

1200 – 1799



Glasgow Cathedral
Cathedral Precinct, Castle Street
Various (from 1200)
Category A Listed

As Glasgow was originally a pilgrimage centre, the city could be said to have started here. This is at least the fifth major construction on this site and the building was continuously adapted right up to the 19th century. In the Victorian period, the two, fronting towers were demolished to make way for the current west front, with its huge rose window. However this highly important building, with its unusual lower church, is largely intact and remains among the finest of Europe's Gothic cathedrals. Inside, the high narrow nave adds to the drama of the space, the choir at upper level set behind a superbly carved 15th-century rood screen.



Provan Hall
Auchinlea Road, Easterhouse
Architect unknown (15th century)
Category A Listed

This was the country seat of the medieval prebend (a sort of large parish) of Barlanark. The priest who lived here would spend six months each year preaching at Glasgow Cathedral and the other six here. Two buildings sit across a courtyard with whinstone walls completing the defensive enclosure. The north block, with its stout stair tower, looks older. However the southern block may simply be much adapted to its current Georgian appearance. The ground-floor vaulted roofs in the north building run in different directions, creating a structure of great stability. A timber tower, like a traditional Scots keep, may once have adjoined its western gable.



Tolbooth Steeple
Glasgow Cross
John Boyd (1626)
Category A Listed

Described by one notable critic as a "stone traffic policeman", the steeple, stranded on a little island surrounded by roads, is the last survivor of Glasgow's historic Tolbooth which combined the town hall and town jail. Even disconnected it still has great dignity with its subtle decoration of string courses, mouldings and its rich crown. Glasgow Cross itself, once the bustling heart of the city, is now relegated to more humble than a traffic junction. The buildings at each corner, including a new housing block, are varied in age but all are urban in scale and respectful of their 400-year-old neighbour.



St Andrew's Parish Church
St Andrew's Square
Allan Dreghorn / Mungo Naismith (1756)
Category A Listed

The entrepreneur and architect, Dreghorn and the mason, Naismith, based their church on St Martin-in-the-Fields, London. The resulting classical temple is complete with a lordly tower and was,

for many years, one of the largest of Glasgow's buildings. External decoration is minimal although, in common with other grand buildings of its era, its roofscape is punctuated with large stone urns. Internally, powerful Corinthian columns support a gallery which runs round three sides. The impressive plasterwork benefits from the gilding which was anonymously donated when the building was restored in 2000. St Andrew's is now a Centre for Scottish Culture with a basement bar/restaurant.



The Tobacco Merchant's House
42 Miller Street
John Craig (1775)
Category A Listed

The last merchant's villa still standing in Miller Street is also the last to survive in the whole Merchant City. Built by the wright, John Craig, this house was modest by comparison with the grander mansions in the area. In 1780 No. 42 was sold to Robert Findlay, a tobacco importer who lived there until his death in 1802. The house is of simple, classical design, five bays wide and two and a half storeys high. The central, pedimented, doorway is flanked by fluted Corinthian pilasters which, along with the swagged rooftop urns, are its only embellishment. The building was restored as offices by the Scottish Civic Trust in 1995.



Trades Hall
85-91 Glassford Street
Robert Adam (1794)
Category A Listed

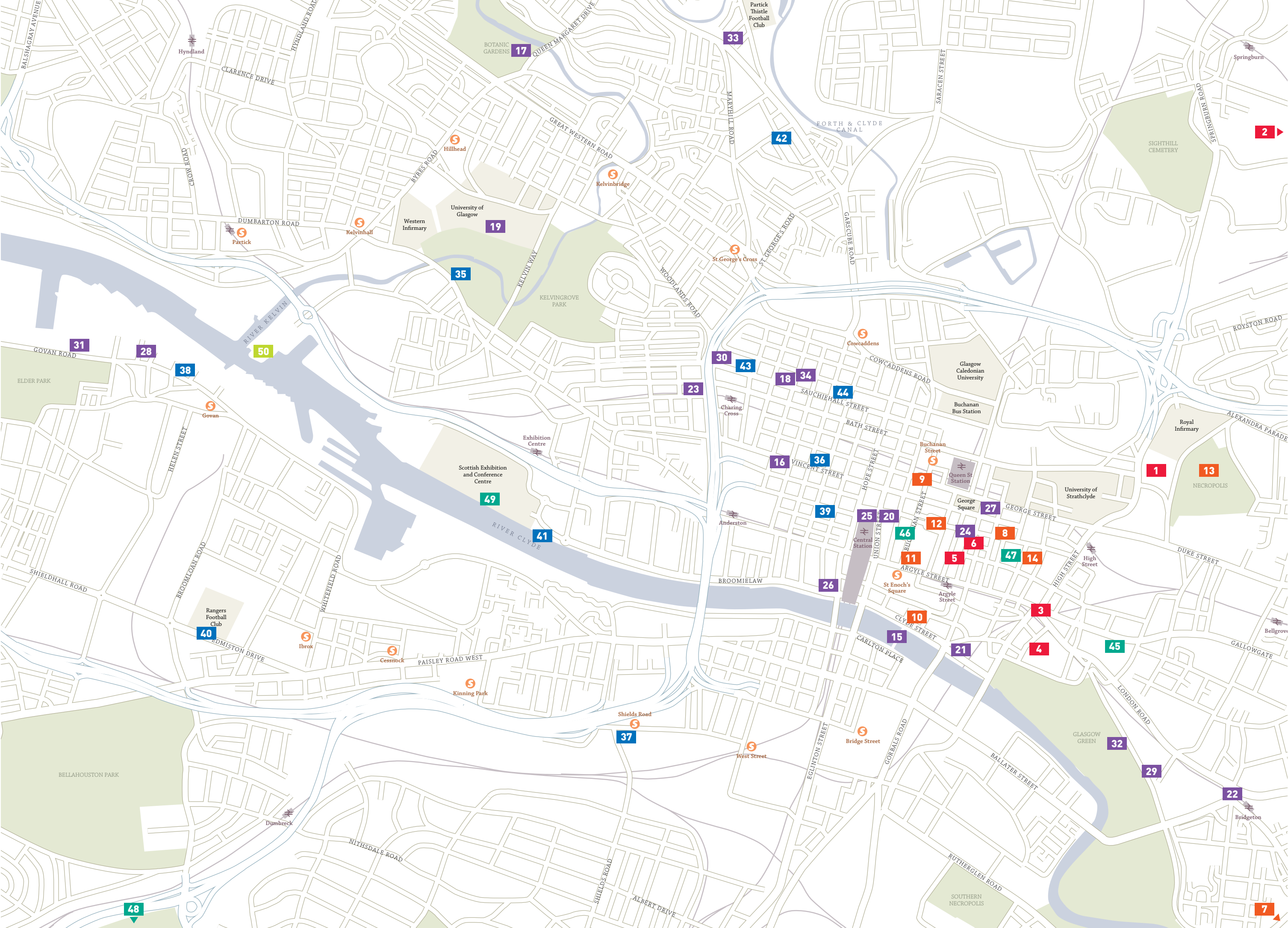
This is the last major work by Robert Adam still standing in Glasgow. Adam was responsible for the old infirmary which was demolished at the end of the 19th century The facade of this building centres upon a pedimented composition with twinned Ionic columns and is bookended with projecting bays. Carved reliefs depict griffins. The dome was originally more squat, perhaps a little more elegant. However the view down Garth Street of this restrained classical, symmetrical composition on it's deeply cut stone plinth, still confirms why Robert Adam was the most highly respected architect of his era.

1800 – 1849



Castlemilk Stables
59 Machrie Road
David Hamilton / Elder & Cannon (1800/2007)
Category B Listed

The original stables served the 18th-century Castlemilk House, designed by David Hamilton for the Stewart family, which is sadly long gone. For many years the stables was a Parks Department store and plant nursery. The building was subsequently rescued from near ruin by Glasgow Building Preservation Trust which commissioned a contemporary interior and new, glazed, inner circulation. The building now houses offices for the local housing association, a children's nursery and other small businesses. The restoration of the most important historic building in Castlemilk has won numerous national awards, including the Doolan Best Building in Scotland prize for 2008.



Hutchesons' Hall
158 Ingram Street
David Hamilton (1805)
Category A Listed

This building replaces the original charitable hospital which was on the Trongate and dated from 1641. It was not a hospital in the current sense, more a place where the elderly and infirm were cared for and alms given to the poor. The facade statues are from the original and are therefore 150 years older than the building they adorn. Hamilton, one of Glasgow's greatest architects, looked to London church designs for inspiration. The hall sits on the first floor behind twin Corinthian columns. The tower, capping the composition, is a geometric exercise, progressing from square to round section as it rises, concluding with a conical top.



St George's Tron Church
165 Buchanan Street
William Stark (1809)
Category A Listed

When this church was built, much around it was still open fields. However in the decades that followed it was rapidly embraced by development as the city progressed westwards. The classical front of this building, with its Doric columns and the five-stage tower with obelisks at the upper levels, recalls Hawksmoor's famous London churches. The building is unusual in its setting. Its pedimented rear elevation terminates West George Street and the classical frontage faces down George Street. It is not unusual for important buildings in Glasgow to terminate a street but to terminate two looks like boasting.



St Andrew's Cathedral
Clyde Street
J. Gillespie Graham (1817)
Category A Listed

Built as a Catholic chapel, St Andrew's became Glasgow's Metropolitan Cathedral in 1889. It is the first Gothic revival church in the city. The magnificent traceried window dominates the front elevation. Stone tracery also decorates the buttresses and the windows lining the nave. The apex niche on the main front has a statue of St Andrew. Inside, the tall nave and lower aisles recall medieval churches, a thoroughly appropriate plan form for a building which would assume such a key role. Pugin & Pugin adapted the building for use as a Cathedral and added a new altar, confessionals, font and statuary. Page \ Park Architects has recently completed a major refurbishment of this superb building.



Argyll Arcade
100 Argyll Street
John Baird (1827)
Category A Listed

Scotland's earliest covered shopping arcade is, like those in Paris and Brussels, a historic gem. Its roofscape is elegantly engineered with timber trusses held within a cast-iron hammerbeam framework. This elegant setting is an appropriate location for the greatest concentration of specialist jewellery shops anywhere in Scotland. Above the shops are glazed offices and workshops, some occupied by craftsman jewellers, much as they would have been before Victoria ascended the throne. Amid the glittering jewels is the entrance to another Glasgow institution, the Edwardian Sloane's Bar, whose faience, wood panelling and decorative glazing are well worth a detour.



Gallery of Modern Art
Royal Exchange Square
David Hamilton (1832)
Category A Listed

First impressions of this building are of a classical temple, strictly adhering to an ancient formula. The grand pedimented portico is topped by a huge cupola. The pediment itself, which was plain, is now embellished by a mirrored sculpture by the French artist Nikki de St Phalle. However the building was built around an 18th-century tobacco lord's mansion, extended front, back and at the rooftop. Originally Glasgow's financial exchange, it later housed the city's first telephone exchange and more recently Stirling's Library, which now occupies the basement. Its inspired conversion to house Glasgow's impressive modern collection ensured that this dramatic and important building remains in public use.



Glasgow Necropolis
Cathedral Square
John Bryce (1833)
Category A Listed

Inspired by Père Lachaise in Paris, the world's most famous graveyard, this competition-winning design contains the tombs of some of Glasgow's finest. Its impressive monuments were designed by the city's greatest architects, including John Baird, John Bryce, J. T. Rothead, Alexander Thomson and Charles Wilson. Thomas Hamilton's monument to John Knox from 1825 presides loftily over the whole ensemble. This 'city of the dead' is appropriately entered across a "Bridge of Sighs", over the Molendinar Burn. The bridge, the gates and the entrance lodge were all designed by David and James Hamilton in the 1830s.



City Halls & Old Fruitmarket
Candleriggs
George Murray (1841)
Category A Listed

The Albion Street frontage is in the Egyptian style, revived after Napoleon's conquest of Egypt. This elevation and the City Hall itself are both by Murray, while the earlier Candleriggs building was originally designed by James Clelland and built from 1817. The story however is not so simple. The market hall, by Bell and Miller, working under John Carrick, is a superb arch-roofed structure of steel, cast iron and glass and the Italianate frontage to Candleriggs and the dramatic three-storey staircase is later, by Carrick from 1886. The Fruitmarket, also now part of the complex, is later still, with a frontage by A. T. Houston from 1907.

1850 – 1899



Carlton Place Suspension Bridge
Carlton Place
Alexander Kirkland (1853)
Category A Listed

Credit for the bridge normally goes to Kirkland, however the engineer for the 126-metre span was George Martin. In the 1870s the engineers Bell and Miller strengthened the structure, a process which included adding the lattice girders to the side rails. Carlton Place itself was the only part of a proposed Glasgow New Town to be built. Its magnificent terraces, from 1804, were designed by Peter Nicolson. The bridge famously features in the 1983 television film, An Englishman Abroad, where Alan Bates played the spy Guy Burgess and Coral Browne played herself. The bridge and terrace behind, quite convincingly, played central Moscow.



St Vincent Street Church
Alexander Thomson (1859)
Category A Listed

Thomson is widely known by the nickname "Greek" but here the historical inspiration for the tower in particular ranges far and wide. There are elements of Egyptian, Greek, Roman and even Indian in the composition. From certain angles the tower could be from a Hindu temple. The design ingeniously uses its hilltop setting to create an undercroft with meeting rooms and offices as well as a large lower hall, cleverly lit by skylights front and back. The church itself is a box on a box. The interior is a revelation, brightly lit and welcoming with vivid interior decor.



Kibble Palace
Glasgow Botanic Gardens
Boucher and Cousland (1863)
Category A Listed

Originally built for John Kibble for the garden of his house at Coulpourt, this magnificent glasshouse was dismantled, brought up the Clyde by boat and re-erected in the Botanic in 1871. The glitterati of Glasgow's West End would assemble here for concerts and balls to show off their High Victorian finery. The building was converted to its current usage in the late 1880s when the entrance aisle, transept and statues were added as well as its first coffee shop, confirming that Glaswegians, even those with a keen interest in botany, have always enjoyed sitting down for a chat over coffee.



Grecian Chambers
336-356 Sauchiehall Street
Alexander Thomson (1865)
Category A Listed

Although Thomson's nickname was "Greek", this building makes more reference to Egyptian antiquity than to any of the more usual Greek or Roman classical motifs. The long symmetrical range is bookended by pavilions with decorative caps, while the top-floor gallery sits behind a row of squat Egyptian columns. Thomson was not only a great interpreter of antiquity, but a technical innovator. The ground-floor shops of this important building feature large plate-glass windows, an ingenious approach to retailing in its day. Given Thomson's international importance, it is appropriate that much of the building is now occupied by the Centre for Contemporary Arts.



University of Glasgow – Gilbert Scott Building
University Avenue
George Gilbert Scott (1870)
Category A Listed

After the Houses of Parliament, this is the second largest neo-Gothic building in the UK. Two quadrangles are contained within a composition rich in Scottish and French borrowings including crows-stepped gables, corner towers and pepper-pot turrets. Scott himself described the building as following on from his Albert Institute (now the McManus Galleries) Dundee. Its Italianate tower,

centrepiece of the south front, was originally designed to carry a giant clock. However Scott's son, John Oldrid Scott, recognised that the proposed topping would appear too heavy and added the filigree cone, stone resembling spun sugar, which is the building's great final flourish.



Ca' D'Oro
Gordon Street
John Honeyman (1872)
Category A Listed

Originally a furniture warehouse, built at the peak of Glasgow's Victorian heyday, the building's cast-iron structure evokes the technology and ingenuity which drove the city's industry. Its Italianate style represents the internationalism of one of the most eclectic cities in Europe. Most people assume that the name reflects the famous 15th-century Venetian, canal-side, palazzo. However it was actually named after a restaurant that once occupied part of the ground floor. The ground-floor retail spaces sit behind giant masonry arches. On the upper floors, the elevations are a metal tracery with triple arched bays topped by circular attic windows.



The Briggait
141 Bridgegate
Clarke & Bell (1873)
Category A Listed

The Victorian fishmarket is built around the steeple from the 17th-century Merchant's House. The story has it that, from this vantage, merchants would wait for their ships returning, laden with goods from the Indies or the Americas. The building is French Classical in style and the twin arches on the Clyde Street front are surmounted by magnificent sea horses. Internally, the structure is a Victorian triumph with cast-iron galleries and a glazed roof over the main hall. Previously converted for speciality shopping, including bars and restaurants, the Briggait now combines artists' studios, offices and storage, bringing new creative life to this masterpiece on the Clyde.



Bridgeton Cross Umbrella
Bridgeton Cross
George Smith & Co. (1874)
Category A Listed

This large and impressive octagonal shelter offered protection from the rain for those waiting for horse-drawn buses, trams or trains at the transport hub of Victorian Bridgeton. With its red shingle roof, clock tower and resplendent weather vane it also makes the point that the Cross stands at the heart of a proud community. During the Victorian era, when there were numerous fountains and bandstands in Glasgow, the Bridgeton Cross Umbrella was among the largest and most impressive cast-iron structures in the city. Its survival is testament to the continuing pride of local people in their own very special monument.



Mitchell Library / St Andrew's Halls

North Street / Granville Street
 William B. White (1911) / James Sellars (1877)

Category B Listed

These two important buildings were brought together to create the present Mitchell Library complex in the 1970s. St Andrew's Halls, gutted by fire in 1962, is a solidly classical composition with powerful statuary, including the Herculean figures which flank the central entrance. Inside, the Mitchell Theatre adjoins a large and airy cafe space, contributing to a new style of public library. The front building, by White, is the competition-winning original library, topped by its huge dome. The interior is rich with timber panelling and marble. Europe's largest public reference library, beloved by generations of researchers, remains one of Glasgow's greatest cultural glories.



Corinthian

191 Ingram Street

John Burnet (1877)

Category A Listed

The Italianate palazzo frontage is a re-facing of the 1841 Union Bank, designed by David Hamilton. Hamilton's understated entrance hall opens out into two banking halls. The earlier, from 1853, is by James Salmon (Senior) and features a glazed dome and an extraordinarily elaborate plasterwork scheme, including

statuary representing the four continents, as well as cherubs, swags and scrolls. The adjoining banking hall by Burnet, though much more restrained, is still one of the most elaborate and elegant rooms in the whole of Glasgow. The building now serves as bars, restaurants, a club and a casino. Its adaptation has been entirely sympathetic to the remarkable historic character of the building.



Glasgow Central Station / Grand Central Hotel

Gordon Street

Robert Rowand Anderson (1879)

Category A Listed

This melange of historic styles culled from Northern Europe and Italy has all the scale and grandeur demanded of a major railway terminus of the late Victorian era. The corner tower and the intensely modelled fenestration recall the 13th-century cloth hall in Ypres, Belgium (itself rebuilt after its destruction in World War I). The 1906 extension down Hope Street and the Station loggia are by the Glasgow architect, James Miller. The engineer, Donald Matheson, provided the dramatic roofscape of arched girders over the station extension. This is a much beloved and superbly restored temple of the industrial age.



Clydeport

16 Robertson Street

J.J. Burnet (1882)

Category A Listed

Magnificent though it is, this is only half of what was intended. The corner drum is surmounted by powerful statuary, a massive dome and a cupola. The main frontage to Robertson Street includes a colossal statue of Neptune by John Mossman, originally designed as the centrepiece of the proposed much larger composition. The corner and dome were added by Burnet in 1908. While his original design showed a Venetian corner tower, what was ultimately built was much more French. The interiors are similarly grand, with a magnificent staircase, the French style Old Trust Hall and the Second Trust Hall within the rotunda, rich in marble, gilded plasterwork and walnut panelling.



City Chambers

George Square

William Young (1888)

Category A Listed

There was some resentment that London-based Young won the competition for Glasgow's new town hall. For decades afterwards there were intermittent demands to replace this magnificent composition by something plainer. The entrance front centres upon three tiers of paired columns, topped by a richly sculpted pediment with flanking cupolas. The central tower rises a further eight

storeys, its upper levels surrounded by a collection of little domed and pedimented towerlets. The halls are rich with marble and the meeting rooms replete with carved timberwork, embossed wallpapers, murals and stained glass. This is undoubtedly one of the finest Victorian masterpieces anywhere in the UK.



Govan Old Parish Church

866 Govan Road

Robert Rowand Anderson (1888)

Category A Listed

Set back from the main street, this magnificent church sits within an ancient churchyard on a site which has seen some 1,500 years of Christian worship. Within the church are monuments dating back 1,000 years, including an impressive carved sarcophagus, 'hogback' tombstones, cross shafts and upright crosses. The building is massive, earning it the nickname "Govan Cathedral". In addition to its important collection of monuments, the impressively high nave also features some superb stained glass. The original plans for the church proposed finishing off the composition with a massive tower and spire, sadly never built.

mansion-flat development. The flanking pavilions are bay-windowed and frame the florid centrepiece with its clock, statuary and cupola-topped tower. Like everything else in this design, the roof dormers are very much in the French style.



Fairfield Shipyard Offices

Govan Road

Honeyman & Keppie (1891)

Category A Listed

Fairfield's was one of Glasgow's great industrial success stories. Innovation in engine design ensured that Govan-built ships were among Glasgow's major exports for the best part of a century. The long office building, fronting the shipyard and facing Elder Park, is in the Italian Renaissance style. On the first floor, continuous strips of glazing brought light into the two drawing offices where some of the world's most famous liners were designed. The main entrance is flanked by statues of a shipwright and an engineer who stand on stylised ship's prows, overtly symbolic of the great works created in the offices and shipyard behind.



Peoples Palace / Doulton Fountain

Glasgow Green

A.B. MacDonald (1898) / Arthur E Pearce (1890)

Category A Listed

As its name suggests, the People's Palace tells Glasgow's story and its collection is large and varied. As befits its use,



The Glasgow School of Art

167 Renfrew Street

Charles Rennie Mackintosh (1899 & 1909)

Category A Listed

The masterpiece of Glasgow's most renowned home-grown architect was the winner of a limited competition. The flanking gables tell of the phased construction. The east recalls a Scottish tower house and the west, a later composition, has soaring glass bays. The plan is two blocks of studios with the entrance and administration blocks sandwiched between. The museum is included in the central block, while the west end includes the famous library. Stone, timber, iron, tiles and glass are all creatively used. The ingenuity and variety continue throughout the whole composition. Mackintosh designed not only applied decoration, but most of the original furnishings and fittings.



Kelvingrove Art Gallery and Museum

Argyle Street

J.W. Simpson & E.J. Milner Allen (1901)

Category A Listed

This competition-winning design is in lavish, Spanish Renaissance style, richly decorated with sculpture by some of the greatest artists of the day, including Sir



Scotland Street School

255 Scotland Street

Charles Rennie Mackintosh (1904)

Category A Listed

The twin, semi-circular stair towers, with their conical roofs, are the most dramatic feature of this otherwise relatively plain facade. Both main elevations feature superb stone carving. Inside, the stairwells sit at either end of the school hall, which was also used as a gymnasium. Behind the hall runs a corridor and behind that, six classrooms, each identical. Virtually the same plan continues for the first and second floors. Mackintosh's budget for this school was very tight but the glazed stair towers, perhaps recalling traditional Scottish tower houses or alluding to innovative contemporary German design, mark Scotland Street as very different from standard schools of the time.



Pearce Institute

840 Govan Road

Robert Rowand Anderson (1905)

Category A Listed

Anderson had a great interest in historic Scottish architecture and fought for the retention of the original Glasgow University buildings on the High Street. The Pearce Institute, designed like a Scottish townhouse, on a massive scale, has served the people of Govan for over a century. Originally gifted by a shipping magnate for the working people of the area, the PI, as it is known locally, has

this stand, which originally had 10,000 seats, was the largest and most lavish ever built. The massive red brick frontage proclaims the club's name. Internally the wood panelling is beautifully detailed and the decor is elegant rather than palatial. This stand, one of the great buildings in UK football, indicates the aspirations of a club which wanted to create the biggest and best stadium ever seen, without being vulgar.



Finnieston Crane

Finnieston

Cowans Sheldon (1932)

Category A Listed

If any structure could be described as the monument to Glasgow's industrial golden age, this 175 ton crane is it. The crane itself, a sturdy, powerful work of engineering, loaded railway engines and tanks onto cargo ships for export. The company commissioned to build the crane was based in Carlisle. In retrospect it seems odd that the locally-based, internationally renowned firm, founded by Sir William Arrol, did not get the job. It can only be surmised that, with cranes, as with all major construction contracts, cost is crucially important – and an out-of-town supplier won the task of erecting one of Glasgow's most enduring monuments.

(along with a Deco style bar) this remains among the boldest survivors from an era characterised by architectural invention and delight.



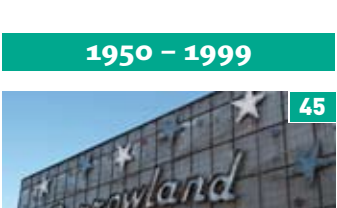
Glasgow Film Theatre

12 Rose Street

John McKissack (1939)

Category B Listed

Like the UK's first arthouse cinema, the Curzon Mayfair, by the Paisley-born Thomas Tait, this building was inspired by the work of the highly influential Dutch architect, W. M. Dudok. Brick buildings were far from the norm in Glasgow but the combination of brick, long lines of faience, blocky massing and a stepped tower, all rising from a solid black base, are very much in the brick moderne style which Dudok evolved in Hilversum, where he was city architect. Originally the arthouse of the Cosmo chain, the building is sometimes credited to McKissack's son, James, but it is more likely to be by W. J. Anderson II.



Burrell Gallery

2060 Pollokshaws Road

Barry Gasson (1983)

Not Listed

Designed to house Sir William Burrell's diverse collection of art and artefacts from throughout the world, Gasson's competition-winning design integrates some of the collection into its fabric and uses innovative technology and security systems to take maximum advantage of its woodland setting. The entrance front has a bold sculptural simplicity. The building's glazed elevations use the hillside setting to mitigate their scale. Internally, structural concrete



Ingram Square

Elder & Cannon (1982)

Not Listed

In the early 1980s the Merchant City was transforming itself from warehousing and light industry into a city-centre residential village. This hugely ambitious development, right at its heart, occupies an entire city block between Brunswick Street and Candleriggs. A group of warehouses was restored as housing and a new, drum-towered, brick building added at the south-west corner. Two of the buildings are by the historian and architect R.W. Billings, the one on Ingram Street includes Dutch gables, turrets, oriel windows and string courses. Subsequent infill developments, also by Elder & Cannon, include a shiny blue-brick tenement and an elegant Arthouse hotel.



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and steel alongside laminated timber create a warm, welcoming setting. The long, north elevation opens out into the woodland, 'bringing the outside indoors', emphasising that this is a unique museum.



Clyde Auditorium

Queen's Dock

Sir Norman Foster & Partners (1997)

Not Listed

This three-thousand-seater conference and performance venue was constructed on the in-filled Queen's Dock. Its dramatic profile is clad in reflective stainless steel. Set beside the river, adjacent to the Scottish Exhibition and Conference Centre, to which it contributed a much-needed, large, permanently seated auditorium, the building now hosts international conferences and world-renowned performers. Inevitably comparisons have been made with Sydney Opera House. There ceramic-clad sails stand aloft and the composition is a complex of intersections. Here shell-like, overlapping structures create a steel carapace, rendering inevitable its local affectionate epithet, "the Armadillo".



Riverside Museum

Glasgow Harbour

Zaha Hadid (2011)

Not Listed

This new museum of transport brings this unique site, at the confluence of the Rivers Kelvin and Clyde, into significant public use. The building's distinctive, sinuous roofscape and shiny metallic skin ensures that it is highly visible over long distances. The view from the opposite bank of the Clyde, at Govan, is particularly impressive. This huge-scale grouping of exhibition halls comfortably accommodates Glasgow's extensive and important transport collection. Inside are imaginative displays of ship models, cars, buses, trams and locomotives. This dramatic new building is truly a cathedral to the glory of the transport industry.



Inspired by the highly successful Chicago Landmarks scheme, this project was promoted by The Mackintosh Heritage Group with funding from Scottish Enterprise. The scheme is supported by Glasgow Building Preservation Trust, Glasgow City Council, Glasgow City Heritage Trust, Glasgow City Marketing Bureau, Historic Scotland and VisitScotland.

The public voted online, through an *Evening Times* poll and the results were judged by a panel of experts. The resulting list comprises the buildings which Glaswegians and visitors to the city like best from eight centuries of Glasgow's history on the basis of cultural, social, historical and architectural significance.

In addition to plaques and this guide, online interpretation will enable people throughout the world to visit Glasgow's heritage online and as tourists. All of the pre-1950 buildings on the list are scheduled by Historic Scotland, many of them Category A Listed – but there are a good few B Listed buildings, including 85 Buchanan Street, the only building from the last half century which is currently scheduled.

The oldest building on the list is Glasgow Cathedral, where the city began. The most recent is The Riverside Museum, one of the boldest and brightest new buildings anywhere in the UK – demonstrating that this is a city which, while respecting its past, is always moving forward.

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This initiative is supported by:



www.glasgowlandmarks.org.uk



Templeton Carpet Factory

Glasgow Green

William Leiper (1889)

Category A Listed

A brilliant visual triumph, this was the office block of the former Templeton's Carpet Factory. Templeton's exported their intricately patterned carpets throughout the world and this building, modelled on the Doge's Palace in Venice, testifies to their international outlook. The architect was asked by his client to produce work in emulation of the Venetian masterpiece, which James Templeton considered the finest building he had ever seen. Leiper obliged with a work in crimson brick, terracotta, brilliant glazing and coloured enamel mosaic. This joyous facade vividly reflected the carpets that were manufactured in the sheds behind.



Charing Cross Mansions

Sauchiehall Street

J.J. Burnet (1891)

Category A Listed

Glasgow's most flamboyant tenement vividly displays its architect's Paris training. In the late 19th century many wealthier architects attended the Ecole des Beaux Arts as a sort of architectural finishing school. The building draws its inspiration from one of the most prominent Parisian monuments, the Hôtel de Ville, originally built in 1530 and rebuilt in 1888, when Burnet was putting pencil to paper for this prominently sited

the building is rich in sculptural detail including figures representing the arts, science and industry. The spectacular conservatory, the Winter Gardens, extends behind.

The impressive centrepiece to the little piazza fronting the People's Palace is the largest terracotta fountain in the world. Originally created for Glasgow's first Great Exhibition at Kelvingrove in 1888 it was later removed to the Green. Meticulously restored, its statuary of colonial groups, soldiers and water bearers are intricately detailed. Queen Victoria presides over the whole magnificent composition.



The Mackintosh Church at Queen's Cross

870 Garscube Road

Charles Rennie Mackintosh (1899)

Category A Listed

Built at the same time as the first phase of Glasgow School of Art, this church displays many of the same antecedents. Mackintosh managed to fuse elements of historic architecture with a contemporary European approach to create uncluttered, light-filled spaces. His work was way in advance of its time, when popular church styles were richly embellished, Gothic or Classical, with lavish decoration. Here the mood is elegant restraint. The nave is a timber barrel vault. The reinstated roof beam, a simple decorative form with elegant curves, helps draw the visitor's eye to the gloriously day-lit chancel.

George Frampton. The galleries range east and west of the great central hall. The original design was brilliantly conceived with side lighting on the ground floor for museum exhibits and top lighting for the upper-floor painting galleries. In the building's recent major modernisation by BDP, the former basement has been brought into public use. This has enabled a new cafe and greatly improved access to be introduced to Glasgow's most popular cultural attraction.



Hatrack

142a-144 St Vincent Street

J. Salmon & Son (1902)

Category A Listed

This adventure in Art Nouveau, the most extraordinary Victorian office building in the city, is the closest any building in Scotland comes to the organic ingenuity of the great Barcelona architect, Antoni Gaudí. The predominantly glazed front was required for a building ten storeys high on a very narrow, 100 foot deep plot. In addition to the great bay windows rising up through the facade, there are layers of carved stonework, bulging little balconies and dormers with decorative caps. The composition is fittingly topped off by an octagonal, lead-clad tower whose coat-hook-like embellishments gave the building the nickname by which it is now universally known.



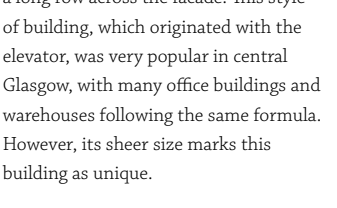
Scottish Legal Assurance Society

81-107 Bothwell Street

E.G. Wylie (1927)

Category B Listed

American classical on a massive scale, a whole block wide, this competition-winning design brings downtown Chicago to central Glasgow. On each elevation the U.S. style reinterpretation of the classical temple is on bold display. Whereas ancient Greek temples had freestanding columns rising from a base, here the plinth is both the ground and first floors and the columns are bold verticals in a long row across the facade. This style of building, which originated with the elevator, was very popular in central Glasgow, with many office buildings and warehouses following the same formula. However, its sheer size marks this building as unique.



Beresford Building

460 Sauchiehall Street

William Beresford Inglis (1938)

Category B Listed

The Beresford's architect-owner, W. Beresford Inglis, drew on his experience as a cinema architect to create one of the largest and most striking buildings of its era in Scotland as a hotel for visitors to the Empire Exhibition of 1938. Its drum towers, surmounted by flagpoles and the central fins, rising above the roofline, are the most dramatic elements in the composition, alongside more subtle Art Deco motifs like the thin corner canopies, fluting and stripe patterning. Now flats



St Columba

Hopehill Road

Jack Coia (1937)

Category A Listed

Although built on a budget, this great red brick church is imposing. The fronting screen wall is dominated by a tall, glazed cross. At either end the main facade is embraced by curved projections which contain the baptistery and staircase respectively. Although inspired by Italian Romanesque churches, this is a design both aesthetically and technologically very much of its era. The interior is honest with giant concrete portal frames creating the high nave. The stations of the cross, by Hugh Adam Crawford, came from the Roman Catholic pavilion at Glasgow's 1938 Empire Exhibition and the crucifix is by Benno Schotz.



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Market. Her dancehall, with its resident band, Billy McGregor and the Gaybirds, rapidly became a mecca for visitors from far and wide. Maggie died in 1958, ironically the same year as the original ballroom was destroyed by fire. Like its predecessor, the current building has welcomed generations of 'East-Enders'. It is also one of Glasgow's leading performance venues. The brilliant neon shooting stars on the Gallowgate facade have literally highlighted this east end attraction since the building re-opened in 1960.



85 Buchanan Street

Gillespie, Kidd and Coia (1970)

Category B Listed

This five-storey, steel-framed office block was built for the British Overseas Airways Corporation (BOAC). The double-height ground floor was originally fitted with a long counter in the style of an airport check-in desk. The deeply set windows and the dark patinated copper continue the sculptural depth of Buchanan Street's west elevation. In recent years, many of its historic neighbours have been stone cleaned, giving this building greater prominence than its architects originally intended. One of Glasgow's most elegant and sophisticated 20th-century office blocks, its geometry and copper cladding mark this elegant building as something special.



Architectural Map Guide
architectural highlights from 1200 – present

