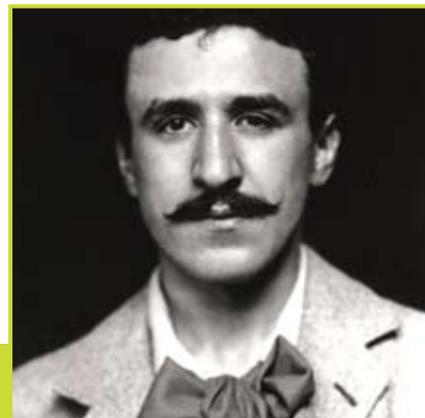


Mackintosh and Glasgow Walking Tours

Welcome to the new series of downloadable walking tours developed by the Mackintosh Heritage Group. These will introduce you to Mackintosh's architectural heritage and the wider architectural riches of Glasgow, a city described by John Betjeman as the finest Victorian city in the world.



Glasgow Style and Modernity



Second City



The West End



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The West End

From Kelvingrove Art Gallery and Museum via the University to Great Western Terrace. **This walk takes approximately 1½ hours.**

This walk explores the residential suburbs to the west of the city centre. As the city prospered, so Glasgow expanded westwards from its mediaeval core and during Victoria's reign fashionable new suburbs grew up beyond the river Kelvin, especially after the University moved from the ancient High Street to Gilmorehill in 1870.

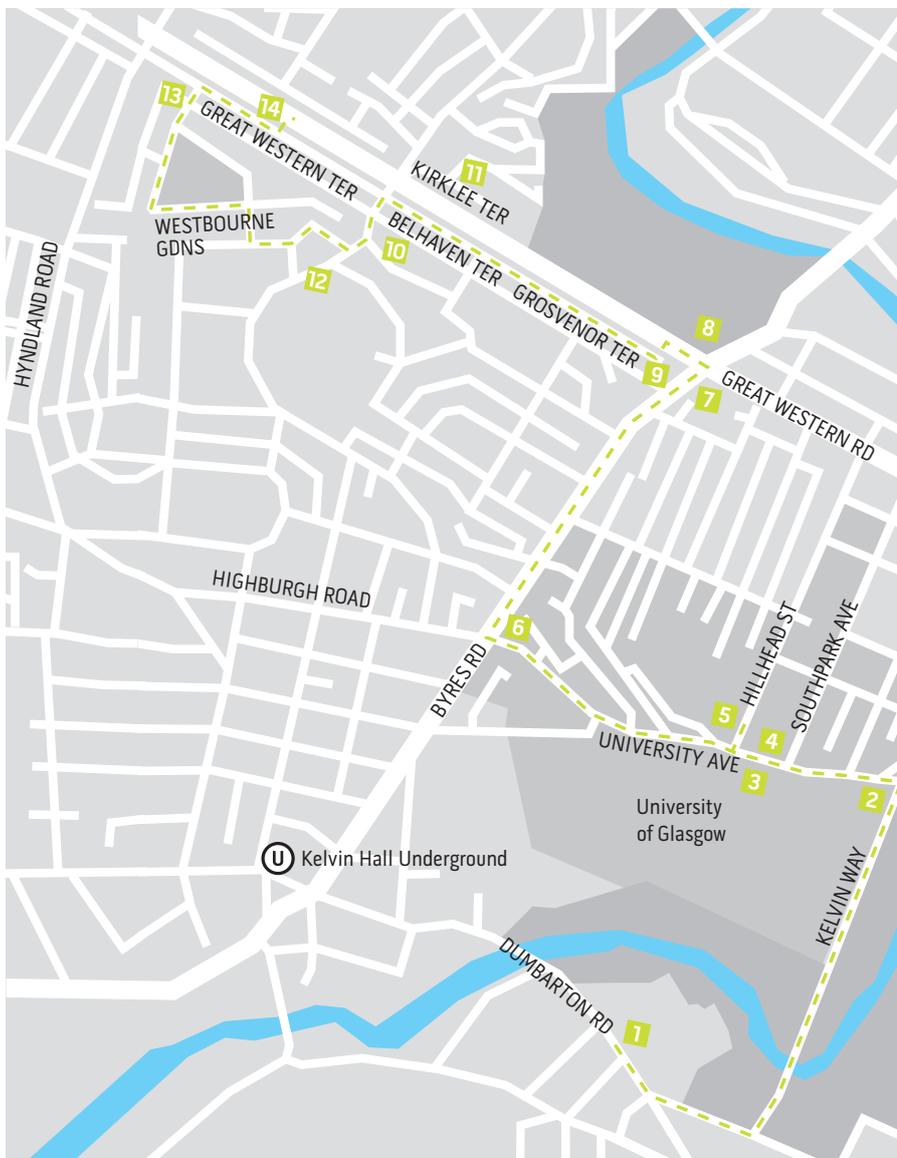
Stone-built terraces of houses and the occasional detached villa interspersed with new churches – mostly Presbyterian – were built around Gilmorehill and Dowanhill and along the axis of the Great Western Road. These were followed, at the end of the century, by blocks of solid middle-class tenements. Most of these residences continued the Classical tradition although the Scottish Baronial was adopted for some villas and the influence of the “Glasgow Style” was evident around 1900 while the new churches were mostly Gothic.

This walk is quite long as the buildings of particular interest are further apart than in the city centre, but the intervening terraces and villas, although not individually described here, all contribute to the distinct character of this still desirable part of Glasgow.

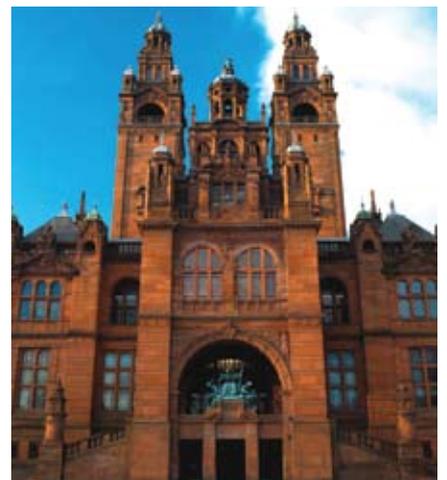
Opening hours are provided for those buildings that are open to the public. These were correct at the time of writing, but you are recommended to check current times to avoid disappointment. Occasionally unforeseen building works may restrict viewing.



For further information on Mackintosh and Glasgow visit www.crmsociety.com



1 The walk begins at **Kelvingrove Art Gallery And Museum**, in Kelvingrove Park. This major and hugely enjoyable Glasgow institution was partly paid for by the profits of the highly successful International Exhibition held in the park in 1888 and was ready in time for another International Exhibition held in the same location in 1901. The architects were English: J.W. Simpson & E.J. Milner Allen, who won a competition held in 1891. The collection includes important holdings by Mackintosh, the designers of the 'Glasgow Style' and the slightly earlier generation of painters, the Glasgow Boys. Open Mon – Thurs and Sat 10.00 – 5.00, Fri and Sun 11.00 – 5.00; closed Christmas and New Year.



Exit onto Dumbarton Road and left into Kelvin Way. This tree-lined walk takes you through Kelvingrove Park. Glasgow's nickname of 'Dear Green Place' is well earned by this and the city's other impressive parks. Notice up on the right the distinguished, blonde sandstone elevation of Park Terrace, by Charles Wilson, c.1855. To your left is the main campus of the University of Glasgow, of which more shortly. Continue to the end.

2 **Pearce Lodge** at the corner, 1888, Alexander George Thomson, incorporates features from the 17th-century Old College of the University, the University's home in the city's east end until its move in 1870 to the more salubrious West End.



3 Turn left up University Avenue until you come to the Memorial entrance to the **University**, the grandest Victorian Gothic building in Glasgow. The new campus emerged following a major skirmish in the mid-Victorian “Battle of the Styles” between those loyal to the Classical tradition, who included Alexander ‘Greek’ Thomson, and the proponents of the Gothic Revival. Clearly wishing to emulate Oxbridge, the University in its wisdom decided not to hold a competition for the proposed new buildings but to commission the fashionable and successful London-based Gothicist, George Gilbert Scott, the architect of the Albert Memorial and the Midland Grand Hotel at St Pancras Station. This decision provoked a public attack from Thomson who argued that Scott’s style was alien and structurally unstable and that the “violent conflict of forces” in Gothic architecture “may account in some measure for the favour which the style has obtained with a cock-fighting, bull-baiting, pugilistic people like the Anglo-Saxons.” But the University was undaunted and work began in 1866. The buildings do not show Scott at his best, and the relationship between the northern entrance in University Avenue and the higher level of the two internal quadrangles is confusing and unsatisfactory. What, however, is impressive is Scott’s honest use of iron construction, particularly in the **Hunterian Museum** on the first floor. Two of the best features were completed by Scott’s son John Oldrid Scott after his death: the Bute Hall in the centre, raised above a vaulted crypt, and the openwork metal spire surmounting the tall tower. It is worth walking round or through the buildings to stand on the south-facing terrace below the tower. From here there is a splendid

view south over the city to the other side of the Clyde.

4 On the other side of University Avenue, stands the **Wellington Church** with its grand Corinthian portico. Designed by T.L. Watson and built in 1882–84, it is a surprisingly late expression of the Greek Revival, but Glasgow remained loyal to the Classic and perhaps it was intended as a rebuke to Scott’s Gothic opposite.

To the right is Southpark Avenue where there once stood a mid-19th-century stone terrace of houses known as Florentine Terrace. Charles Rennie Mackintosh and his artist-wife Margaret Macdonald bought a house there at the southern end of the terrace, overlooking the University; the house was later renumbered 78 Southpark Avenue. This was their last Glasgow home until they left for England in 1914, never to return. The house was demolished by the University in 1963 but the interiors created by Mackintosh were rescued and reassembled as part of the University’s Hunterian Art Gallery.



5 Cross University Avenue, at the pedestrian crossing, to Hillhead Street. Here rises a modern Scottish castle in grey bush-hammered reinforced concrete, which is the **University Library** designed by William Whitfield and opened in 1968. The lower part, closer to University Avenue, houses the **Hunterian Art Gallery** by the same architect and completed later, in 1981. The bizarre presence on the exterior of a harled abstraction of a Victorian terraced house façade with its Glasgow Style front door suspended way above the ground announces that inside is **The Mackintosh House**, that is, the reassembled interiors

rescued from nearby 78 Southpark Avenue. Most of the extraordinary Glasgow Style rooms Charles Rennie Mackintosh designed for Miss Cranston’s several celebrated Glasgow tearooms have long disappeared, but here, mercifully, we can fully appreciate his genius in creating interiors as complete works of art, making what his friend, the German architect Hermann Muthesius, described as a “fairy-tale world”. The Gallery is open Mon – Sat 9.30 – 5.00; closed public holidays.

6 Continue west along University Avenue, passing on your right University Gardens, a substantial terrace of houses of 1882–84 now occupied by University departments and mostly designed by J.J. Burnet. Turn right into Byres Road, the heart and principal shopping street of the West End. You pass on your right **Hillhead Station** on the single loop of what was originally called the Glasgow District Subway, the city’s miniature underground railway, which, cable-hauled, first opened in 1896, was electrified in 1935 and ruthlessly modernised in 1977–80.

Continue to the end, at the junction with Great Western Road, the major artery leading out of the city to the coast.

7 On your right is Kelvinside Parish Church 1862, J.J. Stevenson, recently converted into a lively events venue, bar and restaurant, with distinctive ceiling decoration by Alasdair Gray.

8 Opposite are the **Botanic Gardens** containing the delightful gravity and weather-defying structure of the so-called **Kibble Palace**, an enchanting bubble of iron and glass. It is one of the great conservatories of the 19th century, comparable, with its curved surfaces, with the Palm House at Kew and the conservatory at Bicton in Devon. A gift to Glasgow by the engineer and photographer James Kibble, it originally stood next to Kibble’s home, Coulport House, by Loch Long. Designed by the architects Boucher & Cousland, it was first erected in 1863–66. Enlarged with an additional dome, 150 feet in diameter, it was dismantled and reconstructed in Glasgow in 1871–73 as a

concert hall. Later, enhanced with works of sculpture, the Kibble Palace became a conservatory again.



9 A string of terraces will take us along part of the seemingly endless length of Great Western Road. It is far better to enter the terraces to see the architecture and be protected by trees from the traffic. Continue along **Grosvenor Terrace**, a repetitive Italianate composition designed in 1855 by John Thomas Rothead, the designer of the Wallace Monument outside Stirling, and inspired by the work of the 16th-century Italian architect, Jacopo Sansovino. The terrace was partly damaged by fire in 1978 and the nearer end, now an hotel, was reconstructed in glass-fibre reinforced concrete.

10 Continue along **Belhaven Terrace** by James Thomson, 1866–9 and 1870–4.

11 On the other side of the street on raised ground, is a particularly fine composition of houses, **Kirklee Terrace**. Built in 1845–64, it was designed by Charles Wilson who was responsible for several of the better terraces in the West End, notably those on Woodlands Hill. The style of this long and finely detailed row of houses, with its balconies and strong cornice, is richly Italianate and the composition is made dynamic by having the three-storey pavilions, at either end and in the centre, project forward of the two-storey terraces in between.

12 Turn left at 16 Belhaven Terrace into (unmarked) Horselethill Road. Ahead is the **Greek Orthodox Cathedral**, formerly the **Belhaven Church**, an essay in French Gothic by James Sellars, built in 1876–77, containing good stained glass by Stephen

Adam. Turn first right into Kensington Gate, a terrace of attractive red sandstone houses, with some good Glasgow Style decorative glass. Continue round and take first right into Kensington Road and first right into Lorraine Road, passing at the junction, 5 Kensington Road, a sombre grey villa of 1840 with additions by Alexander Skirving, 1893.



13 Enter Westbourne Gardens, one of the most sought-after areas of the West End, and cross to the north side. Here the restrained blonde sandstone terraces, c.1878, are probably adapted from a design by Alexander Thomson. The facing terrace, also c.1878, is by contrast in Free Gothic. At the end, another terrace with an elegant Ionic colonnade and metalwork, based on a design by Thomson. Turn right. Facing you is **Belhaven-Westbourne Church**, an Italian Renaissance design of 1880–81 by Mackintosh's future employer, John Honeyman. Continue along Westbourne Gardens West and just before rejoining Great Western Road, take the steps on your right up to the finest of the terraces along Great Western Road and arguably Glasgow's grandest.

14 **Great Western Terrace**, built in 1867–77 is one of the masterpieces of Alexander 'Greek' Thomson. The composition subtly and brilliantly exploits the elevated site and refines and extends the conventions of terraced house building. It consists of eleven large houses in an unbroken row, with two pairs of taller houses placed neither at the ends nor in the centre. Unity is everything, and Thomson contrived to have the windows punched into the severe stonework

precisely and evenly spaced, with the individual houses marked only by the projecting Ionic porches. Thomson's first biographer, the Glasgow architect Thomas Gildard, remarked that "only a genius of a high order could with so few, and seemingly so simple elements design a building of such composed unity. The windows have no dressings, but Greek goddesses could afford to appear undressed." No.8 was later occupied by the Glasgow shipowner Sir William Burrell, whose collection is now housed in the city's Burrell Museum south of the Clyde.

This is the formal end of the walk. From here you can catch buses back along Great Western Road to Byres Road (and walk to Hillhead Underground) or into the city centre. Alternatively you can walk back to Byres Road along Hyndland Road and Highburgh Road, passing some of the city's distinctive red sandstone tenements.



We would welcome your feedback on your experience of these new tours.

Electronic feedback forms are accessible on the Walking Tours section of www.crmsociety.com.

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The Glasgow School of Art
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Glasgow City Chambers and Great Western Terrace
courtesy DRS Graphics, Glasgow City Council

The Tour:

DRS Graphics, Glasgow City Council 12, 13, 14, 25
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University of Glasgow 3, 5

For further information on Mackintosh and Glasgow visit www.crmsociety.com

Glossary

Bay: repetitive façade unit; projecting unit of façade

Canted: the edge of a corner of wood, stone etc. that is bevelled or angled off, usually at 45 degrees

Cantilever: a horizontal projection such as a balcony or beam, supported at one end only

Console: projecting ornament or bracket

Corbel: block of stone projecting from a wall, providing support for a feature

Cornice: horizontal moulded or otherwise decorated projection which crowns the part to which it is affixed e.g. door, wall, window

Dormer window: window projecting from roof

Gable: vertical triangular portion of the end of a building with a pitched roof, from the level of the cornice or eaves to the ridge of the roof

Ionic: a Greek order of architecture distinguished by a plan concave moulding of the shaft and a capital with spiral volutes

Moulding: a plain or curved narrow surface, either sunk or projecting, used for decoration to frame features such as windows or doors

Mullion: vertical member dividing a window

Order: classical arrangement of column and structurally related elements

Oriel: bay window that projects without direct support from below

Pediment: a triangular feature over a door or window

Pier: vertical solid support, generally rectangular in shape

For further information see James Stevens Curl, 'A Dictionary of Architecture and Landscape Architecture', Oxford: Oxford University Press, 2006