

## Mackintosh, Charles Rennie 1868 - 1928



Charles Rennie Mackintosh was born Charles Rennie McIntosh in Dennistoun, Glasgow, Scotland, on 7 January 1868. From 1884 to 1888 he was an articled to John Hutchison (c.1841-1908) in Glasgow. In late 1888 or early 1889 he began working a draughtsman with Honeyman and Keppie, a recently-established Glasgow-based architectural practice formed by John Honeyman (1831-1914) and John Keppie (1862-1945). From 1883 to 1894 Mackintosh also attended evening classes at Glasgow School of Art. In c.1896 he became senior assistant to Honeyman & Keppie, and, following the retirement of Honeyman in January 1901, he was taken into partnership and the practice title became Honeyman, Keppie & Mackintosh. In 1900 he married Margaret Macdonald (1864-1933), with whom he would subsequently collaborate on projects.

The partnership with Honeyman and Keppie was dissolved in June 1913 and Mackintosh set up his own independent practice in Glasgow. After living briefly in Walberswick, Suffolk, in August 1915 the Mackintoshes moved to Chelsea in London where they established studios at 43A, Glebe Place. In January 1924 they moved to France and over the next three years lived in Amelie-les-bains, Ille-sur-Tet and Port Vendres. By September 1927, for reasons of health, they were forced to return to London, where Charles Rennie Mackintosh died on 10 December 1928.

In addition to his work as an architect, Mackintosh was also a painter and a versatile designer in many fields including textiles, jewellery, furniture, interiors, tiles, books, wallpaper, and stained glass. Between 1891 and 1923 he exhibited at the Royal Glasgow Institute of the Fine Arts, Goupil Gallery in London, and at the Royal Scottish Academy of Painters in Water Colours.

Worked in  
UK

## Works

- For a comprehensive list of architectural projects by Mackintosh see the [Dictionary of Scottish Architects 1660-1980](#)

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and memory. The ambition was to capture and record the beauty within the building viewing the restoration of this damaged work of art from the immediate aftermath of the fire, and through the process of restoration to completion. Through discussion the project developed and it was agreed that a series of three films would be produced; designed as a series of visual 'movements' each would be aligned to mark significant stages of rehabilitation of the building; before, during and after the restoration work. Film 1 (completed) places a single musician within the damaged library, and records a new composition transposed from the words of Mackintosh 'A Beautiful Living Thing'. Film 2 (currently in the editing stage) will concern itself with 'improvisation' in response to the improvisatory nature of fire and takes place during the reconstruction phase. Film 3 will celebrate completion and a new beginning through a choral piece. This is a linear project that has been conceived as a whole but with each part having independent legitimacy." *Abstract]*

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["This paper discusses the Glasgow School of Art in the context of the wider

history of the Victorian art school as a distinctive building type. It explores the precedents for the school in Manchester, Birmingham, and London, and reveals that its design was informed by predominantly environmental considerations. The internal spaces of Victorian art schools display an unprecedented qualitative concern for the provision of light in the context of the soot-laden skies of the industrial city. The Glasgow School of Art was also equipped with a mechanical plenum system that provided clean and tempered air in variable quantities to the different spaces of the building. The innovativeness of this system has been widely disputed — this paper aims to cast light on its precedents and situate its significance in the wider history of the development of building servicing. This includes discussion of a contemporary report detailing the engineers' commissioning of the building in 1910, as well as a recent study undertaken to evaluate the environmental management of the school today. The paper demonstrates that the Glasgow School of Art represents a key milestone in the development of our modern conception of the internal environment of large buildings, brought about in response to the atmospheric degradation of the industrial city. The sophisticated integration of the environmental qualities of the Arts and Crafts movement with thoroughly modern servicing technology is indicative not only of Mackintosh's principle of 'total design', but also of the architectural possibilities inherent in the construction of a particularly specialised building type in a specific time and place". *Abstract*]

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began to revive. Further exhibitions and publications, and reproductions of his furniture, contributed to the continuing growth of Mackintosh's reputation, but many of the architect's buildings remained under threat and a Society was formed to campaign for their preservation and to foster interest in his work. Recent years have seen additional publications, with more in prospect, and including the Mackintosh Society's regular Newsletter, together with some television productions." Abstract]

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These contain numerous articles, book reviews and conference reports on Mackintosh and his contemporaries

The Newsletter and the Journal have been indexed by *Design and Applied Arts Index* and by *Avery Index to Architectural Periodicals*; and online through EBSCOhost Art & Architecture Source. archINFORM contains a partial index of the Newsletter. *See link below*]

Links

\* University of Glasgow. Mackintosh Architecture: Bibliography

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- Dictionary of Scottish Architects 1660-1980

[https://www.scottisharchitects.org.uk/apex/r/dsa/dsa/architects?p8\\_id=200362&session=5](https://www.scottisharchitects.org.uk/apex/r/dsa/dsa/architects?p8_id=200362&session=5)

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