shaw's Manorial style, to concentrate on the roughcast wall. There is a growing complexity in the arrangement of the masses in the later houses, particularly in Perrycroft, where there is a rather absurd little tower reminiscent of picturesque devices. In Broadleys, this complexity is checked but the more sophisticated treatment of the masses is still there. Notice how the upper floor overhangs the veranda on the right of the photograph in *Hitchcock* (Fig. 235) and how the roof eaves overlap the first-floor windows, turning them into dormers. The use of the prominent sloping buttresses becomes more subtle from the row which supports the wall of the Artist's Cottage design to the varied use on The Cottage and the dramatic use of double height buttresses in Perrycroft. This in turn points to another development, in the balancing of vertical and horizontal elements. The first house is decidedly horizontal; in the second, the roof forms introduce triangular and diagonal emphases. In Perrycroft, the tower and chimneys create stark vertical forms which cut across the horizontals, and in Broadleys this is done in a more sophisticated way with the windows. The origins of this contrast can perhaps be seen in the vertical house in Bedford Park (Pevsner, Fig. 86) and the horizontal studio in St Dunstan's Road (Pevsner, Fig. 87), where a horizontal counter-rhythm is provided in the first by the windows, and a vertical counter-rhythm is supplied in the other by the chimney and dormer window •

It is difficult to evaluate Voysey fairly. He was one of the least demonstrative of the architects we will be studying. At times his work can seem almost childishly simple. His houses are designed to be lived in rather than appreciated in an abstract aesthetic way. In limiting the number of elements from which he created his compositions, he still managed to make highly successful play with those which remained, particularly his pitched roof forms, the battered buttresses and chimney stacks and the broad runs of windows under the eaves. The qualities he looked for in domestic housing, ('peace', 'rest', and so forth) were all ones he had learned from the best and simplest English vernacular. And yet he had the taste and judgement to reconstitute these qualities from new materials without losing their essentially traditional English character.

M. H. Baillie Scott (1865–1945)

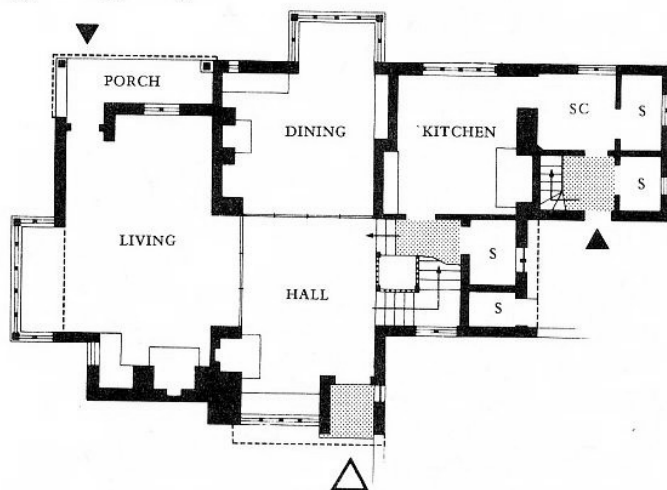
M. H. Baillie Scott was eight years younger than Voysey. He began practising architecture on the Isle of Man in 1889, having had several years of training in the office of a second-rate architect in Bath. His early work is in a red brick half-timbered style derived from the vernacular architecture of southern England and the red brick picturesqueness of his contemporary, Ernest George. Scott was also strongly influenced by American architecture, particularly with respect to his planning. He quickly moved towards a much more open plan arrangement than his contemporaries were using, with spaces flowing together between rooms. Look at Red House, the house Scott built himself near Douglas, Isle of Man, between 1892 and 1893 [Fig. 15].

Figure 15 M. H. Baillie Scott, Red House, 1892–3, Douglas, Isle of Man

(a) Elevation



(b) Plan, ground floor



The exterior is picturesque and varied with half-timbering on one wing and tile-hanging on the other. The chimney

stack is made into a strong feature, around which the house turns. The most exciting feature of the house, however, is its plan. After passing through the porch, you enter a hall which takes you into the centre of the house. The stairs open off to the right, while the dining room ahead, and the drawing room to the left, are divided off by movable screens. These could be opened out entirely for a party, or whenever the privacy of the separate rooms was unnecessary. Kitchen, scullery and internal and external lavatories form an extension to the right. Baillie Scott used these planning principles in several other houses. More important, he wrote about them in several influential articles in *The Studio* in the 1890s, summarizing his views in an equally influential book, *Houses and Gardens*, 1906. In December 1897, for instance, he wrote an article describing in words, sketches and plans 'A small country house'. This was subsequently built under the name The Five Gables [Plates 34 and 35] but has not yet been located. Look at the plans as illustrated in *The Studio* [Fig. 16] and locate the sketched views of the exterior and interior. Compare them with Plates 34 and 35. Scott wrote in the article:

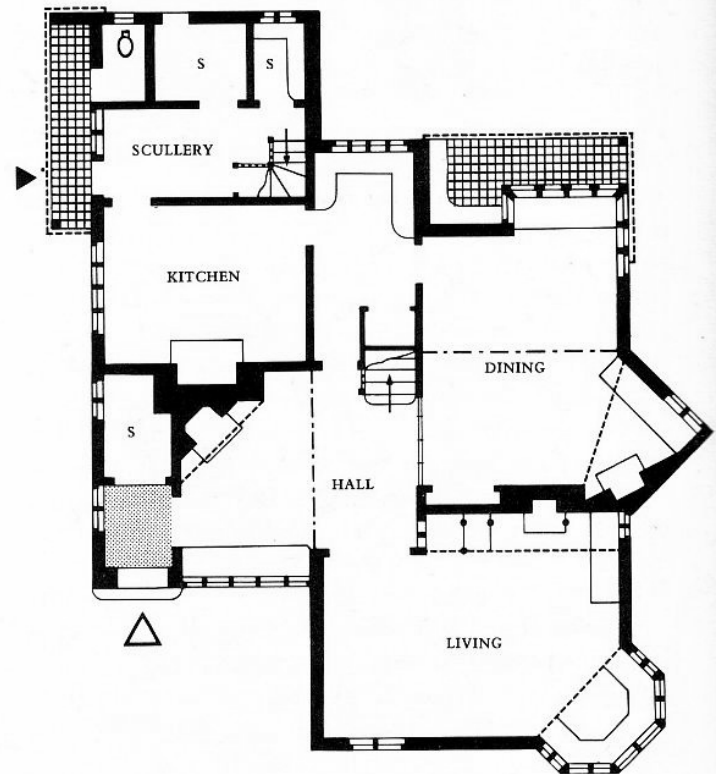
The feeling of space . . . may be gained by the use of sliding partitions, which may be opened out in summer time and a glance at the plan will show how these have been used in the plan illustrated.

(M. H. Baillie Scott, 'A Small Country House' in *The Studio*, Vol. XII, 1898, p. 169)

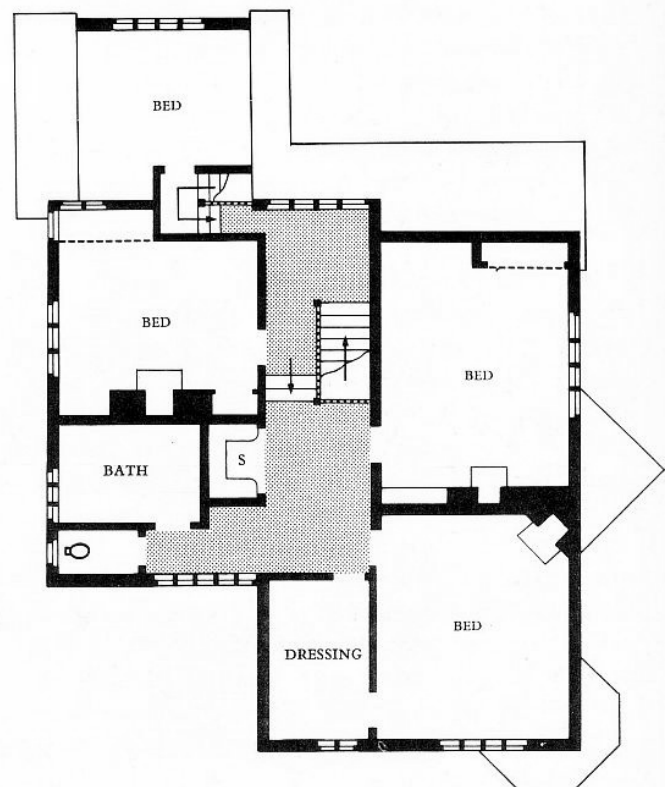
You can see the sliding screens separating the hall from the dining room in the sketch of the hall, and the massive brick-lined fireplace. Notice too how subtle is Scott's placing of windows. He liked to use windows in one of two ways: as part of a seating niche, allowing you to look out if you wanted to, but not big enough to allow people to see in, or for spot lighting of seating areas. Notice the little window over the inglenook sofa in the drawing room [Fig. 16(e) and Plate 34], or the carefully angled wall and window over the inglenook in the dining room [Fig. 16(a) and Plate 35]. A plan like this has great flexibility. Although the house is small, there are comfortable, well-lit seats in the hall, drawing room and dining room, allowing privacy without cutting up the space. Notice how subtly different The Five Gables interiors look, with the clients' furnishings and harsh light of reality, compared to Scott's soft focus drawings. This is the compact, centralized type of Scott plan, but he also made use of the more grand arrangement Voysey preferred to employ, with a suite of rooms along one front, and a corridor or hall linking them along the back. One of the reasons for this arrangement was the opinion of many clients and critics that it was essential for servants to be able to reach the front door, or any of the rooms, without disturbing assembled guests.

Figure 16 M. H. Baillie Scott, design for 'A Small Country House' (*The Studio*, Vol. XII, 1897-8)

(a) Plan, ground floor



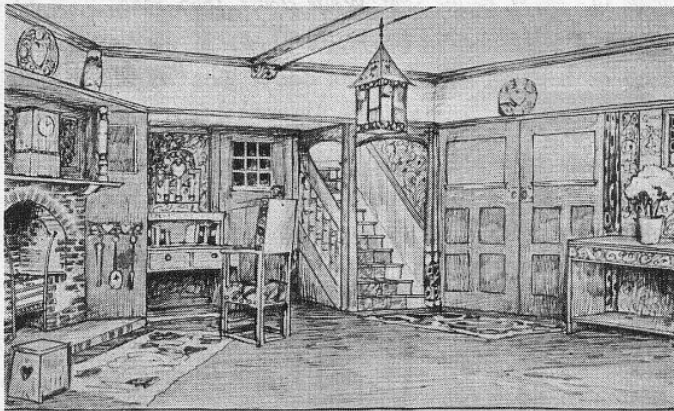
(b) Plan, first floor



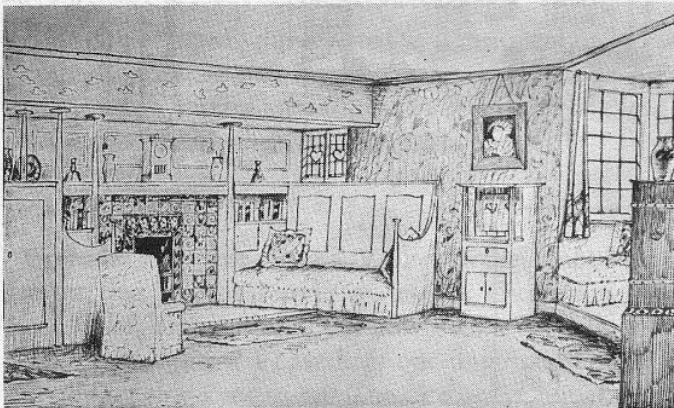
(c) View from south west



(d) Interior, hall and staircase



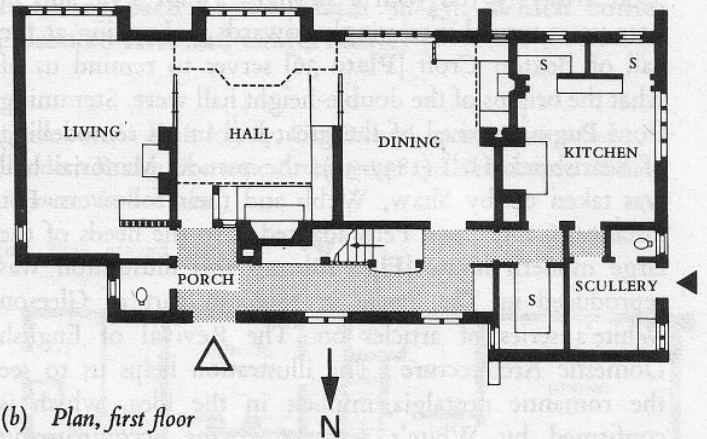
(e) Interior, living room



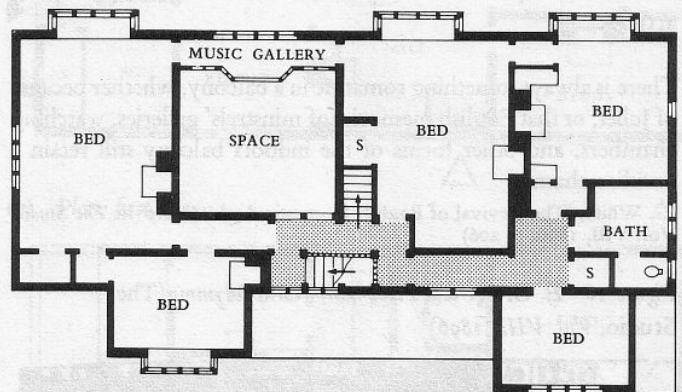
This was the kind of house Scott described in another article in *The Studio* in January 1895, entitled 'An Ideal Suburban House'. It is similar to Voysey's Perrycroft in the basic arrangement of the main rooms along one front, but the treatment of space is quite different [Fig. 17]. The hall rises into the storey above, and at this upper level, there is a 'music gallery' which provides an amazing elevated sitting area, full of light with a view down into the hall. At the other end of the hall, the upstairs passage is carried over part of the inglenook, to add to its cosiness

Figure 17 Baillie Scott, plans for 'An Ideal Suburban House' (*The Studio*, Vol. IV, 1894)

(a) Plan, ground floor



(b) Plan, first floor



(c) Hall



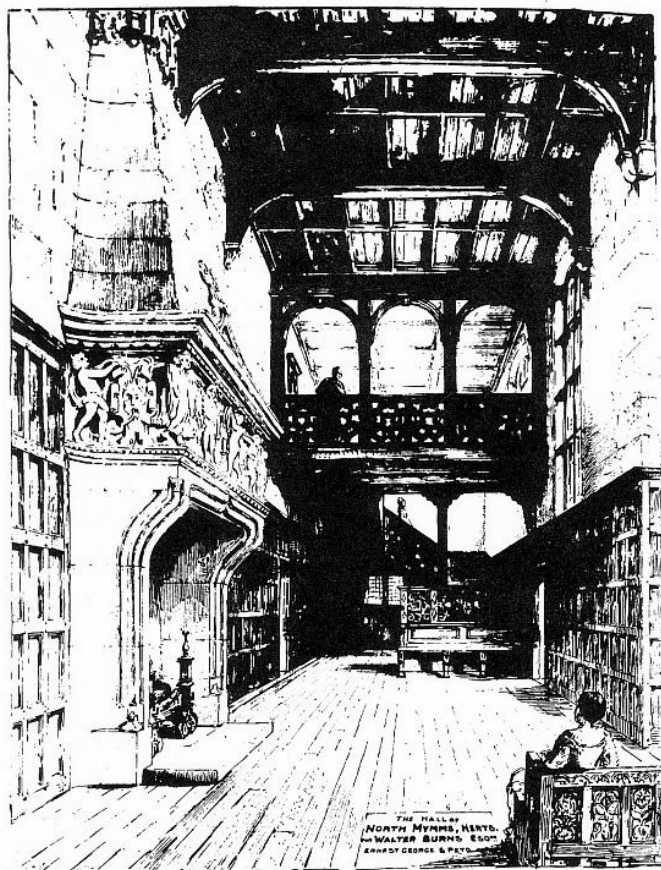
and sense of protection, and this passage is also opened on to the upper space of the hall. In the sketches the decoration is restrained and fairly simple, with the upper lights of the windows treated with stained glass. There is a sobering comparison, however, to be made with photographs of Bexton Croft, a house based very closely

on this plan [Plates 36 and 37]. The profusion of half-timbering and trophies, and the rather gloomy feel of the whole can only in part be attributed to the client's taste. Scott always toyed with a strongly Tudor style and in later years turned increasingly towards it. Looking at the hall of Bexton Croft [Plate 36] serves to remind us of what the origins of the double-height hall were. Stemming from Pugin's revival of the great hall in his remodelling of Scarisbrick Hall (1837-52), the pseudo Manorial hall was taken up by Shaw, Webb and their followers. For instance, George and Peto adapted it to the needs of the large modern house [Fig. 18] and this illustration was reproduced in *The Studio* in 1896, in part of Gleeson White's series of articles on 'The Revival of English Domestic Architecture'. The illustration helps us to see the romantic nostalgia implicit in the idea, which is confirmed by White's remarks in the accompanying article:

There is always something romantic in a balcony, whether because of Juliet, or that English memories of minstrels' galleries, watching chambers, and other forms of the indoors balcony still retain a peculiar charm.

(G. White, 'The Revival of English Domestic Architecture' in *The Studio*, Vol. VIII, 1896, p. 206)

Figure 18 E. George and Peto, hall, North Mymms (The Studio, Vol. VIII, 1896)



In this context, Scott's efforts at Bexton Croft to package the full quality of this kind of spatial grandeur and romanticism in the confines of a middle-sized house are more understandable.

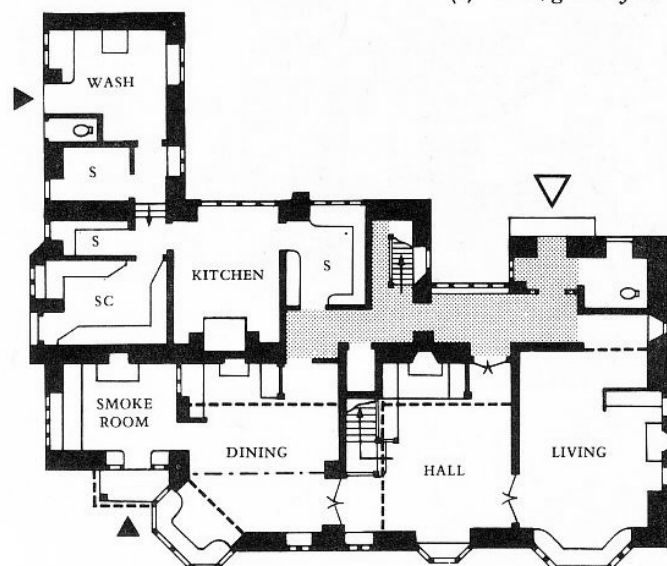
Another house based quite closely on the 'Ideal Suburban House' plan was White House, Helensburgh, outside Glasgow [Fig. 19 and Plates 38-41] which Scott built in 1899-1900.

1 Compare Scott's placing of the hall in the White House with that of his Red House [Fig. 15], his other houses and those by Voysey you have looked at.

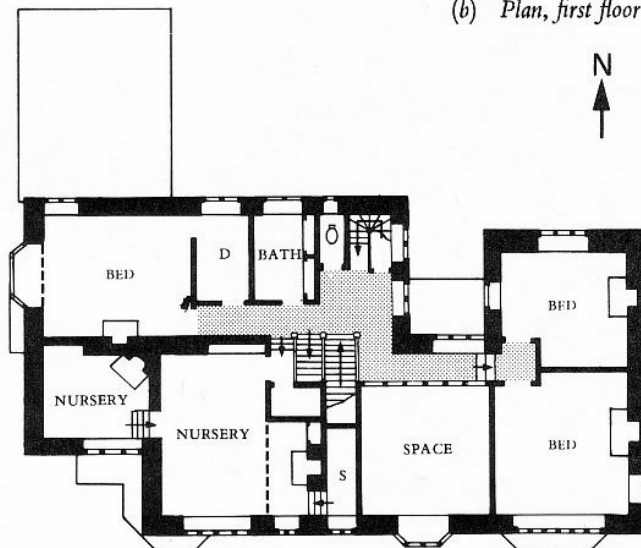
2 In what ways can the decoration of the hall be said to correspond to the tenets of the Arts and Crafts Movement?

Figure 19 M. H. Baillie Scott, White House, 1899-1900, Helensburgh (Houses and Gardens, 1906)

(a) Plan, ground floor



(b) Plan, first floor



● 1 The hall is still the centre of the composition, now rising through two storeys with the stairs opening off it and a fireplace and inglenook in the heart of the house [Plate 40 and Fig. 19(a)]. But there is no provision for opening it into the rest of the house in quite the same way as in Red House, though double doors lead into the dining room and drawing room on each side. As in 'An Ideal Suburban House' [Fig. 17], Scott provides a low single-storey corridor to link the dining room and drawing room, by-passing the hall. Of the Voysey examples, the nearest equivalent is Broadleys, which also has a double-height hall in between the living room and dining room with a gallery passing through at first floor level. Incidentally, Scott's double-height hall has a double-height window opening on to the garden, very much like that in Broadleys, though when it was built, the bow (shown in the plan) was eliminated and a flat window substituted for it. Great windows of this kind had been used by Shaw and Webb and were to be used to great effect by Lutyens (*Hitchcock*, Fig. 341).

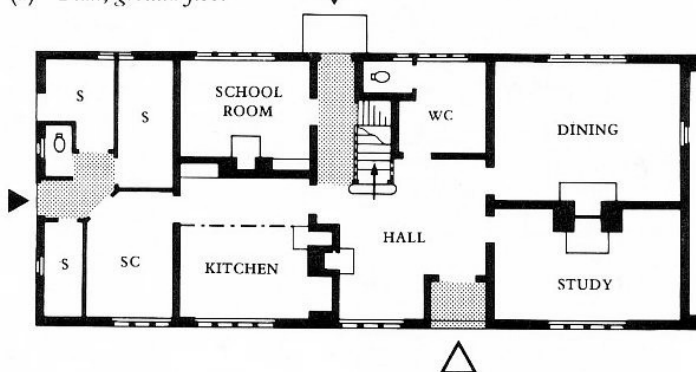
2 The first point is that Arts and Crafts decorative motifs and processes were used, such as the stencilled frieze round the upper walls and the stained glass windows dividing off the stairs [Plate 40]. The second point is more subtle, perhaps, but more important. The Arts and Crafts ideal of truth to materials has been carried out architecturally with great thoroughness, with wooden beams and posts exposed and shown off around the stairs and the gallery. The floor has been left as bare planks and, more interesting still, brick has been left exposed on internal load-bearing walls, around the fireplace. Brick was normally associated with external wall treatment only, but Scott was adamant that it provided a perfectly acceptable rough, warm surface when honestly left bare on a load-bearing wall inside the house ●

We have seen that Scott's White House embodied a fresher, less medieval style of interior decoration than houses like Bexton Croft, but how does it compare with Voysey's treatment? I have kept one important house by Voysey for this comparison: The Orchard, Chorleywood [Plates 42 and 43, Figs. 20 and 21] which he built for himself. First, the plans. Of course, the White House is larger than The Orchard which has a more compact, economical plan than most of Voysey's houses. The hall serves as a genuine sitting and circulation area, and the stairs come right down into it rather like Scott's Red House, in fact. The rooms are relatively small; the dining room measures fifteen feet by twenty feet. But the dining room at the White House only measures seventeen feet by eighteen feet. From the photograph, however [Plate 41] you can see how Scott adds to the effect of spaciousness

and complexity through his characteristic hollowing out of the inglenook and the angled corner bay window. **Compare the decorative treatment of the hall and the dining room in each house [Plates 38-43]. Which comes closest to Arts and Crafts ideals?**

Figure 20 C. F. A. Voysey, *The Orchard*, 1900, Chorleywood (Modern British Domestic Architecture and Decoration, *Studio Summer Number*, 1901)

(a) Plan, ground floor



(b) Plan, first floor

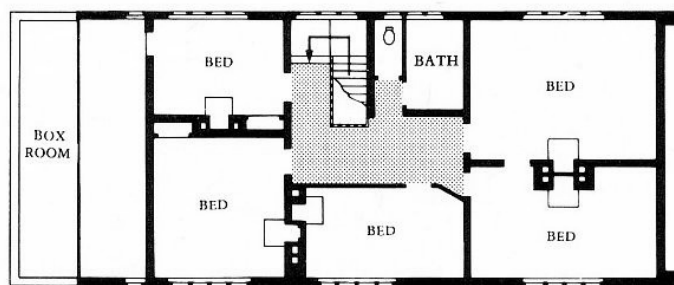


Figure 21 *The Orchard*, north elevation



● This is an interesting comparison and several points need making.

1 In both houses there are plenty of signs of Arts and Crafts interests in hand craftsmanship. The chairs and tables are recognizably rustic in the Scott house (probably not designed by Scott himself) and 'arty' in the

Voysey house. We can find examples of 'artistic' metal-work in each house: the long, heart-shaped hinges on the door in Voysey's hall, and the *repoussé* copper fire screen and copper chandelier in Scott's dining room.

2 In different ways, the materials involved are scrupulously expressed. Scott reveals and accentuates the beams of his ceilings by staining them dark and he carries this treatment down the frieze area of the dining room. Voysey, on the other hand, paints his woodwork white, especially effective in the cage of struts encasing the stairs [Plate 42]. Scott, in addition, reveals brickwork around the fireplaces in both rooms, while Voysey makes much less of a medieval gesture of his, in the hall, leaving a small grate framed in a smooth expanse of green tiles.

3 In terms of ornament, Scott has stencilled a characteristic scheme on the upper walls of his hall, whereas there is hardly any ornament in the two Voysey rooms illustrated. In fact, Voysey does elsewhere make use of one of his patterned carpets in the main bedroom, and Art Nouveau wallpapers of his own design in the bedrooms and the study of The Orchard.

4 In more general terms, I am sure you will agree that Voysey's interiors have dated less than Scott's stylistically. Whichever house would be more satisfying or comfortable to live in, The Orchard looks more like the kind of house most of us are familiar with, whereas to appreciate Baillie Scott's requires the sort of romanticism which most of us have learnt to do without (whatever we may feel about it) ●

One feature of Voysey's decorative scheme which might come as rather a shock is his colouring.¹ In the hall, only the ceiling, the strip of wall above the cornice and the woodwork is white. The walls are hung with purple silk-fibre paper in the hall, green in the dining room. The carpet is peacock blue in the hall, green in the dining room, the curtains are turkey red, the fireplace tiles green. Scott's colouring in my opinion, was his strong point and you can get an idea of his typical colour schemes from the film strip.² This colour scheme is similar to that of the White House. Another point of comparison before we leave these houses, is the windows. We have seen that Scott made use of some large windows where he needed them, to light the hall for instance, but the effect of total transparency is deliberately restricted by the use of stained glass in the upper panes of most of the windows, and through the use of small panes set in thick wooden frames. Voysey used metal frames in The Orchard, and fairly large panes of glass. Look at the south-facing window in the dining room, for instance [Plate 43]. These windows would allow in a very high level of light which, accentuated by the white-painted ceilings and friezes, struck many contemporaries as harsh and glaring, but which

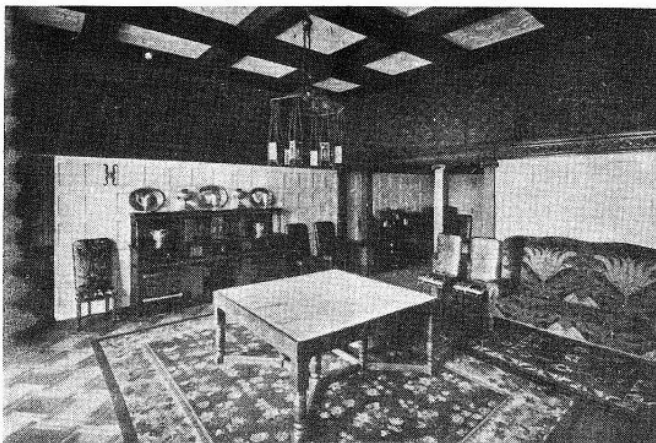
comes much closer to most modern interiors, or to many Georgian ones for that matter. Scott, as we have seen, relished diffused light and hidden effects of lighting with a much lower level of overall illumination. He used his small, rather picturesque windows for these effects very ingeniously. Discussing interior design in this sort of detail makes me aware of how big a role personal taste plays in all our judgements of house interiors, much more than in our opinions of exteriors.

When we come to look at Mackintosh's work, it will be clear that both Voysey and Baillie Scott influenced him in different ways. The White House is situated within a hundred yards of Mackintosh's Hill House [see Plates 65-70] and it must have been of great interest to him. By 1897, Scott's influence, largely through his frequent contributions to *The Studio* magazine, was extending beyond British boundaries. In 1897 Scott was commissioned by Ernst Ludwig, Grand Duke of Hesse, to redecorate

Figure 22 M. H. Baillie Scott, decoration of Palace of Darmstadt, sitting room, 1898 (Houses and Gardens, 1906)



Figure 23 Decoration of Palace of Darmstadt, dining room



¹ See film strip frame 6.

² See film strip frame 5.

and furnish the drawing room and dining room at the Palace of Darmstadt in Germany. C. R. Ashbee and the Guild of Handicraft were also involved in this project. The rooms were completed early in 1898 but only drawings and photographs survive [Figs. 22 and 23].

Scott clearly felt rather dubious about this commission, since he had always insisted that interior design was a complete fusion of architecture and decoration. Here, he was unable to create the sort of spatial effects he liked and had to make do with the kind of miniature enclosure he built around the day-bed in the sitting room [Fig. 22]. He described the colour scheme as follows:

In the sitting room at Darmstadt the panelling is ivory white and above this the wall is orange. The central electric light fittings, designed by Mr. Ashbee, are grey pewter and the furniture is chiefly in tones of green and blue. And this arrangement of white, orange, grey, green and blue is supplemented by touches of brilliant pink in the flowers. In the dining room a more sober colour scheme prevails, the wall above the panelling being covered with embossed leather.

(M. H. Baillie Scott, *recommended reading*, p. 235)

This is, perhaps, the point to look at Scott's furniture designs and to make a comparison with Voysey's. **Plates 44 and 45** illustrate two pieces made for the Darmstadt Palace commission. The barrel-shaped chair derives loosely from medieval prototypes via a Burne-Jones tapestry which Scott saw illustrated in *The Studio*. His treatment of the decoration, with simple leaf forms scooped out and contrasted with the dark green stained wood, provides a highly dramatic and powerful image. Typically, he left the heads of his hefty screws fixing the seat fully exposed. The music cabinet is a more sophisticated affair. The extremely cubic form of the cabinet, again stained dark green, is played off against the lush flowers with their repeated leaves. The hinges are decorated with clusters of flowers and leaves, but kept fairly neat. Voysey's desk, on the other hand [Plate 46] is simpler in surface, the oak left untreated. Despite this greater simplicity of surface, however, the Voysey desk has some rather nervous and insubstantial features, like the forward legs which are extended upwards to carry a rather superfluous shelf, no doubt intended to match up with one of his cornices in a room. The decoration of the brass hinges seems to me to have been carried beyond the point at which one still believes in their function as hinges. There is little doubt in my mind that Scott was the more versatile decorator and designer of the two, Voysey's strengths lying in the two extremes of his beautifully subtle wallpaper and textile designs on the one hand, and his stripped, plain interiors on the other. Scott's use of colour, too, was warm and subtle.¹ He wrote of this piece that he intended the warm colours of the inside of the cabinet to remain in one's mind even when the doors were closed,

as a sort of private, secret pleasure. Like most Arts and Crafts designers, Scott distinguished workaday furniture from his show-piece items and he designed many very simple pieces of 'peasant' furniture like the rush-bottomed chair [Fig. 24] or this high-backed armchair covered with one of his vigorous floral fabrics [Fig. 25]. Voysey's workaday furniture can be seen in the photographs of his own dining room at The Orchard [Plate 43]. The chairs are made of oak and oiled to give a natural light tone.

Figure 24 Baillie Scott, design for rush-seated chair (*The Studio*, Vol. X, 1897)

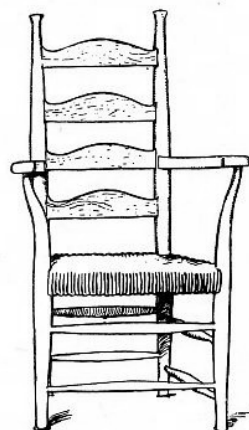
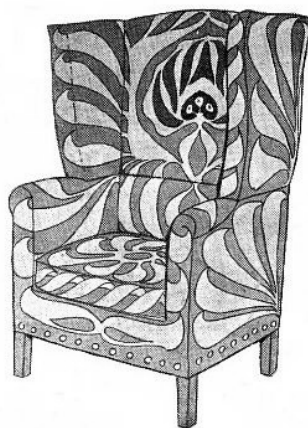


Figure 25 Baillie Scott, design for armchair (*Houses and Gardens*, 1906)



So far in my discussion of Arts and Crafts domestic architecture, I have concentrated on middle-class, medium-sized houses, but the turn of the century saw many startling innovations in the planning and conception of smaller semi-detached and terraced housing. Baillie Scott made contributions to Letchworth, Bedford and Hampstead garden cities. I want you to look at two of these to see what the implications of his planning techniques were in the field of low-cost housing. Elmwood Cottages were built in Letchworth in 1904-5 [Fig. 26 and Plate 47] with the approval of Parker and Unwin, the architects of the Letchworth Garden City, and exhibited as part of

¹ See film strip frame 4.

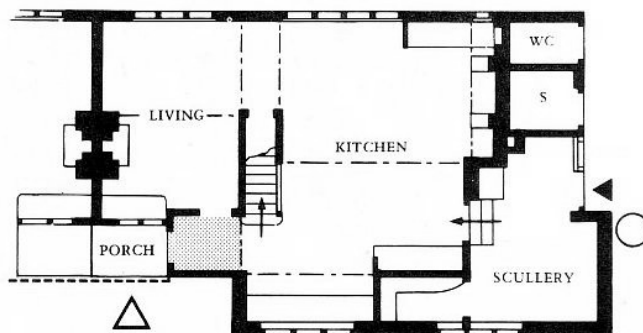
the Cheap Cottage Exhibition, 1905. In his book, *Houses and Gardens* of 1906 Scott wrote:

The house rationally planned should primarily consist of at least one good-sized apartment, which, containing no furniture, but that which is really required, leaves an ample floor space at the disposal of its occupants. . . . In this way, even the labourer's cottage retains its hall, which has now become the kitchen, dining room and parlour.

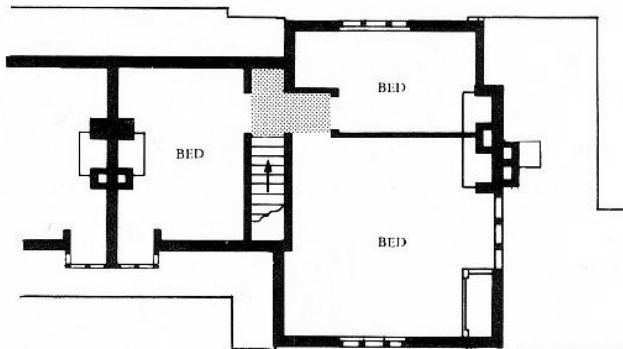
(M. H. Baillie Scott, *recommended reading*, p. 2)

Figure 26 M. H. Baillie Scott, *Elmwood Cottages*, 1904-5, *Letchworth* (H. Muthesius, *Landhaus und Garten*, Munich, 1907)

(a) Plan of left half of semi-detached pair, ground floor



(b) Plan, first floor



(c) Street front



The plan is truly remarkable in its economy and spaciousness. The stairs, rising inside the main living area allow a partial screening off of the parlour from the kitchen. There are built-in seats, one facing on to the porch, one opposite the end of the stairs and one facing the garden in the kitchen area. The exterior is symmetrical, with a touch of half-timbered frivolity around the porch, and eaves that sweep right down over the service rooms. Above, there is one good-sized bedroom, with its dormer window by the monumental chimney stacks, and two smaller ones. The houses are unified on the entrance front, for effect, but divided by a hedge at the back, for privacy.

Around this time, Baillie Scott began to express his increasing despondency at what he called the 'merely utilitarian', by which he meant nastiness and cheapness of finish in the houses he saw being built in the new suburbs. An imposing scheme [Fig. 27] he prepared for Hampstead Garden Suburb, in 1908, never built, shows the increasing disparity in his style between the internal planning, which remained exciting and generous in its spatial arrangements, and the exteriors, which began to revert to the quaintness of his and Voysey's earlier efforts.

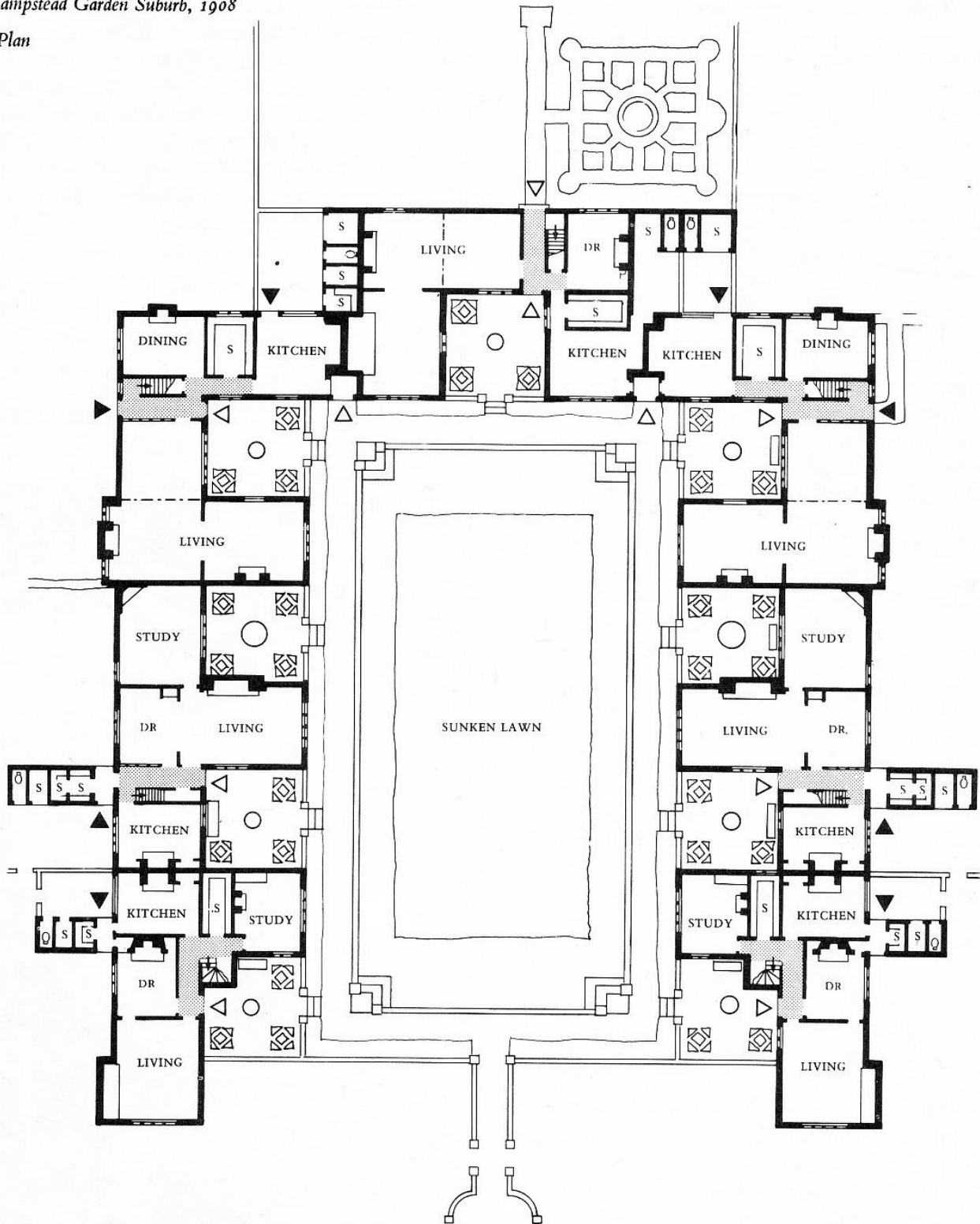
The towers here remind us of Voysey's Perrycroft [Fig. 14] and the picturesque treatment of the cross gables and half-timbering would lead us to expect something much more traditional than the open plan arrangement of the living rooms, which use a variety of his favourite devices from his different house plans. This really tells the story of English architecture in general after about 1905. The advances in planning and treatment, the refreshing clarity and cheerfulness of the exteriors, the whole-hearted concern for the use of materials degenerated into what came to be known as 'stockbroker Tudor'.

Charles Rennie Mackintosh (1868-1928)

So far, Art Nouveau has only been discussed in terms of design, although a photograph of part of an Art Nouveau building was included in our visual definition in **Plates 1-4**. No one, I think, would be tempted to describe the architecture of Voysey or Baillie Scott as belonging to the Art Nouveau style. Many people, on the other hand, do describe the architecture of Mackintosh in these terms. I think this is confusing and do not on the whole agree, but I want you to make up your own mind as we proceed. Bear in mind the following questions: 1 Is all of Mackintosh's work, architecture and design, Art Nouveau? 2 Is any of it Art Nouveau? 3 Are there other stylistic ways of describing his work? 4 Does his work correspond closely or not very closely to the tenets of the Arts and Crafts Movement? If you have time, now is the moment to read *Macleod* or *Howarth* (*recommended reading*).

Figure 27 Baillie Scott, multiple houses
for Hampstead Garden Suburb, 1908

(a) Plan



(b) Elevation

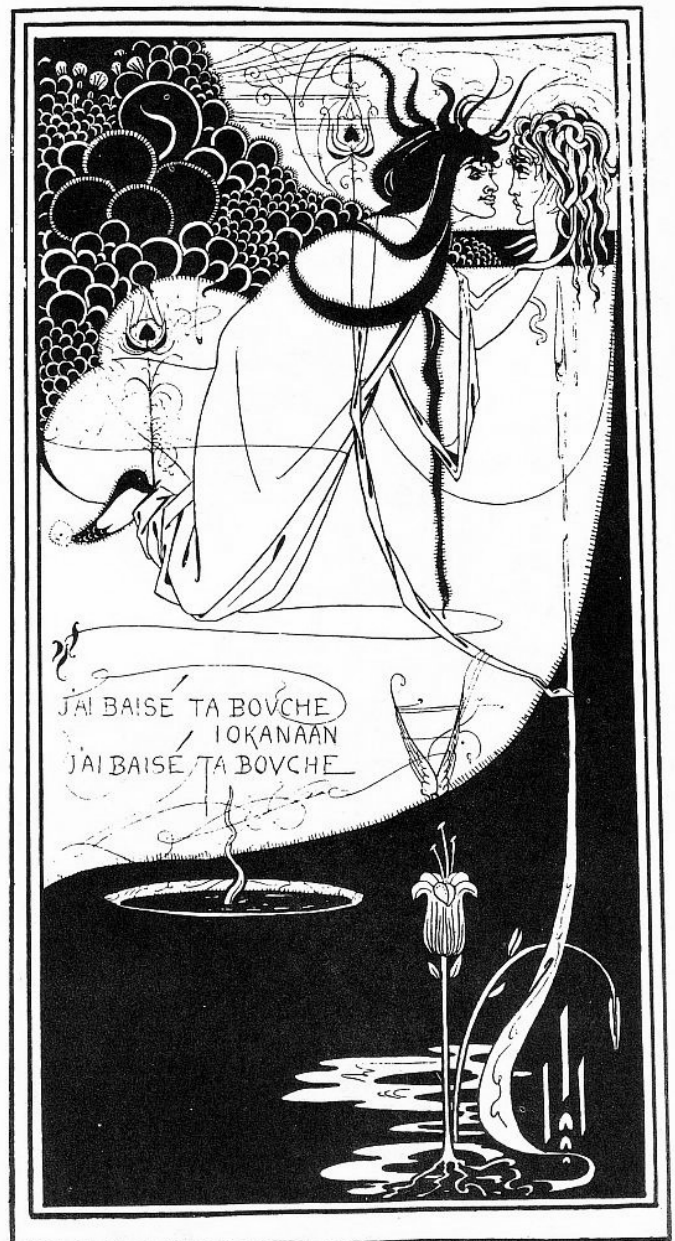


Charles Rennie Mackintosh was born in Glasgow in 1868, the son of a police superintendent. He was educated in Glasgow and in 1884, at the age of sixteen, was articled to the firm of a Glasgow architect, John Hutchison. In the same year, Mackintosh enrolled voluntarily as an evening student at Glasgow School of Art which, from the beginning of the 1880s, first under the direction of Thomas Symmonds and then Francis Newbery, was already noted for its progressiveness. At the School of Art Mackintosh studied painting, drawing, modelling and geometry. He also went to classes on architecture and distinguished himself by winning a number of prizes for various projects. In 1889 he completed his articles and joined the firm of Honeyman and Keppie as a draughtsman. In the same year he was awarded, amongst other prizes, a prize in architectural design and a free studentship by the School of Art. In the following year his entry for the Alexander Thomson Travelling Scholarship competition on the set theme of a public hall won him one of the most coveted prizes available to architectural students in Scotland.¹ The Thomson Prize, besides bringing him a good deal of local prestige, enabled him to travel, and in February 1891 he left on his 'grand tour' which was chiefly spent in Italy. During the tour he produced numerous drawings, many of them in pencil, but also watercolours in which he sometimes experimented with effects by using different kinds of grounds and degrees of finish.

After his European tour Mackintosh returned to Honeyman and Keppie and in the following years entered various other architectural competitions.² But these drawings do not really give much indication of the direction of his later work. Even his first independent architectural commission, a private house built in 1890, is basically orthodox, and he does not seem to have imposed any control over the interior fittings. His developing stylistic interests were tried out in drawings and watercolours—not usually of architectural subjects at all but of decorative designs, often with mystical overtones. At Honeyman and Keppie he became friendly with a young draughtsman called Herbert MacNair who also attended classes at the School of Art, and who shared his interest in decorative, graphic designs. They were introduced by Newbery to two sisters, Margaret and Frances Macdonald, whose work Newbery had noticed was developing in a very similar stylistic direction, and became known as 'The Four'. It was the decorative art and graphic work of The Four which first drew attention to them and which profoundly influenced the way they were received in England and on the Continent. To understand their work, it is essential to remember the work of the English graphic artist Aubrey Beardsley and the Dutch Indonesian artist Jan Toorop. In particular the former's *J'ai baisé ta bouche, Jokanaan*, an illustration for Oscar Wilde's *Salome* [Fig. 28] and the latter's *Three Brides* (Pevsner, Fig. 41)

were both illustrated in *The Studio* (April and September 1893 respectively). Without going into the strange perverse world of the European symbolists and the Oscar Wilde-Beardsley circle in England, two main points should be noticed about Beardsley and Toorop: the first is that their work was characterized by an extreme physical distortion and de-materialization (also visible in the work of Ferdinand Hodder, Pevsner, Fig. 35), which was deliberately intended to be spiritual and slightly sinister. The second point refers specifically to Toorop, who used his flowing lines in a deliberately synaesthetic way, drawing waves of lines to represent the sound of the

Figure 28 Aubrey Beardsley, *J'ai baisé ta bouche, Jokanaan* (*The Studio*, Vol. I, 1893)



¹ Illustrated in Howarth, p. 8, Fig. 1 (recommended reading).

² Some examples are illustrated in Macleod, Figs. 8 and 9, and Howarth, Fig. 2 and Plate 3 (recommended reading).

wedding bells, while at the same time linking these to the flowing hair of the brides. The flow of forms, sounds and bodies is tied together throughout the composition.

Now look at some of The Four's graphic and decorative art [Figs. 29–31].

1 What links can you see with the work of Beardsley and Toorop?

2 Why do you suppose people christened The Four, the 'spook' school?

Figure 29 C. R. Mackintosh, 'Conversazione' programme, 1894 (private collection)

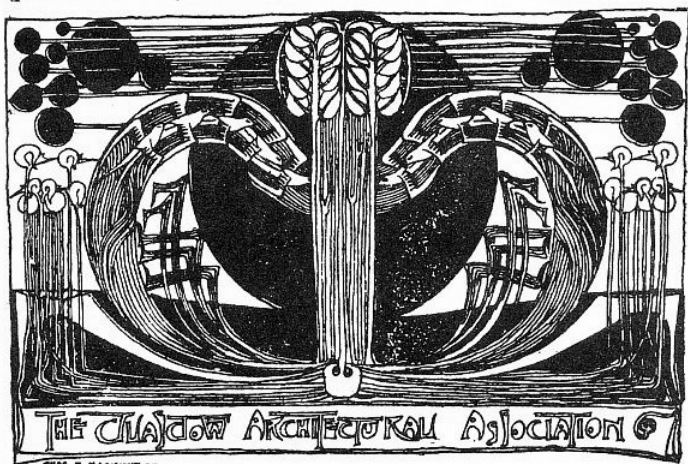
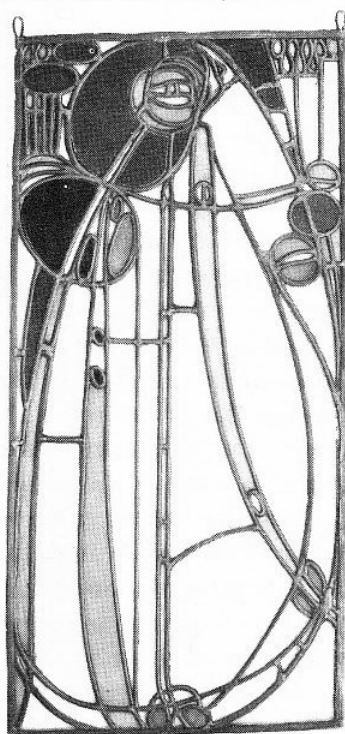


Figure 30 Mackintosh, large poster for The Scottish Musical Review, 1896 (Glasgow Museum and Art Gallery)



Figure 31 'The Four', rectangular leaded glass panel, c. 1900–2, Turin Exhibition, 1902 (Glasgow University Dept. of Fine Art, Mackintosh Collection)



● **1** Mackintosh's 'Conversazione' programme [Fig. 29] is almost a diagrammatic reconstruction of Toorop's *Three Brides*. The overall composition is extremely close. The flow of lines emanating from the barely recognizable 'pin men' at the sides, as well as the flowing forms linking the flying birds together in the centre and the lines shooting sideways from the discs at the top corners, could almost be based on a tracing of the illustration of *Three Brides* printed in *The Studio*. The specific references and meaning, however, have been stripped away, although one has the impression that there is a symbolic meaning to be unravelled somewhere. The poster for *The Scottish Musical Review* [Fig. 30] is much more independent, showing a resolution of the forms into more powerful, graphic sequences. The central figure has been almost completely abstracted and only the clustered birds are recognizable, as a symbol for natural music. The leaded glass panel [Fig. 31] is probably rather later, being exhibited for the first time in the 1902 Turin Exhibition, but seems to me to be a characteristic example of The Four's borrowings from Beardsley's *J'ai baisé ta bouche*, *Jokanaan*. Several earlier examples could have been chosen, in which the references to the terrible scene from *Salome* are more direct, with the blood dripping into a pool from the Baptist's head, which *Salome* holds and kisses. It is arguable that the gentle Macdonald sisters never meant to carry over into their own work the morbid obsessions of the Wilde–Beardsley circle; they tended to turn the head into a flower, and the blood into tears but the formal derivations are quite clear.

2 I think I have already gone some way to explaining this. The illustrations of The Four definitely look symbolic. This is backed up by the highly elusive titles they themselves gave to their work, such as *Girl in the East Wind with Ravens Passing the Moon* or *The Tree of Influence*. They were trying to weave an atmosphere of hidden forces working through nature and derived from mysterious old legends. Gleeson White, of *The Studio*, when he went to interview The Four in 1897, felt he had to try to counter the impression left in England by their contributions to the Arts and Crafts Exhibition Society's exhibition of the previous year. He reported that the sisters were cheerful, healthy girls, with no trace of the diseased obsessions attributed to them by English visitors to the exhibition. Whatever the truth of the matter, English and foreign Arts and Crafts advocates rejected the work of The Four as perverse and decadent, and this image remained. My impression is that the 'spookiness' of the Glasgow school was skin deep rather than truly morbid, that they understood the forms of Beardsley and Toorop better than the message and that this greatly aided them in the delicate and dramatic abstractions which they contributed to decorative design ●

The sequence of events from 1896 onwards is a little complicated so I have laid out the basic dates and events of Mackintosh's career as follows:

- | | |
|---|---|
| <p>1896 Competition for new School of Art, Glasgow, announced in March. The final closing date was 1 October. The result was announced in January 1897 as a victory for Honeyman and Keppie with designs which were universally recognized as by Mackintosh. Decorated Buchanan Street tea rooms for Miss Catherine Cranston. Exhibited designs and furniture in Arts and Crafts Exhibition Society exhibition in London.</p> <p>1897 Designed Queen's Cross Church, Glasgow. Designed furniture for Argyle Street tea rooms. Gleeson White published articles on the work of the Glasgow designers, concentrating on The Four, in <i>The Studio</i>, to counter almost universally hostile criticism of the previous year's exhibition.</p> <p>1898 Following the Gleeson White articles, an article appeared in the German art magazine <i>Dekorative Kunst</i>. Building began at the School of Art. Herbert MacNair took up an appointment in Liverpool.</p> <p>1899 MacNair and Frances Macdonald married. School of Art—east wing completed, up to entrance hall in north front. Designed Windyhill for William Davidson Junior.</p> <p>1900 Mackintosh married Margaret Macdonald. Furnishing of flat at 120 Mains Street, Glasgow, for themselves. Ingram Street tea rooms decorated. Exhibited a tea room at the 1900 Secession Exhibition, Vienna.</p> <p>1901 Projected houses: 'A Town House for an Artist' and 'A Country Cottage for an Artist'. Entered designs for the '<i>Haus eines Kunstfreundes</i>', ('House for an Art Lover') competition. More furniture exhibited abroad and articles illustrating his work.</p> <p>1902 Exhibited a room in the 1902 Turin International Exhibition of Modern Decorative Art. Designed Music Room for Fritz Wärndorfer in Vienna. Designed Hill House. More articles in Germany on his work.</p> <p>1903 Designed furnishing for Willow Tea Rooms.</p> <p>1904 Mackintosh became a partner in Honeyman and Keppie on the retirement of the former. Designed Scotland Street School.</p> | <p>1905-6 Articles in German periodicals, emphasizing Hill House and the Willow Tea Rooms. In 1906 Hill House was illustrated in <i>Academy Architecture</i>.</p> <p>1906 Redesigned west wing of School of Art (building commenced, 1907). Various extra work in Miss Cranston's tea rooms.</p> <p>1909 West wing of School of Art completed.</p> <p>1909-13 Mackintosh doing progressively less work, until in 1913, he leaves Honeyman and Keppie.</p> <p>1914 Mackintoshes move to Walberswick, Suffolk. In 1915 they moved again to Chelsea, where they painted and did occasional designing work for textile firms and W. J. Bassett-Lowke.</p> <p>1916 Designed and built 78 Derngate, Northampton, for W. J. Bassett-Lowke.</p> <p>1923 Living in Port Vendres, in the south of France, occupied with watercolour painting.</p> <p>1928 Mackintosh died, followed in 1933 by his wife Margaret.</p> |
|---|---|

Mackintosh was reliant for his clientele on a handful of enlightened patrons, Francis Newbery, the Davidsons, W. W. Blackie, Miss Catherine Cranston, a few German admirers, like Fritz Wärndorfer, and the occasional Englishman, like Gleeson White of *The Studio*. In England, Arts and Crafts devotees considered him in the same light as European Art Nouveau designers; he was decadent, his work was not simple and honest but distorted and confusing. It is interesting to note here that Mary Sturrock, Newbery's daughter, has recently recalled that both the Mackintoshes and the Newberys disapproved of Art Nouveau and even believed that they were working counter to Art Nouveau tendencies.

At Honeyman and Keppie, Mackintosh was given a relatively free hand, and contributed to the design of several buildings. The firm was a progressive one, by the standards of the day, and intelligent in its 'modern eclecticism'. Mackintosh learnt from his work there to respect the principles of neo-Gothic design, with its emphasis on the importance of the plan dictating the elevations, and the parallel enthusiasm for asymmetrical composition in elevations and the use of picturesque massing. Another feature of his early work was a typically Arts and Crafts passion for stripping away inessential decoration in the various rooms he lived in, in his parents' houses. In 1896, for instance, when they moved to No. 27 Regent Park Square, Glasgow, Mackintosh is reported to have stripped out an existing decorated fireplace to reveal an old hob-grate and covered the walls with coarse brown wrapping paper. This is interesting because in 1860, when Dante Gabriel Rossetti was married, he had designed a wallpaper for his own house which would

be printed on common brown packing paper, and his example was followed by men like Voysey and Baillie Scott. When the latter moved to Fenlake, on the outskirts of Bedford, in 1901–2, he bought a simple old cottage which he named, ironically, *The Manor*, and decorated it himself with similar austerity, tacking up ordinary sacking on the walls. Mackintosh always retained the ‘truth to materials’ instincts of the Arts and Crafts Movement, however refined and elaborate his interior decoration became. Attempts are sometimes made to associate the decorative and superficial graces of his style with Margaret Macdonald, and align the powerful structural and architectural values with Mackintosh’s own genius, but we should be careful to avoid too rigid a distinction. However he might have developed if he had not met MacNair and the Macdonald sisters, he certainly took to their stylistic manner, and it is impossible to separate the decorative from the structural streams in his work. This did lead to certain contradictions, however, which can best be seen in his furniture designs.

Look at the illustrations of the interior of the flat at 120 Mains Street, which the Mackintoshes decorated for themselves in the year of their marriage, 1900 [Plates 48 and 49] and of some of Mackintosh’s other furniture [Plates 50–52]. **In what ways does this furniture (and the interior decoration schemes) correspond to Arts and Crafts principles?**

- Taking the two views of the flat interiors first [Plates 48 and 49], the first thing we probably notice is the lack of typical Arts and Crafts ornamentation. The walls and floor, for instance, are not covered with decorated wallpaper and carpets. But we have seen in the work of Voysey and Baillie Scott that austerity in interior decoration was often positively to be encouraged [e.g. Plates 41–43], if quality furniture was available. The all-over light scheme of the drawing room and all-over dark quality of the dining room, are designed to set off specific pieces of furniture as well as possible and this is where the decoration and craftsmanship is concentrated. Take the two tall chairs from the dining room [Plates 48 and 50], for instance. These are highly ‘artistic’ in the sense that they are composed of forms whose value must be justified in aesthetic rather than functional terms. They seem to symbolize the seated figure, with oval head-pieces supported by fragile slats and slender vertical supports (which have never been fully equal to the structural job they have to fulfil). The elongation of *The Four*’s graphic style has been carried into Mackintosh’s furniture. This kind of argument tends to support the view that this furniture is too ‘arty’ to form part of the Arts and Crafts canon, that mere visual effect is supreme and honest craftsmanship secondary, but a comparison with Plates

43 or 46 will show that other Arts and Crafts architects were similarly mannered at times. Looking again at the drawing room of the Mains Street flat, the dark armchair on the left belongs to the other stream in Mackintosh’s work, sensible and solid, with attention to problems of comfort and construction. This kind of Arts and Crafts design can be seen in **Plate 51**. Medieval and traditional barrel-shaped chairs, which we have already seen as an influence on Baillie Scott’s Darmstadt furniture [Plate 44], have here been transcribed more directly, with a tough solidity and lack of ornament which makes an interesting contrast with Scott. These tables and chairs were designed for public use in the Argyle and Ingram Street tea rooms, while Scott’s were for far more restricted and prestigious use. A more elaborate version of the form [Plate 52] designed for use as a sort of miniature settle for the more exclusive Willow Tea Rooms (1904), shows how Mackintosh could create an extremely elaborate and artistic effect with one inch squares inserted in a forest of one inch section splats. This settle belongs to a sophisticated stylistic development which arose in Vienna out of the interaction between *The Four*, who exhibited there in 1900 and the friends they made among the architects, artists and patrons of the Viennese Secession. The style was characterized by its use of rectilinear black and white patterning, with points of colour occasionally used for effect. This style, which we could call Viennese Secession style, will be discussed in the next two units. In terms of the Arts and Crafts Movement, it is clearly a progression in the sophistication and abstraction of its handling of forms, beyond the kind of treatment Baillie Scott or Voysey were capable of. Mackintosh’s other main stylistic motif, sometimes mixed in with the others we have discussed, was less amenable to Arts and Crafts justification—his obsession with lacquered surfaces over oak, completely disguising the grain and jointing. Godwin’s black Anglo-Japanese furniture was an important influence here [Plate 7]. This certainly displeased Arts and Crafts purists. The conclusion must be, therefore, that Mackintosh was not altogether consistent in his use of Arts and Crafts principles, and that he was ready to shed them at a moment’s notice to create a particular effect. In this he comes closer to advocates of the English Aesthetic Movement or the Viennese Secession style than to pure Arts and Crafts principles •

I want now to look at the building which alone would justify Mackintosh’s reputation as an architect of major importance. The first competition designs for the School of Art were made in 1896, but, as you can see from the date chart of Mackintosh’s career, the building was not finished until 1909, the main work being carried out in two phases, 1897–8 and 1907–9, with intermittent work

in between. The building is extremely complex, made more confusing by the continual developments and alterations Mackintosh made during construction. Two factors must be borne in mind while considering this building. The first is the small budget, £14,000, available in 1897 for the first phase of the building. This meant that a certain austerity and lack of ornamentation was considered unavoidable, even by the harshest critics of the scheme. The second factor is the role of Francis Newbery, the headmaster of the School of Art, who was already a friend of Mackintosh, and who had very definite ideas on what the building should contain. His functional specifications, for very large studios with ample lighting and adequate heating, and his determination to see that a really magnificent building was produced, helped Mackintosh to overcome the many difficulties with the rather conservative board of governors.

The east half of the building was the first part to be built, so that the east façade is almost exactly as designed in 1896. The north façade is basically the same as designed in 1896, but an extra storey was added on top (obscured by the roof line in the photographs), and various quite important changes were made in the plan. The most significant were the necessary additions of concrete, fireproof staircases to supplement the central wooden one, and the moving of the lecture theatre and board room. It is the west block and especially its façade, which changed most between the original design and its construction in 1907-9. We will come back to the west façade and the library at the end of this section, but first let us look at the plan, the north façade and some interiors. Look at the floor plans carefully [Figs. 32 and 33], the drawing of the north elevation as built [Fig. 34], the photographs of the north front along Renfrew Street [Plates 53-58 and Fig. 35] and the section through the entrance hall and museum [Fig. 36]. This is a complex and subtle building and you should allow enough time to tackle fully the questions which follow.

1 What are the main functions catered for in the plan? How are they linked together?

2 In what ways does the north front of the school express the working of the plan?

3 Why are the two windows at the west end (on the right on the elevation) of the façade different from the others?

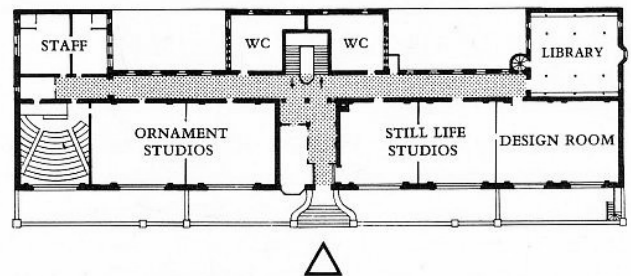
4 How has Mackintosh tried to emphasize the centre of the façade?

5 In what ways does Mackintosh make use of ornament on the façade?

6 What is the value, spatially, of the museum (in the centre, at the back, on the first floor)?

Figure 32 C. R. Mackintosh, first scheme for Glasgow School of Art, 1896

(a) Plan, ground floor



(b) North elevation

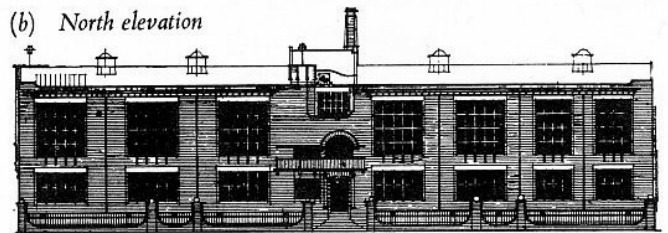
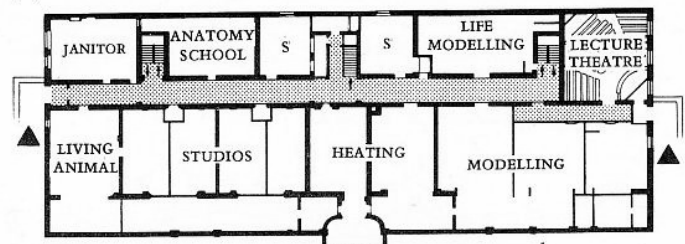
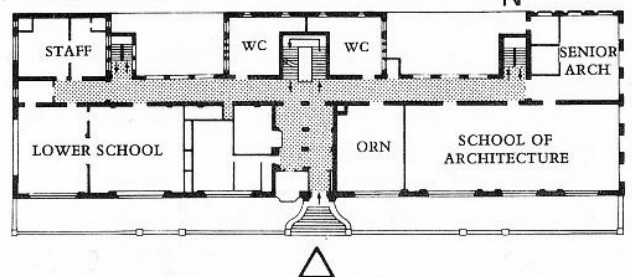


Figure 33 Glasgow School of Art as built, 1897-9

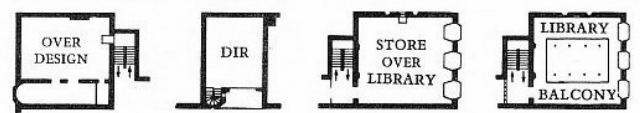
(a) Plan, basement



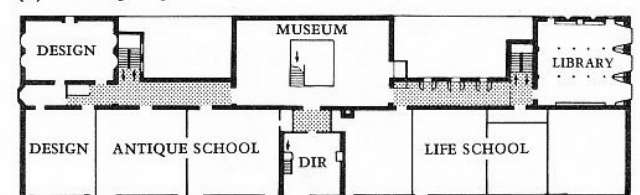
(b) Plan, ground floor



(c) Mezzanines above first floor



(d) Plan, first floor



(d) Plan, second floor

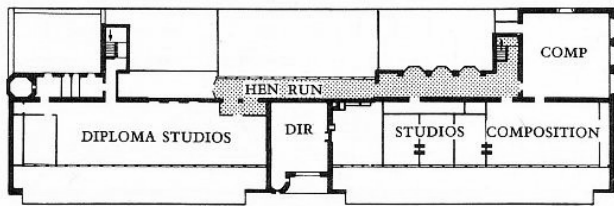


Figure 34 Glasgow School of Art, north elevation

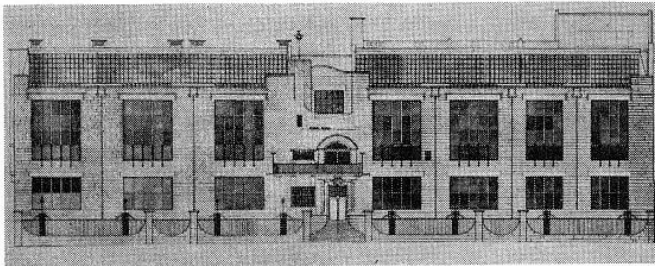


Figure 35 Glasgow School of Art, 'hen run'

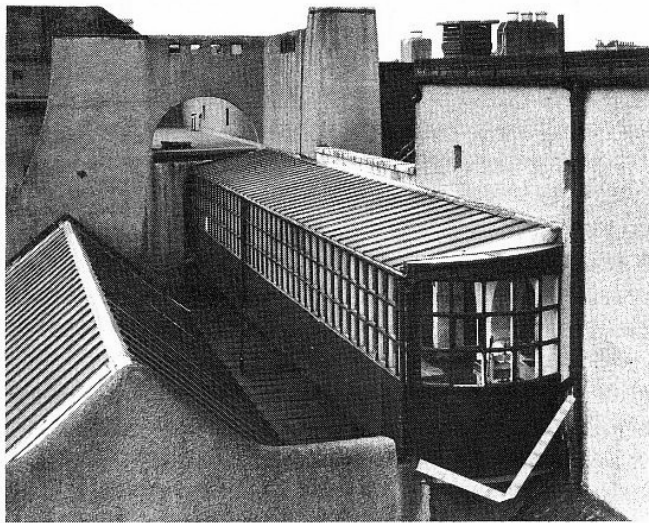
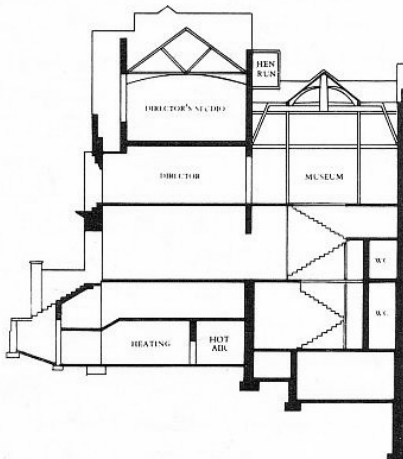


Figure 36 Glasgow School of Art, section through entrance hall and museum



● 1 The main functions of the art school were: (a) several studios for different purposes, with even, diffused light and as much space as possible; (b) a lecture theatre; (c) a library; (d) a room and private studio for the director of the school; (e) somewhere to display work and house a permanent collection of casts and works of art. Mackintosh deals with (a) very directly by stringing out two tiers of studios along Renfrew Street (and then another tier on top), facing north with very big windows. Another range of basement studios are set into the slope along Renfrew Street with a wide area separating them from the street, and skylights for lighting. One or two further studios, the anatomy school, life modelling, architecture school, design room and composition room, are laid out facing east or west, but north light for these was considered less important, and in fact many of them were not provided in the first scheme. The lecture theatre and library are both placed on the west front in the final scheme. The director's room and studio are given the place of honour in the north front, in the centre, at first and second floor level respectively. The window of the director's studio is set back behind a parapet, to allow a measure of privacy. A museum is provided for the display of works of art, and as a central meeting place for students, on the first floor [Plate 58], where the roof is glazed over almost its whole width. The stairs are very imposing, powerfully top-lit and tied into the museum by a forest of vertical struts, reminiscent of Voysey's treatment of his staircase at The Orchard, Chorleywood [Plate 42]. Linking the studios is a simple spinal corridor on the basement, ground and first floors. On the top floor additions (added in 1907–9), Mackintosh had to provide a curious pavilion known as the 'hen run' to get past the obstacle created by the director's studio and the glazed roof of the museum. This 'hen run' is cantilevered out from the wall on iron brackets [Fig. 35] and testifies to the amazing opportunism with which Mackintosh overcame obstacles to his planning, turning them into structural and formal features.

2 Clearly, the two rows of studios are very directly expressed on the façade, each one with its virtually floor-to-ceiling window. The ground floor plan has since been re-divided in various ways, the studio to the left of the entrance being cut up into offices and the new board room (the old board room, now on the east side, on the first floor, now marked 'Design', was itself turned into a studio), while the school of architecture has done away with internal partitions. Originally, each window represented one room inside, except for the two at the west end, which both lit what was then the design room [Fig. 32].

3 These two windows provide a sort of test case for the whole façade. How are the windows different? There are two narrower ones in place of the normal wider ones.

Why not have the same width window as the rest? Because the central section is not in the centre of the façade, leaving more than three windows' length on the right hand side, but less than four full windows' width. But is the centre really displaced? The central point of the façade lies in the centre of the window of the director's room, and at ground level, in the front door—logical enough, perhaps. But the masonry part around it is displaced to the left because there must be space for private stairs up to the director's studio [Fig. 33(c)] and because there must be room for a porter's lodge on the left of the entrance. Similarly, the main staircase has to turn one way or the other, so if you want to go straight in through the centre of the building and up the stairs, the body of the staircase must be to one side of you or the other. Here, you can see how this simple fact has caused the whole main staircase section to be offset to the east (left). Is all this accidental? Look at the street railings in the elevation drawing [Fig. 34]. The iron railings, and the stone balustrade, with its curving piers, are all arranged symmetrically around the centre, so that you can read off the articulations against the articulation of the façade. I think it is clear that Mackintosh wanted to point up deliberately the asymmetrical quality of the façade, giving value to the way in which the longer row of studio windows on the right are balanced by the central section which is biased to the left.

4 Apart from the rather subtle asymmetries already discussed, the central section is highlighted by the strong masonry forms which offset the expanses of window. From the oblique angles at which the façade is normally seen in narrow Renfrew Street [Plates 53 and 54] the hollowing out of the centre at the level of the director's studio contrives to hold the eye in a particularly effective way. From the west [Plate 54] the impression created by the semi-octagonal staircase turret to the director's studio creates a strong vertical and sculptural element. Coming closer [Plate 55], the director's window, with its powerful segmental pediment, and the bay windows on the left, give the feel of massive depth in the masonry.

5 The sculpted motif over the main entrance [Plate 56] with the swirling draperies blending into the mouldings around the doorway, is one fairly conventional use of ornament. More remarkable, however, in this basically very austere façade, is the use of ironwork, especially in the wrought-iron brackets stiffening the first floor studio windows [Plate 54]. These also provide horizontal supports for window cleaners' planks. The decorative heads of the brackets form a very important delicate light relief against the bleak expanses of glass. The image created is of stylized flowers bent back against the windows. This biological analogy is carried over into the wrought-iron finials in the railing, which look like so many gaunt tulips clustered together.

6 From the section [Fig. 36] and the photograph [Plate 58] you can see how the museum forms the crown to a well of light which filters right down into the ground floor vestibule. It forms a splendid heart to the circulation of the first floor plan, drawing together the two lateral corridors and the entrance to the director's room as well as providing amply lit exhibition space for students' work and the school's own collection. There is a parallel here to Baillie Scott's use of a double-height hall for similar purpose in his house. Incidentally, the wooden roof, while structurally very explicit, with its exposed bolts and joints, creates a visual analogy with the repeated 'bow-string' forms of the wrought-iron railing outside •

The structure of the School of Art holds a few surprises in store. The exterior walls are of local stone, but the interior structure is based on brick piers, spanned by steel lattice girders for the bigger spans and cast-iron beams for the smaller widths. The big studio windows on the north façade have cast-iron lintels on the first floor and reinforced concrete ones on the ground floor windows. The studios have removable wooden partitions separating them, making alterations fairly simple as uses and needs change. In the sub-basement (not illustrated), there is an installation providing warm air for the heating of the whole building via a duct under the main corridors. This duct was as wide as the corridor in the basement and branched off into smaller brick ducts which came out in all the rooms behind adjustable metal grills. This 'plenum' heating system seems to have been very efficient and was quite innovatory in its day, but has been discontinued now.

The series of tea rooms Mackintosh designed for Miss Catherine Cranston beginning in 1896 provide an excellent opportunity to study Mackintosh's interior design. Miss Cranston was a formidable woman of great individuality and taste who was at the forefront of the fashion for tea rooms in Glasgow in the 1890s. Her tea rooms were intended as much more than places to drink tea—they were restaurants, cafés and clubs, providing genial gathering places where no alcohol was served. The first tea room on which Mackintosh was engaged was in Buchanan Street [Plate 59]. Here Miss Cranston had already commissioned the designer George Walton to decorate the interior. Walton, a Scot, was a progressive designer and a member of the Arts and Crafts Movement. He moved to London in 1897. Mackintosh's main contribution was the mural in Plate 59. Mackintosh was subsequently asked to design interiors for the tea rooms in Argyle Street and Ingram Street and the Willow Tea Rooms in Sauchiehall Street.

The Willow Tea Rooms of 1903-4 [Plates 60-62]¹ were the finest and most elaborate of the series. The Room de Luxe survives in part (though without the

¹ See cover.

Mackintosh furniture) as the Coffee Room of Daly's department store. This was the only time Mackintosh designed the exterior as well as the interior and fittings. **Plate 60** shows the exterior as it was originally, with plain rendered white walls and a long bowed window. In contrast with its Glaswegian surroundings the Willow must have appeared extraordinarily elegant and artistic. The recurrent motif of the interior as designed by Charles and Margaret Mackintosh was the flat shape of the willow leaf and the grove of willow trees. The Room de Luxe [**Plate 61**] was painted white with a dado, above which was a sort of mural composed of mirror glass panels on three sides. The chairs had high backs forming semi-enclosures around the tables, and on one wall was a splendid large gesso panel by Margaret Mackintosh. Much use was made in windows and doors of leaded glass.¹ Purple and rose were the dominant colours. The chandelier [**Plate 62**] shows how Mackintosh could use bubbles of glass in a quite unconventional way to create an opulent effect.

The comparison between the Buchanan Street and Willow Tea Rooms draws attention to the development in Mackintosh's style, from the more conventional role of the Arts and Crafts decorator applying art to the wall in a stencilled mural in which the process of stencilling is very apparent, to the more sophisticated creation of a unified aesthetic in the Willow Tea Rooms. In his white interiors, Mackintosh achieved an intensity of effect, through the white furniture and white walls offset with touches of brilliant colour in the stained glass panels and doors, which captivated his European admirers but outraged Arts and Crafts purists. The Willow Tea Rooms were illustrated in 1905 in the German periodical *Dekorative Kunst*, but Germans and Austrians had been able to see 'white' rooms by The Four (based on the Mains Street flat) in the Secession Exhibition in Vienna in 1900 and in the Turin Exhibition of 1902. But probably the biggest impact with this sort of interior was made by the publication of the best designs for the 'House for an Art Lover' competition (1900-1). Before we look at these designs, we should consider Mackintosh's domestic architecture.

The Arts and Crafts Movement in domestic architecture, of the Voysey-Baillie Scott variety, had its Scottish exponents, who adapted the principles of the movement to local styles. J. M. Maclaren (1843-90), for instance, before his death designed several extremely interesting houses which exploited local stone and the traditional Scottish technique of 'harling', or roughcast rendering [**Fig. 37**].

Designs like these were illustrated in *The Architect* and in *The British Architect*, and Mackintosh made it clear in his lectures that he admired English Arts and Crafts architects as well. He almost certainly knew all the Voysey and Baillie Scott work we have dealt with in this

unit. In February 1891, the young Mackintosh gave a lecture to the Glasgow Architectural Association under the title 'Scottish Baronial Architecture', in which he made clear his admiration for Scottish traditional architecture and modern attempts to recreate its spirit.

Figure 37 J. M. Maclaren, cottages, 1891-2, Glenlyon, Perthshire (The Architect, July 1918)



Mackintosh's two most famous houses are Windyhill, Kilmacoll (1899-1900) built for William Davidson [**Fig. 38** and **Plates 63** and **64**] and Hill House, Helensburgh (1902-3) built for W. W. Blackie, a Glasgow publisher [**Fig. 39** and **Plates 65-70**]. Both houses lie in the neighbourhood of Glasgow.

1 Comparing the plans of the two houses, what features do they have in common?

2 What differences are there between the two houses, in plan and elevations and to what extent are these due to the site?

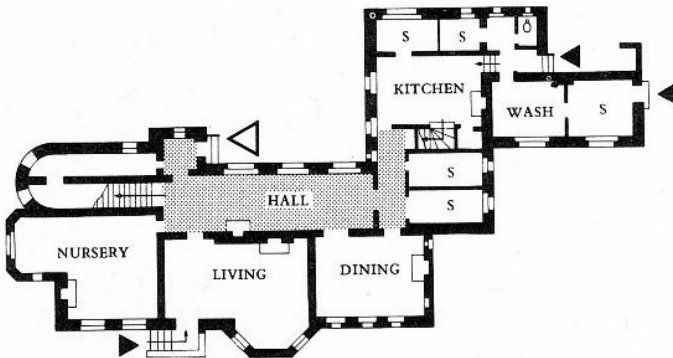
3 How do these houses compare with others, like Baillie Scott's White House, or Voysey's The Orchard in terms of planning and style? (You could answer this question more fully after seeing the television programme on Hill House.)

● **1** I will try to list briefly what I consider to be the most important similarities, but in fact Hill House takes up countless ideas first expressed in Windyhill. (a) The basic logic of laying out the three main living rooms on the ground floor (and the main bedrooms on the first floor), along the side facing south with its view offered by a falling site. (b) The consequent use of an east-west spinal corridor linking these rooms and forming a sort of elongated hall. (c) The development of the stairs off this corridor in a round-ended separate feature clearly visible from the outside as a staircase [**Plates 63, 68** and **69**]. (d) The echoing of the ground floor corridor-hall by an upstairs

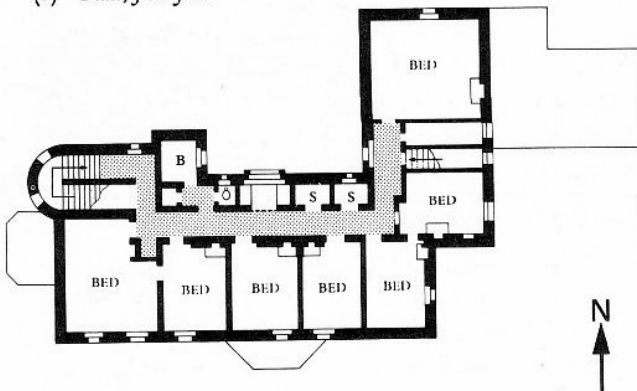
¹ See film strip frames 2 and 3.

Figure 38 C. R. Mackintosh, Windyhill, 1899-1900, Kilmacolm

(a) Plan, ground floor



(b) Plan, first floor

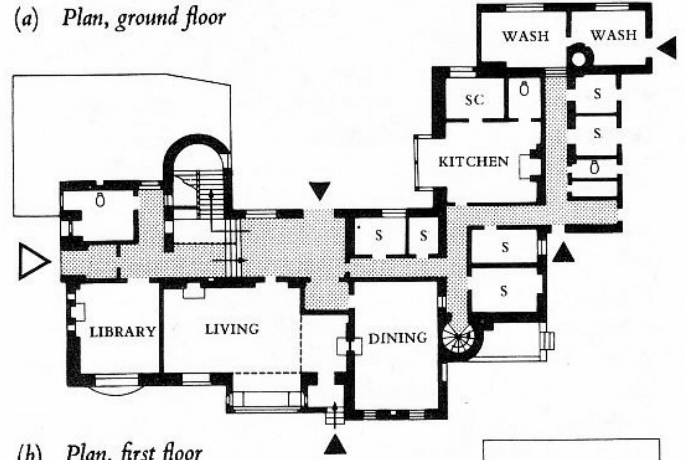


corridor, provided with a special inglenook, facing north, expressed on the exterior by a dormer window [Plates 64 and 69]. (e) The deployment of the service wing at one side (the east side in each case) and the external articulation which distinguishes between the complex forms of the service wing and the more simple block with the reception rooms and bedrooms (compare Plate 63 with 64 and Plate 66 with 67 and 68). (f) The south and west front in each case is clear, simple and unified, the east and north sides are complex in profile and window placement, with an additive principle apparent in the plans and the elevations. (Note, especially, in Plate 68, how the wash house and storage rooms along the east side are distinguished in height from the rest of the east front.) (g) Both drawing rooms have access to the garden through french windows and are expressed on the south front by a protruding bow or bay window. (h) Perhaps the most obvious point: both houses employ harling to provide a unified rendered surface which is used for aesthetic effect, particularly in the gable ends and at corners, to create a flow of clear volumes and crisp outlines.

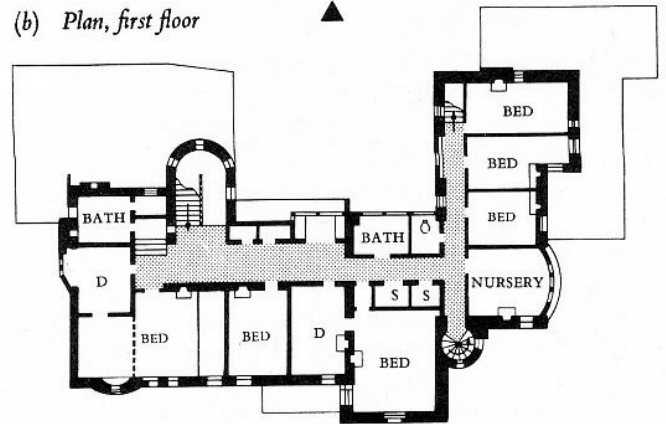
2 The main differences are in complexity and elaboration. Hill House is a bigger house and more complex. On the south front, instead of the absolutely simple wall,

Figure 39 Mackintosh, Hill House, 1902-3, Helensburgh

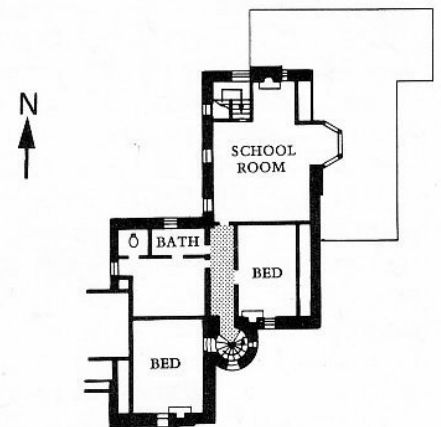
(a) Plan, ground floor



(b) Plan, first floor



(c) Plan, attic



broken only by the drawing room bay window, of Windyhill [Plate 63], Hill House [Plate 66] has a swelling curve at first floor level to express the master bedroom, and a projecting block at the east end to make us aware of the service wing. The south east corner of Hill House [Plate 67] is particularly complex, with differentiations in wall surface made between walls and chimney stacks and the circular spiral staircase tower, reminiscent of Scottish Baronial staircase towers. Again, the north east view [Plate 68] is more complex and picturesque in its handling than the corresponding view in Windyhill. Notice particularly how the schoolroom on the attic floor and the two ser-

vants' bedrooms underneath are built up as a vertical feature to counteract the plunging roof line which dives down almost to ground level beside it. In plan, this increased complexity can be seen in the turning round of the main staircase block, adding a further complication to the exterior. The approach to Hill House is from the west and the front door is in that front [Plate 65], whereas at Windyhill the approach is from the north [Plate 64].

3 I leave the details of the comparison to you. The general appearance of the exteriors provides the greatest similarity, whereas the plans are rather different. Both the White House and The Orchard employ a different treatment of the hall from Mackintosh, using it as a central living space on which the other rooms hinge. Mackintosh's use of the hall-corridor is closer to Voysey's Perrycroft. Like Voysey and Baillie Scott, Mackintosh tried to develop his main rooms around window seats and alcoves, though he did not achieve here the complex hollowing out of double-height rooms, or the intricate handling of small windows for specific lighting effects. On the other hand, Mackintosh managed to achieve a more mature resolution of his exteriors, in my opinion, compared to which Voysey's handling is rather naive and Baillie Scott's unnecessarily complicated and unresolved •

It will be clear from the television programme that the client's specific requests played a part in forming the whole scheme, but it should also be clear that Windyhill and Hill House are very close to one another in conception and style. In both cases, the specific requests of clients and site were an important discipline for Mackintosh, but in the next plan we shall look at, these were generalized to the point where he could create an 'ideal' scheme, unconstrained by expense or site. In December 1900, the German periodical *Zeitschrift für Innendekoration* announced a competition for 'A House for an Art Lover'. There were thirty-six entries, among them designs by Baillie Scott and Mackintosh. The objective of the competition was to 'contribute energetically to the solution of important questions confronting modern architecture'. No first prize was awarded, partly because Mackintosh's contribution failed to comply with all the regulations, but Baillie Scott was awarded the second prize. In 1902, three of the best solutions, including Baillie Scott's and Mackintosh's, were published in folio editions and became widely known throughout Europe. It is worth studying these two designs carefully, since they establish rather dramatically the different directions in which Mackintosh and Baillie Scott tended. It should be said straight away that Baillie Scott's had far more immediate influence on German architects, several close copies of his plan being carried out in the next ten years. Mackintosh's was more important for Austrian architects, and we will see in the next two

units how it influenced Josef Hoffmann's Palais Stoclet in Brussels (*Hitchcock*, Fig. 284).

1 Compare the plans of the Baillie Scott and Mackintosh competition entries [Figs. 40 and 41]. What differences are there in the placing of the hall, music room and dining room in each plan?

2 Looking at the plan and at the interior views of the music rooms in each house, how does each architect modulate the flow of space?

3 Which house makes use of more references to Manorial architecture in the interiors and exteriors?

4 Which architect uses more applied ornament in interiors and exteriors?

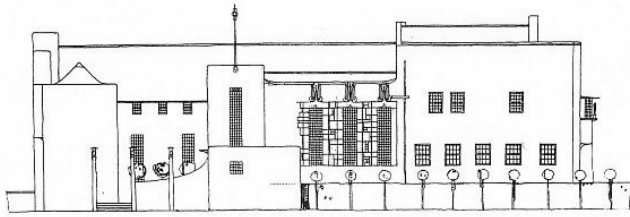
• 1 Baillie Scott has managed to link his main living and reception rooms into a complex but continuing space ranging along the length of the south facing fronts. By contrast, Mackintosh has placed his dining room and hall on the north side, with only the music room facing south. He did this partly because he wanted to give the breakfast room and lady's room a view to the south as well, but Baillie Scott managed to give his lady's room a view to the south west, and the breakfast room a view to the south east anyway. Scott's X-shaped plan in fact enabled him to give many more rooms a share of sunshine and, presumably, the view. If you look at the interior view of Mackintosh's dining room [Fig. 40 (h)] you can see that he came to terms with the north-facing view by stressing the dark tonality (similar to his own dining room in the Mains Street flat, Plate 48) appropriate to a room used mainly in the evening by candlelight. Mackintosh was untypical in this plan in his provision of a double-height hall with a gallery opening directly into the dining room. There is no continuous flow of space, however, between this and the music room.

2 Baillie Scott's music room opens outwards spatially into the corridor leading to the gentleman's sitting room and on to a special stage. Inside the room, the space is very open and uncluttered. An essential feature of Mackintosh's room, however, is the subdivision of the space in the room by means of the tall chairs, electric lights and curious decorative flower stands. The room is basically rectangular with a niche for the built-in piano at the end and the line of tall curved windows hollowed out of the wall thickness.

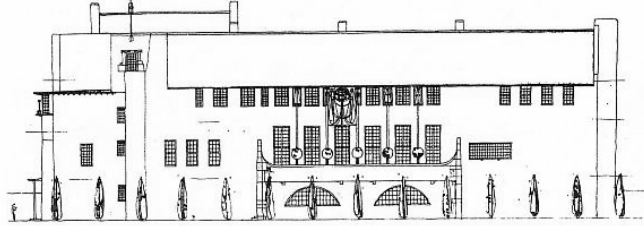
3 Taking the exteriors first, Baillie Scott's north elevation is particularly Manorial, with its four round turrets, curved Dutch gables and half-timbering. The windows also look as if they were to be made of stone in emulation of the sort of Elizabethan window revived by Norman Shaw and his followers (*Hitchcock*, Figs. 217 and 341). Scott also intended his house to be built and faced in stone. All this was because he felt that a house of this scale and

Figure 40 C. R. Mackintosh, 'House for an Art Lover' competition entry plans, 1900-1 (H. Muthesius, Charles Rennie Mackintosh, Darmstadt, 1902)

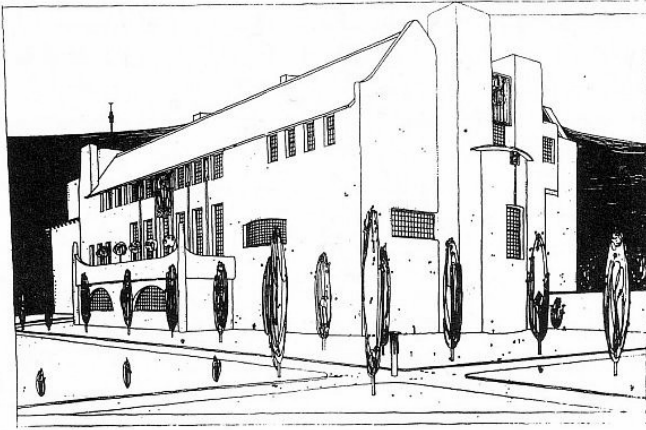
(a) North elevation



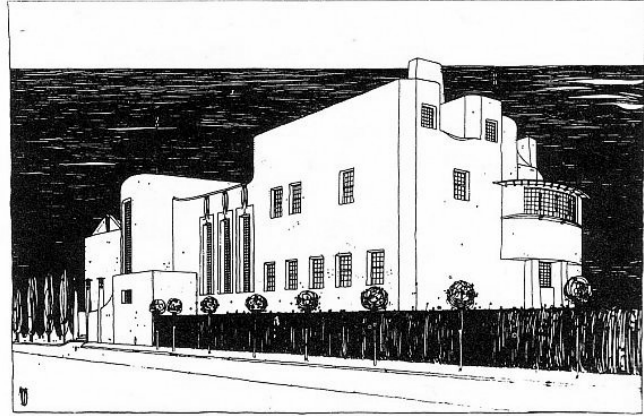
(b) South elevation



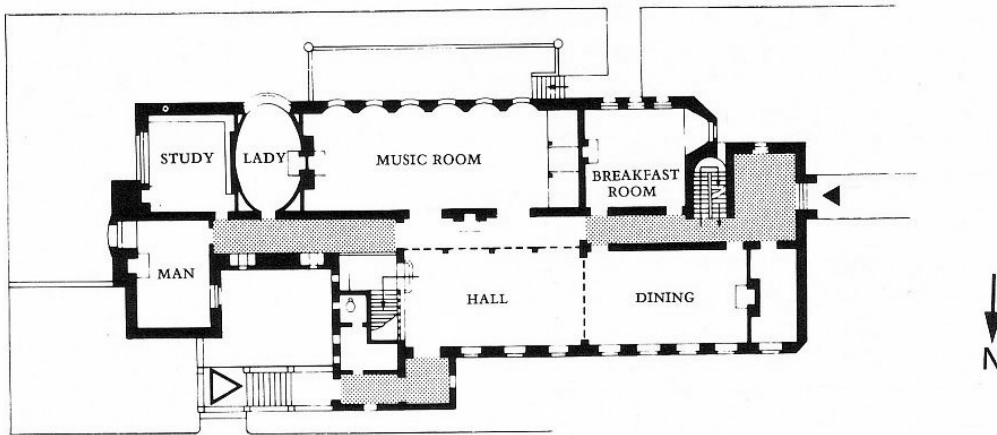
(c) North west elevation



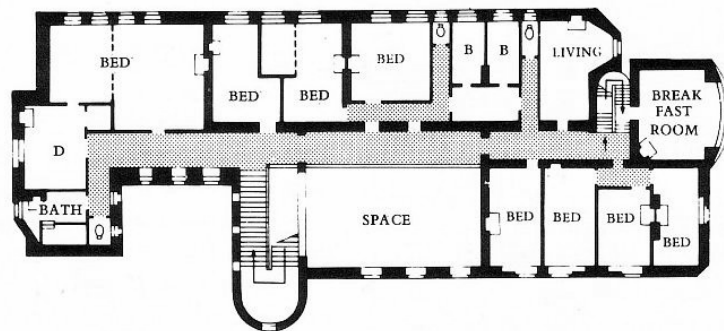
(d) South east elevation



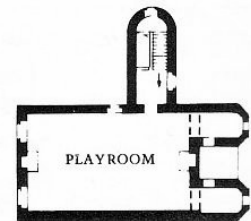
(e) Plan, ground floor



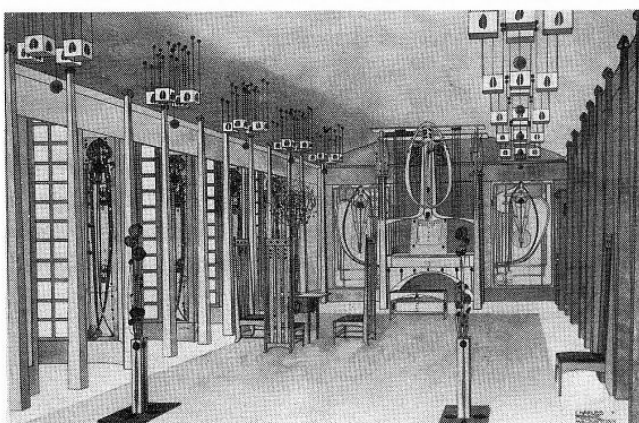
(f) Plan, first floor



(g) mezzanine floor



(h) Interior, music room

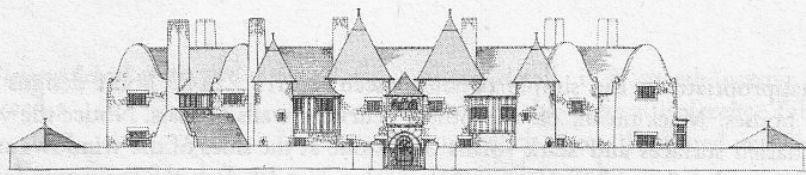


(i) Interior, dining room

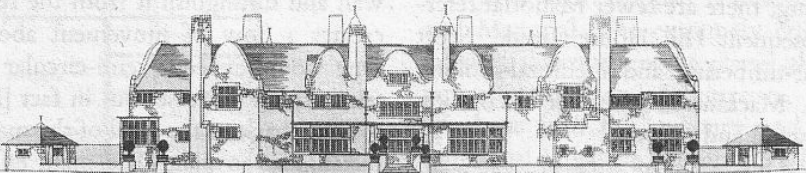


Figure 41 M. H. Baillie Scott, 'House for an Art Lover' competition entry plans, 1900-1 (H. Muthesius, Baillie Scott, Darmstadt, 1901)

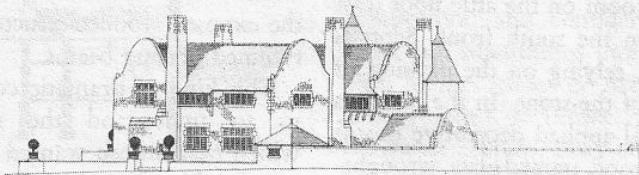
(a) North elevation



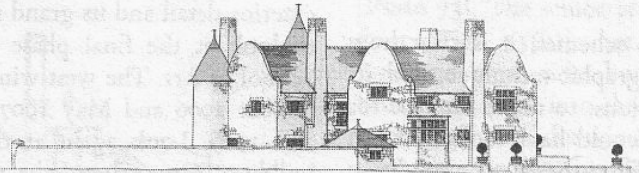
(b) South elevation



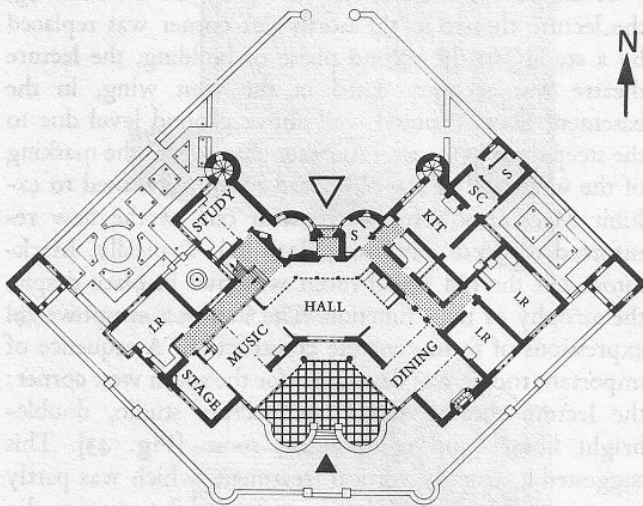
(c) East elevation



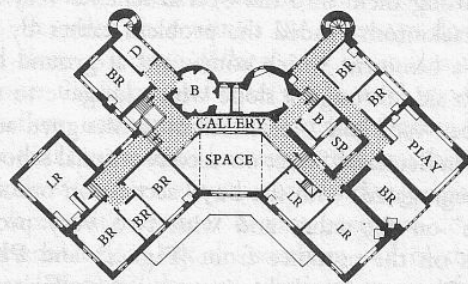
(d) West elevation



(e) Plan, ground floor



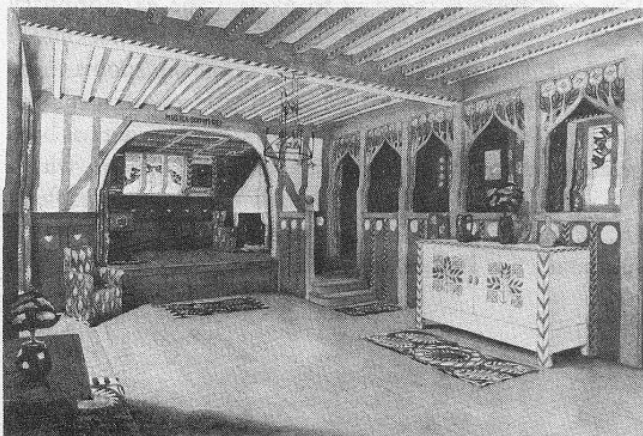
(f) Plan, first floor



(h) Interior, hall



(g) Interior, music room



grandeur would be inappropriate in the simple cottage manner of his smaller houses. Mackintosh, on the other hand, has kept to the harled surfaces and stark forms of Windyhill, based on vernacular Scottish cottages. Only around the double-height windows of the hall does he use dressed stone. If anything, there are fewer Manorial references than in the subsequent Hill House. Inside, Scott makes free use of half-timbering and medieval-looking painted ceiling beams. Mackintosh's interior decoration is characteristically personal and unique.

4 It is noticeable that Mackintosh uses carved stone decoration on the exterior of his house over the windows of the hall, the children's playroom on the attic floor (east front) and the music room on the south front. Scott is more reticent in the exteriors, relying on the massing of the forms and on the texture of the stone. In the interiors both architects use their typical applied decorative motifs in murals, painted and carved wood, stained glass, wrought-iron lamps, carpets and furniture upholstery •

In the presentation of the two schemes, it is clear how much Mackintosh relied on his graphic technique, with its clear outlines and wiry abstractions, to make the case for his aesthetic. What the house would have looked like in practice can be partly deduced from the present condition of Hill House. One other feature of the Mackintosh scheme should be mentioned. Whereas Baillie Scott worked out to the last detail the workings of the service areas in the house, fitting them into the overall scheme very successfully, Mackintosh evaded the problem rather by placing these in a basement which comes out at ground level on the south side through a slope which he gave to the site.

Between 1903 and 1906 Mackintosh designed and built a school in Scotland Street on a conventional school plan, rigidly segregated, with the boys' section on one side and the girls' on the other and with two very prominent staircases on the entrance front [Fig. 42 and Plates 76 and 77]. The round-ended staircase towers which we have

seen recurring in his house designs are developed here into curving walls of glass. Notice the very fine detailing of the stone at the sides of the windows and on the band running above and below the main window. The purpose of this decoration is to give life to the masonry of the staircase wall and distinguish it from the rest of the façade. It also creates a flow of movement about the main window. One would expect a semi-circular staircase tower to contain a spiral staircase, but in fact [Plate 77], the stairs are recessed back to the level of the main outside wall, and are rectangular in plan. The main effect he appears to have been after is shown in Plate 77, the view up between the window and the stair landings, made more spectacular by the exposed wooden structure of the roof with its pair of twinned bracing beams.

This kind of dramatic control of space and light helps us to understand the rigorous architectural values which Mackintosh wanted to capture in his buildings but which often seemed to elude him. We should keep Scotland Street School in mind, with its sensitive use of surface exterior detail and its grand spatial effects, when we come to look at the final phase of building at the Glasgow School of Art. The west wing was designed between September 1906 and May 1907 and executed between 1907 and 1909. Look again at the 1896 plan for the whole building [Fig. 32] and the plans of the finished building [Fig. 33].

In the construction of the first phase of the building, the lecture theatre in the north east corner was replaced by a studio. In the second phase of building, the lecture theatre was accommodated in the west wing, in the basement floor, exposed well above ground level due to the steep drop in the site. Another change was the masking of the west wall of the old board room (now used to exhibit Mackintosh's furniture) with one of the new reinforced concrete staircases [Plate 71]. Typically, Mackintosh left the old board room windows in place despite the atrophy of their function. The staircases are powerful expressions of ferro-concrete construction. A sequence of important rooms was developed for the south west corner: the lecture theatre, senior architecture studio, double-height library and composition room [Fig. 43]. This suggested a strongly vertical treatment, which was partly counteracted by three windows of the architecture studio on the ground floor, which provided a horizontal emphasis. This goes part of the way to explain the extraordinary development of the west elevation which Mackintosh proposed [Fig. 44]. The windows of all the rooms mentioned are linked upwards and sideways in an extraordinary way. At the same time, the profile of the west front has been greatly simplified since the 1896 elevation design, with a flat roof for the northern end and a triangular gable to accentuate yet further the tower-like quality of the southern end. Before we look at the west front in any

Figure 42 C. R. Mackintosh, Scotland Street School, perspective drawing, 1904, Glasgow (Glasgow University Dept. of Fine Art, Mackintosh Collection)



Figure 43 Mackintosh, Glasgow School of Art, section through library and lecture theatre, 1906–7

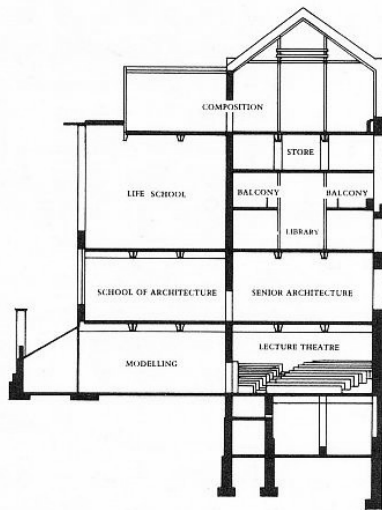
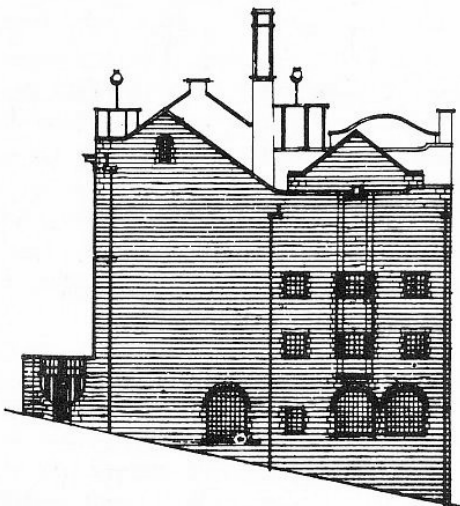
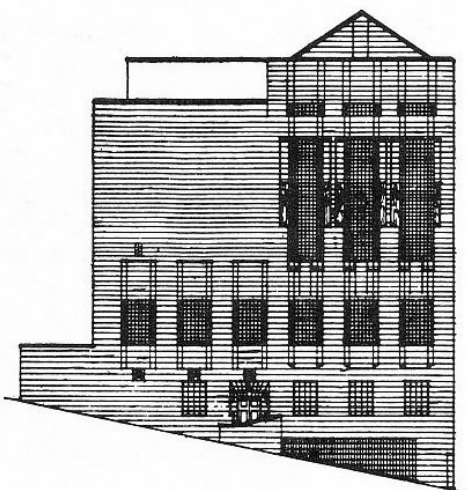


Figure 44 Glasgow School of Art, west façade
(a) First project, 1896



(b) As designed and built, 1906–7



more detail, it is worth noting a building by Charles Holden, the Central Reference Library in Bristol, designs for which were illustrated in *The Builder* (2 September 1895) [Plate 72].

This building, like most of Holden's work at this time, was in a very stripped and severe mixture of classical and Manorial. The extremely crisp wall surfaces articulated by thin overlapping planes, the stressing of the chimney stacks as vertical buttresses, the clean punching of windows into the masonry and the cantilevered oriel windows, all have a relevance for Mackintosh's west wing of the School of Art. Having made the point that other architects than Mackintosh were capable of rigorous composition and considerable stripping away of ornament and superfluous mouldings, it is legitimate to turn back to the School of Art to consider how dramatic the overall effect is [Plate 73]. Unlike Holden's Central Reference Library, there is a towering strength and single-mindedness in Mackintosh's treatment of the oriel windows. Notice how he treats the turn into the south façade [Plate 73]. The senior architecture room, on the ground floor [Fig. 33(b)], has three oriel windows on the west and south sides but the latter are not accentuated, being sunk back into the wall thickness. The same treatment is given to the windows of the library and composition room on the two floors above. The integrity of the south front wall is maintained as a cliff of brick which makes the contrast with the west wall all the greater.

Look at the two details of the west front [Plates 74 and 75]. Notice how delicate Mackintosh's treatment of surface is. In order to continue the sideways flow of the ground floor windows [Plate 75], he makes the stone ripple over the lintels and bases of the oriel windows in a smooth flow, rounding all the edges and providing little counter-kinks in the stone between and above the windows. The window frames themselves are delicate (originally iron but replaced with stronger bronze ones) and do not stop this horizontal flow. At the southern end of the façade, however, [Plate 74] the same windows are transferred into a powerful vertical rhythm. This is achieved not only by linking the successive storeys together but by punching out the stone oriel forms into crisp bevelled vertical shafts, rounded off at the bottom and finished off at the top by the recessed pediment. Another device designed to draw attention to the verticality of the southern end of the west façade is the way Mackintosh left part of the wall rough, distinguishing it from the smooth ashlar of the rest [Plates 73 and 75]. The library windows are further pointed up by a complicated piece of framing [Plate 74] which gathers in the three windows and links them to what look like huge sunken columns, missing the top third. In fact these were to be sculpted in an elaborate iconography, and the niches underneath the library windows were probably also to receive sculpture. In Plate

75 you can see how the west door frame mouldings are allowed to expand to the level of the windows above. Mackintosh was becoming more and more inventive in his treatment of stone decorative forms in his exteriors. This can be compared to the treatment of the doorways in the Scotland Street School [Fig. 42 and Plate 76]. The mouldings which frame the doorway when seen from the front are set right back around the curve of the staircase tower.

Let us look now at the library. Look at the section [Fig. 43], the plans [Fig. 33] and the photographs [Plates 78–82].

1 Look at the 'school store over library' on the plan. How do the west-facing windows receive light; why do you suppose they were arranged like this?

2 Why are the vertical wooden supports rising up through the library set away from the gallery?

3 How is the gallery supported?

4 Which features in the library could be described as Art Nouveau, and which as belonging to Arts and Crafts traditions?

● 1 Instead of bringing the store out to the edge of the west front, and giving it windows of its own, it has a set of concave oriels which combine with the convex library windows to create a hexagonal space [Plate 78]. They echo the set-back in the library gallery underneath. I think there are two main reasons for this. First, Mackintosh did not want to interrupt the long oriels on the west front in any way. Secondly, he wanted to create the surprise of the vertical space running up even beyond the library ceiling, just as he wanted to savour the effect of being able to see up between the stairs and the curved window at the Scotland Street School [Plate 77].

2 From the section [Fig. 43] you can see that the main vertical supports are placed at roughly even thirds across the room. This has the advantage that they can be placed over the steel beams underneath, and that they can be used to greatest effect for bracing the ceiling beams of the library itself. Having decided to space the vertical supports evenly between centre and each side, Mackintosh decided not to extend the gallery right out this far, presumably because he did not want to obscure the light of the lower area too much. Perhaps he also wanted to make a deliberate spatial play between the thin verticals and the horizontal created by the gallery balustrade.

3 The gallery rests on twin horizontal beams which run across from the walls to grip the vertical ceiling supports. The actual structure is extremely interesting, because the horizontal beams are only slightly morticed into the verticals. The main support comes from the addition of two subsidiary vertical pieces to the main

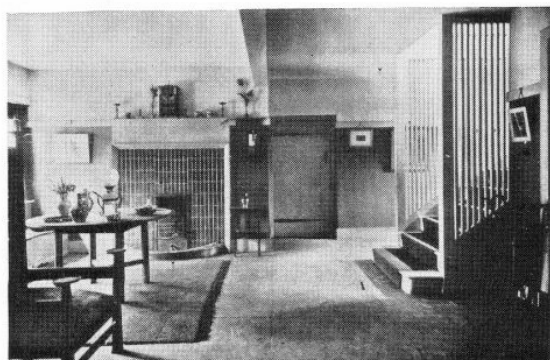
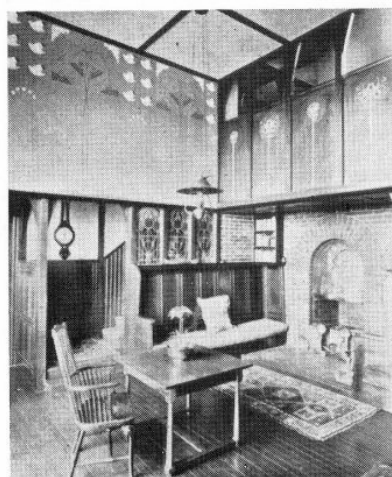
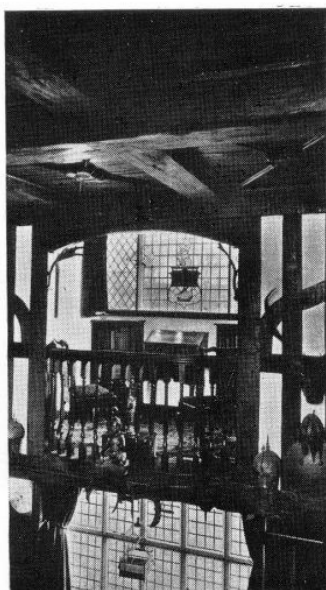
member, forming a composite pier of wood (a very neo-Gothic idea) which can be recognized as such from the side and back [Plates 79 and 80] but which is faced by a plank of wide wood on the side facing inwards [Plate 81]. Thus, from this last angle, the thin vertical supports above the gallery appear to spring from a thicker one below, which is fitted with a rectangular block like a completely stylized capital. A subsidiary form of support and bracing for the gallery is formed by vertical beams which rise from the gallery balustrade itself, terminated by broad, curved and decorated panels. These are alternately, decorative and structural. Every other one grips the twin horizontal beams on which the gallery rests, while the intermediary panels are carved in complex fluting and drilling motifs.

4 Using our definition of Art Nouveau, one would have to look to the curvature on the gallery balustrade for evidence that this is Art Nouveau. This would not convince me. As for the Arts and Crafts, the room betrays a surprising number of features based on Arts and Crafts ideas, such as the expression of the wooden structure and the ornamental use of carved wood and wrought iron. The chamfered wooden railings on the horizontal gallery beams between the gallery and the vertical supports, for instance, are coloured in red, green and blue in a very medieval way [Plate 82]. The hanging lights, on the other hand, are more startling in their forms, though equally Arts and Crafts in their logical use of bent and punched wrought iron. Their spotlight effect was quite unusual at that time [Plate 81] and is an important factor in giving the room its mysterious spatial quality ●

We have seen enough of the work of the Arts and Crafts Movement to realize that we should not expect very close stylistic similarities among adherents of its principles. Mackintosh's architectural style is very personal and unique, despite all the muted references to traditional Scottish architecture. Many of his creative habits, like working up from the plan to the exterior, or expressing structural and constructional devices for their aesthetic effect, can be seen to belong to the same world as those of Voysey and Baillie Scott. He was less concerned with mere simplicity than Voysey, more concerned with a completely personal un-historical aesthetic than Baillie Scott. He cultivated a certain toughness and brutality in his buildings which suited Glasgow but was almost incomprehensible outside it. His greatest successes outside his native city were with his prettier decorative schemes, his white interiors and the 'House for an Art Lover'. Many of the things which I find most exciting about his work, typified by the School of Art, were little understood at the time and indeed less well illustrated in the magazines than his decorative work.

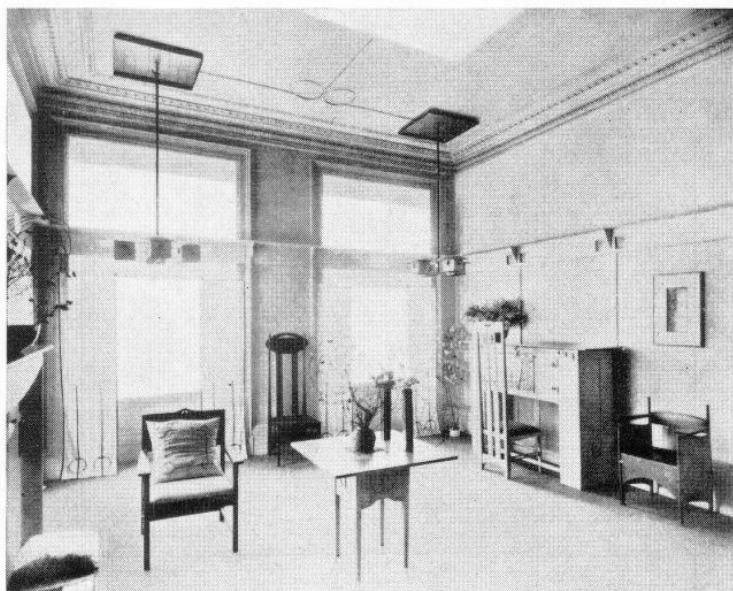
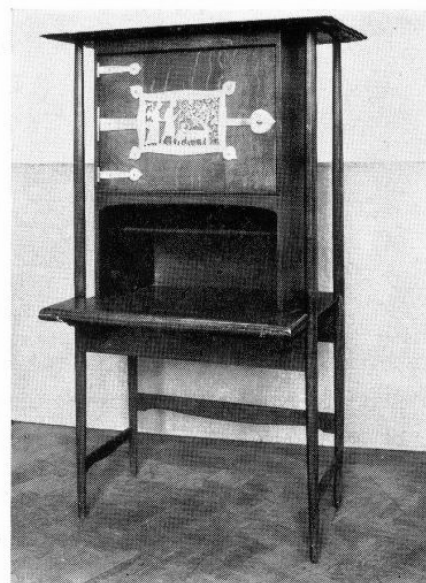
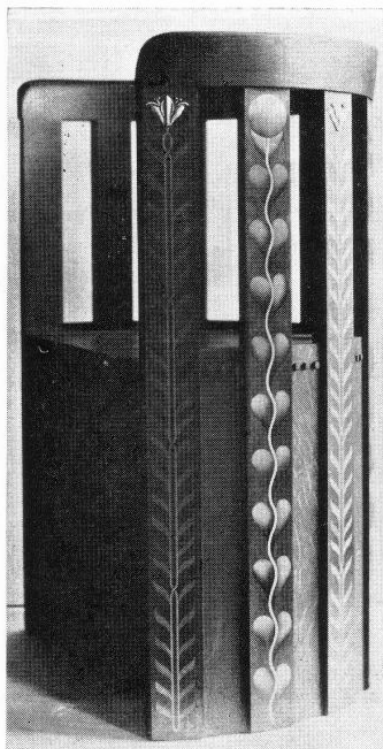
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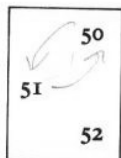
34 M. H. Baillie Scott, *The Five Gables*, drawing room (Houses and Gardens, 1906) 35 Dining room 36 Baillie Scott, *Bexton Croft*, hall, 1894-6, Knutsford 37 South gallery in the hall 38 Baillie Scott, *White House*, entrance front, 1899-1900, Helensburgh 39-41 Garden front; hall; dining room 42 C. F. A. Voysey, *The Orchard*, hall, 1900, Chorleywood 43 Dining room



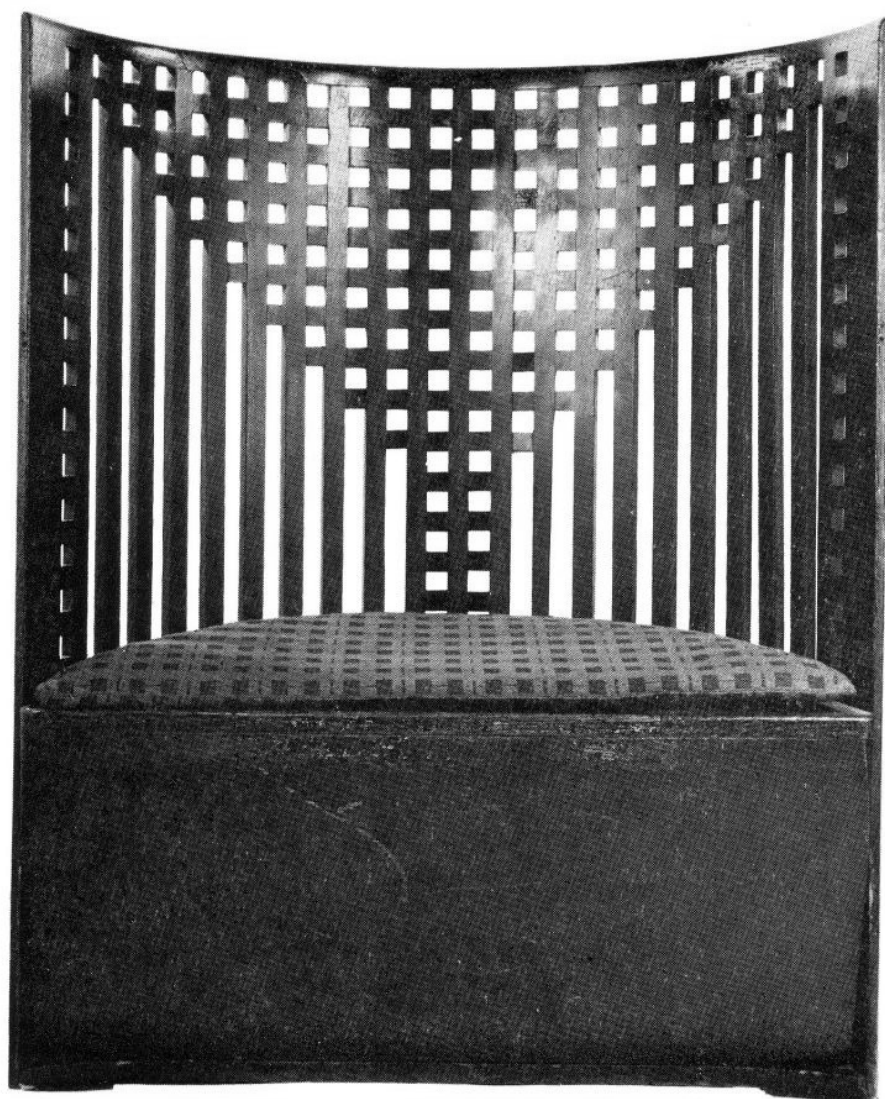
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44 M. H. Baillie Scott, chair, c. 1904 (V. and A.) 45 Baillie Scott, music cabinet, c. 1904 (The Studio, Vol. XIV, 1901)
 46 C. F. A. Voysey, desk, c. 1896 (V. and A.) 47 Baillie Scott, Elmwood Cottages, kitchen, 1904-5, Letchworth
 48 C. R. and M. Mackintosh, 120 Mains St flat, dining room, furnished 1900, Glasgow 49 Mains St flat, drawing room
 (Glasgow University Dept. of Fine Art, Mackintosh Collection)



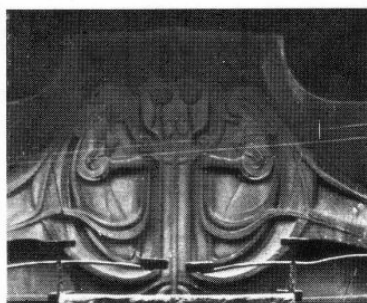
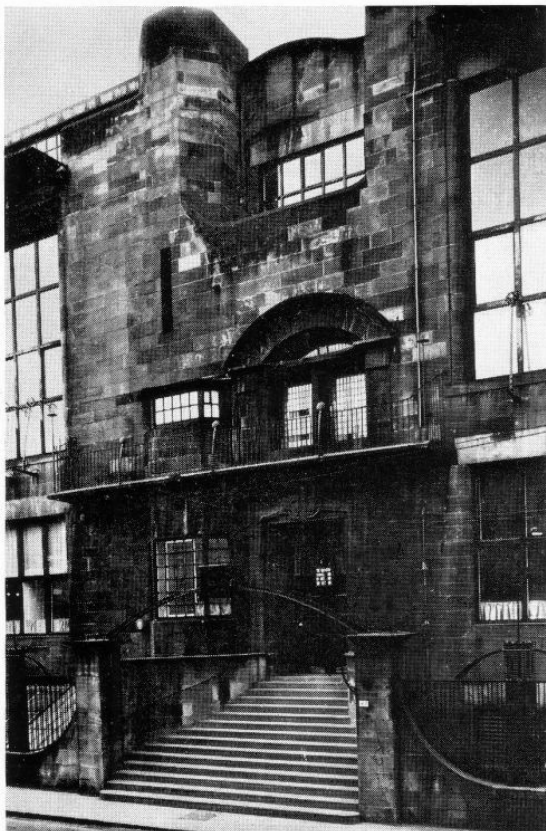


50 C. R. Mackintosh, dining chair, c. 1897 (Glasgow School of Art) 51 Domino table and chairs, 1897 (Glasgow School of Art) 52 Semi-circular settle for Willow Tea Rooms, 1904 (Glasgow School of Art)



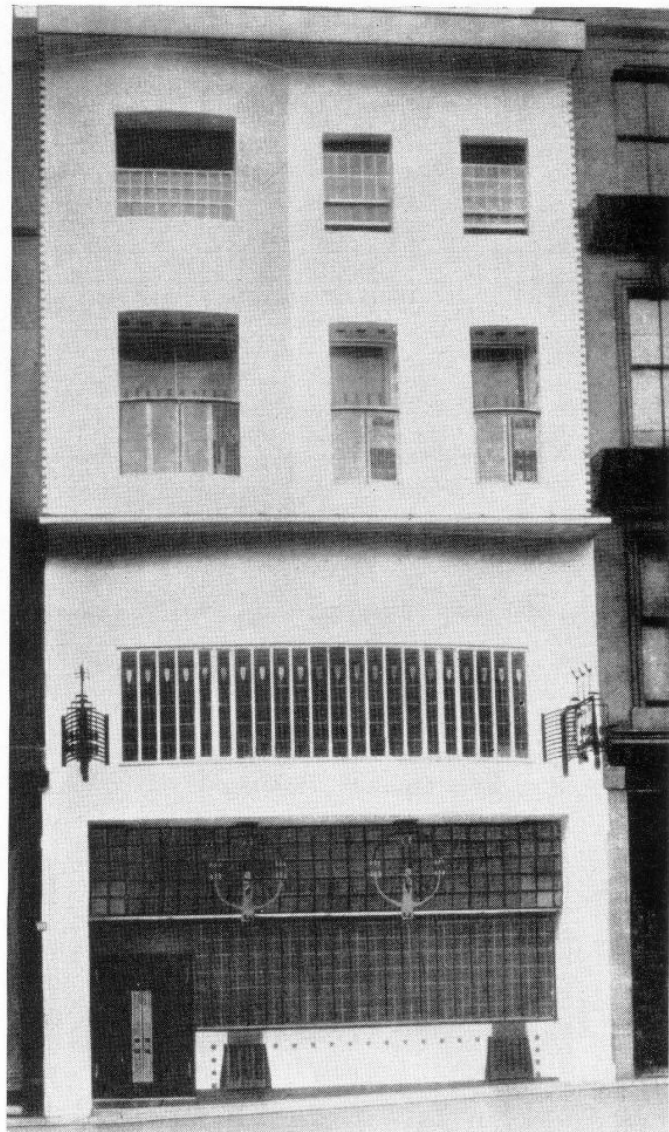
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53 C. R. Mackintosh, Glasgow School of Art, north front from east, 1897-9 54 North front from west 55 North front, central section 56 Central section, doorway 57 Railings on north front 58 Museum



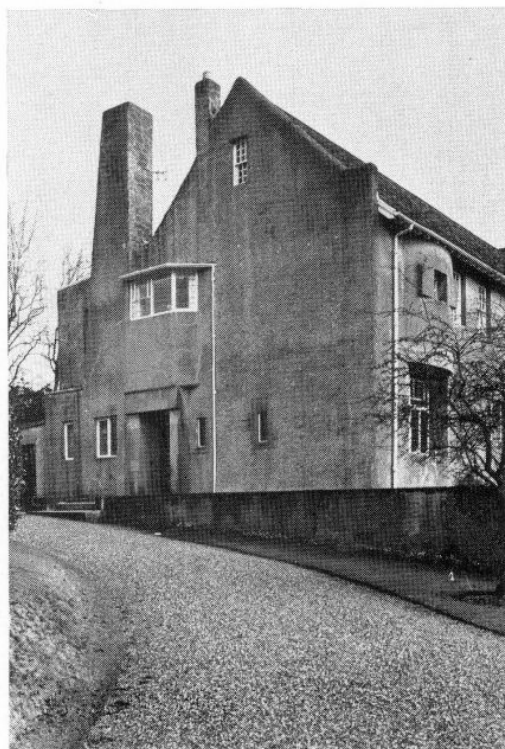
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59 Mackintosh, Buchanan St tea rooms for Miss Cranston, 1896-7, Glasgow 60 Mackintosh, Willow Tea Rooms for Miss Cranston, façade, 1903-4, Glasgow (now part of Daly's department store) 61 Willow Tea Rooms, Room de Luxe 62 Willow Tea Rooms, chandelier



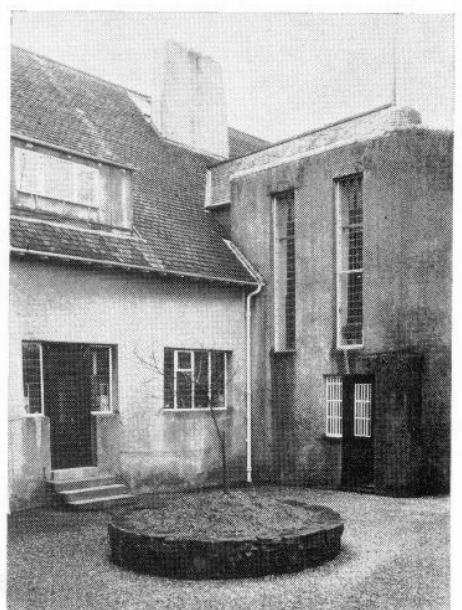
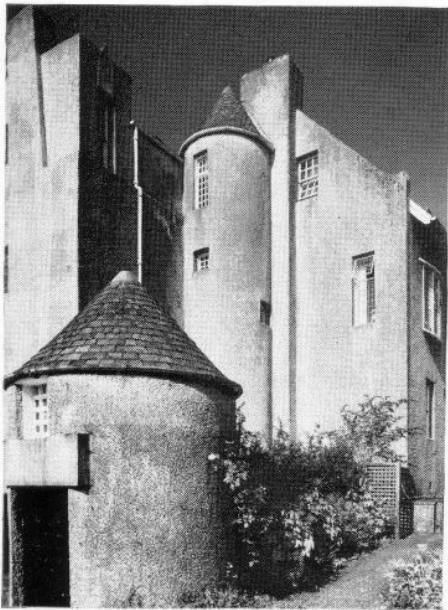
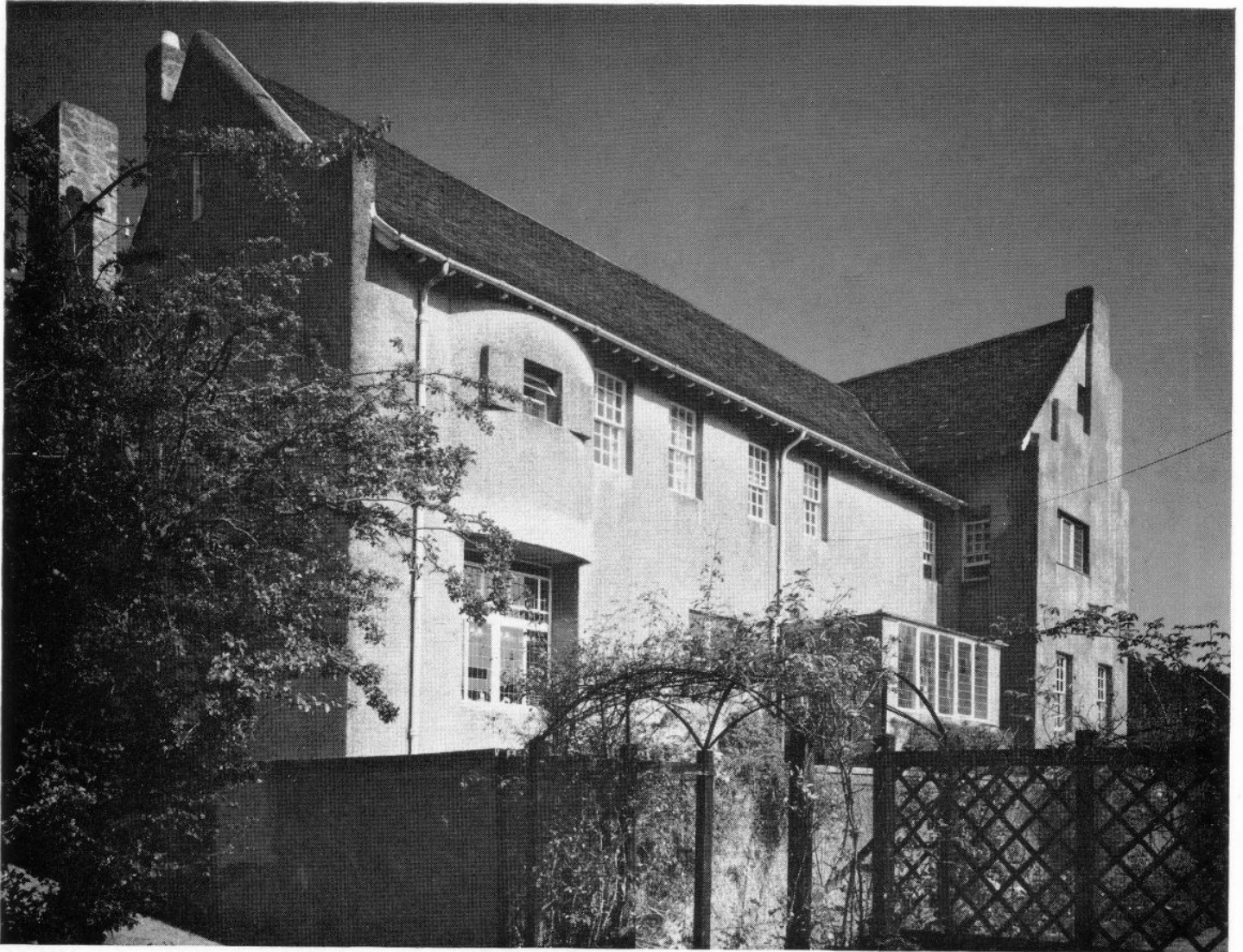
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63 C. R. Mackintosh, *Windy Hill*, view from garden, 1899–1901, Kilmacolm 64 View from street 65 Mackintosh, *Hill House*, entrance front, 1902–3, Helensburgh



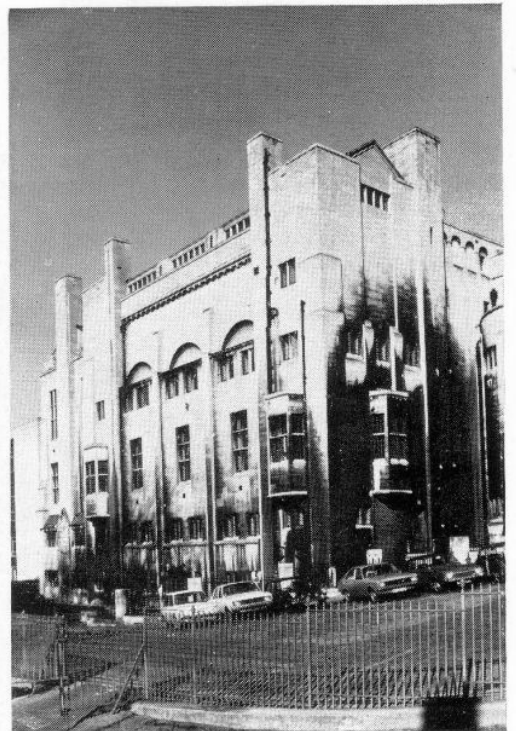
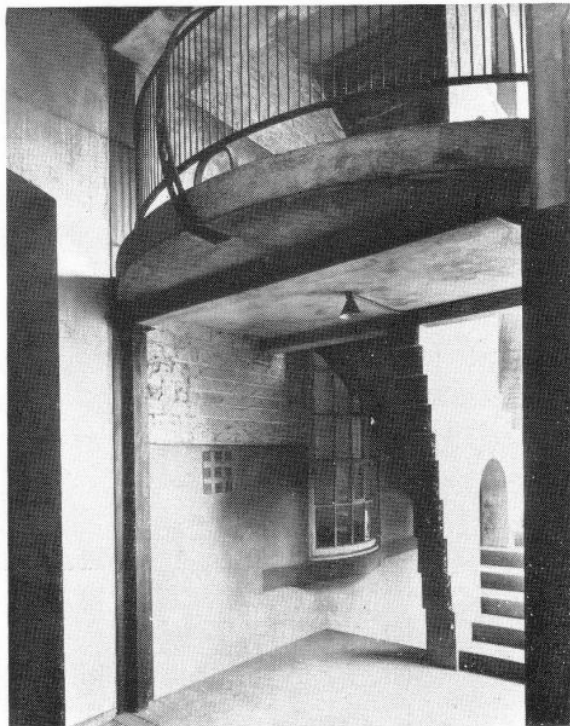
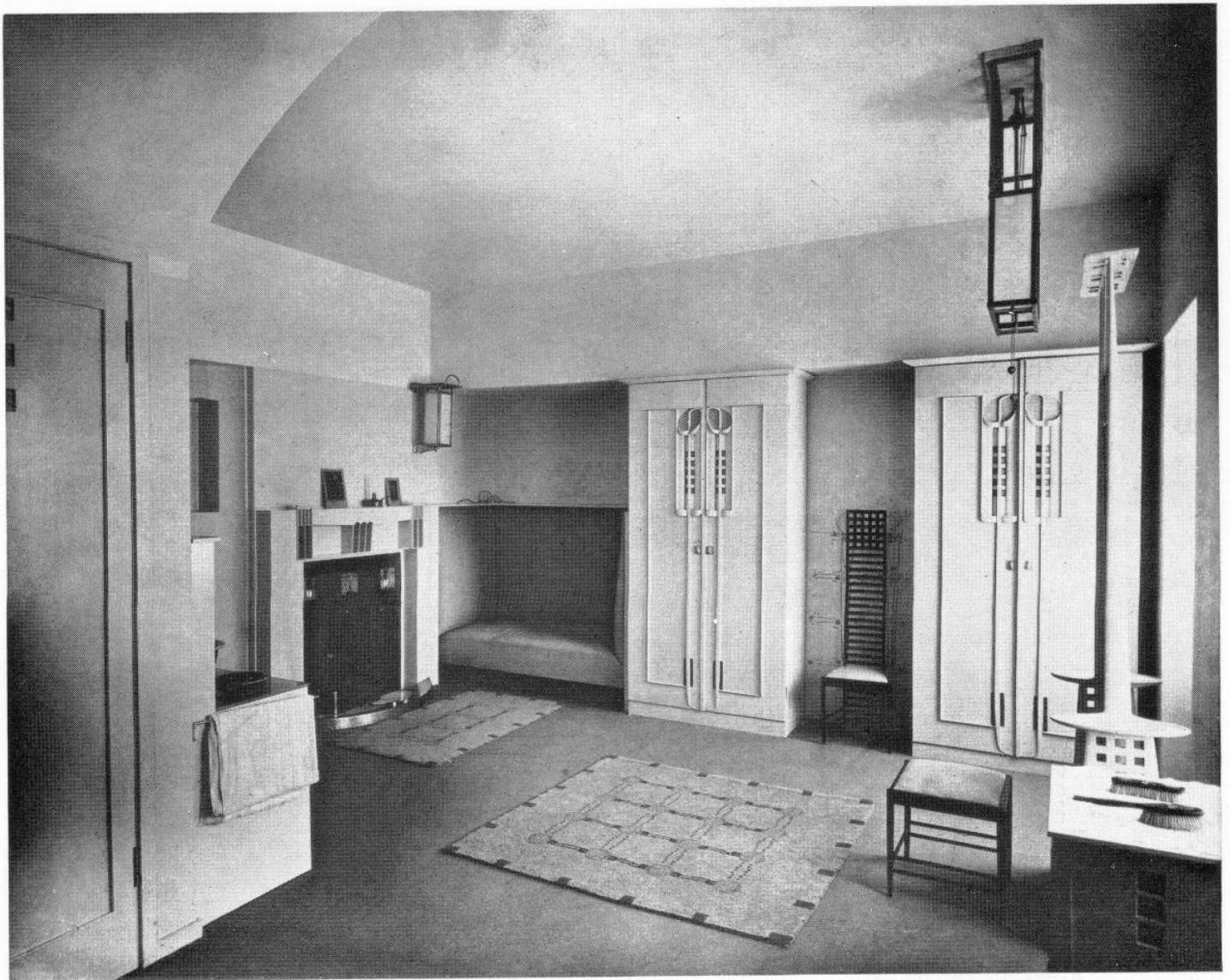
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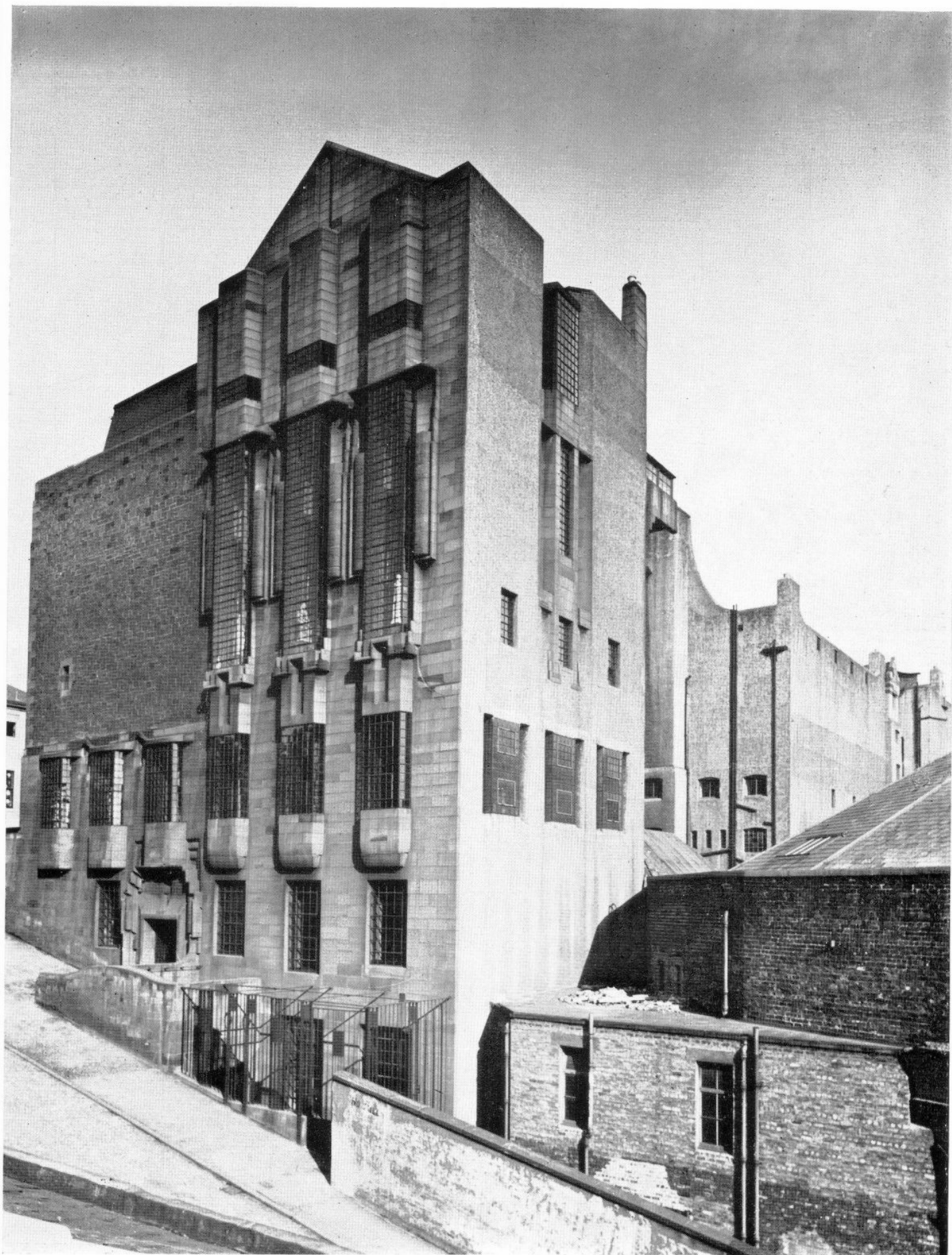
66 Hill House, garden front 67-69 Corner of garden front and service wing; service wing; north court



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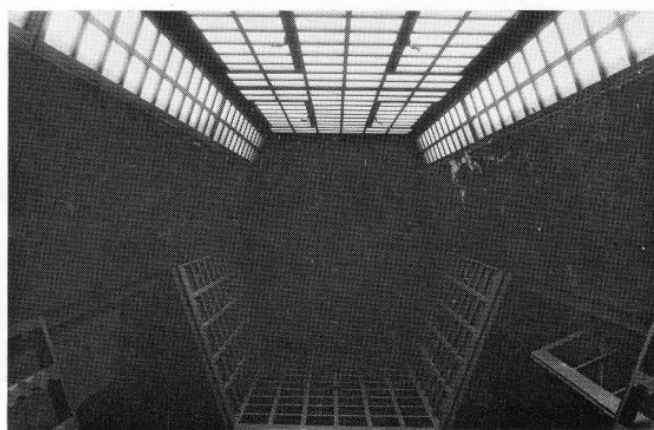
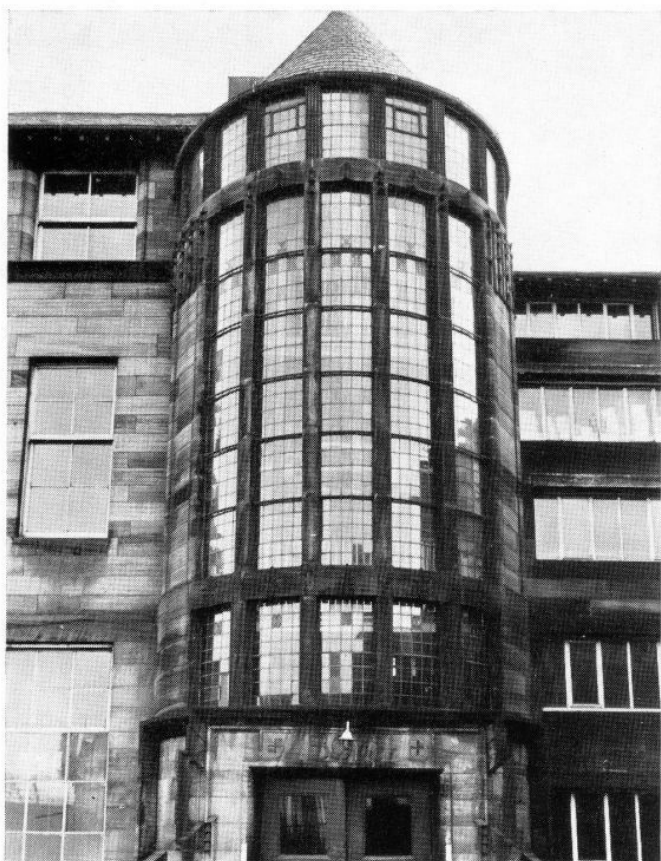
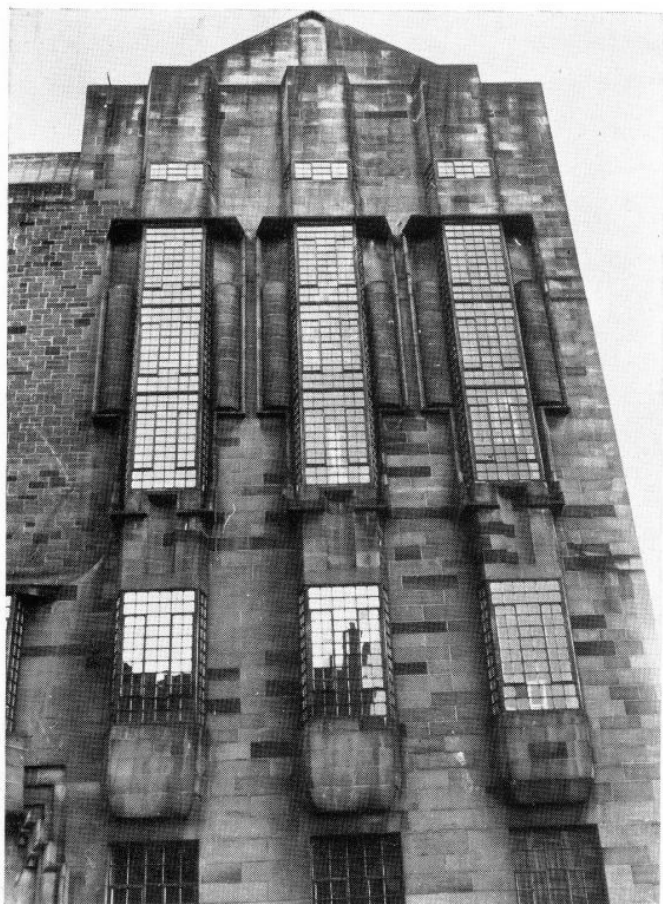
70 C. R. Mackintosh, Hill House, main bedroom 1902-3, Helensburgh 71 Mackintosh, Glasgow School of Art, concrete staircase, 1907-9 72 Charles Holden and H. Percy Adams, Central Reference Library, 1906, Bristol





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74 Glasgow School of Art, west front, detail 75 West front, detail of windows 76 Mackintosh, Scotland Street School, staircase tower, 1904, Glasgow 77 Scotland Street School, inside staircase 78 Glasgow School of Art, library windows, inside, 1907-9



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