

MACKINTOSH

150 Anniversary Collection



Charles Rennie Mackintosh, born on the 7th June 1868, was a Scottish architect, designer, water colourist and artist. His work was influential on European design movements such as Art Nouveau and Secessionism and praised by great modernists.

Mackintosh worked with Honeyman & Keppie's architectural practice where he started his first major architectural project, the Glasgow Herald Building in 1895. In 1904, after completing several successful building designs, Mackintosh became a partner and the company became Honeyman, Keppie & Mackintosh.

Mackintosh lived most of his life in the city of Glasgow, where he became known as the 'pioneer' of the Modernist movement. However, his designs were far removed from the bleak utilitarianism of Modernism. Mackintosh took his inspiration from his Scottish upbringing and blended this with the flourish of Art Nouveau and the simplicity of Japanese forms.

While working in architecture Mackintosh developed his own style: a contrast between strong right angles and floral-inspired decorative motifs with subtle curves, such as the Mackintosh Rose motif. The project that helped make his international reputation was the Glasgow

School of Art (1896–1909). While Mackintosh's architectural career was a relatively short one, from 1895 to 1906, it had a significant impact on the world.

Later in life Mackintosh worked largely as a watercolourist, painting numerous landscapes and flower studies. He moved to the Suffolk village of Walberswick in 1914, then to Chelsea in 1915, followed by Port-Vendres in France in 1923.

Mackintosh's designs have gained in popularity in recent decades. His House for an Art Lover was built in Glasgow's Bellahouston Park in 1996, and the University of Glasgow rebuilt the interior of a terraced house Mackintosh had designed, and furnished it with his work (it is part of the university's Hunterian Museum). The revival of public interest has led to the refurbishment and opening of more buildings to the public, such as the Willow Tea Rooms in Glasgow. Mackintosh's prolific career has inspired Moorcroft's designers for many years, and in his 150th anniversary year, the members of the Moorcroft Design Studio have worked together to create a collection to celebrate this great man's life and work, including a trio of designs inspired by 78 Derngate in Northampton, the only English home he designed.



Bassett-Lowke

Designer: Vicky Lovatt

Open Editions

W.J. Bassett-Lowke, founder of a model-making and miniature railway business acquired his Northampton home in 1916, when his father bought it on his behalf for £250, plus £70 for an additional plot to increase the size of the garden. Bassett-Lowke set about transforming his home and for his new interiors he wanted something exceptional. In Charles Rennie Mackintosh he found the one British designer of the time who was compatible with his tastes and capable of delivering what he wanted and more.

The rooms of the early 19th century house were transformed, with bold, dramatic design statements but also delicate, minute details. The beautiful door frames and newel post of the stairs with plaster 'seeds' embedded in its spiral was a fantastical Mackintosh touch, offsetting the prevailing geometry of squares and triangles of the hall and lounge. It was these tiny details that Vicky was inspired by, choosing to highlight them on a candlestick and clock garniture set, that would not have looked out of place on the mantelpiece in the room, next to the bust of Bernard Shaw that graced the room in 1916.



Copyright: 78 Derngate



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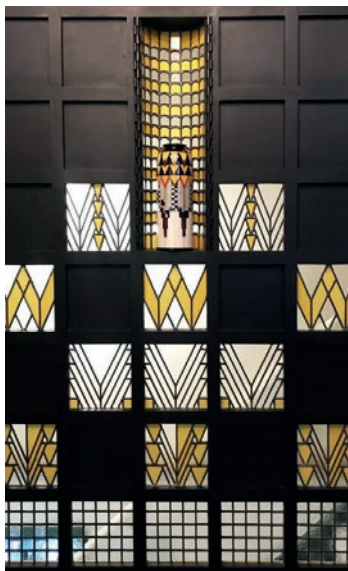
Derngate

Designer: Emma Bossons FRSA

Vase: Numbered Edition

Plaques: Open Editions

Perhaps Mackintosh's most iconic design in 78 Derngate is to be discovered in the hall/lounge which was designed for entertaining, and was used as a 'public' room. Mackintosh was given a free hand, and designed a stair screen with panels of decorative leaded glass.



Yellow was the one colour the colour-blind owner, Bassett-Lowke could see properly, and so it was used in leaded v-shapes which evoke the speed and streamlining he admired in trains.

Mackintosh's decorative scheme diffused the potential gloominess of the room with theatrical drama. The walls, ceiling and woodwork were painted, in his words, a 'velvety black', relieved with a striking stencil scheme, which appears as heavily geometrical trees with chequered trunks, spaced around the walls. The tree concept was an old favourite of Mackintosh's, but the jagged downward triangles and use of strong colours – golden yellow with touches of emerald green, vermillion, blue and petunia – anticipate a new and individual way the decorative arts would change with the arrival of Art Deco in the next decade.

The *Derngate* vase shape is newly one launched in 2018. Yet this twenty first century shape seems at home in Derngate's early twentieth century hall. A perfect marriage of Moorcroft and Mackintosh working in harmony. The small trio of plaques recreate the square leaded glass panels in the staircase panelling, a further tribute by Emma to this striking room.





Modernity

Designer: Emma Bossons FRSA

Open Editions

On the top floor of 78 Derngate is a dazzling showpiece of the house, the guest bedroom. It was perceived as 'striking in the extreme and the most unique thing we have seen in bedroom decoration' by Ideal Home. The uncompromising rectilinearity of the room, where nothing wavers from the straight and square was a deliberate response by Mackintosh to Bassett-Lowke's personal taste for 'modern' design. The only exception was the delicate bell shape of the three pendant blue silk lampshades.

The boldness of the décor and textiles is striking. Most of the walls were plain white, but black and white stripes ran up behind the beds and turned at right angles to the ceiling to create an illusion of a canopy. By such simple means a dramatic and totally unusual effect was created, enhanced by a strong blue in the bedspreads, one of Bassett-Lowke's favourite colours. The story goes that Mrs Bassett-Lowke once expressed to Bernard Shaw, who stayed here in 1919, a hope that the décor would not disturb his sleep – to which he replied that she should not worry, he always slept with his eyes shut!



Copyright: 78 Derngate



Buchanan

Designer: Nicola Slaney

Numbered Edition

Mackintosh first met businesswoman Miss Cranston in 1896 and was given the commission to decorate the Buchanan Street Tea Rooms with mural decorations and new furniture designs. This project marked the beginnings of a combination which was to extend over the next 20 years and was to provide Mackintosh with some of the most important of his commissions.

Here in the mural decorations, symbols and shapes began to emerge. Stylised calla lilies with pure white petals and green stamens stand side by side to create a geometric pattern. Elongated straight lines and dots, dashes and small squares perforated the design, appearing almost like hieroglyphs to be deciphered by the curious diners. Nicola has put her own unique twist on Mackintosh's linework, as her calla lilies have emerald green centres and red stylised Mackintosh roses adorning the top of this Moorcroft vase.



Kingsborough Gardens

Designer: Emma Bossons FRSA

Open Edition

Mackintosh championed the Art Nouveau design movement, and the stylised rose became one of his design motifs that today he is synonymous with worldwide. In 1901 ship owner Robert James Rowat acquired 14 Kingsborough Gardens in Glasgow and privately commissioned Mackintosh to design white-painted furniture for his drawing room. In 1902 a pair of free-standing cabinets with door panels depicting Mackintosh ladies shrouded in white, each holding aloft a pink rose, were created. A payment of £40 was made by Mrs Rowat on 10th May 1905 which may relate to this project.

In honour of the home in which these Mackintosh roses bloomed, Emma has added a band of rich green leaves that add a new colour dimension to the original colour palette used by Mackintosh of pink and white. A classic Moorcroft dark blue ground completes the design, enabling these Glasgow roses to flower for eternity.



Millside

Senior Designer: Rachel Bishop BA(Hons)

Numbered Editions

In 1914 Mackintosh left Glasgow and moved to his new home, Millside, in the village of Walberswick on the Suffolk coast, where there was a small artists' colony. The intention was to find peace and seclusion. He devoted himself to watercolour painting and produced some of the finest flower studies of his career. Here Mackintosh could wander the quiet country lanes and grow plants in his small garden and enjoy watching nature come alive. Flowers such as tulips reoccurred in his art and continued in his later textile designs. His designs showed his lifelong interest in plant forms, and it was these floral motifs of Mackintosh's that inspired Rachel. The stylised tulips and lattice work in *Millside* have a jewel like quality, enhanced by Rachel's clever use of coloured tubelining slip.



Swansong

Designer: Kerry Goodwin

Numbered Edition

In 1915 Mackintosh moved to Glebe Place in Chelsea where he rented two small adjacent studios. Here he found the warmth and companionship he needed and made many friends. It was during his time in Chelsea from 1915-1923 that Mackintosh produced numerous textile designs. In *Swansong*, Kerry pays tribute to the designs of Mackintosh's latter days. The design features stylised tulips, but as the plant is so abstract it could as easily be the plant honesty, or a closed flower bud. Mackintosh explored this 'tulip' theme in a number of designs, experimenting with other variations in detailing and colour schemes. Designs such as these were among the most progressive of the period in Britain. Kerry's choice of colour palette was inspired by the rich gold, purple and black of Mackintosh's original design, yet she has added her own palette of a soft duck egg blue to lighten the design. A clever use of a mustard coloured clay adds to the drama of this diminutive jug.