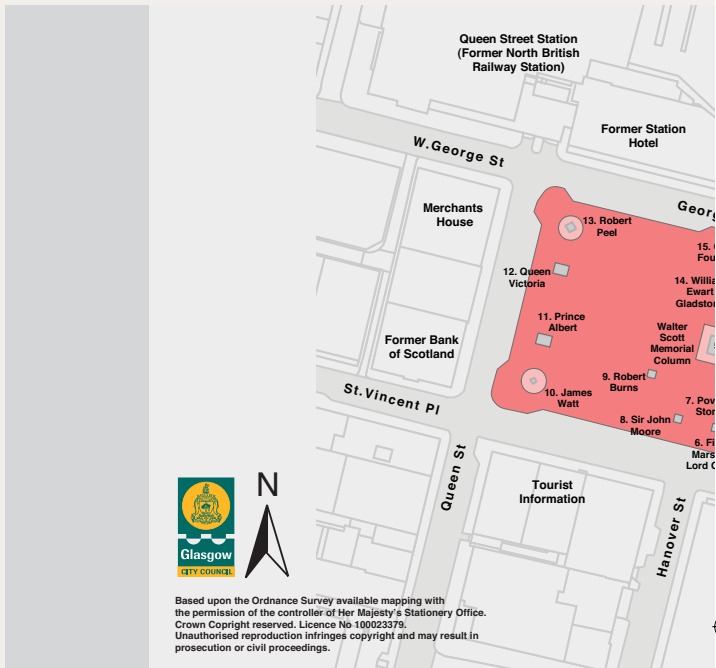




George Square Heritage Trail





1. **City Chambers**
2. **Measurement Standards (A)**
3. **Monument to Thomas Graham: Listed Status Category B**
4. **Monument to Thomas Campbell: Listed Status Category B**
5. **Sir Walter Scott Monument: Listed Status Category A**
6. **Monument to Field Marshall Lord Clyde: Listed Status: Category B**
7. **Commemorative Poverty Stone Plaque**
8. **Monument to Sir John Moore: Listed Status Category A**
9. **Monument to Robert Burns: Listed Status Category B**
10. **Monument to James Watt: Listed Status Category A**



11. **Equestrian Monument to Prince Albert: Listed Status Category A**
12. **Equestrian Monument to Queen Victoria: Listed Status Category A**
13. **Monument to Sir Robert Peel: Listed Status: Category B**
14. **Monument to William Ewart Gladstone: Listed Status; Category B**
15. **Crum Fountain**
16. **Measurement Standards (B)**
17. **Monument to James Oswald: Listed Status; Category B**
18. **Measurement Standards (C)**
19. **The Nagasaki Plaque**
20. **The Cenotaph: Listed Status: Category B**

GEORGE SQUARE HERITAGE TRAIL

On behalf of Glasgow City Council, welcome to George Square. Please enjoy your visit. George Square is Glasgow's principal urban space, and the acknowledged centre of the city's public life. The Square is in the heart of Glasgow's cosmopolitan City Centre and can be easily accessed from a number of neighbouring streets, including North Hanover Street, North Frederick Street, South Frederick Street, George Street, Cochrane Street, Miller Street, Queen Street and St Vincent Place.

INTRODUCTION



Scotland's largest city is characterised by the famous Victorian architecture of its many streets, squares and historical monuments, telling a fascinating and influential past. It was confidence which inspired the builders of the Victorian city, and by the greatest good fortune they were served by a group of architects of quite exceptional merit. It is their combined efforts which make Glasgow one of the world's finest 19th Century cities, and annually more and more tourists come to marvel at their achievement.



GEORGE SQUARE HERITAGE TRAIL

A visit to George Square is an uplifting experience. It seems hard to imagine that you are in the heart of one of Scotland's largest cities. George Square and the surrounding buildings have a strong historical link with the development of science and technology in Glasgow. Statues in the Square itself pay homage to great scientists of the past.

Standards of measurement on the Square and at the City Chambers provide evidence of the Merchant City area's central role in Glasgow's trade, while the buildings surrounding the Square were some of the first to benefit from the new developments in lighting and electricity. Scotland's contribution to poetry and literature is also apparent in the figures represented. Contrary to rumour, none of these figures represent rich tobacco merchants or philanthropists.

Following the suggested numbered route it should take visitors approximately 1 hour, allowing for a brief stop at each item, through the Square and back again. As there are so many listed buildings and historic monuments along the trail, it has only been possible to overview the most outstanding structures and places within this guide.

MAIN POINTS OF INTEREST

1. The City Chambers: Listed Status Category A

The City Chambers forms a square block four storeys high and carry a domed turret at each end of the western facade, from the centre of which rises a massive tower (apparently inspired by Alexander "Greek" Thomson's St Vincent Street Church). The grand staircase, the council chamber, banqueting hall and reception rooms are decorated in a grandiose style, not unbecoming to the commercial and industrial metropolis of Scotland. Several additional blocks have been built or rented for the accommodation of the municipal staff. Admirably equipped sanitary chambers were opened in 1897, including a bacteriological and chemical laboratory.

Arguably one of the finest public buildings of 19th

Century Britain, Glasgow's most famous Victorian building was designed in the Italian Renaissance Style and opened in 1889. The loggia, marble staircase and banqueting hall are particularly impressive features. Architect William Young is thought to have been influenced by the many styles taken from his study tour of Florence, Venice and Rome whilst working on Chelsea House for the Earl of Cadogan. The City Chambers overlooks the floral displays and historic statues in George Square and also features a miniature version of The Statue of Liberty.



Young's only major commission in Scotland, the chambers, took seven years to build and engaged the skills from craftsmen as far a field as Italy and France. This extravagance is clearly manifest inside where the marble staircase, and the sumptuous Banqueting Halls with their ornate plasterwork, alabaster and mahogany fittings and superb Glasgow Boys art works are all accessible to the public in daily organised tours, or else unwittingly glimpsed as the backdrop to many a film.





On 6th October 1883, the laying of the City Chambers foundation stone by the Lord Provost, John Ure, took place. This event was marked by a public holiday, allowing an estimated 600,000 people to attend, the largest recorded gathering in Glasgow. A number of Masonic and Trade processions terminated in George Square. The Square itself was decorated with temporary triumphal arches and there were fireworks displays held in all the major Glasgow parks in the evening.

Such was the significance attached to the proceedings that, in all public works, labour was suspended for the day; warehouses and shops were closed. By mid-day, it was estimated that there were half a million onlookers in the streets of the city. The procession itself consisted of 35,000 participants. The length of the procession was 4 miles and it took 3 hours to pass any point along the route, reliable estimates put the crowds in attendance at some 600,000 spectators.

Great stands were erected on the site of the City Chambers for civic leaders, guests and processions. On either side of the Square, impressive archways had been constructed. The ceremonial laying of the foundation stone then commenced. George Square was packed with 60,000 people in addition to those in the processions. After silence had been established, the National Anthem was sung. The Senior Magistrate asked the Provincial Grand Master to carry out the ceremony. Prayer was offered. A number of coins, civic statutes, newspapers and a copy of the Constitutions and Bye-Laws of the Grand Lodge of Scotland were deposited in the stone. The Lord Provost applied the plumb-rule, the level and the square to the foundation

stone. Cornucopias of wine and oil were appropriately used. As a memento of the occasion, the Lord Provost presented the Provincial Grand Master with a silver trowel.



Mr. William Young, the architect of the Municipal Buildings, proposed:

'Which happiness to a nation brings, these are imperial works and worthy kings'

(Refer to page 47 for more detailed information on the history of the City Chambers)

2. Measurement Standards (A)

Located at the extreme right hand side of the main entrance to the City Chambers. There are three sets of measurement standards to be found in George Square: To ensure fair trading by merchants, shopkeepers, surveyors, architects and builders, strict standards of measurements were prominently provided in public places during the eighteenth and nineteenth centuries. These measures remain on view in George Square to this day.





This is the standard inch, foot, 2 foot, and 3 foot mounted on the wall of the City Chambers- (refer to items 16 & 18 listed on the trail to locate the other two)

Carefully crossing at the pedestrian lights, safely make your way across the square to item no 3 listed.

3. Monument to Thomas Graham: Listed Status Category B



Dr Thomas Graham (1805-1869) – Was a brilliant experimental chemist, pioneering laboratory-based chemical education at Glasgow University. His statue, designed by William Brodie, was erected in George Square in 1872. A pioneer in the field of chemistry,

he formulated “Graham’s Law” on the diffusion of gases and later became Master of the Mint where he instituted many reforms. On returning back to London suffering from inflammation of the lungs his brilliant career was finished at the age of sixty-four, he passed away. His body lies in a resting place not far from his birthplace – in the ground around the Cathedral. The Statue was gifted to the city by James Young. A former student of Graham’s, Young had achieved wealth and fame through the commercial production of paraffin. In accordance with Young’s wishes the unveiling was conducted without public ceremony.

The subject is seated in a sabre leg chair, similar in style to that of the earlier monument to James Watt on the opposite corner of the Square, wearing robes of a Doctor of Civil Law of the University of Oxford. His right hand supports his chin and his arm rests on a book, the cover of which shows a glass retort and other experimental equipment. Brodie achieved what a contemporary described as an ‘admirable’ likeness of Graham by studying photographs as well as a painted portrait by George Frederick Watts. The pedestal, which is made of granite from the quarries of Shearer, Smith & Co., Dalbeattie, has half – cylinder projections on front and rear of the podium.

4. Monument to Thomas Campbell: Listed Status Category B

Thomas Campbell - (1777-1844) - Scottish poet, historian and political commentator. Born in Glasgow and educated at Grammar School, he entered the University at the age of twelve and there distinguished himself during seven years of study. He later moved to Edinburgh to study law and began his successful literary career with ‘The Pleasures of Hope’, published in 1799.

Among other poems composed on the continent were “The Exile of Erin,” “Ye Mariners of England,” and the beautiful “Soldier’s Dream.” The scene of the latter was the field between Ratisbon and Ingoldstadt, where he witnessed the conflict between the French and Austrians. In the year after his return from Germany



to Leith he published “Hohenlinden and Lochiel’s Warning” one of the most spirited of his war ballads.

In November, 1826, there came the greatest honour of his life, his election to the Lord Rectorship of Glasgow University. In 1843 he went to reside at Boulogne, with the twofold objective of furthering the education of a niece whom he had adopted and of benefiting his own health. In a feeble state aged 67, Thomas Campbell died on 15th June 1844. He was buried in the Poet’s Corner of Westminster Abbey.

The poet is shown with his left foot advanced, holding a quill pen in his right hand and a sheaf of manuscripts in his left. He is dressed ‘in the costume of the latter part of the reign of George IV, with cutaway coat, knee-

length boots and a cloak, part of which is draped over his left forearm.'

The unveiling was preformed by Dr James A. Campbell MP- on the centenary of the poet's birth, 1877.

In his obituary, James Pittendrigh Macgillivray is recorded as having acted as Mossman's assistant in the production of the statue, but the extent and nature of his contribution has never been determined.

5. Sir Walter Scott Monument: Listed Status Category A



Sir Walter Scott - (1771-1832) - Novelist and poet (Rob Roy & Lady of the Lake). The statue was designed by John Greenshields, a native of Lesmahagow. It was



executed by Handyside & Ritchie. The inscription is by William Mossman and the column and pedestal was designed by the architect David Rhind. James Govan the stone mason completed the monument in 1838 and stands high above the square on an 80 foot column. Sir Walter Scott stands on the top of this tall column, with his plaid thrown over his right shoulder (as he usually did in life) instead of his left.

Scott is shown standing in a relaxed posture with his right foot slightly advanced and his left hand raised to his chest, he holds a pen in his left hand and a book in his right. Dressed in a cutaway coat, he also wears a shepherd's plaid, which passes diagonally across his chest and falls to the ground from his right shoulder. The placement of the plaid on the right shoulder obeys a convention which correctly identifies Scott as a native of the Borders rather than a Highlander. The statue is composed of four blocks, with joins occurring at the hips, shoulders and thighs, and stands on a decorated cylindrical pedestal supported by a Doric column. The column itself is raised on a rectangular pedestal with sarcophagi inserted into each of the four sides and pairs of lion masks on the corner piers.

Prompted by the belief that a monument to Scott would be a means of inspiring others to emulate that great and glorious man who had shed such lustre on the annals of his country, a monument committee was formed on 18th October 1832, less than a month after the author's death. It is interesting to note that the list of subscribers includes Thomas Campbell and James Oswald, who had monuments erected to them in George Square shortly afterwards.

On completion, the statue was the first public monument to Sir Walter Scott anywhere in the world, pre-dating the larger and more celebrated memorial on Princess Street, Edinburgh, by almost a decade.

It is also interesting to note the magnificent Stewart Memorial Fountain in Kelvingrove Park is based on themes from Sir Walter Scott's narrative poem 'The Lady of the Lake' and its imagery around the romantic folklore associated with the Trossachs.

In his novel 'Rob Roy', Scott wrote vividly of Highlanders

visiting Glasgow in the early 18th century:

“The dusky mountains of the western Highlands often sent forth wilder tribes to frequent the marts of St Mungo’s favourite city. Hordes of wild shaggy, dwarfish cattle and ponies, conducted by Highlanders as wild, as shaggy, and sometimes as dwarfish, as the animals they had in charge, often traversed the streets of Glasgow. Strangers gazed with surprise on the antique and fantastic dress, and listened to the unknown and dissonant sounds of their language...”

It is recognised that Scott’s romantic novels contributed greatly to Scotland’s international reputation and he has been credited by many with unwittingly creating the Scottish tourist industry

6. Monument to Field Marshall Lord Clyde: Listed Status: Category B



One of the foremost names on our city’s roll of honour is that of Lord Clyde (1792 – 1863), military leader. Colin Campbell was the eldest son of John MacLiver a Glasgow carpenter but was given the name Campbell (his mother’s maiden name) mistakenly noted when introduced to the Duke of York by his uncle.

Placed by his uncle in an academy at Gosport, he entered the 9th Regiment of Foot as an ensign at the age of fifteen. He fought in the Peninsular War under Sir John Moore, being severely wounded at San Sebastian. During a long period of garrison duty in America, Gibraltar, Barbados and Demerara he



reached the rank of Major. After campaigns in China (1832) and India (1848), he took part in the Crimean War, Sir Colin Campbell's most famous exploit being his command of 'Thin Red Line' of the 93rd Highlanders (part of the Highland Brigade including the 79th and 42nd Highlanders - Black Watch), which repulsed the Russians at the Battle of Balaclava in October 1854. In 1857 he was Commander-in Chief of the Indian Army during the Mutiny and during a series of brilliant operations he took part in the relief of Lucknow. Nicknamed 'Old Careful' because of his concern for the well-being of the men under his command, he was raised to the peerage in 1858, with a pension of £200 a year. Much liked by Queen Victoria, he died at Chatham, and was buried in Westminster Abbey.

The Glasgow Herald describes Lord Clyde in one description as being represented *"...in a standing posture, with his left foot thrown forward. He is attired in a short, loose tunic, apparently a sort of military undress, the legs being encased in heavy riding boots rising above the knee, and into which the trousers are tucked. The left hand, grasping a telescope, rests on the stump of a palm tree, designed, no doubt, to suggest the scene of the hero's crowning triumph; while the right hand hangs by the side, holding a sort of helmet cap, encircled with the veil so necessary in Indian campaigning. A belt, which seems intended for slinging the telescope, crosses the left shoulder, and from the left side depends a sword, the baldric which supports it being concealed under the tunic."*

The pedestal consists of a tapered cylindrical on a square plinth, and is identical to that used by Flaxman on the neighbouring monument to Sir John Moore.

The unveiling ceremony in the following August was performed by Sir James Campbell. Once erected, the statue prompted mixed reactions.

Plans to erect a monument to Lord Clyde were initiated at a public meeting in the Merchants' Hall soon after his death, and the commission was offered to 'Mr. J.H.Foley, of London' without competition. Various suggestions were put forward regarding both the form the monument should take and its location. Equestrian

and non-figurative monuments were considered, and the proposed sites ranged from the west door of Glasgow Cathedral to the West End, (now Kelvingrove), park beside the guns captured from the Russians in the Crimean War.

The most radical proposal was that a statue of Clyde should be erected beside Marochetti's monument to the Duke of Wellington in Exchange Square with Flaxman's monument to Sir John Moore, moved from George Square to form a trio of Britain's greatest military leaders. In the event, a more modest arrangement was settled upon, with a standing figure conceived as a 'suitable companion' to Flaxman's statue in George Square. It was, however, necessary to move the Moore monument 'a little to the westward, in order to admit of a symmetrical arrangement, a matter which was to cause some public disquiet

His statue, by John Henry Foley, was unveiled in George Square in 1868.

7. Commemorative Poverty Stone Plaque

The stone plaque stands as a permanent reminder that in Glasgow, as in so many parts of the world, "poverty is neither inevitable nor acceptable". The plaque reads;

PARIS OCTOBER 17, 1987

ON THIS DAY DEFENDERS OF HUMAN RIGHTS FROM EVERY CONTINENT

GATHERED THEY PAID HOMAGE TO THE VICTIMS OF HUNGER, IGNORANCE AND VIOLENCE. THEY AFFIRMED THEIR CONVICTION THAT POVERTY IS NOT INEVITABLE. THEY PROCLAIMED THEIR SOLIDARITY WITH PEOPLE THROUGHOUT THE WORLD WHO FIGHT TO ERADICATE EXTREME POVERTY

"WHEVER MEN AND WOMEN ARE CONDEMED TO LIVE IN POVERTY. HUMAN RIGHTS ARE VIOLATED. TO COME TOGETHER TO ENSURE THAT THESE RIGHTS BE RESPECTED IS OUR SOLEMN DUTY"

JOSEPH WRESINSKI

ATD FOURTH WORLD

GLASGOW, OCTOBER 17, 1999

PEOPLE FROM ALL WALKS OF LIFE GATHERED HERE UNITED IN THEIR COMMITMENT TO THESE PRINCIPLES AND TO THE FIGHT TO ERADICATE POVERTY.

After years of campaigning by Glasgow Braendam Link, this Commemorative Stone plaque, carved in granite and similar to the one in Paris, can be viewed located between the monuments of Sir John Moore and Field Marshall Lord Clyde. It was laid in earth brought from Paris (the Headquarters of ATD Fourth World), Stirling



(from the grounds of Braendam Family House), and Glasgow (from the back court of the tenement base of Glasgow Braendam Link).

In George Square, on 17 October every year since 1999, a rally has been held, with music, drama, dancing and always at the heart, people living in poverty standing up and telling their stories.

8. Monument to Sir John Moore: Listed Status Category A



Sir John Moore - (1761-1809) - British army officer. Brought up in 'Donald's Land', in the Trongate, Glasgow, he began his military life in 1776 when, under the

guidance of the Duke of Hamilton, he entered the 51st Foot as an ensign. He then served as captain-lieutenant in the Duke of Hamilton's regiment in America (1778-83) followed by a short period as MP for the united burghs of Lanark, Selkirk, Peebles and Linlithgow. His military career was resumed in 1787, and he rose through the ranks, seeing service in the Mediterranean, Corsica, the West Indies, Ireland, Holland and Egypt. In 1803 he took charge of the training of forces at Shorncliffe Camp in Kent, and by his flexible tactics and efficient, humane discipline, earned a reputation as one of the greatest trainers of infantrymen in military history. The effectiveness of his method was shown in the Peninsular War, where he was sent in 1808 to combat Napoleon. During the retreat of his army to Corunna in 1809, Moore was mortally wounded by cannon shot in the hour of victory. His heroic death is commemorated in Rev. Charles Wolfe's poem 'The Burial of Sir John Moore', and a monument was erected over his grave in the field of battle by his chief French adversary, Marshal Soult.

The subject is shown standing with right leg slightly advanced, a sword (now missing) in his left hand, and the right 'placed in an easy position across the breast. He is in military dress, but with much of his uniform 'finely concealed by the drapery of a military cloak thrown gracefully around the person, and falling easily and naturally down.

The pedestal of Aberdeen granite consists of a tapered cylindrical Plinth (with a plain cornice and base), and is supported by a square plinth.

The statue was cast from three tons of bronze salvaged, according to a source, from cannon 'captured (or surplus) at the end of the Napoleonic Wars'. The same source also records that the pedestal weighs ten tons. Of the £3,600 in the subscription fund, £400 was set aside for the inscription and the construction of a circular iron railing round the monument, with part of the considerable surplus' used to repair the damage caused by lightning strike to the Lord Nelson Monument in Glasgow Green.

In the years following its erection the statue was



to become the focus of diverse popular and critical opinions. It is known to have been vandalised by hooligans, and a contemporary satirical cartoon shows a group of children throwing rocks at it and swinging from it on ropes, possibly in attempt to pull it down. Among the persons who have expert knowledge and understanding of a particular field, however, it soon became to be regarded as a masterpiece. Sir David Wilkie, for example, described it as 'the finest modern statue in Europe'.

The statue was unveiled 18th August 1819.

9. Monument to Robert Burns: Listed Status Category B



Robert Burns - (1759-1796) - Scotland's national poet (Auld Lang Syne, My Love Is Like A Red, Red Rose et al). The statue by George Ewing was erected January 1877

Robert Burns began composing poetry while farming in Ayrshire in 1783, publishing poems, chiefly in the Scottish Dialect in 1786. After moving from Edinburgh to Dumfries Burns became an excise officer circa 1789. In addition to his love poetry and his narrative poems on political themes he also wrote numerous folk songs. Many of these were based on his research into traditional Scottish folk music, and published in James Johnson's Scots Musical Museum (1787-1803). His unique standing as a poet is reflected in the celebratory 'Burns Suppers', which still take place annually in many parts of the world on the anniversary of his birth.

Burns is represented as a 'superior Scottish peasant', with his '...broad Kilmarnock bonnet half crushed in the hollow of his right elbow, and holding the "wee crimson-tipped flower" in his hand, in an easy and graceful attitude of poetic contemplation. Dressed in a frock-coat, waistcoat and knee breeches, the figure is supported from behind by a pillar concealed by a folded plaid, with thistles growing from the rear. The founders, Cox & Sons of Thames Ditton, London, describe the cast of the statue as "one of the most perfect they have ever produced".

On the pedestal there are three panels depicting scenes from his best-known poems, a cottage interior from 'The Cotter's Saturday Night', (left), the poet being crowned, from 'The Vision', (rear), revelries at Alloway Kirk, from 'Tam o'Shanter', (right). A planned panel of 'The Twa Dogs' was not carried out.

The monument was first under the care of the Dennistoun Burns Club, and was by them lovingly decorated on the anniversaries of the poet's birth. We owe it mainly to the efforts of Mr. J Browne, Dr Hedderwick and ex-Bailie Wilson for the erection of the monument. Mr. Browne suggested the shilling subscription that raised in a determined effort to erect a worthy memorial to Scotland's national poet. Subscribers were mostly from Glasgow but also included



residents of other towns in the West of Scotland as well as 'Scotsmen in distant parts of the world'.

Within a year, £1,680 had been raised. Mr. George Edwin Ewing, a prominent local sculptor, was invited to submit a design for a pedestrian statue in bronze. At this time, subscriptions totalled £1,700 and with contributions still to come in, the cost was fixed at £2,000. A clay model was completed in March, 1876, which was then cast in stucco and finally, in October, 1876, the statue was cast in bronze. It was unanimously agreed that the inauguration should take place on the anniversary of the poet's birth, 25th January, 1877.

The reliefs were not completed until 1887 by James Alexander Ewing Younger brother of the monuments sculptor George Edward Ewing, and when the statue was inaugurated by Lord Houghton, the poet and biographer of Keats, on January 1877, the spaces on the pedestal were still blank. Nevertheless, the unveiling, which coincided with the anniversary of Burns' birth, was a major civic event. The day was declared a public holiday, and there were trade processions from Glasgow Green which joined a crowd (about 30,000 people) recorded for a public unveiling in Glasgow. The occasion was also commemorated by a special performance at the Theatre Royal on the preceding evening.

The relief plaster casts friezes are currently housed in Robert Burns Birthplace Museum, Alloway. James Alexander Ewing sculptor of the reliefs died 29th May 1900 at the age of 57 and is buried in Sandymount Cemetery in the East-end of Glasgow.

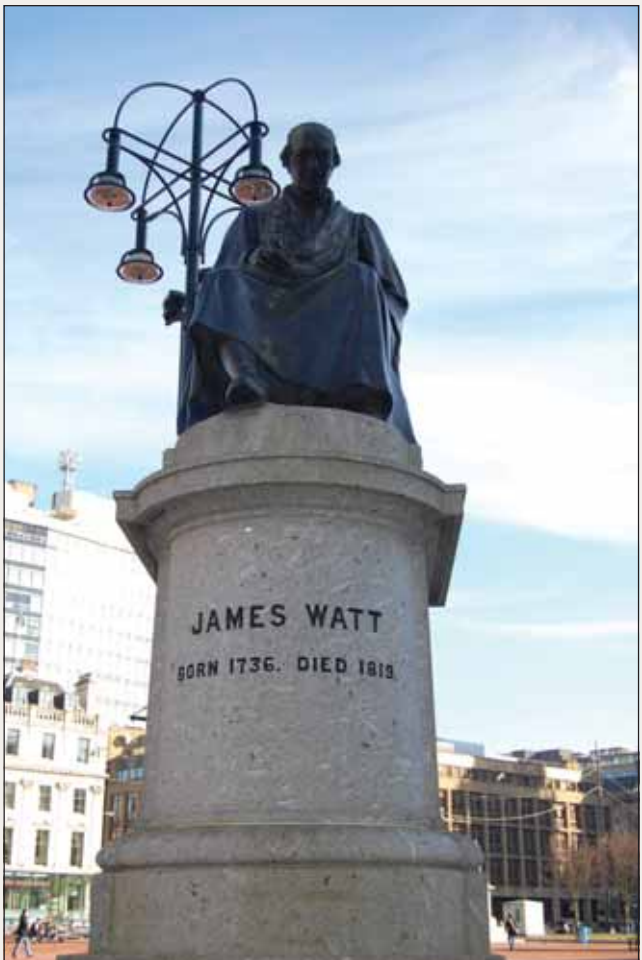
The statue of Robert Burns featured in Glasgow City Council's "Adopt a Monument" scheme which attempted to persuade sponsors to pay for the upkeep of monuments in the city in 1985. A small plaque inserted onto the plinth reads;

This statue is maintained with the generous assistance of the Glasgow and District Burns Association "The Jean Armour Burns Houses" Mauchline.

This effort to commemorate Burns started a series of statuary and monuments in Scotland beginning with Burns Monument in Kilmarnock (1881), the movement

to build which was instigated by the initiative to raise a statue of Burns in Glasgow.

10. Monument to James Watt: Listed Status Category A



James Watt, (1736-1819), - Scottish inventor and mechanical engineer. Born in Greenock, the son of a shipwright and builder, he began his professional career at the age of seventeen by opening a business in Glasgow as a maker of mathematical instruments. Watt's scientific skills first came to notice as a mathematical and philosophical instrument maker at Glasgow University. This statue designed by Chantrey and was



erected in George Square, in 1832. Watt designed the first economical steam engine, (“Beelzebub”), in 1769 and patented his own improved version, which reduced the consumption of fuel and steam by the use of separate condenser. It is recorded that he conceived the idea of the condenser while walking on Glasgow Green one Sunday in 1765. The unit of electrical power was named in his honour in 1882.

In this larger than life-size portrait the great benefactor of mankind’ is shown seated in a sabre leg chair ‘in a contemplative mood, with compass in right hand, and a scroll lying on the knee, on which is described the model of a steam engine’, the face was said by a contemporary to be a ‘striking likeness’. The pedestal has half cylinder projections from the front and the rear, and is raised on a square plinth.

Apart from its immense relevance to the history of Glasgow, the statue is of interest in part because of the unusually close relationship between the artist and the sitter, and the fact that they maintained contacts with each other that ‘went well beyond those normally existing between patron and portraitist’. Chantrey, who is described by his biographer, George Jones, as inclining ‘rather to practical science than to literature and hypothesis’, was a great admirer of Watt’s achievements, and his numerous portrait busts of him were regarded at the time as the epitome of the sculptor’s renowned ability to suggest the inner workings of a powerful mind.

The statue is one of numerous representations of Watt in Glasgow, most of which are either attached to buildings or designed as part of architectural scheme. These are by John Greenshields, (1824, designed for the Glasgow Mechanics’ Institution, now in Queen’s College, George Street, Charles Grassby, (1864, designed for David and John Anderson, Cotton Mills, now sited in Glasgow Green, external Winter Garden Sculpture Park. Chantrey himself made four other variations of the design in marble, including those in St Mary’s Church, Handsworth, (1825), the Hunterian Museum, (1830).

11. Equestrian Monument to Prince Albert: Listed Status Category A



Prince Albert - (1819-1861) - Married Queen Victoria in 1840 and together they purchased Balmoral estate in 1852. The statue by Marochetti was erected October 1866.

In its report on the inauguration, the Glasgow Herald describes the statue as the following;

“With regard to this work of art it seems to be generally admitted that an excellent likeness has been secured. His Royal Highness is represented in a military uniform, bestriding a charger, which reins with his left hand, while his right, holding a plumed hat, falls in easy posture by his side. The figure of the horse is designed similarly to that on which the Queen’s statue is mounted, the chief difference being that in the new work the animal is thrown into a curveting attitude, with ears turned backwards and neck finely arched.”

The report omits to mention that the legs of the Queen’s horse were modified in order to match those of the new work. The pedestal is also identical to that of the Queen Victoria monument, with grey and red granite in the plinths, bronze acanthus frieze in the base moulding. There are four reliefs on the pedestal. The front and rear panels carry inscriptions. The right (south) panel depicts figures illustrative of the industrial arts, the two



central figures represent Education and Industry and shown reclining on a locomotive, the outer figures are personifications of Agriculture and Commerce. The left, (north), panel has a composition of figures, (symbolic), of the fine Arts, Music, Painting, Sculpture and Architecture. Inside the pedestal is a bottle containing 'copies of local newspapers, minutes of the Memorial Committee, and other documents.

At the time, the death of the prince was 'fresh in the public mind', and it was felt that a great industrial community like Glasgow was under an obligation to commemorate a Prince who had lent his influence in many ways towards the advancement of the national prosperity. The debate concerning the form the monument should take was wide ranging. Among the possibilities considered were an ornamental building in the centre of George Square, proposed by former Lord Provost Sir James Anderson, a useful public institution such as a 'School of Arts, as it was to do in London', and a building similar to the Temple of Theseus in Athens, containing a statue of Albert. The latter proposal was submitted by the architect Alexander 'Greek' Thomson, who intended that it should be erected in the West End, (now Kelvingrove), Park. The decisive factor, however, was the opinion of the Queen, who expressed a strong preference for the depiction of Albert on horseback. It was also her suggestion that Marochetti, whose earlier works in Glasgow included her own equestrian monument as well as that of the Duke of Wellington, (Royal Exchange Square), was awarded the commission.

The Albert monument was placed in the eastern half of the Square, facing south, with Marochetti's earlier Equestrian Monument to Queen Victoria relocated from St Vincent Place to form an adornment on the opposite side of the Scott monument. The removal of the statue of Queen Victoria required the approval of the Queen herself and its new status as part of a symmetrical pair necessitated alterations to the pedestal and the horse's legs.

The inauguration took place on Thursday, 18th October 1866, with the unveiling performed by the Queen's second son Alfred, the Duke of Edinburgh, who was

granted the freedom of the city. The committee had hoped that the Queen herself would be able to attend the ceremony, but when this proved to be 'out of the question' the substitution of a Prince of the blood was joyfully welcomed'. For the occasion George Square was decorated by Wylie & Lohead with festoons of evergreens forming 'a sort of sylvan colonnade', and despite the appalling weather, the Square and neighbouring streets were thronged with many thousands of spectators. During June 2010 works to reattach the the cast bronze sabre originally fixed to the equestrian statue of Prince Albert were successfully completed.

12. Equestrian Monument to Queen Victoria: Listed status Category A



Queen Victoria - (1819-1901) - Born the only child of Edward, Duke of Kent, fourth son of George III, she succeeded to the throne in 1837 on the death of her uncle, William IV at the age of 18, first visited Glasgow in August 1849. The statue designed by Baron Carlo Marochetti was inaugurated 6 September 1854, (St Vincent Place), and then re-erected in George Square 18th December 1866. Her great love of Scotland prompted the acquisition of Balmoral Castle as a royal residence, which she had rebuilt in 1856 and visited almost every year until her death.



The monument shows the Queen seated side-saddle, with her cloak and dress draped on either side of the horse's back, the Queen is shown with an imperial sceptre raised in her right hand and her left hand gripping the horse's reins, her crowned head is turned a little to the right. The horse is depicted as if in slow forward motion, with its left hind leg slightly advanced and the right foreleg raised. The pedestal, which is decorated with bronze Corinthian colonettes on the corners and a bronze acanthus frieze in the base moulding, has four relief panels inserted into the plinth. Those at the front and rear carry inscriptions, while the sides depict narratives from the Queen's visit to Glasgow in 1849. On the left, (north), panel the Queen is shown being conducted into the crypt of Glasgow Cathedral by Rev. Duncan Macfarlan, the Principal of Glasgow College, (now Glasgow University).



The memorial to John Knox in the Necropolis near which Macfarlan himself was later to be buried is visible in the background. On the right panel, the Queen is shown conferring a knighthood on Provost James Anderson, using Colonel Gordon's sword in a ceremony on board the ship, Fairy, which had brought the royal party to Glasgow from Roseneath. Hermetically sealed within the cavity of the pedestal is a bottle containing a number of historical documents, including papers relating to the Queen's visit to Glasgow, Dr Strang's 'Mortality Bills for 1853' and his pamphlet Progress of Glasgow, a list of members of the Town Council and committees 'of the various corporate and charitable institutions of the city, and copies of the Glasgow

Courier, the Scottish Guardian, the Daily Mail and the Edinburgh Almamack.

The statue was originally erected in the centre of St Vincent Place at the junction with Buchanan Street. Marochetti himself selected the site, which required the approval of the Town Council, the Police and the Statue Labour Committee. The completed bronze arrived by direct steamer from London on 30th August 1854, by which time the pedestal was already in the process of being erected. The Glasgow engineer Robert Napier took charge of transporting the statue from Broomielaw to St Vincent Place, as well as erecting it on the pedestal in preparation for its inauguration a week later.

The monument was moved to George Square in 1866 in order to form an adornment with the Monument to Prince Albert.

13. Monument to Sir Robert Peel: Listed Status: Category B

Sir Robert Peel - (1788-1850), English statesman. Born near Bury, Lancashire, and educated at Harrow, he studied Classics and Mathematics at Oxford and Law at Lincoln's Inn. He entered Parliament as a Tory in 1809 and was Secretary for Ireland 1812 -18, during which time he opposed Catholic emancipation and instituted the Irish



Constabulary. As Home Secretary from 1822, he was instrumental in the reform of the criminal law and in 1829 he introduced into London the improved Police which he had established in Ireland. Not always having support of own party, he proposed Catholic emancipation in 1829. In 1832, after the passing of the Reform Act (which he had opposed), he became the leader of the Conservative Party. As Prime Minister



1834-5 and 1841-6 he introduced financial measures which brought the country out of debt, and the last act of his government was the repeal of the Corn Laws. He died after being thrown from his horse while riding on Constitution Hill.

Peel is shown 'in a standing attitude, with a parliamentary paper in his hand, as if in the act of commencing to speak' to the House of Commons, and with an expression of 'high intellectual activity, and indomitable strength of will under an aspect of majestic repose. Mossman's representation of the subject wearing contemporary dress was regarded as a particularly innovative aspect of the work, and his success in adapting 'modern habiliments to the requirements of sculpture' widely admired.

The decision to erect a monument to Sir Robert Peel in Glasgow was made at a public meeting in the Trades Hall, attended by 'men differing very much in their political views', but 'unanimous in acknowledging that he had conferred great benefit on his country'.

This was to be Mossman's first statue in bronze – in fact the first major public commission in Glasgow awarded to any sculptor from the west of Scotland.

Mr Mossman, although he had not executed any great monument, had a very considerable reputation as a sculptor, and he entered upon the execution of the Peel statue knowing that it would make or mar his reputation. He devoted all his energy to the execution of the work.

The pedestal was designed by Mossman's close associate, the architect Alexander 'Greek' Thomson. According to Thomas Gildard both Thomson and Mossman wanted to omit the 'cope and cornice', but were overruled by the committee who knew better than the sculptor and the architect.

The statue was erected 28th June 1859.

14. Monument to William Ewart Gladstone: Listed Status; Category B



William E Gladstone
- (1809-1898)
- English statesman
and four times Prime
Minister. Born in
Liverpool, he began
his parliamentary
career in 1832. In 1843
he became President
of the Board of Trade
under Robert Peel
and subsequently
held a series of
cabinet posts, as a
Conservative until

1859, and thereafter as a Liberal. Succeeding Lord John Russell as Liberal Party leader in 1867, he formed his first government in the following year and remained a dominant figure in British politics for the next quarter century.

Though he began his career as a Tory and strict Anglican he became a passionate advocate of social reform. The most persistent political issue during his time in office was that of Ireland, for which he tried unsuccessfully to secure Home Rule. He received the freedom of the City of Glasgow in 1865, and became Lord Rector of Glasgow University in 1879.

The subject stands erect in the robes of the Rector of Glasgow University with arms folded across his chest, and with a book in his left hand. There are several other books and a sheaf of manuscripts at his feet. The treatment of the left hand creates the impression that the index finger is tucked between the leaves of the book, though in fact this is a tactful device to conceal the disfigured remains of the finger, which had been amputated after a shooting accident in 1845. On the pedestal there are two narrative reliefs showing, on the left (east) face, Gladstone as Prime Minister addressing the House of Commons; on the right, Gladstone 'engaged in his favourite recreation of tree-felling' in the grounds of Hawarden Castle. In the latter panel



he is shown 'with his sleeves rolled up, (leaning on his axe, while seated on a log beside him are his wife, his daughter (Mrs. Drew), and his favourite grandchild, Dorothy Drew'. The panels are modelled in very low relief and are very slightly concave, following the curvature of the plinth (between the base and the cornice). A bronze coat of Glasgow crest draped with a swag is attached to the front of the pedestal.

The unveiling, originally scheduled for the first fortnight of August, finally took place on Saturday, 11 October 1902, the ceremony being performed by the Earl of Rosebery.

Originally sited opposite the main entrance to the City Chambers, the monument was moved to its present location during the construction of the Cenotaph. Permission from the Parks Department was required for its removal, which was carried out by the firm of J. & G. Mossman on 14th and 15th March 1923. A photograph of the statue being hoisted onto the pedestal in its new location was published by the Glasgow Herald, which noted that its removal was '*a source of great interest to the moving crowds about the centre of the city.*'

Sculptor and founder: William Hamo Thornycroft.

15. Crum Fountain

This magnificent granite drinking fountain was built in 1860 by the firm Alexander MacDonald & Co., (fl. c.1848- c.1908), and dedicated to James Crum Esq. merchant of Glasgow and owner of the great Crum, calico printworks empire. Their cloth was acknowledged to be the finest in Europe.

Alexander MacDonald & Co were a firm of



monumental sculptors and granite quarriers, originally based in Aberdeen and (latterly) Glasgow's Robertson Street. Also known as MacDonald & Leslie and MacDonald Field & Co., they specialised in producing monuments in granite for cemeteries, religious buildings and public places throughout Scotland and the UK, often to their own designs or from plans provided by other sculptors and designers.

Their Glasgow Necropolis work includes the granite monuments to Robert Baird of Auchmedden (1856), shipbuilder Robert Barclay, (of Barclay & Curle), designed by J T Rothead (1864), Anne Stephen (1867), William Darling (1868), the Allan Family, of the Allan Line shipping firm, designed by J P Macgillivray (1899), and the monument to Agnes Adam Eadie (1908). They were also responsible for a number of public monuments and fountains.

16. Measurement Standards (B)

This is the second of the three sets of measurement standards to be found in George Square:

100 feet measure. Located beside the benches, this time at the grassed area at the West side of the North Lawn.





17. Monument to James Oswald: Listed Status; Category B



James Oswald – of Auchincruive (1779 – 1853), Liberal politician. The son of a wealthy landowner and merchant, Oswald was a leading supporter of the movement that led to the Reform Act of 1832, and became one of the first Members of Parliament for Glasgow to be elected by manhood suffrage (male voting rights). A powerful orator, he represented the city in the years 1832 – 7 and 1839 – 47. In 1841 he succeeded to the family estate at Auchincruive, to which he retired after completing his second term in parliament.

The subject wears a frock coat and is shown striking an informal pose, with his left leg slightly advanced. His right hand is placed casually on his chest, and his left hand he holds a walking cane and top hat.

The monument was financed by private subscription, with contributions from Oswald's many personal friends and admirers', and was originally erected in Sandyford Place, off Sauchiehall Street, in 1856. The reasons for its relocation are connected with the long standing dissatisfaction among his family and supporters that the monument to his political opponent Robert Peel had been erected in George Square, a much more prestigious and central site, less than three years after Oswald's statue had been unveiled. In July 1875, his great nephew R.A. Oswald successfully petitioned the Council to have the monument moved to the north-east

corner of the Square, in order that it should 'accord with that of Sir Robert Peel (of a like character) in the north west corner.' The removal work was carried out by J. & G. Mossman at a cost of £83 10s.

In time the monument came to be known simply as 'the Man with the hat', and it is recorded that young boys 'in less vicious age than at present, delighted in tossing small stones into the hat, so obligingly titled to serve as a receptacle. From time to time workmen had to mount ladders and clear out the contents. It has also been claimed that Joseph Conrad was invited by Neil Munro to throw a stone into the hat while they were dining in the nearby former North British Hotel, in order to become an 'honorary Glaswegian'. After several attempts he succeeded, and the party returned to their dinner.

The statue by Marochetti was originally erected in 1856 at Charing Cross and moved to George Square in 1875. Marochetti made a plaster medallion of Oswald, c.1847/8, (private collection, London), and a portrait bust which was exhibited at the Scottish Exhibition of Arts and Manufactures Connected with Architecture in January 1856. A bust of Oswald by James Fillans, belonging to John Tennant, of St Rollox was exhibited at the Portrait Exhibition in the Corporation, (now McLellan), Galleries in 1868.

18. Measurement Standards (C)

This is the remaining set of measurement standards to be found in George Square:



This embedded standard chain measure,

complete with its links in the Square - located between the benches and the grassed area on the East side of the North lawn. A small plaque by the Royal Institution of Chartered Surveyors in Scotland



to mark its centenary year, (1897-1997), is set in at the start of the 100 link measure.

19. The Nagasaki Plaque



The Nagasaki Plaque – Just in front of the Cenotaph is a small brass plaque in memory of the dead of Nagasaki and Hiroshima killed by atomic weapons.

20. The Cenotaph: Listed Status: Category B



The Cenotaph - (1921-4), This is the principal monument to Glasgow's dead, killed during the Great War of 1914-18. The inscription reads 'To the immortal honour of the officers, non-commissioned officers and men of Glasgow who fell in the Great War. This memorial is dedicated in proud and grateful recognition by the City of Glasgow.' The imposing monument by sculptor Ernest Gillick, (1874-1951), and architect, John James Burnet was erected in 1924 and provides a dignified setting for Glasgow's annual remembrance ceremony where the clergy, dignitaries and Council officials lay wreaths at the Stone of Remembrance. By far the most powerful argument for the setting of the Cenotaph monument arose from the historical and sentimental associations bound up with that particular part of George Square.

It was here that...the Glasgow soldiers were recruited by successive Lords-Lieutenants, and hence they marched to war. It was here also that those who returned took the salute. The place was, in a measure, hallowed ground.




Glasgow's monument to the First World War is designed on a rectangular U-Plan, and consists of a central stepped area flanked by a pair of low walls terminating in giant couchant lions. A truncated obelisk (strictly, the cenotaph itself) rises from the eastern side, the upper part of which takes the form of a sarcophagus decorated with four carved wreaths. The central area contains a horizontal slab bearing a relief carving of a large palm leaf and a wreath. Between this and the cenotaph is a simple altar-like block known as the 'war' stone or 'great' stone. On the front of the cenotaph is a figure of St Mungo in a baldacchino (canopy), which is itself embedded in a Glasgow crest. Attached to the wall above this is a gilded metal cross sculpted into the form of a sword. The rear wall of the cenotaph has an Imperial coat of arms carved in relief and a set of six bronze wreaths attached to flagpoles.

Plans to erect the monument were first proposed on 9 February 1920, by Sir James Waston Stewart, who called a public meeting.

Burnet's the architect's initial proposal, which was presented to the committee on 20 April 1922, consisted of

'.....an open vault of 50ft by 27ft, stretching west into the Square. From the east end of the vault rises the Cenotaph to a height of about 30ft above the level of the Square, the front of the Cenotaph showing to the Square. The vault, the floor of which is about 7ft below the level of the Square, is entered by steps on each side of the Cenotaph.'

Though the committee appears to have approved of the design in general, there were misgivings about the inclusion of the vault, and after 'an exchange of views' Burnet was asked to 'submit a proposal for the erection of a bronze railing round the vault to prevent accidents'. A much more ominous development occurred, however, when the Provost Thomas Paxton moved to an amendment 'that the whole matter be remitted back to Sir John Burnet in order that he might prepare a design for a Cenotaph without a vault. Although the amendment was defeated in a vote, the design was in fact rejected by the Corporation, and Burnet was



required to resubmit his proposal.

The result was the design that currently exists today.

The statues of Gladstone, Queen Victoria and Prince Albert were relocated, creating in the process the single most radical change in the appearance of George Square since it was comprehensively redesigned in 1866

The monument was finally unveiled by Earl Haig on Saturday, 31st May 1924, in a ceremony attended by many thousands of spectators. Among the guests were Burnet himself and Lord Blythswood, the chairman of the committee supervising the construction, who formally asked the Lord Provost to accept the custody of the memorial on behalf of the Corporation and general body of the citizens.

The inscriptions relating to the Second World War were added in 1945.

A similar design, but on a smaller scale, was used by Burnet on his Hunter memorial (1925) in Glasgow University.

This brings you to the end of George Square Heritage Trail. Why not visit the local facilities for refreshments?

HISTORY OF GEORGE SQUARE

Although a powerful academic and ecclesiastical centre by the end of the 15th century, Glasgow's prominence grew when trade opportunities turned to the Americas in the 18th century. Fortunes were made from tobacco, then sugar then cotton. As the 19th century dawned and the Industrial Revolution took hold, the city turned to industries like shipbuilding and heavy engineering; Glasgow benefiting from its position on the mighty River Clyde.

Industrial improvement allowed Glasgow to become a major base for ship and train building. Trading allowed great wealth to be generated for many businessmen in the city. The industrial wealth and a benevolent council saw great public buildings, museums, galleries



and libraries being erected and Glasgow was, without doubt, the 'Second City of the Empire'.

Though the heavy industries which brought the city unparalleled wealth and fame have almost disappeared, the tangible legacy that remains is of a city with a great architectural and cultural heritage.

Glasgow became one of the richest cities in the world and the merchants constructed spectacular buildings and monuments, which can still be seen in the city today. Furthermore they reinvested their money into industrial development to help Glasgow grow further. Daniel Defoe in 1724 described Glasgow as, '*...the cleanest, the most beautiful, the best built city in Britain, London excepted.*'

Early Beginnings

On the opposite side of Queen Street, north of the Back Cow Loan, lay the lands of the Ramshorn. For the first few years it was little more than a muddy hollow, filled with dirty green water and used for slaughtering horses. George Square formed part of the Ramshorn Croft, purchased by the corporation from Hutcheson's Hospital c1772. It was not until the spring of 1781 that the Corporation began to transform this swamp into what is now the stately central pleasure-ground of the city, known as George Square. The site of the square, then a waste hollow with stagnant pools, was filled in with earth and sand, a wooden paling erected and the area used for grazing cattle and latterly sheep which still grazed on the grass there until well into the 19th century.

Later in the century, the City Chambers and the main Post Office were built round the edge and Queen Street Station was built in the north-west corner. It is worth mentioning the price paid by Mr. David Fleming in 1787, for ground in nearby George Street, - 2s. 7d. per square yard, or £625 per acre.

George Square was opened in 1787, and named in honour of King George, the Third of whom it was originally intended to have a statue in the centre.

However the public were incensed when the central area was enclosed; and drew down the railing several times. It is claimed that the Glasgow tobacco lords were most upset at King George losing their trade with the American colonies and the proposal for a statue was discretely dropped.

The setting laid out in 1801 to a plan prepared by James Barry, George Square quickly became a focus of civic buildings and statues. Planned as a double square, bisected in two along its length, George Square never enjoyed the architectural consistency of Charlotte Square in Edinburgh or contemporaries in London and arguably has never attained such presence since, with redevelopment over the last century leaving only the City Chambers itself, Merchant House by JJ Burnet on the west side and Robert Matheson's former General Post Office, (1875), on the south to provide some civic context.



From 1825 to 1862 the square was laid out as an ornamental garden, but its use restricted to people owning houses round it. In 1862 the corporation took the square under its management and in 1876 George Square was opened to the public.

Monuments and Architecture

George Square does however provide a natural venue for civic occasions and celebrations and is home to a clutch of first class monuments – notably the homage to Sir Walter Scott at the centre of the square. The Greek Doric column constructed in 1838 terminates the



views along Miller and Hanover Streets and is a curious choice for a man whose whole career was devoted to all things Scottish and championed the Gothic novel - but we may assume that the style was dictated by civic pretension and not personal appropriateness.



Within a generation, Italianate models were in vogue, first in the General Post Office, (1875-76),



which played its part in altering the scale and style of George Square, and then, dominating the square from the east, in the City Chambers (1883-88). The competition to design the new civic headquarters was won by the Paisley born architect, William Young.

Young in his attempts to establish himself as an architect of major public buildings entered the competition for Liverpool Stock Exchange according to 'The Bailie he was placed second. He was unplaced in the competition for South Kensington Museum in 1891 but through the

influence of Elcho, from 1883 the 9th Earl of Wemyss, he was given the commission for the new War Office in Whitehall without competition.

Young practised from London, but still maintained links with his native land. 'His extravagant Baroque inspired design of the City Chambers features numerous cupolas of different sizes situated on all of the highly decorated façades.' There are also carved reliefs and statues celebrating the perceived greatness of Queen Victoria's reign over the British Empire. It is very much a building of its time, built at the height of British imperialism.

The opulent Banqueting Hall on the second floor is richly decorated with works of art and elaborate stained glass windows. This immense building, which was at the time third home for Glasgow's expanding administration, faces one of the city's few public open spaces, its wide tiered front accented by a tempietto-



topped tower above a pedimented centre with domed cupolas north and south. The facade is full of Venetian Renaissance chiaroscuro, artistically distributing light and dark masses in its outside appearance, intimating something of the lavish marbled excesses of the interior.

Surrounding Area

George Street, heading east from George's Square, was opened in 1792, and is named for King George the Third, its westward extension being called West George Street. The nearby Ramshorn Theatre (St David's Church) holds in its burial ground the remains of many successful merchants who made their



fortunes in Glasgow at a time when the city embraced all the benefits that advances in science, technology and engineering could bring. The most handsome monument in the crypt belongs to James Cleland. There are two memorials to him, the original tablet and another bearing the inscription;

**FROM THE CORPORATION OF GLASGOW TO
JAMES CLELAND
TO WHOSE CARE WAS COMMITTED THE
ERECTION OF THIS
EDIFICE, MDCCXXV**

The East side of George Square comprises of the ornate Glasgow City Chambers, the seat of City of Glasgow government. On the South side is the former General Post Office, now an exclusive residential development.



Millenium Hotel

The North side consists of Queen Street Station and the station hotel (now the Millennium Hotel). On the western side stand two ornate Italian buildings, the Bank of Scotland, opened in 1828 and entered on its present premises in 1872 and the Merchants House.

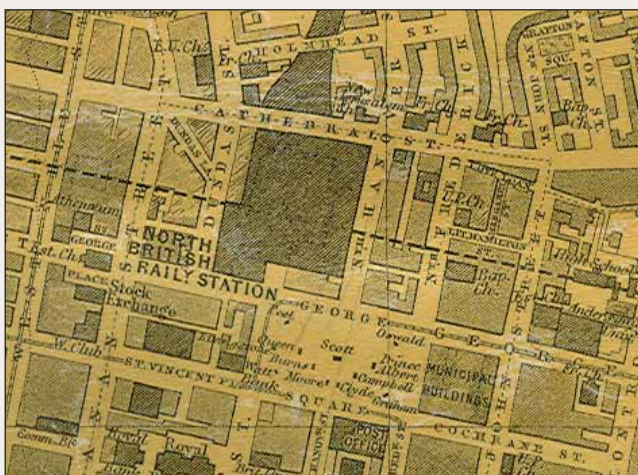


The eastern side of the square itself plays host to the city's cenotaph, dating from the end of the First World War. On the west side of the Square is The Merchants' House, designed in 1874-7 by John Burnet and a further two storeys added to the attic by Burnet's son, John James Burnet in 1907. The sculptor was James Young. You'll need good eyesight or a pair of binoculars to see the fully rigged model merchant ship which rests upon a globe at the top of the corner tower modelled on the Merchants' Steeple in the Bridegate.



The Merchants' House follows the opulent Italian Palazzo style of its predecessor on the south corner. Both frontages are marked by some fine sculpture. Particularly unusual are the reclining female figures, (caryatids), supporting the oriel windows.





In 1842 Queen Street Station, (formally known as North British Railway Station), was opened (originally called Dundas Street for the Edinburgh and Glasgow Railway). The stretch of this line between High Street, Queen Street and Charing Cross was in fact built before the Glasgow Underground, making it the oldest piece of underground railway in the city.

Post Office



This engraving from 1880 shows Robert Matheson's Italianate façade for the Post Office in its heyday. Note the impressive conservatories and glasshouses on the roof. Built in response to regular complaints about inadequate facilities for postal services in Glasgow, the General Post Office on the south side of George Square reflected the growing commercial status of the city when it opened in 1878. The building occupied half

an acre and its Italianate facade, by Robert Matheson, incorporated modern developments such as the use of electricity as well as impressive conservatories and glasshouses on the roof.

The foundation-stone of the present splendid edifice was laid on the 17th October, 1876, by the Prince of Wales. The Prince and Princess were the guests of Lord Provost Sir James Bain on the occasion. The day was observed as a high holiday in Glasgow, the square was densely crowded with spectators of all classes, and the ceremony was altogether of a most imposing character nearly 8,000 Freemasons from every part of Scotland surrounding the Prince as he laid the stone with full masonic honours.

The iconic building, near the City Chambers, was the headquarters of the General Post Office until, in 1969, it became the Post Office. It closed in 1995. The building was taken over in 1999 by the G1 Group, but lay empty and behind hoardings until he sold it to HF Developments in 2005 for more than £11m.

Demolition of the interior began in 2006 and was completed the following year.



THE EVENING TIMES, reported *“on Tuesday 2nd February 2010, £70m makes ex-GPO building look first class, Wraps finally come off at historic city site and could attract 1200 jobs. It has taken four years of work, but the wraps have come off to show the £70million transformation of the historic former Post Office building in Glasgow’s George Square. Builders are putting the*



finishing touches to the 130 year old A listed structure and work will be completed within weeks.

The Post Office building in George Square has been hidden from view for far too long. The restoration of what had become a giant advertising space, is a welcome sight giving the city back a major landmark. Whoever moves into this refurbished building will have an iconic address in a stunning piece of architecture. After years of dereliction the new owners deserve credit for bringing the GPO building back in service.”

CITY CHAMBERS - HISTORICAL BACKGROUND



The City Chambers is the seat of local government in Glasgow, and consists of three connected buildings occupying the site bounded by George Square, George Street, Montrose Street and Cochrane Street. Its completion in 1888 marked the end of a succession of moves by Glasgow Town Council, which began nearly eighty years earlier when the cramped premises of the old Tollbooth on the Trongate, its home since the early eighteenth century, were vacated for a new building at the foot of the Saltmarket, (by William Stark, now the Justiciary Court). Subsequent moves to Wilson Street (1844) and Ingram Street, (1874), (both part of City and County Buildings, by Clarke & Bell), proved inadequate to the council’s increasingly extensive ‘civic, legal and penal’ responsibilities, which had expanded in tandem with the city’s burgeoning population and industrial power.

Despite the collapse of the City of Glasgow Bank in 1878, a Municipal Building Act was passed in the same year, enabling council to extend its borrowing powers and acquire, by compulsory purchase, a large new site on the eastern side of George Square. Built in direct rivalry to the recently erected Town Hall in Manchester the City Chambers was a gesture of renewed urban self-confidence as much as a functional solution to the council's accommodation problems. In its opulence and scale it is the most grandiose building of Victorian Glasgow. It also has the single most extensive programme of architectural sculpture in the city.

Beginning with an open competition announced in March 1880. Charles Barry, (son of Sir Charles Barry, designer of the Houses of Parliament), was appointed joint Assessor with the City Architect John Carrick, who determined the basic layout of the plan and set a maximum cost of £150,000. A total of 96 designs were received, many from local architects such as Campbell Douglas & Sellars, John Burnet and James Salmon. The winner was George Corson, of Leeds, but his design was ruled out on the grounds that it could not have been built within the allocated budget. (Barry's misgivings were partly based on the architect's failure to make allowances for the 'expensive sculpture' that such a building would require.) A new competition was announced in May 1881, extending the scope of the project and raising the construction allowance to £250,000. The building was now to include a central quadrangle, as well as accommodation for the Gas, Water, Land Valuation, Sanitary and Police Departments in addition to the Municipal Chambers themselves. 125 sets of designs were entered by 110 architects, and after the competition had passed into a third stage, the commission was finally given to William Young, a Paisley-born architect working in London, whose entry had been submitted under the pseudonym 'Viola'.

Young in his later years died suddenly of pneumonia on 1 November 1900 at his home, Ingleside, 23 Oakhill Road, Putney and was buried at Putneyvale Cemetery. At the time of his death he had been working on extensive alterations and additions to Elveden Hall, Suffolk, the English seat of the first Viscount Iveagh, of whom he was the favoured architect, and for whom he



had also made alterations to Farmleigh, County Dublin and designed a ballroom and other additions at Iveagh House, Dublin.

Opening

Although the interior was still unfinished at this time, the council took advantage of the visit by Queen Victoria to the International Exhibition at Kelvingrove Park and invited her to inaugurate the building officially on 22 August 1888. In September of the following year the City Chambers were finally thrown open to the public, attracting 400,000 visitors in ten days; the first meeting in the new Council Chamber was held on 10 October of that year.

The entrance hall proudly displays the notable “Ceramic mosaic”



of the city’s crest in its original 1866 design. The crest reflect legends about Glasgow’s patron saint, and include four emblems - the bird, tree, bell, and fish - as remembered in the following verse:

Here’s the Bird that never flew

Here’s the Tree that never grew

Here’s the Bell that never rang

Here’s the Fish that never swam

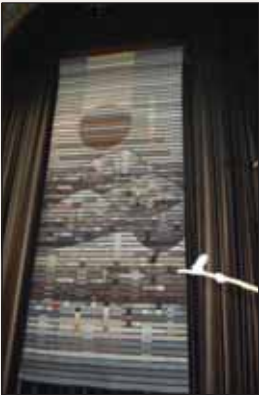
The doorway to the Council Hall Staircase from the Loggia or entrance hall of Glasgow City Chambers, 1888. The pediment above the door is supported by two female figures, known as caryatides.

There is a matching door on the other side of the Loggia leading to the Banqueting Hall Staircase. The four caryatides in the Loggia represent Wisdom, Strength, Purity and Honour. It is not known which of the four these are intended to represent.



Caryatides

A tapestry hanging in the hall is intended to represent Glasgow's past and present, and from a distance appears almost Japanese in style. Pillars of marble and granite give way to staircases of marble, (Some in Carrara marble), freestone, and alabaster and a ceiling decorated in gold is topped by a stained glass dome.



Left - Tapestry
 Right - Carrara Marble Staircase
 Below - Councillor's corridor





The Councillors Corridor, containing councillors' mailboxes is decorated in yellow and white coloured faience – an Italian form of glazed and decorated pottery to the Committee Rooms, where formal business committees meet, and an impressive library with high walnut bookcases.

From the corridor one passes through into the Council Chamber. This is where the Council meets formally, and is one of the most impressive rooms in the City Chambers.



Council Chambers

There are seats for each of the elected members, all facing the Lord Provost, the Depute, and the Chief Executive, who are seated behind the mace. A public gallery looks down on the proceedings, and a small press gallery is located at the side. The decoration is primarily Spanish mahogany wood with two massive chimney pieces.

The windows are of Venetian stained glass. The Lord Provost sits in a seat gifted by Queen Victoria.

The Lord Provost's main office is decorated in the same Venetian style as the rest of the building.



Seat gifted by Queen Victoria

Many famous visitors, including the Royal family have signed the visitor book.

The municipal mace is kept in an ante-room leading to the Lord Provost's office. Part of the ritual of the Council's proceedings is that the mace is carried by the Council Officer when leading the Lord Provost into the Council Chamber to chair full council meetings. The mace is made from gold-plated silver and was presented to the council in 1912 by Lord Rosebery.



Municiple Mace

Next to the Council Chamber, there are three rooms used for civic functions and large meetings: the Satinwood Salon, Octagonal Room, and Mahogany Salon. These rooms are decorated in fine woods as their names imply, and also house a selection of fine paintings from the City's priceless art collections.



Satinwood Suite



The Banqueting Hall



The grandest room in the Chambers where Kings, Queens and Presidents have been highly impressed is the Banqueting Hall. The Hall has witnessed many different types of events, from formal civil ones to record launches, fashion shows, children's Christmas parties and private functions. Nelson Mandela received his Freedom of the City here in 1993. In his speech of acceptance, Mandela said of Glasgow: *"It will always enjoy a distinguished place in the records of the international campaign against apartheid. While we were physically denied our freedom in the country of our birth, a city, 6,000 miles away, and as renowned as Glasgow, refused to accept the legitimacy of the apartheid system, and declared us to be free."*



Perhaps the most internationally famous Glaswegian at the turn of the millennium, Alex Ferguson was pictured

for the Glasgow City Council newspaper The Bulletin, receiving the Lord Provost's Sports Award for 1994 from Bailie Tommy Dingwall. The hall is 33.5m long by 14.6m wide and 15.8m high. The carpet comes in three sections which are rotated regularly to prevent wear. The carpet design reflects the ornate pattern of the roof. Huge murals decorate the walls, depicting the granting of the city's charter, its history and culture, and the four main Scottish rivers. They were painted by artists from the famous Glasgow School including Sir John Lavery, Alexander Roche and John Henry (the Glasgow Boys) and overseen by William Leiper RSA. The hall's electric chandeliers, or "electroliers", were designed in 1885.

No tour of the City Chambers would be complete without a visit to the Upper Gallery on the third floor.



The Upper Gallery

From here, you can see the detail on the beautiful dome which is visible from the outer floors alongside the elaborate portraits of former Lord Provosts of the City of Glasgow.

Facts about the City Chambers

- The entire project cost £578,232 in 1888.
- The original buildings covered 5,016 square metres. With extensions the area is now 14,000 square metres.

The concrete foundations are in excess of a metre thick and the sand subsoil reaches to a depth of more than 12 metres.



- 10 million bricks, 9,905 cubic metres of stone and 538 cubic meters of granite were used in the construction.
- Stone moulding machinery was used for the first time in Glasgow.
- The first four to six feet of the external wall are of red Aberdeenshire granite. The rest is faced with Polmaise on the North and West fronts and Dunmore stone on the South and East.

Notable Incidents in George Square

The heart of the city, whose red tarmac covering harks back to Glasgow's socialist past has often been the scene of public meetings, political gatherings, riots, protests, celebrations, and concerts.

The Battle of George Square



Perhaps the most famous rally, according to the Glasgow Story, was where Emanuel Shinwell and Harry Hopkins addressed the crowd in George Square from the front of the City Chambers on "Bloody Friday", 31 January 1919.



On the morning when union leaders met with civic leaders in the City Chambers, thousands of people gathered in George Square in support of the engineering unions' call for the introduction of a 40-hours week. Up to 40,000 men came out that day, and 70,000 on the following day. Shinwell, the Independent Labour Party activist and chairman of the Glasgow Trades Council, and fellow-ILPer Hopkins, an engineering union leader, were among those to address the crowd.

After the police launched a series of baton charges to clear the square and surrounding streets, Shinwell and Hopkins were two of those arrested by the police. Hopkins was subsequently acquitted, but Emanuel Shinwell was among those found guilty of incitement to riot and he was sentenced to five months in prison.

A day long battle ensued between the protestors and the police, raging from George Square and surrounding streets to the George Square. Eventually the Riot Act was read.

The reading of the Riot Act was the traditional method used by police authorities to disperse crowds of protesters, in that anyone left loitering with intent after the reading of the Act was liable for arrest. However Sheriff Mackenzie's attempts to read the Riot Act during the 'Battle of George Square' were to no avail as the document was seized by the strikers and torn up as he was in the process of reading it.



The incident did much to establish the reputation of “Red Clydeside” in the popular imagination.

Tanks on the Streets

The city’s radical reputation, and the raising of the red flag by some present, made the skittish Liberal government fear a Bolshevik revolution was afoot. The government responded by deploying 10,000 fully-armed English troops and tanks into the square and surrounding streets. Machine gun nests were established in the City Chambers, their weapons trained on George Square. Contemporary reports claim that ‘Next morning Glasgow was like an armed camp.



Throughout the night trainloads of young soldiers had been brought to the city - young lads of 19 or so who had no idea of where they were or why they were there. The authorities did not dare use the local regiments billeted at Maryhill barracks, in case they supported the strikers. The whole city bristled with tanks and machine guns.’

The leaders of the union were arrested and charged with “instigating and inciting large crowds of persons to form part of a riotous mob.” There can be no doubt that such a prompt deployment of English troops onto the streets of Glasgow has had political ramifications still felt many years later.

Second World War

Visitors were charged one shilling to inspect an RAF bomber stationed in the Square as part of a fund raising ‘Wings for Victory’ display in 1943.

A reported throng of 50,000 people filled the Square celebrating the German surrender in April 1945.



Bomber in George Square, 1943

Recent Events

The Square later provided a home to political hustings and meetings of all sorts, protests against the Vietnam and Gulf Wars, and has lately become the venue for extensive New Year’s celebrations.

George Square is the acknowledged centre of Glasgow, it spreads out from the impressive City Chambers as a natural stage for pop concerts, demonstrations, and the life size Nativity scene every Christmas. It is surrounded on all sides by the 18th Century Merchant City, which is packed with high-class shops and restaurants. Glasgow



is the premier visitor location in Scotland and George Square is the first site many tourists see as they leave Queen Street station.

Despite its critics, and its own occasional identity crises, George Square remains, in the resonant phrase of Gomme and Walker, Glasgow's Grand Place.



CHRONOLOGICAL DEVELOPMENT OF GEORGE SQUARE: KEY MILESTONE DATES

C 1772 George Square formed part of the Ramshorn Croft, purchased by the corporation from Hutcheson's Hospital

1781 The Corporation began to transform this swamp into what is now the stately central pleasure-ground of the city, known as George Square.

1787 George Square was opened and named in honour of King George III.

1801 The setting laid out to a plan prepared by James Barry, George Square quickly became a focus of civic buildings and statues.

1819 Monument to Sir John Moore unveiled

1825 – 1862 The Square was laid out as an ornamental garden

1832 Monument to James Watt erected

1838 Monument to Sir Walter Scott erected

1842 Queen Street Station was opened (originally called Dundas Street for the Edinburgh and Glasgow Railway)

1854 Equestrian Monument to Queen Victoria (St Vincent Place)

1856 Monument to James Oswald originally erected Sandyford Place

1859 Monument to Sir Robert Peel erected

1860 Crum Fountain erected

1866 Equestrian Monument to Queen Victoria re-erected George Square

1866 Equestrian Monument to Prince Albert re-erected George Square

1868 Monument to Field Marshall Lord Clyde inaugurated

1872 Monument to Thomas Graham unveiled

1874 The Merchants' House, designed by John Burnet

1875 General Post Office on the south to provides some civic context.

1875 Monument to James Oswald re-erected in George Square

1876 George Square was opened to the public.

1877 Monument to Robert Burns unveiled

1877 Monument to Thomas Campbell erected



1878 The General Post Office opened

1879 Monument to David Livingstone erected in George Square

(Re-erected 1960 and 1990 Cathedral Square)

1883 The City Chambers foundation stone is laid by Lord Provost John Ure.

1888 The City Chambers inaugurated by Queen Victoria

1889 The City Chambers opened costing nearly £600,000.

1897 Sanitary chambers opened including a bacteriological and chemical laboratory.

1902 Monument to William Ewart Gladstone unveiled

1912 Gold-plated silver mace presented to the council by Lord Rosebery.

1924 The Cenotaph Inaugurated

1985 Nagasaki commemorative plaque laid

1993 Nelson Mandela received Freedom of the City

1999 Commemorative Poverty Stone plaque laid 1999

2014 Host City for Commonwealth Games



Visit by Princess Elizabeth in 1951



George Square c.1867



George Square c.1883 - laying the City Chambers Foundation Stone



George Square c.1900



George Square c.1900

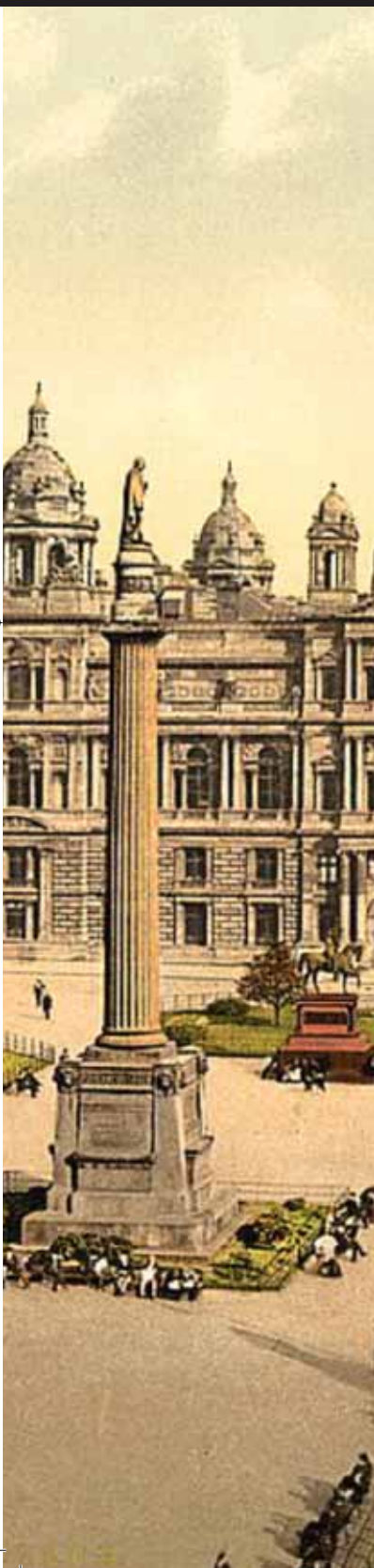


George Square c.1901



George Square c.1909

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Glasgow Public Parks 1894, by Duncan McLellan,
Superintendent of Parks, (1853-1893)

Public Sculpture of Glasgow, by Ray McKenzie,
with contributions by Gary Nisbet. ISBN

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M.A., Blackfriars Parish, Glasgow. (1891)

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Lost Glasgow, Carol Foreman
The Glasgow Herald
The Glasgow Story Website
www.theglasgowstory.com

Dictionary of Scottish Architects Website
www.scottisharchitects.org

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Glasgow Collection

Laying of the Foundation Stone of the Municipal
Buildings in George Square, Glasgow, by Robert
Anderson 1885

Travel Information

Train – Service provided by First Scotrail
www.firstgroup.com

George Square is approximately 5 min
walking time from Queens Street Station
and 10min walking time from Central
Station and High Street

Subway – Nearest SPT subway,
Buchanan Street, 10 minutes walk
- Fifteen minutes walk from St Enoch
Subway station

Bus – Various routes operate from the
city centre. Service provided by First Bus
www.firstgroup.com

Car –Car parking is available at Upper
High Street Car Park, St Enoch Centre Car
Park and Buchanan Galleries Car Park

Walking –
• Access on foot is available via
surrounding streets of: Queen Street,
South Fredrick, Cochrane St, George
Street, North Fredrick St, &
North Hanover Street.

Land and Environmental Services
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