



# Artwork in the Trades Hall of Glasgow



## Entrance Hall Benches

The oak carved benches in the entrance to the Trades Hall were designed and manufactured by refugee Belgium wood carvers during World War 1. Alexander Walker, a former Deacon of the Cordiners donated the two benches in 1937. There are 34 carved back panels each displaying a different crest. These include the crests of the 14 Incorporations, The Trades House, The Merchants House, The University of Glasgow, and the arms of a number of different towns. Kirkcaldy sits next to Bruges, Mons and Leige, all Belgium towns and may have been included as a reference to Robert Adam's birthplace.

In 1961, Late Convener Andrew Lawson and Mrs Lawson donated the seat covers for the bench to mark his term as Deacon Convener.









**Sir William Bisland**  
© Trades House

### **Hanging in the centre of the stair going to the basement**

#### **Sir William Bisland Bart., L.L.D.**

Sir William was Lord Provost and Lord Lieutenant of Glasgow from 1905 to 1908. No records can be found of him being a Deacon Convener or Deacon of any of the Incorporations and this makes his portrait one of the few exceptions in the portraits in the Trades Hall.

Sir William's municipal career dates from 1886, when he succeeded to the Anderston seat rendered vacant by the death of ex, Bailie Young. The particular work to which he has devoted his best energies was the Parks committee, of which he was convener. In the matter of the providing of park accommodation he held most enlightened views, and during his convenorship considerable additions were made to the area of the city parks,

including the acquisition of the Camphill estate as an extension of the Queens Park, Bellahouston Park, and Tollcross Park. He was also a member of the Parliamentary Bill, Libraries, Statute Labour, and Health committees. Sir William served for the usual term as a Magistrate, and as a Justice of the Peace for the county of the city of Glasgow. He was the head of the firm of bakers, Messrs. Bilsland Bro., Hydepark, and a partner in the firm of Gray, Dunn & Co, biscuit manufacturers, Kinning Park. He was a member of the Merchants' House, the Clyde Trust, the Chamber of Commerce, a director of the Workmen's Dwelling Company, the Broomhill Home for Incurables, and the Charity Organisation Society. He took a deep in interest in the work of the Canal Boatmen's Mission, Port Dundas.<sup>1</sup>

Artist: Sir George Reid P.R.S.A.



**George Crawford**  
© Trades House

### **On the right-hand side of the stairwell**

In November 1866, the Trades House received a proposal from Mr Ledingham, seconded by Mr Graham the meeting unanimously resolved that the House should contribute a sum not exceeding fifty pounds towards the sum necessary along with the sums already subscribed by the several Incorporations, to obtain a portrait by Mr Daniel McNee of Mr Crawford in consideration of his having satisfactorily discharged the duties of Clerk to the House for nearly thirty six years<sup>2</sup>.

The portrait of George Crawford was offered on permanent loan by the Royal Scottish Academy and gratefully accepted by the Trades House.<sup>3, 4</sup>

It was George Crawford who wrote the famous "*A Sketch or the Rise and Progress of the Trades House of Glasgow, its Constitution, funds and Bye Laws*" and which was printed in 1858. This well-known book is still referred to even though it is not always truly accurate. It is worth noting George's pince-nez glasses in his right hand and the book in his left hand, both are indicators of his employment.

**Artist:** Sir Daniel Mcnee. 1866

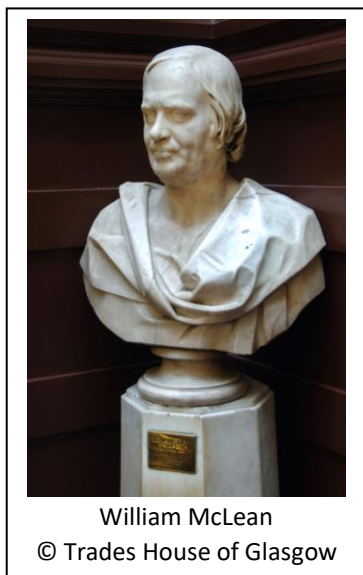
<sup>1</sup> Local and Municipal Souvenir of Glasgow 1837 to 1897, Page 70

<sup>2</sup> Minutes of the Trades House of Glasgow, 22<sup>nd</sup> November 1866.

<sup>3</sup> Minutes of the Platform Committee, 9<sup>th</sup> May 1984.

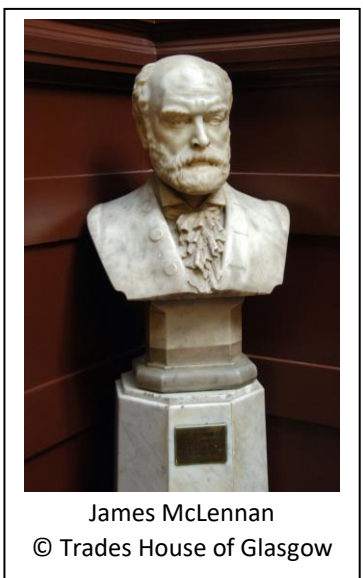
<sup>4</sup> Minutes of the Building Committee, 24<sup>th</sup> September 1986.

**Deacon Convener William McLean (1827-28)**  
**Deacon of the Bonnetmakers and Dyers 1815**



Deacon Convener William McLean (1827-28) who was Deacon of the Bonnetmakers and Dyers in 1815.

**Deacon Convener James McLennan (1893-94)**  
**Visitor of the Incorporation of Maltmen 1890**



On the left hand side of the half landing on the main stair can be seen a marble bust of Deacon Convener James McLennan (1893-94) by James A. Ewing. James McLennan had been Visitor of the Maltmen in 1890. The bust was presented to the Trades House by his son Deacon Convener Andrew McLennan (1909 to 1910), as a gift from himself and the other members of the family of the late James McLennan.

In 1928 Ex Deacon Convener Andrew McLennan offered to the House a pedestal in wood and a bust in marble, by James A. Ewing, of his father, the late Deacon Convener James McLennan (1893-94), as a gift from himself and the other members of the family of the late James McLennan.

On the motion of the Deacon Convener, it was unanimously agreed to accept the gift and to thank Ex-Convener McLennan for his gift.<sup>5</sup>

On 29<sup>th</sup> September 1933, the Buildings Committee agreed to purchase of a marble stand with brass plate for the "McLennan Bust," exactly the same as the Maclean Bust, so that both may be placed in the niches on the main staircase.<sup>6</sup>

Sculptor James A. Ewing

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<sup>5</sup> Minutes of the Trades House, 29<sup>th</sup> February 1928.

<sup>6</sup> Minutes of the Building Committee of the Trades House, 29<sup>th</sup> September 1933.

### **On the left-hand side of the stairwell**

#### **Deacon Convener James McLennan (1893 to 1894)**

#### **Visitor of Maltmen 1890 to 1891**



**James McLennan**  
© Trades House

James McLennan was a Maltman and the Deacon Convener from 1893 to 1894. James's marble bust is below the painting.

In 1933, Ex Deacon Convener Andrew McLennan along with other members of his family, offered the House a portrait of his father Ex Deacon Convener James McLennan. The portrait in oils had been presented to his late father when he was the senior Magistrate in the City.

Ex-Convener James McLennan had been responsible for the saving of a part of the frontage of the old Athenaeum, of which Adam was the architect. He paid the cost of its removal and re-erection at the entrance to Glasgow Green. After standing there for more than twenty years its removal was thought necessary, and this work was done at the expense of the House. "The Adam Arch," as it is called, is now in the vicinity of Charlotte Street, where

several Adam buildings once stood.

Convener James McLennan sat on the floor of the House, after passing through the Chair, until the time of his death in 1899. He had sat continuously from 1890.

His eldest son, Mr. Andrew McLennan, who was Visitor of the Maltmen in 1902, passed through the Chair in 1909 to 1910. It was he who was instrumental in persuading the House to institute the Matriculation Fee which has been the means of augmenting the guildry fines received from the Town Clerk and bringing in an extra sum of from £400 to £500 per annum from the Guild Brethren who enter the different Incorporated Trades.<sup>7</sup>

**Artist:** Sir John Lavery R.A., 1894



**Ruth Maltman**  
© Trades House

#### **Deacon Convener Ruth Maltman T.D., D.L. Deacon of the Incorporation of Fleshers 2011-12 Deacon Convener 2015-16**

#### **At the centre of the stair landing**

Deacon Convener Ruth Maltman was the first lady Deacon Convener in the Trades House of Glasgow.

The Chain Gang in Ruth's year decided that they wished to record the first lady Deacon Convener and asked the House for permission to arrange for a portrait to be commissioned and hung in the Trades Hall in accordance with ancient tradition. The House happily agreed, and a Portrait Fund

was organised where individuals and Incorporations etc., would have the opportunity to donate towards the cost of this historic painting. After the cost of the painting was

<sup>7</sup> Minutes of the Trades House, 7<sup>th</sup> November 1933.

achieved, the Portrait Fund was kept open to enable the House to have a fund to call upon for future art projects.

The brief for the Portrait included the following elements, most of which are in many of the other Deacon Convener's portraits: the portrait had to blend in with the other portraits in both size and general style. It had to show the Deacon Convener's chain, in all its complicated Victorian glory, and it had to include our historic Deacon Convener's chair, both in some detail. And just to make his life complete, we also asked Max to include the Adam fireplace in the saloon, some flowers and Ruth's wedding ring.

The painting also shows Ruth Maltman wearing the Territorial Decoration which she received after serving 12 years as an officer in the Territorial Army. Ruth retired from the Territorial Army as a Major after having served 16 years.

The artist, Max grew up in Argentina and his family comes from Italy, at the time of the painting of Ruth's portrait, Max had lived in Scotland for over a decade and was beginning to make a name for himself as a very talented portrait artist.<sup>8</sup>

Artist: Max Scotto MSc FSA Scot, 2018



#### Left and right of Grand Hall door

James Buchanan and his wife Jane. James Buchanan was the founder of the Buchanan Trust

James Buchanan rose from humble beginnings as a blacksmith in Glasgow's east end to amass a huge fortune trading with Jamaica in the early 1800s. On his death he left a legacy of £10,000, the equivalent of nearly half a million pounds in today's money, to pay for the education of Craftsmen's children.



Generous gifts often come with other difficulties as the Building Committee discovered in December 1938. The oil paintings of James and Mrs Buchanan were too large for any spaces in the main staircase. The Committee examined the practicability of (a) reducing the size of the portraits, or (b) providing smaller and lighter frames.<sup>9</sup>

At a meeting of the Platform in January 1939, the Clerk read a letter from Messrs. T. & R. Annan & Sons, suggesting that the Buchanan portraits should be hung on the right and left of the door entering the Large Hall, after cutting down the canvases to fit the spaces

<sup>8</sup> Craig R Bryce, Honorary Trades House Archivist, 2018

<sup>9</sup> Minutes of the Building Committee of the Trades House, 16<sup>th</sup> December 1938.

and substituting a three-inch "old gold" frame instead of the present enormous frames.

As cutting off from the sides would make the pictures very long and narrow, Messrs. Annan also suggested that the lengths should be cut down as well, to make each portrait a three-quarter length, nothing of importance being lost, but the proportions thus turning out better. This was agreed to.<sup>10</sup>

**Artist:** Eugene Deveria of Paris, 1853

#### On stairs leading to library and Deacon Convener's suite



**Francis Beattie**

**Deacon Convener Francis Beattie D.L., M.P.  
Deacon of the Incorporation of Bakers 1927 to 1928  
Deacon Convener 1933-34**

Francis Beattie was the Unionist M.P. for Cathcart from 1942 to 1945.

Francis was promoted to Captain on the 21<sup>st</sup> November 1909 whilst serving with the 9<sup>th</sup> (Glasgow Highlander) Battalion, Highland Light Infantry. He then resigned his commission on the 2<sup>nd</sup> December 1911. He subsequently re-enlisted as a Captain on 23<sup>rd</sup> August 1914 in his old Battalion, retiring with the rank of brevet Major.

In March 1946 Mrs Beattie of Auchans, Dundonald, Ayrshire enquired of the House if they would accept a portrait of her husband, the last Francis Beattie, M.P. by Greiffenhagen. The House eventually accepted this fine portrait.<sup>11</sup>

**Artist:** Maurice Greiffenhagen 1918.



**The Four  
Philosophers  
© Trades House**

#### Trades House Library

##### **The Four Philosophers also known as The Consultation**

During his term of office (1921-22), Deacon Convener Sir John Reid, (Deacon of the Incorporation of Weavers 1916-17) presented to the House a large copy in oils of the famous picture by Peter Paul Rubens, the original of which is in the Palatine Gallery, Florence.

When the 1994 Chain Gang paid to have the Library refurbished as part of the celebration of the Trades Hall being 200 years old, the painting was transferred to the Library as a suitable location.

**Artist:** Unknown.

<sup>10</sup> Minutes of the Platform of the Trades House, 11<sup>th</sup> January 1939.

<sup>11</sup> Letter from Mrs Beattie, Held in the Trades House Archives and dated 11<sup>th</sup> March 1946.

# Paintings in the Grand Hall

The paintings in the Grand Hall travelling from the left of the entrance door in a clockwise direction round the hall.

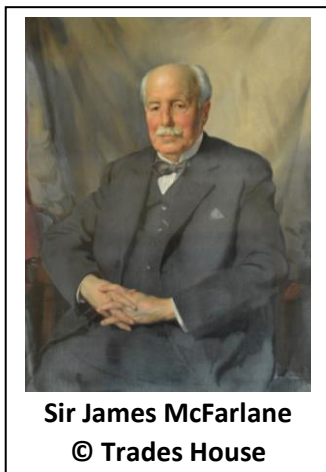


## **James Inglis, founder of the Drapers Fund.**

James Inglis became a Far Hand Burgess and Guild Brother on 23<sup>rd</sup> February 1918 qua Weaver. He was a Glasgow draper who sold clothes and fabrics. In 1918, and a decade later he donated substantial property to the Trades House for a new charitable fund known as the Drapers' Fund. This fund was to be used for the benefit of disadvantaged children, youth groups and local children's charities. In May 1928, Deacon Convener Train wrote to Mr Inglis asking if he would meet with Mr Herbert Gunn the artist that they had chosen to paint his portrait<sup>12</sup>. The painting was donated by the Trades House as a mark of respect of James Inglis on 6<sup>th</sup>

September 1928.

**Artist:** Herbert James Gunn, 1928



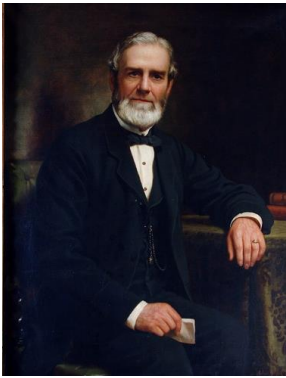
## **Sir James MacFarlane L.L.D., D.L., Deacon of the Incorporation of Bakers 1893, Deacon Convener 1899-1901**

Sir James became a Burgess and Guild Brother as a Near Hand in 1872. He was involved in numerous acts of benevolence for his beloved City of Glasgow. During his two years in office as Deacon Convener he ensured the House contributed to the support of the South African soldier's fund and the Indian Famine Fund, the Technical College Building Fund and the Royal Infirmary Reconstruction Fund.

Lastly, Sir James a most generous donor to the House in money and kind, one single example being the presentation of the beautiful Georgian grate and fender which matches and beautifies the marble Adam mantelpiece in the Saloon.

**Artist:** Herbert James Gunn.

<sup>12</sup> Letter from Mr. Harry Lumsden to Mr. James Inglis concerning Portrait. Held in Trades House Archives, dated 30<sup>th</sup> May 1928.



**Andrew McOnie**  
© Trades House

**Andrew McOnie**  
**Deacon of the Incorporation of Hammerman 1873**  
**Deacon Convener 1879-1880**

Andrew McOnie became a Far Hand Burgess and Guild Brother on 20<sup>th</sup> November 1867.

**Artist:** Norman Macbeth R.S.A., 1887



**Archibald MacLellan**  
© Trades House

**Archibald McLellan**  
**Deacon of Hammerman 1821**  
**Deacon Convener 1831-32 and 1834.**

On 9<sup>th</sup> October 1833, on the motion of Mr. Mollison, seconded by Deacon Muckart, the House unanimously resolved that Mr. McLellan be requested to sit for his portrait at the expense of the House; to be hung in the Hall as a lasting mark of the House's approbation of his conduct as convener and of gratitude for his arduous exertions for the interest of the House and the Incorporations, during the two years that he filled the chair.

And upon the motion of Convener Graham, carried by acclamation, the meeting unanimously resolved that the thanks of the House are due to Mr. McLellan for the very able and efficient manner he discharged the duties of Deacon Convener.

Convener MacLellan in returning thanks for the honour done to him by those votes respectively declined to sit for his Portrait, assuring the House that he did so from no want of respect and that he accepted with much pleasure the vote of thanks by the House to him.<sup>13</sup>

In 1841, the House received a gift from the subscribers of the painting of Archibald MacLellan and agreed to hang it in some part of the hall as a mark of appreciation for his services to the House.

He was elected Deacon before he became twenty- one and was a City Magistrate before the age of twenty-five. He left his collection of 16<sup>th</sup> and 17<sup>th</sup> century paintings to the City Council and they formed the basis of the City's collection which the McLellan Galleries in Sauchiehall Street were built to house in 1855.

The frame on this portrait was replaced in 1856 and the old frame disposed of<sup>14</sup>.

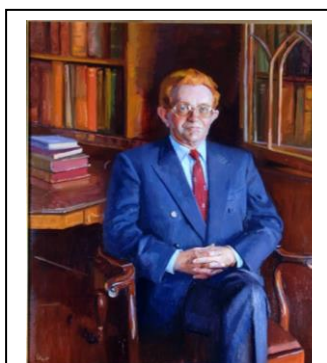
<sup>13</sup> Minutes of the Trades House of Glasgow, 9<sup>th</sup> October 1833.

<sup>14</sup> Minutes of the Trades House of Glasgow, 11<sup>th</sup> November 1856.

In 1906 the Sub-Committee of the Corporation and Art Galleries wrote to the Trades House indicating that they were very desirous to have a portrait for their Galleries of the late Ex-Deacon-Convener Archibald MacLellan, who was the donor of the MacLellan collection, and enquiring if the House will grant the necessary permission for having a copy of his portrait by Graham-Gilbert now in the Trades' Hall made for the Corporation.

The House unanimously agreed to the request.<sup>15</sup>

**Artist:** Sir John Graham Gilbert, R.S.A. 1841



**Alexander A.H. Bone**  
© Trades House

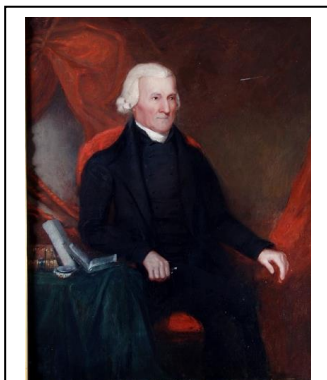
**Sandy Bone**

**Deacon of the Incorporation of Wrights 1986**

**Deacon Convener 1993-94**

As part of the Trades House bi-centenary celebrations, Sir Matthew Goodwin presented the Trades House with a portrait of late Deacon Convener Sandy Bone. The artist, Norman Edgar was a Glasgow artist and president of the Glasgow Arts Club.

**Artist:** Norman Edgar. 1995



**John McAslan**  
© Trades House

**David John McAslan**

**Deacon of the Gardeners 1763,**

**Deacon Convener 1789-90**

David John McAslan was Deacon Convener when the foundation stone was laid at the building of the Trades Hall of Glasgow.

David John McAslan was a horticulturist, nurseryman and seedman with the firm Austin and McAslan in Glasgow. Deacon Convener McAslan had the honour of laying the Foundation Stone of the Trades' Hall in 1791.

This Painting was donated to the Trades House in 1922 by Mrs A. N. Hunter

**Artist:** Sir John Graham Gilbert, R.S.A.

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<sup>15</sup> Minutes of the Trades House of Glasgow, 18<sup>th</sup> May 1906.



**Alexander Wood**  
© Trades House

### **Alexander Wood**

#### **Deacon of the Incorporation of Hammermen 1837,**

Alexander Wood was also a Baillie of Gorbals for some time and the painting was donated by the family of his grandson Sir Alexander Wood ex-Provost of Partick.

The painting was donated to the House in 1925 by Dr. Alexander Wood, his great-grandson of Alexander Wood

**Artist:** Unknown. 19<sup>th</sup> Century.



**John Dallas**  
© Trades House

### **John Dallas D.L.**

#### **Deacon of the Incorporation of Tailors 1920,**

#### **Deacon Convener 1925-26**

Deacon Convener from 1924-26 who, in 1924, established the Commonweal Fund; used to advance educational and charitable and scientific schemes and research "*tending toward the commonweal*" of Glasgow.

John Dallas gave both time and money to the Trades House for the betterment of the people and especially the children of the City. The painting of John Dallas was commissioned by the Trades House and paid for by subscription of the 1946/47 members of the House and

Past Deacons and Visitors at a suggested subscription of £5 each.<sup>16</sup>

**Artist:** Herbert James Gunn, 1947



**William McTyre**  
© Trades House

### **William McTyre**

#### **Deacon of the Incorporation of Cordiners 1816**

#### **Deacon Convener 1823-24**

On 12<sup>th</sup> May 1826, the House received a letter from William Watson, Preses of a Committee of subscribers who offered the House a portrait of Late Deacon Convener William McTyre. The House accepted the offer and it was placed in the Hall where it remains to this day<sup>17</sup>. In 1830, there was a move by some members of the House to remove the painting, but at the second meeting it was defeated.<sup>18</sup>

The frame on this portrait was replaced in 1856 and the old frame disposed of<sup>19</sup>. The painting was agreed to be washed and cleaned at a meeting in July 1887.<sup>20</sup>

**Artist:** Sir John Graham Gilbert R.S.A., 1829

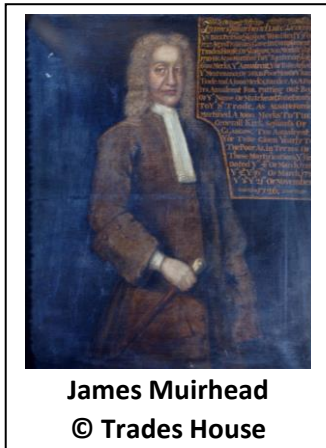
<sup>16</sup> Minutes of the Dallas Presentation, 7<sup>th</sup> October 1946.

<sup>17</sup> Minutes of the Trades House of Glasgow, 19<sup>th</sup> May 1826.

<sup>18</sup> Minutes of the Trades House of Glasgow, 11<sup>th</sup> August 1830.

<sup>19</sup> Minutes of the Trades House of Glasgow, 11<sup>th</sup> November 1856.

<sup>20</sup> Minutes of the Building Committee, 22<sup>nd</sup> July 1887.



### **James Muirhead**

#### **Deacon of Incorporation of Bakers 1721-22**

James Muirhead late Deacon of ye Baxters in Glasgow who died Yjyth of Oct 1727 aged 70 years. Gave in complament to the Trades House of Glasgow 500 Merks 30<sup>th</sup> Nov 1710. He also mortified to ye Baxters in Glasgow 6000 Merks, ye annualrent, y<sup>r</sup>off for ye mentanence, for 3 old poor men of ye Baxters Trade and Aj000 Merks, as farder as a fondits annualrent for putting out our boys of ye name of Muirhead to be prentices to ye sd Trade, as also hefarder mortified Aj000 Merks to the General Kirk Session of Glasgow. The annualrent y<sup>r</sup> of to be given to the poor alin terms of these mortifications, Ye first dated ye 4<sup>th</sup> March 1726, Ye 2d ye 6<sup>th</sup> March 1726. Ye 3d ye 21<sup>st</sup> of November 1726.

**Artist:** George Scougall, 1727

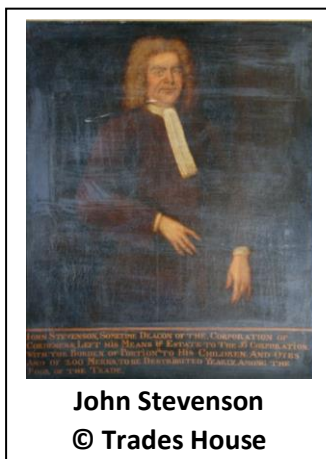


### **James Thomson**

#### **Tanner 1717.**

The efigies of James Thomson, who mortified 12000 Merks, to this House for the mentinane of six old traidsmen, the names of Thomson and Headie being preferred, who died 27<sup>th</sup> April 1717 aged 47 years.

**Artist:** George Scougall



### **John Stevenson**

#### **Deacon of the Incorporation of Cordiner**

John Stevenson, sometime Deacon of the Corporation of Cordiners, left his means and Estate to the said Corporation. With the burden of portions to his children. And oyes and of 200 Merks, to be distributed yearly, among the poor of the trade.

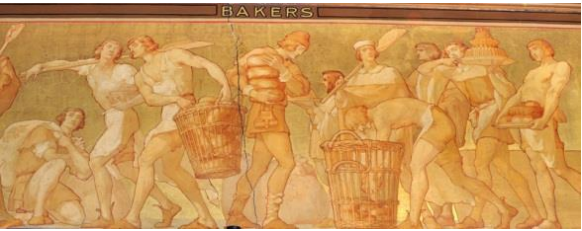

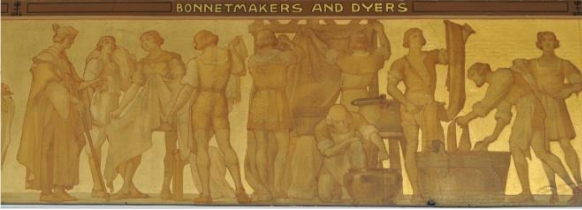





**Artist:** Unknown, 18<sup>th</sup> Century.

## Frieze in the Grand Hall.

The first reference to the frieze in the Grand Hall is in the minutes of a meeting of the Trustees of the Trades Hall in 1902 when they comment: *“the work of re-decorating the ceiling and walls of the Large Hall, exclusive of the frieze, should at once be proceeded with. This work would be completed before 1st August, but as the frieze would require to be painted abroad, and afterwards affixed to the walls, it was advisable that the artists should not be hurried, and this work, the Sub-Committee suggested, should be delayed until next spring. This was unanimously approved”*.<sup>21</sup>

Here we have the first indication that Messrs. J. B. Bennett & Sons are the local company employed in the paintwork of the Halls and the contract for the frieze. It is believed that Belgium artists were used, and that the frieze is painted silk which was applied after it had been painted. We can only assume that the artists sent someone over to measure the size and shape of each section.

The frieze is such an interesting and historic part of the Grand Hall that some further comment on it is advisable. There are 161 people in the frieze, 2 sheep, 2 pigs, 1 cow and 1 donkey. There have only been found 4 females in the frieze.

<p style="text-align: center;"><b>Bakers</b></p> 	<p style="text-align: center;"><b>Barbers</b></p>  <p style="text-align: center;">1 Lady left of centre looking in a mirror</p>
<p style="text-align: center;"><b>Bonnetmakers and Dyers</b></p> 	<p style="text-align: center;"><b>Coopers</b></p> 
<p style="text-align: center;"><b>Cordiners</b></p>  <p style="text-align: center;">1 lady far left trying on a shoe</p>	<p style="text-align: center;"><b>Fleshers</b></p>  <p style="text-align: center;">2 sheep, 2 pigs and 1 cow can be found here.</p>
<p style="text-align: center;"><b>Gardeners</b></p>  <p style="text-align: center;">The Donkey can be found in this section.</p>	<p style="text-align: center;"><b>Hammermen</b></p> 

<sup>21</sup> Minutes of the Trades House of Glasgow, 15<sup>th</sup> May 1902.



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In September 1903 the Collector reported that the painting of the frieze was being gone on with and that he hoped that it would be completed at an early date.<sup>22</sup>

It must have been wonderful to see the new frieze in all its glory and eventually it was completed and the bill paid. The Collector's Account for 1904 shows that on 4<sup>th</sup> February 1904, a payment of £362 16s. 4d, was made.<sup>23</sup>

A mere 9 years after the completion of the frieze, the Building Committee were inspecting it to see what renovating work was required to be done on it. It was decided, by a majority decision, to have the whole frieze washed and the background gilded.<sup>24</sup>

By 1927, the frieze was once again needing a good clean and Vac Klean Service Company were hired to clean it, the Dome, and walls of the large hall for £20. In a report from Ex-Deacon Alec Lindsay concerning indirect lighting in the large hall to better illuminate the frieze. The report indicated that this was not possible and that a more practical approach, in Deacon Lindsay's opinion a large electrolier in the dome would be a better method of illuminating the frieze and the hall.<sup>25</sup> The idea of lighting the frieze must have inspired someone as an anonymous gentleman wished to pay for the scheme of lighting the frieze in the Grand Hall. The Clerk reminded the Committee, that the question of lighting the frieze by hidden concealed lighting had been considered a year or two previously but had not proceeded with on account of

<sup>22</sup> Minutes of the Building Committee, 14<sup>th</sup> September 1903.

<sup>23</sup> Collector's Account and Intrusions 1904.

<sup>24</sup> Minutes of the Building Committee, 2<sup>nd</sup> July 1913.

<sup>25</sup> Minutes of Building Sub-Committee, 14<sup>th</sup> November 1927.

expense and technical difficulties. The Committee, decided to accept the gift and to obtain a report on the most suitable method of lighting the frieze.<sup>26</sup>

In early February 1931, a section of the frieze had been flood lit as an experiment, but it was decided that the method was not satisfactory. Mr. Alec Lindsay proposed using a new type of electrolier to light the frieze and it was agreed to obtain a specimen electrolier to test its effectiveness.<sup>27</sup>

In May 1927, it was reported that: "*the Holophane, Co. would have an experimental fitting erected early next week in connection with the proposed lighting up of the frieze and the large hall generally. The Committee would be advised when it could be seen.*"<sup>28</sup> At a meeting in June, Deacon Cameron Black explained the nature of the specimen electrical fitting that had been placed in the Grand Hall by the Holophane Co. The Committee inspected the fitting and unanimously approved it. It was then agreed to have four similar fittings and a larger one for the dome at a price of £305 plus £14 for additional wiring and erection.<sup>29</sup> In December 1932 it was noted that the new lighting installation in the Grand Hall had been completed at a cost of £52 1s. 9d, a motion of thanks was proposed to record the very cordial thanks of the House to the anonymous donor's most generous gift.<sup>30</sup>

Interestingly, the concealed lighting of the frieze was never really effective until technology developed to allow LED lights to be fitted under the frieze in 2016.

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<sup>26</sup> Minutes of the Building Committee, 24<sup>th</sup> June 1931

<sup>27</sup> Minutes of Building Sub-Committee, 11<sup>th</sup> February 1932.

<sup>28</sup> Minutes of Building Sub-Committee, 27<sup>th</sup> May 1932.

<sup>29</sup> Minutes of the Building Committee, 10<sup>th</sup> June 1932

<sup>30</sup> Minutes of the Building Committee, 16<sup>th</sup> December 1932.

# Craftsman's Gallery Paintings

Eleven of the original paintings from the Crafts Alms House which used to be located near Glasgow Cathedral and roughly where the Barony Kirk stood, are to be found in the Craftsman's Gallery. The artists and date of painting is unknown, but they were moved from the Alms House when it closed in 1808.



**Incorporation of Bakers**  
© Trades House

## **Incorporation of Bakers: Incorporated 1556**

The tools of the Bakers Trade are clearly shown in this painting along with the goods that they sold. The Bakers used to own and operate a number of mills in and around Glasgow

It is worth remembering that the Bakers dozen came about because to undersell was a grave misdeed and frequent cases could lead to the baker being thrown out of the craft and losing his

right to set up business in Glasgow. Hence the extra item to safeguard their business, i.e., 13 in a baker's dozen.



**Incorporation of Barbers**  
© Trades House

## **Incorporation of Barbers: Charter 1599**

The Incorporation was originally known as the Incorporation of Chirurgeons and Barbers. When the Barbers were incorporated, they included the Surgeons and Dentists of the day. The Surgeons split away from the dentists in 1708.

The traditional Barber's pole illustrates the Incorporation's history when the pole was used to hold when teeth were being extracted and bones mended etc. The white ribbon surrounding the

pole represents a bloody bandage created during healing or bloodletting. The small bowl below the pole was used to catch the blood during the bloodletting. Barbers also used to visit the homes of the wealthy to dress the wigs of their clients.



**Incorporation of  
Bonnetmakers and Dyers**  
© Trades House

### **Incorporation of Bonnetmakers and Dyers Incorporated 1597 and 1760.**

Initially the Bonnetmakers were incorporated as a craft on their own in 1597. At that time, they made not only bonnets but also woollen stockings or hose and wylicoats. Wylicoats were flannel undervests or petticoats. Due to the poor quality of some dyers, that was adversely affecting the sale of dyed goods in and furth of Scotland, it was agreed to join the Bonnetmakers with the Dyers. This union took place in 1760.

The Painting shows the some of the tools and materials from the Craft.



**Incorporation of Coopers**  
© Trades House

### **Incorporation of Coopers: Incorporated 1569**

Initially the Incorporation of Coopers were united with the Incorporation of Masons and Wrights, but they split away in 1569. This was a very amicable split, and the reason was that the Coopers rightly believed that the Deacon and Masters of the Masons and Wrights were unable to check the quality of their work.

The Cooper's craft was a vital trade before plastic was invented. Barrels stored all types of liquids and also fruits and grains etc.

The painting shows some of the tools of the trade, many of which are very similar to the ones still used to this day.



**Incorporation of Cordiners**  
© Trades House

### **Incorporation of Cordiners: Incorporated 1558**

The Incorporation of Cordiners' name derives from the town of Cordoba in Spain where the best leather was manufactured, Cordiner really means "Cordoba workers". The Incorporation included Barkers, the men who went down to the river and cut bark from the trees and then treated it to make tanning. Tanners were the men who tanned or cured the leather and then there were the Souters, which is a Scottish word for shoemaker (not cobbler).

The painting shows the leather cutting and other leather working tools, some of which can still be seen in use with leather workers.



**Incorporation of Fleshers**  
© Trades House

### **Incorporation of Fleshers: Incorporated 1580**

The Fleshers became an incorporation in 1580 to regulate the affairs of those who provided meat for the growing population of Glasgow. There were "provisions for the inspection of meat, the punishment of malpractices in connection with the selling of same "market dues of unfreemen bringing their beasts to town and provisions against the throwing out of bags, paunches and tripes upon the High Street" plus numerous other rules. Times have changed and control of the meat market was passed over to the City Council many

years ago. The trading monopoly of the Fleshers, along with those of all the Scottish Incorporations, was abolished in 1846.



**Incorporation of Gardeners**  
© Trades House

### **Incorporation of Gardeners:**

#### **Incorporated about 1605**

About the year 1605, on an application from a number of "practical gardeners", the Craft obtained a charter from the Burgh of Glasgow, conferring the usual rights and privileges.

Unfortunately, this charter was lost in 1646 when the Deacon was infected with the plague at that time raging in the Town and sent to the "Foull Moor" to be cured.

The Incorporation of Gardeners motto is "Gardening the First of Arts" as they claim that Adam and Eve were gardeners and hence, they can trace their origin to this time.



**Incorporation of Hammermen**  
© Trades House

### **Incorporation of Hammermen:**

#### **Incorporated 1536**

Hammermen originally comprised craftsmen associated with metalworking - traditionally, "men who wielded the hammer"; blacksmiths, goldsmiths, lorimers, cutlers, armourers, sword-makers, clockmakers, locksmiths, pewterers, tinsmiths etc.

The Hammermen like most of the other crafts give generous prizes and awards to students at Colleges of Further Education and Universities to encourage excellence in their trade or studies. Many of the tools illustrated in the painting are still in general use today.



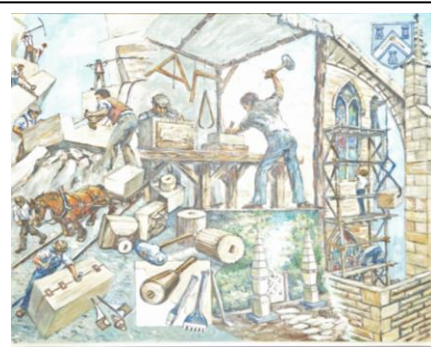
**Incorporation of Maltmen**  
© Trades House

### **Incorporation of Maltmen: Incorporated prior to 1600**

Tradition has it that in 1601 the Incorporation's records were destroyed in a great fire (Glasgow was several times ravaged by fire) and so the exact origins of the craft in the city were lost. Nevertheless, it is clear from other documents that maltmen and mealmen existed and thrived in Glasgow long before 1600.

The Maltmen's role was very important to the wellbeing of the citizens of Glasgow at a time when plague was prevalent. People washed,

defecated and drank in the rivers and it was thanks to the Maltmen boiling and brewing craft that the beers, wines and spirits was made safe to drink.



**Incorporation of Masons**  
© Trades House

### **Incorporation of Masons: Incorporated 1551**

Legend has it that the Incorporation received its first Charter from King Malcolm the third in 1057 when it was given to protect the building of the Cathedral from insufficient workmen.

At this time the Wrights and Coopers were part of the Incorporation of Masons but both Crafts split away to form independent Crafts.

The Masons painting from the Alms House no longer exists and the one now hanging in the

Craftsman's Gallery was presented by J Mitchell Hutcheson a Past Deacon of the Incorporation of Masons.

This modern painting shows the Masons at work and many of the tools used in the past and today.



**Incorporation of Skinners and Glovers**  
© Trades House

### **Incorporation of Skinners and Glovers: Incorporated 1516**

The Incorporation of Skinners claims to be the oldest of the fourteen Incorporated Trades of Glasgow, incorporated on 28 May 1516 by the burgh of Glasgow's feudal superior, Archbishop James Beaton, then also Chancellor of Scotland.

No one could carry on business as a skinner unless he was a burgess of the city and his standard of work good enough to pass the masters of the Craft. Regulations governing

apprenticeship and training soon followed and before long provisions for relieving poverty amongst Skinners, their widows and children were enacted too.

Like many early guilds, the Skinners were originally closely connected with the church and particularly in Glasgow the Cathedral.



**Incorporation of Tailors**  
© Trades House

### **Incorporation of Tailors: Incorporated 1527**

The Tailors were formally incorporated in October 1527 to uphold the standards of the garment making industry in Glasgow. New members had to pass an entrance test by producing in a locked room "for men one upper coat, one waistcoat and a pair of breeches according to the fashion or for a woman a gown and a petticoat according to the fashion... or a pair of stays if he is a staymaker."

The Tailors did their best for several centuries to keep women out of the trade, except for the menial tasks of stitching stays or making buttonholes. There were many rivalries and quarrels - one tailor who was fined for having partners not in the Craft lost his temper and called the Masters "dogs and beggar bitches", for which he lost his voting rights for seven years and had to spend two days in the Tolbooth (the old prison of Glasgow).



**Incorporation of Weavers**  
© Trades House

### **Incorporation of Weavers: Incorporated 1528**

The Weavers of Glasgow date back to the Middle Ages when members of the craft were those entitled to make and sell woven clothes within the ancient burgh. The craft became incorporated by a charter from the famous Archbishop Gavin Dunbar as feudal lord of Glasgow in 1528, but is known to have been in existence at least as far back as 1514. Even in those days, when their main function was to control standards in the weaving trade, the Weavers also had a charitable role "to help and comfort of their decayit brethereine... and other godlie shows". This work

has continued right up to the present day.

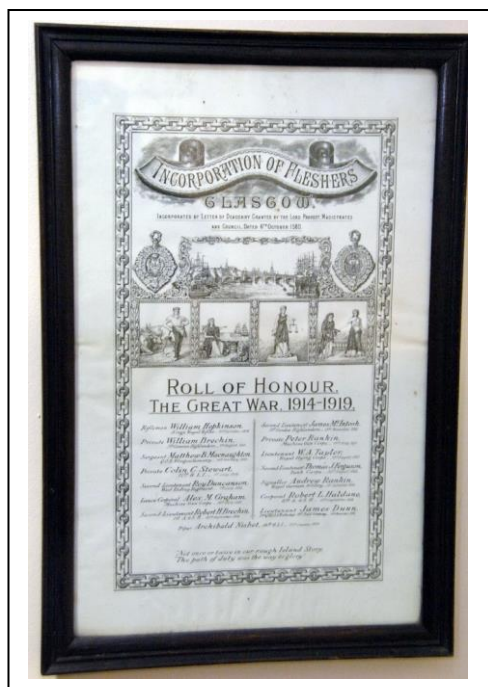


**Incorporation of Wrights**  
© Trades House

### **Incorporation of Wrights: Incorporated 1600**

The Wrights were granted their Seal of Cause by the Provost and Magistrates of the City of Glasgow in 1600, the effect of which was to allow the Wrights (who were and still are skilled carpenters) to become a distinct incorporation by themselves. The Wrights had by this time, in fact, become completely independent from their brother Craftsmen (now the Incorporations of Masons and Coopers, being the descendants of those who worked in stone and wood). The Wrights covered the wood trades such as: Ship

Wrights; Boat Wrights; Cart Wrights; Wheel Wrights, Glazers; Painters and Decorators. Today they still support the students and tradesmen of these crafts.

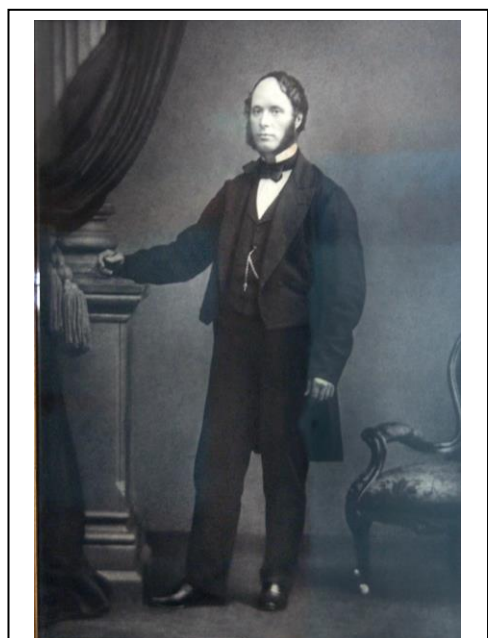


## Flethers' Roll of Honour

To the right of the entrance to the Museum can be seen the Flethers' Roll of Honour showing the names of those Flethers who fell in the First World War.

Not all of the Crafts recorded their fallen in this manner and further information on the fallen from the Skinners and other crafts can be found on the Digital Library Website:

<http://www.tradeshouselibrary.org/>



**Thomas Struthers**  
Principal Teacher 1844 to 1866

## Trades School

The photograph to the left shows Thomas Struthers who was appointed Principal Teacher to the School on 1<sup>st</sup> November 1844. He had previously been employed as a Teacher of English at the Grange Academy, near Sunderland. His starting salary was one hundred and thirty pounds.<sup>31</sup>

When Thomas Struthers retired in the House recorded that he had *"in a very creditable and efficient manner conducted the School and educated the children attending during the long period of twenty two years he has acted as Principal Teacher."*

<sup>31</sup> Minutes of the Trades House, 10<sup>th</sup> October 1843.



**Tapestry made by a  
School pupil  
© Trades House**

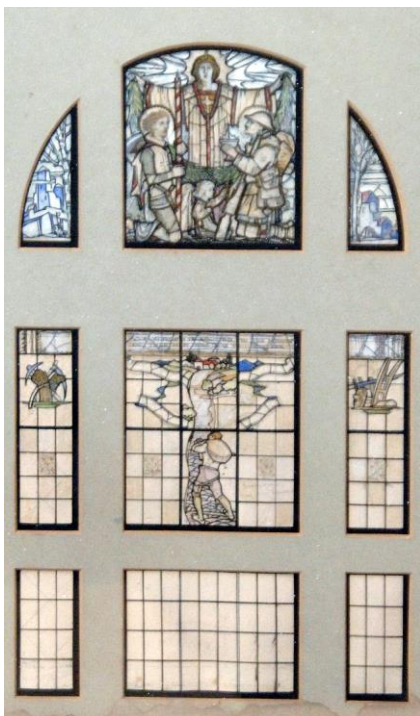
### **Trades House School Tapestry**

Unfortunately, the name of the female school pupil who worked the tapestry of "*Moses being lifted from the Nile*" is unknown.

It is believed that she won a silver medal for this and her studies at the School.

Religious education was an important feature of the school, hence the subject matter of the tapestry.

**Artist:** Unknown



**Proposed Memorial Window  
By Deacon John Keppie  
© Trades House**

### **Proposed Memorial Window**

Up until 1922 there had been no proposals for any manner of commemorating those who fell in the Great War. In 1922, Deacon John Keppie of the Wrights presented a design for a War Memorial Window in the Grand Hall.

After discussing the design and other matters, the Committee, decided to delay any decision until the next meeting.

At a meeting of the Sub-Committee of the Building Committee, in December 1922, the issue of a War Memorial Window was once again discussed.

The Sub-Committee reconsidered the design and estimates for a stained-glass memorial window in the Grand Hall. Their decision is recorded as: "*It was agreed that the proposed memorial window should not be gone on with*". No reason was recorded, and it is likely that the loss of so many

members, children of members and other relations, that feelings were still very tender.

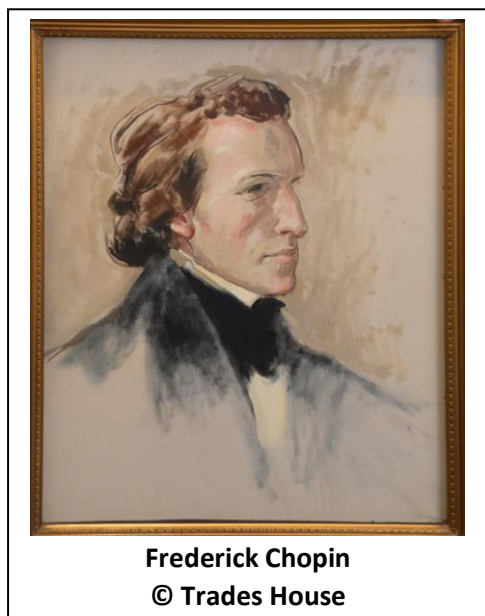
**Artist:** John Keppie, 1922

The Memorial Window is no longer on display but can be seen by prior application to the Trades House Office.

Only the Incorporations of Tailors, Weavers, Fleshers and Coopers had the Rolls of Honour of their fallen recorded.

## Frederick Chopin

### In corridor of Craftsman's Gallery

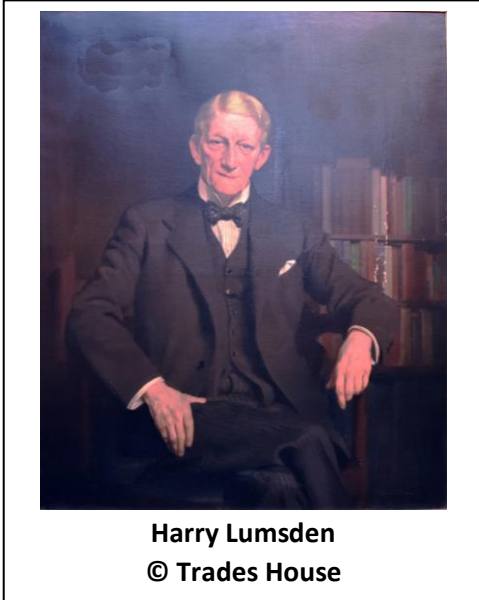


On 27<sup>th</sup> February 1943, an oil painting of Fredrick Chopin, by a Polish artist, was presented to the Trades House by the editors of "The Voice of Poland" at a concert held in the Trades Hall, in commemoration of the anniversary of Fr Chopin's concert held in Glasgow in 1848.

The plaque on the base of the painting indicates that it was given on the 5<sup>th</sup> year of the II World War.

**Artist:** Unknown Polish

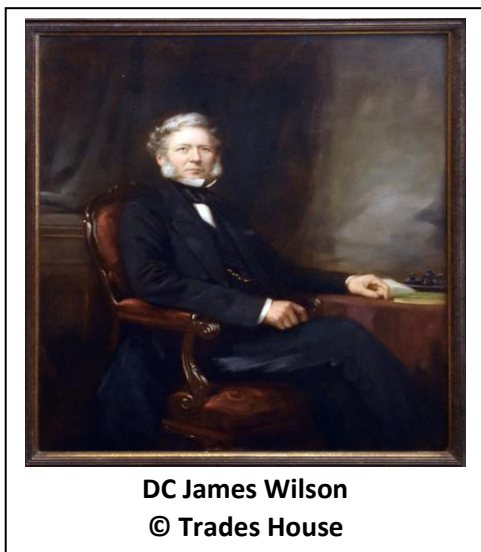
## Paintings in the Basement



**Portrait of Dr. Harry Lumsden Clerk to the Trades House 1896-1939**  
**Stored in the Basement of the Trades Hall**

Mrs. Agnes Lumsden wrote to the House offering to present to the House the portrait in oils, by James Gunn, of her late husband Harry Lumsden M.A., LL.B., LL.D., who had been Clerk of the House from 1896 to 1939. The House accepted this kind offer on 14<sup>th</sup> October 1948.<sup>32</sup>

**Artist:** Herbert James Gunn, 1937



**James Wilson J.P., Deacon of the Wrights 1850**  
**Deacon Convener 1855 – 56**  
**Baillie 1802 1887**  
**Hanging in the stone corridor of the Trades Hall**

The painting was presented by Charles Wilson the son of James Wilson in 1912.

**Artist:** Unknown

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1948.

<sup>32</sup> Minutes of the Trades House of Glasgow, 14<sup>th</sup> October



**William Robertson**  
© Trades House

**William Robertson, Deacon of the Hammermen 1861**

**Collector of the House 1862 – 63**

**Stored in the Basement of the Trades Hall**

Late Mrs McKay of Blairlea, Douglas Gardens, Uddingston bequeathed to the Trades House the Portrait of William Robertson in 1913 along with a legacy of £100 free of legacy duty.

William Robertson died in (or June 1868) 20th October 1869 in Ugadale, which is a parish of Campbeltown and ill health may account for him not proceeding to become Deacon Convener as would have been normal.

**Artist:** Sir Daniel McNee (1806-1882) President of

the Royal Scottish Academy.



**[Sir Thomas Mason]**  
© Trades House

**[Possibly] Sir Thomas Mason**

**Deacon of the Incorporation of Masons 1883**

**Deacon Convener 1899 to 1901**

**Stored in the Basement of the Trades Hall**

**Artist:** Unknown



**Possibly Archibald Gilchrist**  
© Trades House

**Possibly Archibald Gilchrist**  
**Deacon of the Hammermen 1869-1870**  
**Deacon Convener (1875-76)**

In October 1938 the Buildings Committee agreed to accept from the Trustees of the late Archibald Gilchrist, Deacon Convener of the Trades in 1875-76, his portrait in oils.<sup>33</sup>

**Stored in the Basement of the Trades Hall**

**Artist:** Unknown

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<sup>33</sup> Minutes of the Building Committee of the Trades House, 21<sup>st</sup> October 1938.  
© Trades Hall of Glasgow



**School Tapestry**  
**© Trades House**

### **School Tapestry**

#### **Stored in the Basement of the Trades Hall**

This is the second tapestry made by one of the Trades House School children as part of her final year work. The person who created this work is sadly unknown.

**Artist:** Unknown

## Paintings of Trades House Arms

The following arms were painted by two ladies who were employed by the School of Art namely De Courcy Lewthwaite Dewar and Georgina Goldie Killin. The shields, which were hand-painted, cost "£5 : 19 : 6" each and were displayed at the Empire Exhibition in 1938. At one time there was a full set of shields for the 14 Incorporations but legend has it that they were being thrown out and the House Officer, David McGaffin, rescued them and hid them away to be discovered at a much later date.





Painted by  
De C. L Deawar 1938



Painted by  
De C. L Deawar 1938



Painted by  
De C. L Deawar 1938



Painted by  
Unknown 1938