

Mackintosh House Introduction

Large Font Labels

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Using this Guide

This document sets out all the labels presented in this display, incorporating two rooms.

Recommended route: we suggest you start with the large image in the centre, introducing “The Four”. From there, we have ordered the labels in the document to correspond roughly with an anti-clockwise route around the wall displays, occasionally directing you to central tables along the way.

Where there are multiple images and labels grouped together, we offer a small graphic representation of the image layout, numbering each one to help you identify the image to which each label applies.

We hope this guide will prove useful and any feedback is welcomed by email at hunterian-learning@glasgow.ac.uk

Thank you for visiting the Hunterian Art gallery.

Charles Rennie Mackintosh and the Four

Charles Rennie Mackintosh was born in Glasgow in 1868, the son of a police clerk. After training under the Glasgow architect John Hutchison, he became a draughtsman in the office of John Honeyman & Keppie in 1889.

Mackintosh and fellow draughtsman James Herbert McNair attended evening classes at the Glasgow School of Art. There they met the sisters Margaret and Frances Macdonald, and the four young artists discovered a shared outlook and became a recognised group. They were influenced by the Arts and Crafts movement, continental Symbolism, and the art of Japan, but their work was strikingly individual, characterised at this date by mysterious and disturbing imagery, elongated and distorted figures, and highly stylised natural forms. McNair married Frances Macdonald in 1899 and the following year Mackintosh married Margaret Macdonald. The four produced paintings, drawings, metalwork, glass, textiles, and furniture, exhibiting together in Glasgow, London, and continental Europe, attracting both acclaim and controversy.

Move to model in case on right hand side wall...

Unbuilt Mackintosh: Artist's Town House and Studio (1899 – 1900)

Painted PVC with painted photo-etched brass detailing and acrylic

Scale 1:75

Commissioned from and made by Brian S. Gallagher
B.G Models LTD, Biggar (2014)

GLAHM: 56684

Catalogue of the Mackintosh Memorial Exhibition

McLellan Galleries, Glasgow, May 1933

Following the death of Margaret Macdonald Mackintosh, a memorial exhibition of the Mackintoshes' work was organised by their friend, William Davidson. Many of the items shown were for sale. The catalogue included an appreciation of the couple by the French artist Blanche-Ernest Kalas, beginning with a description of the white drawing room at 120 Mains Street.

Although this label appears further along the wall, it helps here as context for the next set of images.

120 Mains Street

In 1901, the newly married Mackintoshes moved into a rented flat at 120 Mains Street in the centre of Glasgow.

Around this time, Mackintosh made some imaginative designs for artistic houses, but Mains Street was an opportunity to put these ideas into practice, to create a real home in which to live and work. Together, the couple transformed the early Victorian interiors. Pale walls and plain fitted carpets created an atmosphere of otherworldly refinement. The lofty rooms were given a horizontal emphasis by introducing a continuous rail at the height of the doors. Mackintosh's extraordinary fireplaces had little in common with historical precedents and his distinctive furniture was positioned sparsely and with great care. Macdonald contributed arrangements of dried flowers, decorative reliefs and embroidered curtains that diffused the light from the tall windows. Photographs of the flat were published in the influential magazine *The Studio* and the Mackintoshes attracted international attention as Avant Garde designers. The radical individualism of the Mains Street rooms can be appreciated by comparing them with mainstream Glasgow interiors of the same period.

Drawing Room at 120 Mains Street

Charles Rennie Mackintosh (1868–1928) and Margaret Macdonald Mackintosh (1864–1933)

Photographer: T & R Annan & Sons, March 1900

The Mains Street drawing room was remarkable for its absence of pattern and minimal use of colour. The two small Japanese prints on the mantelpiece were a wedding present from Hermann Muthesius, influential writer on architecture. In his letter of thanks, Mackintosh wrote: “We now have the prints framed and we count them among the most valued and beautiful things we possess. In our white drawing room, they are a quite perfect note of colour.”

Courtesy of Douglas Annan

8	Belmont Gardens Drawing Room	The Longcroft Studio	2
7	120 Mains St. Drawing Room	120 Mains St. Studio	1
5	120 Mains St. Dining Room	120 Mains St. Bedroom	3
6	Queens Terrace Dining Room	Queens Terrace Bedroom	4

All designs at 120 Mains Street are by Charles Rennie Mackintosh and Margaret MacDonald Mackintosh

Unless noted otherwise, Photographs of 120 Mains St are by T & R Annan & Sons, March 1900

Photographs of other rooms and addresses are by way of comparison. Where known, photographers are noted in label text below.

1. Studio at 120 Mains Street

The studio fireplace was radically simple, composed of rough wooden planks. Simplicity was in tune with the room's function as a workplace for making art and the design recalls Mackintosh's use of butt-jointed vertical boards on the internal walls at the Glasgow School of Art. Other rooms in the Mains Street flat were lit by gas, but it seems that electric light was provided in the studio.

Courtesy of Douglas Annan

2. Studio at The Longcroft, Helensburgh

Photographer: probably James Paterson, 1908

As well as an office in St Vincent Street, Glasgow, the architect Alexander Nisbet Paterson had this studio at The Longcroft, the family home he built in 1900–1901 in the affluent commuter town of Helensburgh. It seems to have been a room for relaxation as well as work: there are novels on the bookshelves and a pipe rack over the fireplace. By contrast, the Mackintoshes' studio at 120 Mains Street looks like a shrine devoted exclusively to Art.

© HES (Alexander Nisbet Paterson Collection)

3. Bedroom at 120 Mains Street

The Mackintoshes' bedroom suite was designed around sensuous curves derived from natural forms: the wardrobe doors feature pairs of birds; the bed hangings are stenciled with flowers and the sweeping lines of the cheval mirror end in bud-like jewels of coloured glass. The room was not large, and the furniture dominated the space.

Courtesy of Douglas Annan

4. Bedroom at 15 Queen's Terrace,

Unknown photographer, Glasgow, 1908 or 1909

Like the Mackintoshes' bedroom at 120 Mains Street, the confined space of Miss Gilchrist's bedroom was dominated by bed, washstand, and cheval glass, but there the similarity ends. The surfaces in Miss Gilchrist's room were crowded with mass-produced ornaments, set against a background of floral wallpaper and patterned floor coverings. A gas bracket is just visible on the left. Candlelight would have come from the pair of cut-glass lustres on the mantelpiece.

Courtesy of the National Records of Scotland

5. Dining Room at 120 Mains Street

19th century dining rooms were usually decorated in somber colours. The Mackintoshes followed this tradition, painting their dining room woodwork in dark tones and covering the walls with grey-brown paper. The forms of the candelabra and the fireplace, however, were anything but traditional. For the chairs, Mackintosh reused the distinctive high-backed design he had made for Miss Cranton's Argyle Street Tea Rooms in 1898. The oval back rail is pierced with the outline of a swooping bird.

Courtesy of Archvision Inc

6. Dining Room at 15 Queen's Terrace

Unknown photographer, Glasgow, 1908 or 1909

Similar in size to 120 Mains Street, this two-bedroom flat was the home of Marion Gilchrist (1826–1908). She had moved here by 1884 and for the rest of her life the dining room remained a monument to mainstream Victorian taste. Restless patterns on walls, ceiling and upholstery provided a background for dark, heavy furniture in a range of historical styles.

In December 1908, Miss Gilchrist was murdered in her flat by a burglar and this is one of several photographs taken to record the crime scene. They are an unusual record of the domestic surroundings of a well-to-do single woman of the early 20th-century.

Courtesy of the National Records of Scotland.

7. Drawing Room at 120 Mains Street

Photographer: possibly Thomas Lewis, about 1902

This photograph was specially taken for Hermann Muthesius' *Das Englische Haus* (*The English House*, 1904–5), an important study of modern domestic architecture in Britain. Muthesius described the Mains Street flat as a joint work by the artist couple and he made no attempt to distinguish their respective contributions. Mackintosh certainly designed the furniture; Macdonald was responsible for the embroidered textiles and the extraordinary flower arrangements.

Courtesy of Archivision Inc.

8. Drawing Room at 18 Belmont Gardens

Photographer: Thomas Hugh Miller (1852–1936) Glasgow, 1891

The sisters Jane and Nina Currer are shown in their father's well-appointed house. The room expresses his middle-class prosperity (he was a District Superintendent with the Caledonian Railway) but also his cultivated tastes: the large collection of pictures and ceramics is arranged with evident care. The room is a suitably refined setting for the two women's music-making. Born in 1864, Jane Currer was the same age as Margaret Macdonald, but the sisters' clothes are strikingly different from Margaret's artistic dress.

St Andrews University

Table Display 1:

1. Room at the Eighth Exhibition of the Vienna Secession

Charles Rennie Mackintosh (1868-1928) and Margaret Macdonald Mackintosh (1864-1933)

Unknown Photographer, 1900 (Modern digital print)

In 1900 the Mackintoshes were invited to show their work in a special room at the Eighth Exhibition of the Vienna Secession, a progressive association of Austrian Artists. This 'Scottish Room' marked an epoch in their careers, establishing their reputation in Continental Europe and leading to a number of commissions there. Items from the Mains Street flat were sent to Vienna, including the cheval mirror from the bedroom.

Donated by Sylvan MacNair, 1947, GLAHA : 52617

2.The Rose Boudoir

Designers: Charles Rennie Mackintosh (1868-1928) and Margaret Macdonald Mackintosh (1864-1933)

Unknown Photographer, Turin, 1902 (Modern digital print)

The International Exhibition of Modern Decorative Art held in Turin in 1902 included a Scottish section for which the Mackintoshes created a room setting called *The Rose Boudoir*. After the exhibition, the oval table and the white-painted chairs returned to Glasgow, where they formed part of the furniture of 120 Mains Street and later at 6 Florentine Terrace. A version of the Margaret's gesso panel *The Red Rose* and *The White Rose* (seen here on the end wall) was also incorporated into the Mackintoshes' home.

Donated by Sylvan MacNair, 1947, GLAHA: 52618

3.House for an Art Lover: Dining Room

(in drawer below table)

Charles Rennie Mackintosh (1868–1928) and Margaret Macdonald Mackintosh (1864–1933)

Lithograph on paper, 1901

Although grander than the dining room in the Mackintoshes' Mains Street flat, this design has the same somber colouring, and the furniture is arranged with the same formality.

Purchased, 1971, GLAHA:41070

4. House for an Art Lover: Music Room

(in drawer below table)

Charles Rennie Mackintosh (1868–1928) and Margaret Macdonald Mackintosh (1864–1933)

Lithograph on paper, 1901

In 1901 the Mackintoshes entered a competition organised by German publisher Alexander Koch for the design of a Haus eines Kunstfreundes (House for an Art Lover). Their entry was published as a portfolio of lithographs in 1902. The music room includes clustered light fittings like those in the couple's Mains Street flat.

Purchased, 1971, GLAHA:41122

5. Margaret Macdonald Mackintosh

T & R Annan & Sons

Photograph, about 1902—1904 (digital print)

Margaret is shown in the drawing room at 120 Mains Street, seated in front of the white-painted desk. The beaten metal panels on the doors were most likely made by her.

Bequeathed by Hamish Reid Davidson, 1972, GLAHA.52679

6. Design for a Desk for 120 Mains Street

(in drawer below table)

Charles Rennie Mackintosh (1868–1928)

Pencil and watercolours on paper, 1900

The drawing shows two alternative designs for the beaten metal panels on the doors of the desk. The interior is provided with numerous compartments, fitted into the sides as well as the upper part of the front.

Donated by Sylvan MacNair, 1947, GLAHA:41715

7. Silvered-Lead Panel

Margaret Macdonald Mackintosh (1868-1933)

Photographer: T & R Annan & Sons, 1900 (modern digital print)

The panel shown here was one of a pair made for Catherine Cranston's Ingram Street Tea Rooms. It was photographed on an easel in the studio at 120 Mains Street — the room's distinctive boarded fireplace can be seen in the background.

Contemporary accounts suggest that the Mackintoshes' pristine white rooms were used for the messy business of making art.

Donated by Hamish Reid Davidson and Cameron Davidson, 1945, GLAHA:52838

8. Design for a Wardrobe for 120 Mains Street

(in drawer below table)

Charles Rennie Mackintosh (1868–1928)

Pencil and watercolours on paper, 1900

Mackintosh's notes on the right explain that the wardrobe was to be made in two pieces. In 1906 it was taken apart and moved from 120 Mains Street to 6 Florentine Terrace.

Donated by Sylvan MacNair, 1947, GLAHA:41754

Plaque

Margaret Macdonald (1864–1933)

Lead over wood, 1898–1900

Early in their careers, Margaret and Frances Macdonald collaborated on items of decorative metalwork. A male interviewer was surprised to find that “pieces of wrought metal were not only designed but worked entirely by the two sisters.” This plaque hung above the Mackintoshes' studio fireplace at 120 Mains Street.

Donated by Sylvan MacNair, 1947 GLAHA:52575

Mackintosh in the West End

When the Mackintoshes moved from the city centre to 6 Florentine Terrace, they were relocating to Glasgow's most prosperous residential area. Spacious and green, the West End was home to the city's commercial and professional elite and several of the couple's friends and associates already lived there. But it was not just a pleasant place to live; it also offered the possibility of lucrative architectural work, ranging from private houses to major public buildings. Mackintosh had already worked on significant projects across the West End, both as an assistant in the office of John Honeyman & Keppie and as an independent designer.

Texts over Map

1] Gravestone for Rev Alexander Orrock Johnston, East Wemyss, Fife, 1904-6

Rev Johnston had been minister of Westbourne Church. Following his death, his widow returned to live close to the church at 9 Westbourne Gardens. She commissioned Mackintosh to design the memorial for her husband's grave.

2] 34 Kingsborough Gardens, 1901

Mackintosh designed a drawing room for this house, featuring stencilled walls and white painted furniture. The client was Robert James Rowat, a cousin of Glasgow School of Art's teacher Jessie Newbery

3] Addition to Aytoun House, 3 Sydenham Road , 1901-3

Leather manufacturer James Tullis commissioned this substantial addition to his house from John Honeyman & Keppie. There is strong evidence that it was designed by Mackintosh.

4] Belhaven Church (Now ST Luke's Greek Orthodox Cathedral), 27 Dundonald Road, 1898

Alterations to this 1870s church carried out by John Honeyman & Keppie include woodwork in Mackintosh's distinctive style.

5] Queen Margaret College Anatomical Department, Queen Margaret Drive, 1894–5

Mackintosh designed this building for the training of women doctors while he was an assistant in the office of John Honeyman & Keppie.

6] Westdel, 2 Queen's Place c, 1898

Mackintosh designed a bedroom and bathroom on the top floor of this villa in Dowanhill for the publisher Robert Maclehose. It was the first of his characteristic 'white' interiors.

7] 3 Lilybank Terrace, 1901

Mackintosh's design for a fireplace for this house incorporates a gesso panel by Margaret Macdonald Mackintosh. The client was the department store owner Robert Wylie Hill

8] 6 Florentine Terrace, 1906

Mackintosh transformed this Victorian terraced house into a home for himself and his wife, Margaret Macdonald Mackintosh. Its interiors are reconstructed as the Mackintosh House

9] University Of Glasgow: Buildings for Medicine and Natural Philosophy, 1902

Honeyman, Keppie & Mackintosh were invited to enter a limited competition for the design of these buildings. Mackintosh worked on the proposals, but the

commission went to architect James Miller instead

10] Competition Design for 1901 International Exhibition Buildings, Kelvingrove Park, 1898

John Honeyman & Keppie submitted this design by Mackintosh in the competition for buildings to house the 1901 Glasgow International Exhibition. The competition was won by architect James Miller.

11] White Cockade Cafe, Kelvingrove Park, 1911

Mackintosh designed the interiors of this temporary cafe for the Scottish Exhibition of National History, Art, and Industry. The client was his longstanding patron, Kate Cranston. Menu cards for the cafe were designed by Margaret Macdonald Mackintosh

12] Kelvingrove Art Gallery, 1891-2

John Honeyman & Keppie submitted three schemes in the design competition of the new Glasgow Art Galleries. Mackintosh's hand is evident in this one, especially in the sculptural decoration and the style of draughtsmanship. The design was short-listed, but it failed to win the competition

To Hillhead

In 1906, the Mackintoshes moved from 120 Mains Street to 6 Florentine Terrace, a substantial three-storey house in affluent Hillhead. They left behind the noise, dirt, and congestion of the city centre for the leafy spaciousness of Glasgow's residential West End.

Built in the mid-1860s, 6 Florentine Terrace was a typical middle-class Glasgow house of its date. Mackintosh made significant alterations, creating additional windows in the side elevation, and removing internal walls to make larger and more interesting spaces. The new window openings were emphatically horizontal. As at 120 Mains Street, Mackintosh further stressed the horizontal by introducing a rail on a level with the tops of the doors and hanging the light fittings at the same level. The most important fixtures from 120 Mains Street — including fireplaces and light fittings — were transferred to the new house along with the movable furniture.

Hillhead had been home to the University of Glasgow since 1870 and the Mackintoshes' new neighbours included academics, professionals, and businessmen. 6 Florentine Terrace was not the only example of distinctive interior design in this fashionable part of the city.

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MAP

1] Dining Room at 3 Hillhead Gardens

James Miller (1860–1947)

Photographer: H. Bedford Lemere & Co., 1900

This was the home of successful Glasgow architect James Miller. In 1898 he won the design competition for the buildings to house the 1901 Glasgow International Exhibition. Miller's house was just 250 metres from Florentine Terrace.

The frieze is a bold example of the Glasgow Style, the local version of Art Nouveau, whose origins can be traced back to Mackintosh's decorative work of the 1890s. The chairs are from a design by the architect Richard Norman Shaw.

Historic England Archive

2] Drawing Room at 3 Hillhead Gardens

James Miller (1860–1947)

Photographer: H Bedford Lemere & Co., 1900

Like Mackintosh, James Miller controlled every detail of this interior. Unlike Mackintosh, however, he combined furniture of different periods and brought together work by a variety of artists and designers, not all of which was made expressly for him.

The copper light fittings are by the Arts and Crafts

metalworker William Arthur Smith Benson and the Georgian chairs are upholstered with fabric of a fashionable 1890s pattern, reminiscent of the English designer Charles Francis Annesley Voysey.
Historic England Archive

3] Drawing Room at 12 University Gardens

John Gaff Gillespie (1870–1926)
Photographer: Thomas Lewis, about 1900

12 University Gardens, 200 metres from Florentine Terrace, was built in 1900 for the merchant and shipowner William S Workman. The architect John Gaff Gillespie had been a fellow student of Mackintosh at the Glasgow School of Art. His interiors are nearly as restrained as Mackintosh's, with a strong emphasis on craftsmanship and no direct imitation of historical styles. However, this drawing room is more obviously designed for comfort and relaxation than equivalent rooms by Mackintosh.
© HES (James Salmon Collection)

4] Billiards Room at 26 Huntly Gardens

John Ednie (1876–1934)
Photographer: T & R Annan & Sons, about 1903

This was the home of John Wylie of the important Glasgow cabinet makers Wylie & Lochhead Ltd. The firm's designers – including John Ednie – were

responsible for popularising the Glasgow Style, toning down the more extreme features of Mackintosh's work and producing furniture that appealed to a wider market. Nevertheless, Ednie's room still has strong echoes of Mackintosh: the small table is very like the domino tables Mackintosh designed in 1898 for Miss Cranston's Argyle Street Tea Rooms.

Purchased, 1991, GLAHA:44713

Proposed Alterations to 6 Florentine Terrace

Office of Honeyman, Keppie & Mackintosh

Original drawn in pencil, ink, and wash on linen, 1906 (modern digital print)

This is a reproduction of a drawing submitted to the Glasgow Dean of Guild Court for planning permission. Steel beams are shown above the new window openings and on the first floor, where Mackintosh united two rooms to make a single, L-shaped space. Not all the proposed changes were carried out: the second-floor bedroom over the kitchen, for instance, was never built. The drawing was made by an anonymous draughtsman in Honeyman, Keppie & Mackintosh's office.

Glasgow Life: Museums and Collections – Glasgow City Archives

The Lamp of Memory

Desmond Chapman-Huston

Skeffington & Son Ltd, 1947

Chapman-Huston came to know the Mackintoshes while performing in Glasgow as a young Shakespearian actor. He remained a lifelong friend. In *The Lamp of Memory*, he gives a vivid account of his first visit to 6 Florentine Terrace. Writing four decades after the event, he seems to have misremembered the date of his visit: the Mackintoshes did not move to Florentine Terrace until 1906.

The Hunterian

The Davidsons

In 1914 the Mackintoshes left Glasgow for good and 6 Florentine Terrace - by this time known as 78 Southpark Avenue - was sold in 1920 to William Davidson, a successful Glasgow produce merchant. Davidson had given Mackintosh his first important domestic job in 1899, commissioning him to design a villa, Windyhill, in the village of Kilmacolm. He remained a loyal patron and supporter and in 1933 he organised the Memorial Exhibition which did much to preserve the Mackintoshes' memory after their deaths.

Under the Davidsons, most of the Mackintoshes' original fixtures and much of their furniture remained at 78 Southpark Avenue, but the unified character of the interiors was gradually lost. Following the deaths of Mr and Ms Davidson, the Mackintosh contents were presented to the University of Glasgow in 1945 and the house itself was bought by the University for use as professors' lodgings. In this new role, the unique character of the house continued to be obscured.

Golden Wedding of William Davidson and Jeanie Steel Davidson

T&R Annan & Sons, 13 June 1939

The Davidsons and their family are seated in the studio-drawing room on the first floor at 78 Southpark Avenue. Behind them is one of Mackintosh's white-painted cabinets. A corner of the fireplace can be seen on the left.

Donated by Jean Wilks / Margaret Davidson, 2008GLAHA:57109

Windyhill

Photograph, 1901–1905

Windyhill was Mackintosh's first important house. Built for William Davidson between 1900 and 1901, it stands in the village of Kilmacolm, 24km west of Glasgow. The design combines traditional Scottish elements such as roughcast walls with more unusual features, like the stair tower on the right with its flat parapet and up-swept gable.

Bequeathed by Hamish Reid Davidson, 1972, GLAHA:52646

Table Display 2:

Letter from Margaret Macdonald Mackintosh to Jeanie Steel Davidson

26 February 1919 (modern digital print)

Margaret writes from London to ask if the Davidsons would consider buying 78 Southpark Avenue. Her letter describes the various improvements which the Mackintoshes had made to the house, which was in 'a dreadful state' when they bought it in 1906.

Bequeathed by Hamish Reid Davidson, 1972

Inventory of the Mackintosh Estate and contents of 78 Southpark Avenue

Compiled by Thomas Howarth, 1948

In 1945, William Davidson died. His sons presented the Mackintosh contents of 78 Southpark Avenue to the University of Glasgow and the following year the University bought the house. The residue of the Mackintosh Estate – unsold after the 1933 Mackintosh Memorial Exhibition – was gifted to the University in 1947. This material was catalogued by Thomas Howarth (1914–2000), whose pioneering biography *Charles Rennie Mackintosh and the Modern Movement* was published in 1952.

Design for a Toy Cupboard

(in drawer below table)

Charles Rennie Mackintosh (1868–1928)

Pencil and watercolours on paper, 1901

Mackintosh intended this cupboard for the nursery at Windyhill, the house he designed for William and Jeanie Davidson. He later revised the design to make a bookcase for the Davidsons' drawing room instead. He had designed nursery furniture for their previous home, and photographs record his close relationship with their children.

Donated by Sylvan McNair, 1947, GLAHA:41760

Design for a Golden Wedding menu

(in drawer below table)

Charles Rennie Mackintosh (1868–1928)

Pencil on paper, 1897

The parents of William Davidson celebrated their Golden Wedding at New Year, 1897, and Mackintosh designed a menu card for the occasion. The drawing on the right recalls medieval depictions of the Biblical 'Tree of Jesse', with multiple offspring growing like branches from a single stem.

Donated by Sylvan McNair, 1947. GLAHA:41527

Portrait of Margaret Macdonald Mackintosh

(in drawer below table)

Olive Carleton Smyth (1882–1949)

Watercolours on card prepared with gesso, early 20th century

Once owned by William Davidson, this portrait shows Margaret Macdonald Mackintosh at 120 Mains Street or 6 Florentine Terrace.

The square white table beside her is now displayed in the Mackintosh House. Smyth studied at the Glasgow School of Art and her work was shown alongside the Mackintoshes in Turin in 1902.

Purchased with the aid of the National Fund for Acquisitions, 2006, GLAHA:54821

Jasmine

(in drawer below table)

Charles Rennie Mackintosh (1868–1928)

Pencil and watercolours on paper, 1915

On leaving Glasgow in 1914, the Mackintoshes moved to Walberswick in Suffolk for a period of rest and recuperation. There, Mackintosh made a series of over forty studies of plants, possibly intended for publication. *Jasmine* was acquired by William Davidson from the 1933 Mackintosh Memorial Exhibition, of which he was the main organiser.

Donated by William Davidson, 1934, GLAHA:41024

The next section is introduced in the middle of the opposite wall, and reproduced below for your convenience. It offers context for the images beginning on the left of the doorway, working towards the window.

Demolition and Reconstruction

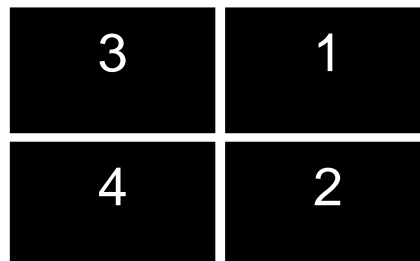
In 1963 the university demolished 78 Southpark Avenue to make way for the new student refectory. Andrew McLaren Young, Richmond Professor of Art History, recognised the international importance of the interiors and arranged for measured drawings and a full photographic record to be made, before the fixtures and fittings were carefully dismantled and put into store. It was McLaren Young's vision that they would one day be reassembled in a purpose-designed wing of the planned Hunterian Art Gallery, but it was to be 18 years before the vision was realised.

Architect William Whitfield designed a concrete shell into which the preserved interiors could be inserted. Externally, his building is a work of 1960s Brutalism. Inside, it reproduces the form of the demolished house exactly, so the rooms relate to each other as they did at 78 Southpark Avenue. The new site is only 100 metres away from the old one and the orientation is the same, so the fall of natural light and the views from the windows are virtually unchanged.

No photographs showing the house during the Mackintoshes occupancy have come to light. The reconstruction of the interiors therefore heavily relied on photographs of the Mackintoshes' flat at 120 Mains Street,

on contemporary written accounts of the house and on the recollections of friends who knew it before 1914.

The reassembled Mackintosh House opened to the public in 1981.



1] Studio-Drawing Room, 78 Southpark Avenue

University Photographic Unit, 1951

By 1951, 78 Southpark Avenue was occupied by John Walton (1895–1971), Regius Professor of Botany at the University of Glasgow. He was the son of ‘Glasgow Boy’ artist E. A. Walton and the nephew of designer George Walton, who had worked alongside Mackintosh on two of Ms. Cranston’s tea rooms. Mackintosh’s furniture and fixtures remained in the house, joined – incongruously – by the Waltons’ personal effects and comfortable seating.

Photocopy, annotated by Winifred Davidson, 1979

2] Bedroom, 78 Southpark Avenue

University Photographic Unit, 1963

By the time the house was demolished, it had become living accommodation for University staff and the pristine whiteness of the Mackintoshes’ bedroom had been obscured by patterned wallpaper.

3 & 4] Studio-Drawing Room, 78 Southpark Avenue

University Photographic Unit, 1962

Before the house was demolished, a photographic record was made to help with the future reconstruction of the salvaged interiors.

University of Glasgow

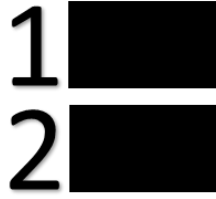
Meat Safe

Charles Rennie Mackintosh (1868-1928)

Painted wood, 1906

Before domestic refrigerators, meat safes were used for storing perishable food. This was one of very few items of furniture specially designed by Mackintosh for 6 Florentine Terrace. It would have stood outdoors near the kitchen. After coming to The Hunterian, the meat safe was used for many years to store some of the eight hundred watercolours and drawings gifted to the University of Glasgow in 1947 from the Mackintosh Estate.

Donated by Hamish Reid Davidson and Cameron Davidson, 1945,
GLAHA:52808



1.The Mackintosh House: Line Drawing of the Studio-Drawing Room

Photocopy, annotated by Mary Newbery Sturrock, 1979

There are no known photographs of the interiors of 6 Florentine Terrace during the Mackintoshes' occupancy. To recreate the rooms as accurately as possible, the recollections of those who had known the house in the Mackintoshes' day were helpful – though they were sometimes contradictory. Members of the Davidson family and Mary Newbery Sturrock (daughter of Fra Newbery, head of the Glasgow School of Art) provided information about colour schemes, fabrics, and the arrangement of furniture.

2. The Mackintosh House: Line Drawing of the Studio-Drawing Room

Photocopy, annotated by Winifred Davidson, 1979
William Whitfield & Partners

Transcript of an interview with members of the Davidson family

1976 (modern digital print)

In this interview with Hunterian curator Roger Billcliffe, the grandchildren of William and Jeanie Steel Davidson try to recall the house they knew more than thirty years before.

Letter from William Whitfield to RT Hutcheson 30 May 1961 (modern digital print) William Whitfield was the architect of the Hunterian Art Gallery and Mackintosh House. In this letter to the Secretary of the University Court he explains the importance of recreating not just the shapes of the individual rooms from the Mackintoshes' former house, but also their relationships one to another and the fall of daylight within them.

University of Glasgow Archives & Special Collections, University Estates collection, GB248 BE/139/8

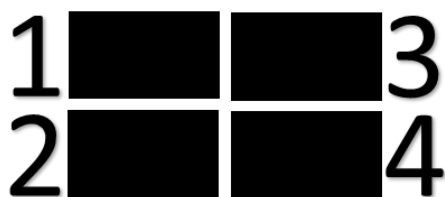
Perspective Drawing of the University Library and Hunterian Art Gallery

About 1970,

The University Library and Hunterian Art Gallery were a combined project. Although this drawing differs slightly from the completed building, it clearly shows the bay-windowed Mackintosh House in the foreground and the castle-like Library towers behind. Whitfield determined to reconstruct the rooms from 78 Southpark Avenue in their original configuration over three floors, forming a self-contained wing of the new Gallery. In this way, the qualities of space and light in the original house could be accurately recreated.

The Mackintosh House

William Whitfield's sheer-walled concrete building, partly faced with roughcast, evokes the 17th-century Scottish tower houses that influenced Mackintosh's own designs. The hilltop site and windowless ground floor add to the impression of a fortified tower. Into this Brutalist shell the original interiors from 78 Southpark Avenue were carefully fitted. These photographs illustrate the process of construction and conservation.



1. Exterior of the House under construction, 1974
2. Interior of the Studio-Drawing Room under construction, 1974
3. Repainting furniture in the Studio-Drawing Room, about 1981
4. Conserving furniture in The Hunterian's workshop, about 1981

The video showing silently in the gallery, can be found online to be played with audio:



[The Mackintosh House Video](#)

Now move through to the second room...

Domestic Servants

In the early 20th century, all but the poorest households relied on servants to do their cooking, cleaning, laundry, and other domestic chores.

This room occupies the site of the Servants' bedroom in the Mackintoshes' house, plus narrow adjoining cloakroom. The bedroom was self-contained and private, but not all the servants were so fortunate. Around 1908, the suffragist and political activist Jessie Stephen (1893-1979), worked as a domestic servant in Glasgow for artist David Gauld (1865-1936), a friend and neighbour of the Mackintoshes when they lived at 120 Mains Street. Later she recalled that her bed was "in a cupboard off the kitchen".

Extract from the 1911 Census

By 1911, 6 Florentine Terrace had become 78 Ann Street. Later, its name would change again to 78 Southpark Avenue. As well as the Mackintoshes, the occupants of the house on Census night included Frances McNair, sister of Margaret Macdonald Mackintosh. Also, present were the Mackintoshes' two servants, Sarah Toland and Jane McArthur. McArthur was born in Old Kilpatrick in 1894, the daughter of a ship carpenter. Toland came from County Donegal in Ireland and was probably born between 1879 and 1884. In 1901, she was working in Bearsden as servant to the widow of a prosperous Glasgow draper. In 1916, after the Mackintoshes had left Glasgow, she married a shipyard labourer in Greenock and spent the rest of her life there, dying in 1938.

Crown copyright, National Records of Scotland

Proposed Alterations to 6 Florentine Terrace

Office of Honeyman, Keppie & Mackintosh

Original drawn in pencil, ink, and wash on linen, 1906 (modern digital print)

This is a reproduction of a drawing submitted to the Glasgow Dean of Guild Court for planning permission. It shows how Mackintosh's new windows – horizontal strips, very broad in proportion to their height – differed radically from the tall, narrow windows of the original Victorian house. The drawing was made by an anonymous draughtsman in Honeyman, Keppie & Mackintosh's office.

Glasgow Life: Museums and Collections – Glasgow City Archives

Plans for Wiring at 6 Florentine Terrace

Charles Rennie Mackintosh (1868-1928)

Originals drawn in pencil and ink on tracing paper, 1906 (modern digital prints)

The Mackintoshes' flat at 120 Mains Street was lit by gas, but 6 Florentine Terrace had electricity. Mackintosh drew these plans for the electricians who installed the wiring. As well as light fittings, they show the positions of electric bells to summon the servants. An inscription in Mackintosh's handwriting says that the front doorbell should ring in the kitchen, the servants' bedroom, and the wash house at the end of the back garden.

Donated by Sylvan MacNair, 1947GLAHA:41834, 41835 and 41836

Kitchen Dresser

Charles Rennie Mackintosh (1868-1928)
Painted wood, 1906

This utilitarian piece of furniture was made for the kitchen or scullery at 6 Florentine Terrace. Mackintosh's drawing shows that he meant it to be painted bright blue, with the work surface covered in 'vermilion American Cloth' (a type of waterproof fabric). There is no evidence that the painting was carried out. The present fabric covering is a modern replacement.

Donated by Hamish Reid Davidson and Cameron Davidson, 1945
GLAHA:41232

Designs for Fish Knives and Forks

Charles Rennie Mackintosh (1868-1928)
Pencil on paper, 1899–1904 (modern digital print)

Mackintosh's drawing shows different versions of the fork. The executed version is the one at the bottom of the sheet, echoing the unusual pointed oval blade of the knife shown on the left.

Donated by Sylvan MacNair, 1947GLAHA:41938

Fish Knives and Forks

Nickel, about 1902–1904

Designed for the Mackintoshes' own use, these knives and forks were bequeathed by Margaret to William and Jeanie Steel Davidson. Mrs Davidson wrote of them: "They are rather wonderful. I said to Mary Beaton we could never put these down on our table, they will have to go into a museum instead. But

Mary was tremendously taken with them and suggested we should have fish for breakfast next morning and use the wonderful knives & forks and see how we liked them. And indeed, they are beautiful.”

Donated by Hamish Reid Davidson and Cameron Davidson, 1945, GLAHA:41236, GLAHA 41237 and GLAHAs 52939- 52953

Pair of Candlesticks

Charles Rennie Mackintosh (1868-1928)

Maker: Peter Wylie Davidson (1870–1963), Nickle-plated brass, 1909

These candlesticks were originally chequered with black and white squares, now largely worn away. Mackintosh produced related candlesticks for his patron Katherine Cranston, but the two shown here were probably made for his own use. The silversmith Peter Wylie Davidson recalled Mackintosh giving him the commission for Miss Cranston’s candlesticks: “I had to carry out his instructions entirely in every detail. He had his own idea as to how they should be made!”

Purchased, 1966, GLAHA:52957 and 52958

[End of Mackintosh House introductory display](#)