



MX.02 Dining room for Hugo Bruckmann, Munich

Introduction

Mackintosh designed dark-stained, fitted cabinets with leaded and stained glass doors, a free-standing cabinet, two-leaf entrance door with leaded and stained glazing, and a stencilled frieze for the dining room of Hugo Bruckmann and his wife, Elsa (née Princess Cantacuzène). The dining table and chairs were designed by Karl Bertsch of Munich.¹ It seems likely that the work was carried out in connection with the couple's marriage on 24 November 1898. The project must have been a private commission for there is no record of the work in the John Honeyman & Keppie job books or cash book.

The Bruckmanns' flat was located within the new premises of the family publishing house, F. Bruckmann A.G., at Nymphenburgerstrasse 86, Munich, designed by Belgian architect and designer, Henry van de Velde (1863–1957) and completed in 1899. By 1898, Bruckmann was a director of the firm founded by his father, which published *Dekorative Kunst* from 1897, among other arts titles. Elsa Bruckmann was also involved in the production of this journal.²

Bruckmann was evidently taken with the work of Mackintosh and fellow Glasgow artists and designers. *Dekorative Kunst* had already featured photographs of furniture by Mackintosh – some designed for J. & W. Guthrie – and of work by Margaret Macdonald, Frances Macdonald, James Herbert McNair and Talwin Morris, accompanied by an article, in October 1898.³

In 1908–9, Hugo and Elsa Bruckmann moved to a new flat at Karolinenplatz 5, one of Munich's most prestigious addresses.⁴ It is not known what became of the Mackintosh furniture (the cabinet was previously in the collection of Kenneth Barlow, Munich, but is currently untraced).

The Bruckmanns were known for their keen interest in and support of the arts and culture. Elsa Bruckmann's 'salon' in Nymphenburgerstrasse and particularly at Karolinenplatz was one of Munich's most significant, hosting prominent and avant-garde artists and designers, writers, scientists, philosophers, and economic and political theorists. The Bruckmanns' beliefs led in the 1920s and 1930s to close involvement in National Socialist politics and cultural matters, and in the inner circles of its leading proponents. The couple's Party membership numbers were among the first 100.⁵

Authorship: The dining room furniture is known from photographs published under Mackintosh's name in *Dekorative Kunst* in April 1899 and from drawings by Mackintosh for the untraced free-standing cabinet.⁶

Status: Standing building; whereabouts of furniture and fittings unknown

Chronology

Description

People

Job Book

The job books of Honeyman & Keppie (later Honeyman, Keppie & Mackintosh) are now held by The Hunterian, University of Glasgow and include four volumes related to the Mackintosh period. The books were used by the firm to keep a project-by-project, day-by-day record of contractors, suppliers and expenditure. The name of a project and/or client is usually at the top of the left-hand page, followed by information about tradesmen who tendered. The name of the measurer (quantity surveyor) is usually at the top of the right-hand page, followed by information about payments to contractors and suppliers. All of the data for MX.02 is entered in the tables below.

Page numbering is not consistent in the job books. Sometimes a single number refers to a double-page spread and sometimes each page is individually numbered. Here, each image of a double-page spread is identified by the number given at the top of the left-hand page. (Images of all of the pages from the four job books can be found at [Browse Job Books, Visit Book and Cash Book.](#))

The following information about MX.02 has been extracted from the job books:

Documents

Images



Doors and free-standing cabinet, *Dekorative Kunst*, 2, 1898, p. 78



Fitted cabinets, *Dekorative Kunst*, 2, 1898, p. 79

Bibliography

Published

- Roger Billcliffe, *Charles Rennie Mackintosh: The Complete Furniture, Furniture Drawings and Interior Designs*, Moffat, Dumfriesshire: Cameron & Hollis, 4th edn, 2009, pp. 47–50
- Alan Crawford, *Charles Rennie Mackintosh*, London: Thames & Hudson, 1995, pp. 48–9
- Thomas Howarth, *Charles Rennie Mackintosh and the Modern Movement*, London: Routledge & Kegan Paul, 2nd edn, 1977, p. 149, p. 152
- Wolfgang Martynkewicz, *Salon Deutschland: Geist und Macht 1900–1945*, Berlin: Augbau Verlag, 2009
- *Dekorative Kunst*, 2, April 1899, pp. 78–9

Notes:

1: *Dekorative Kunst*, 2 April 1899, p. 79.

2: Roger Billcliffe, *Charles Rennie Mackintosh: The Complete Furniture, Furniture Drawings and Interior Designs*, Moffat, Dumfriesshire: Cameron & Hollis, 4th edn, 2009, pp. 47–50; Alan Crawford, *Charles Rennie Mackintosh*, London: Thames & Hudson, 1995, pp. 48–9; *Dekorative Kunst*, 2, April 1899, pp. 78–9; Wolfgang Martynkewicz, *Salon Deutschland: Geist und Macht 1900–1945*, Berlin: Augbau Verlag, 2009, pp.37, 46–7, 51–3, 63, 79–83.

3: 'Die schottischen Künstler', *Dekorative Kunst*, 2, October 1898, pp. 48–9, 68–75.

4: Wolfgang Martynkewicz, *Salon Deutschland: Geist und Macht 1900–1945*, Berlin: Augbau Verlag, 2009, p. 64.

5: Wolfgang Martynkewicz, *Salon Deutschland: Geist und Macht 1900–1945*, Berlin: Augbau Verlag, 2009, pp. 63–7; 452; see also for instance pp. 376–86, 401ff.

6: *Dekorative Kunst*, 2 April 1899, pp. 78–9; The Hunterian, University of Glasgow: GLAHA 41799; GLAHA 41800; GLAHA 41801.

Mackintosh Architecture: Context, Making and Meaning

Led by The Hunterian, University of Glasgow, funded by the Arts and Humanities Research Council; with additional support from The Monument Trust, The Pilgrim Trust, and the Paul Mellon Centre for Studies in British Art; and collaborative input from Historic Scotland and the Royal Commission on the Ancient and Historical Monuments of Scotland.



© copyright 2014

[Contact us](#)