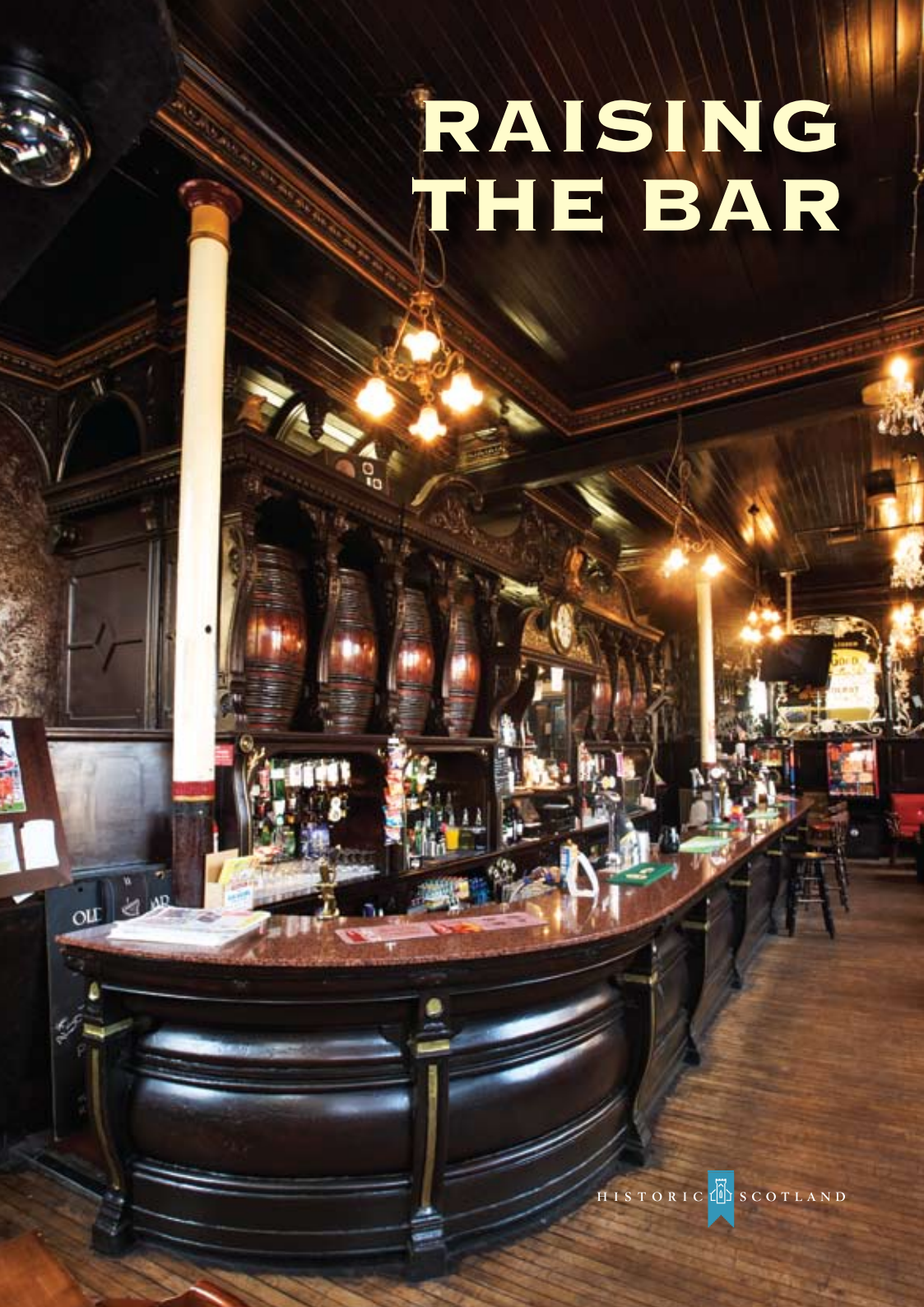


RAISING THE BAR



RAISING THE BAR

AN INTRODUCTION TO
SCOTLAND'S HISTORIC PUBS



EST. 1749

*H P Mathers Bar,
Edinburgh*



INTRODUCTION

Many streets in the centres of Scotland's cities, towns and villages can boast at least one if not several public houses, the exteriors of which are often unpretentious. Inside, however, a wealth of decorative features and exuberant details can often still be found. Although they have some elements in common with those elsewhere in the UK, other features are uniquely Scottish. In their design and detail many add to the rich tapestry of our built heritage.



The listing team in Historic Scotland's Inspectorate has recently completed a thematic survey of Scotland's public houses in response to the publication in 2007 of CAMRA's booklet *Scotland's True Heritage Pubs: Pub Interiors of Special Historic Interest*. While visiting pubs for inclusion in their book, CAMRA had become concerned about the rapid loss of fine interiors. Historic Scotland's survey therefore focused on pubs identified by CAMRA as having particularly noteworthy interiors, a number of which were not already listed. We are grateful to the group for alerting us to the timely need for this overview. The survey covered the whole of Scotland with pubs as far apart as the Outer Isles and the Scottish Borders. A wide range of types of pub were visited, from the highly elaborate 'palace pubs' in the cities to the small simple pubs in rural areas.

Our survey showed that although much has changed in public houses through economic pressure and changes in fashion, many have survived with a number of their important features untouched. Only a fraction of the pubs with fine interiors can be illustrated here, and there are many more that merit a visit. I hope that this booklet will highlight a range of the interesting features that can still be found.

Malcolm Cooper
Chief Inspector
Historic Scotland

THE DEVELOPMENT OF THE PUBLIC HOUSE

What went before...

The vast majority of public houses as we know them today developed in the late 19th century. Even if the buildings in which they are situated are older, the form and fittings of many of our pubs date from the period 1880 to 1910. A small number of pubs were designed between the wars and some in the 1960s. However unaltered examples of these later pubs are rare. In many ways they imitated their late 19th century ancestors, even if the styles of design and details were given a modern twist.

Before the late 19th century, drinkers had various options for satisfying their needs. The first was the tavern, which looked like a private house and consisted of a range of sitting rooms and a kitchen or other small room from which drinks and food were served. Taverns were often situated down side streets and closes such as those leading off the Royal Mile in Edinburgh. They were convivial places and were visited by all types and classes of people and provided meeting places for the numerous clubs that existed in the 18th and 19th centuries. The second option for drinkers was the inn which provided accommodation and refreshment for travellers. A notable example was the Saracen's Head in Gallowgate in Glasgow which was described in 1755 as having '36 fine rooms' and the beds 'all very good, clean and free from bugs'. Thirdly, there were gin shops where a dram could be purchased and which mainly catered for standing drinkers. The 'gin shop' or 'gin palace' first appeared in London in the 1820s. With the great increase in the number of working class people in the Scottish cities by 1850, many of these gin shops had appeared and were extremely popular. Spirits were very cheap and the brightly lit and garishly decorated surroundings provided a welcome escape. Grocers were also allowed to sell spirits and other alcoholic drinks, and sometimes these could be consumed on the premises.

By 1890 these earlier types of drinking places had been largely replaced. Why did everything change? This was largely because of the introduction of various laws and licensing regulations which attempted to combat the continuing problem in Scottish towns and cities: drunkenness. The Home Drummond Act of 1828 laid down that in addition to an Excise license, the proprietor of any place selling liquor needed a certificate from the local licensing authority. This certificate had to be regularly renewed, thus enabling the magistrates to keep a tight hold on pubs and how they were run. The strong temperance and Sabbatarian movements in Scotland struck a blow when the Forbes Mackenzie Act was passed in 1853. This restricted hours of opening and Sunday drinking was forbidden (that remained in place until the Licensing (Scotland) Act of 1976 brought in all-day and Sunday drinking). The licensing authorities were empowered to reduce the number of drinking establishments and to improve their quality. In 1913 an Act was passed which allowed the local veto to close pubs without compensation. Some areas elected to have all pubs removed and be ‘dry’.



The Old Basin Tavern (now demolished) at Port Dundas, Glasgow showing how many taverns looked

SPECIFICALLY SCOTTISH FEATURES

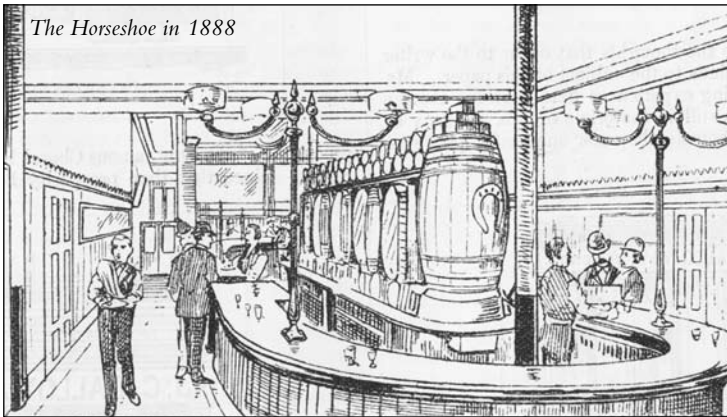


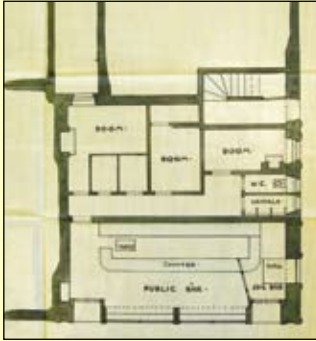
The appearance of Scottish pubs is quite distinct from pubs elsewhere in the British Isles. This is due to a variety of reasons including different laws, different building traditions, a preference for drinking spirits rather than beer and a different attitude to pubs.

Firstly, as we have seen, Scotland had its own set of laws. The licensing magistrates, who had the power to grant or withhold licenses, encouraged open planning in pubs. Most bars after the 1880s consisted of one large room (by comparison English pubs continued to have several small rooms). This enabled the barman to have the best possible view over his customers. For the same reason island counters were introduced. Usually oval or U shaped, island counters enabled good supervision. The Horseshoe in Glasgow was possibly the first pub to introduce an island counter. The design is thought to have been the brainchild of the publican Captain John Scouller, who renovated the pub in 1885–87. The island counter was very popular and many publicans imitated the arrangement; visitors from the Glasgow area and from as far afield as Aberdeen and Inverness came to the Horseshoe to take measurements and plans for buildings of their own. Scouller's fame even spread to the United States which he visited in 1901. In a bank in Buffalo, New York State, he was recognised and the cashier remarked: 'Oh it's all right; we know very well you are all right. We have a Scotchman here ourselves. If we had the drawings of the "Horseshoe" for a week, we would be inclined to take a holiday ourselves'.

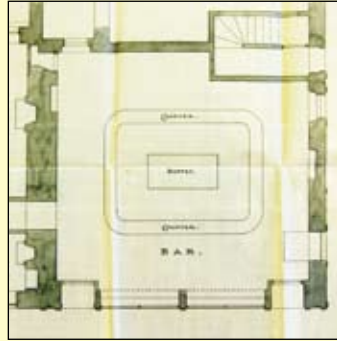
In 1903 the Horseshoe was altered again by Scouller and the secluded sitting rooms or snugs visible in the sketch (see the doors to right and left) were swept away. Many snugs were removed about

1900 for better supervision. Where there were small rooms with seating, these were reserved for where there was good light, often near the front of the premises. After the Licensing (Scotland) Act of 1903 all alterations to pubs had to be approved by the licensing courts. A comparison of the plans of the Kenilworth in Edinburgh dating from 1893 and 1900 show clearly the change that was made (see plans p8). The bar area was opened out and a central island counter introduced. At the same time the bar counter was enlarged and much of the present scheme of decoration was carried out.





Plan of the Kenilworth in 1893



Plan of the Kenilworth in 1900

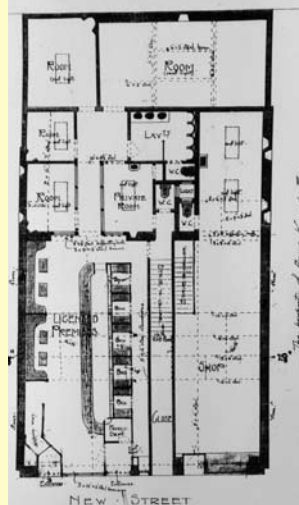
Both sets of alterations in 1893 and 1900 were made for Peter Fisher. Several members of the Fisher family were prosperous wine and spirit merchants in Edinburgh from the 1870s. Although Peter (born c.1849) had an early set-back as his premises at Jock's Lodge went bankrupt in 1878, he was able to continue with his business at the corner of South and West Richmond Streets and to expand by opening the Kenilworth, which was run as Peter Fisher & Co., and to open the Queen's Hotel, Constitution Street, Leith, as well as having some farming interests. He died in 1903 at the early age of 53 and the businesses were sold, including two cellars of fine wines and brandies from the pubs and hotel.

U-shaped and curved counters were also popular (see for example the counter at the Old Toll Bar, illustrated on cover) as not every space was suitable for accommodating an island counter, and the long straight bar counter persisted in some pubs, for example in H P Mathers in Queensferry Street, Edinburgh (see p2).

The second distinctive feature of pubs north of the border is that in towns and cities they are generally situated on the ground floors of tenements and are often barely distinguishable from shops. In other



*Exterior of
the Bull*



The attitude to open planning varied between licensing authorities and in some places snugs have survived intact. The Bull Inn in Paisley which dates from 1900, when many snugs were being swept away, is an outstanding example of an Art Nouveau style pub and still retains several small rooms at the rear of the main bar area.

parts of Britain pubs are generally larger and are free-standing or part of a terrace with the landlord at one time living on the premises. The latter was discouraged in Scotland by the licensing authorities probably because it was too easy to remain open for longer hours if the landlord was on hand. Pubs in Scotland had more in common with shops than with inns or taverns. A number of bars were converted from shops such as Clarks Bar in Dundas Street, Edinburgh, which was a ‘fancy bazaar’ in the 1880s and was converted to a pub in 1899, or the Oxford Bar in Young Street, Edinburgh, which was a confectionery shop in the 1840s. Frews Bar (opposite) sold ‘high class groceries and provisions’ in the 1890s. It was also licensed to sell liquor. John Bowman, the owner, went bankrupt in 1914 and it was taken over by a new landlord who re-opened it as a public house.



*Initials of the Jedburgh
Brewery on the Cross Keys*

Why were bars in Scotland so much smaller and barely distinguishable from shops? This is partly because of the weaker system of brewery-owned houses. Most Scottish pubs in this period were commissioned by individual publicans rather than brewery companies (an exception to this is the Cross Keys in Ancrum, Roxburghshire, which was refurbished by the Jedburgh Brewery in 1905, the initials of which appear above the main door) and the costs involved in opening a larger place were prohibitive to many individuals.

The tenement was the predominant housing type in the Scottish city in the 19th century. Tenements, which have their counterparts in Europe rather than England which favoured the terraced house, originated as an easy way to create more accommodation while remaining within the boundaries of a burgh which were immovable

at the time when tenements first developed in the late 16th century. The obvious place to position a pub was close to its potential customers.

The third feature which appeared in Scottish establishments but not in their English counterparts was the gantry with spirit casks. Gantries, or bar back fittings, were often highly elaborate and incorporated mirrors, shelves, carved and turned wooden decoration and sometimes a clock. Although similar



Frews Bar in Dundee is situated at the foot of a simple tenement block. However the plain exterior belies the fine decorative interior which dates from two periods, the main bar from 1915 and the Sporting Memories Lounge from the 1930s (see p21).

fittings can be found in England, gantries with accommodation for spirit casks are not. They came about because of the Scottish preference for drinking spirits; similar fittings are found in Ireland where spirit drinking was also prevalent. The name itself derives from an old Scottish word which meant a frame for holding barrels. The meaning later extended to the decorative shelves holding barrels and all the other paraphernalia for drinkers and smokers. Gantries came in all shapes and sizes. At the Horseshoe in Glasgow the gantry is a free-standing unit in the centre of the island counter and arranged around decorative iron columns. The engraved view of the Horseshoe (see p7) shows the barrels standing upright but after the 1901 alterations the barrels were laid on their sides. In the case of U-shaped and straight bars, gantries were set against the wall behind the bar and sometimes reached the ceiling.



As well as a central gantry within the island bar counter, the Abbotsford in Edinburgh has lavishly carved superstructure over the counter. The fitting is supported on paired columns with deep bases and a rail along the top. It provides accommodation for glasses and bottles.



Bennets Bar, Edinburgh, has a fine gantry retaining old spirit casks, mirrors, carved wooden details and integral clock

The final difference between England and Scotland is one of attitude. People saw pubs in Scotland as a place to buy a drink rather than a social meeting place. In 19th and early 20th century city street directories of Scotland, pubs appear under the name of the landlord who is described as ‘wine and spirit merchant’. The words ‘public house’ do not appear nor the name of the business. Directories of English cities list the names of pubs with the suffix ‘PH’ and the name of the landlord. This difference is reflected in the names of public houses. Today we use the name ‘pub’ or ‘public house’ and ‘bar’ interchangeably but in the late Victorian and Edwardian period the name ‘bar’ was what Scottish pubs called themselves – Frews Bar for example. The word ‘bar’ is actually more accurate, signifying a counter over which drinks were purchased. This would appear to be refuted in the map of Leith illustrated below, where bars are marked as ‘PH’. However this is almost certainly because the map was prepared by the English-based Ordnance Survey.

DEVELOPMENTS IN PUB DESIGN | 1880-1905

The period when the majority of pubs took on their present appearance was from 1880 to 1905. Within that time span we have seen how pubs developed, with larger spaces being created and snugs swept away. Although the licensing authorities tried to improve the quality and reduce the number of pubs in the cities, the pub trade was still very competitive.



The interior of Leith Central Bar which has many fine features with floor to ceiling tiles, mirrors, and an elaborate bar counter and gantry



The amount of competition that existed can be gauged from the map of Leith of about 1900 showing a concentration of pubs (P.H.) at the foot of Leith Walk

One result of this competition was the evolution of 'palace pubs' in the 1880s and 1890s. These were elaborately decorated pubs with dazzling arrays of carved wooden panelling, painted and etched glass, mirrors, lights, tiles and plasterwork. They were designed to draw customers into their sparkling interiors particularly after dark when the lights, colours and warmth were at their most alluring. The landlords were very keen to make their premises as attractive as possible to their customers. The effect of this was the introduction of a wealth of decoration.

It is difficult to identify a clear pattern of development in pub decoration from the late 1880s to 1900, partly because so many interiors were reconstructed about 1900. However the earlier pubs tend to make use of much woodwork in the matchboard ceilings and wall panelling and this is offset by sparkling coloured glass, mirrors and lights. The scheme in the Old Toll Bar in Paisley Road West in Glasgow (front cover), which dates from 1893, is a fine example of a true palace pub with rich dark woodwork, fine classical style painted glass, large mirrors, and an elaborate carved gantry. Every surface has been given a decorative treatment. The contrast of dark and light is particularly striking. The same is true of the scheme at the Volunteer Arms in Musselburgh which dates



The interior of the Volunteer Arms in Musselburgh

from 1888, though run as a pub from 1858. It is on a much smaller scale than the Old Toll Bar but also retains its wooden boarded ceiling and walls. It has fine coloured glass and four spirit barrels on the gantry. By the late 1890s instead of matchboard ceilings, plasterwork was favoured and instead of wall panelling, decorative tiles were frequently introduced. Leith Central Bar which was built in 1899 has an elaborate plasterwork ceiling and floor to ceiling wall tiles with sporting scenes and mirrors inset (see p14). The Café Royal, one of Edinburgh's finest pubs, situated in the New Town, is even grander with sumptuous plasterwork and decorative tiled panels and has the feel of an Edwardian town hall.

Another important factor which influenced the design of pubs was position. City centre pubs, where there were the largest number of patrons, could afford the most elaborate schemes. Despite local competition, the Central Bar at Leith was confident of a large clientele because of its position at Leith Station. For the convenience of its customers, the bar had direct access to the platforms via a stair at the rear. The Café Royal is close to the centre of Edinburgh and could attract a large clientele.



Interior of the Café Royal



The interior of the public bar at Frews

DEVELOPMENTS IN PUB DESIGN 1905-1939

In many ways the decoration in pubs reflects what was happening elsewhere in architecture and interior design. Different styles were adopted – from the neo-Jacobean plasterwork and gantry in the Abbotsford to the fine classical details in Mathers Bar (see p2 and 36). We have also seen the Art Nouveau style in the Bull Inn, Paisley, used both on the exterior and the interior. This pattern continues in pubs built in the years after 1905. Far fewer pubs were built or altered in this period. The public bar in Frews in Dundee was fitted out in 1915. It has many characteristics of this date: the simplified Jacobean-style interior with the deep inglenook and carved wood chimneypiece, the three-quarter height wooden wall panelling and simple bar counter. Dating from 1925 the Grill in Aberdeen consists of one large open space with a long straight counter to one side. It has good mahogany veneered wall panelling with carved detail and outstanding classical style plasterwork with large circular and oval designs on the shallow vaulted ceiling.

The Portland Arms in 1924

The architect of the Portland, Alexander Hood MacLeod (1888–1941) of the practice Thomson Sandilands & MacLeod, was the sole partner by the late 1930s. Though the practice had been very busy from the 1880s up to about 1912, it had shrunk in the 1920s and, apart from private clients and some churches, mainly survived on industrial work. Some of the streamlined simple details in the Portland may have come from MacLeod's experience with industrial designs.

*The exterior and interior of the Portland Arms today*

The Portland Arms in Shettleston Road, Glasgow, is an excellent example of an Art Deco style pub and is now one of the few surviving complete pub schemes of the 1930s both internally and externally.

The Portland inherited a number of features from earlier pubs particularly in the layout with island counter and small snugs separated from the bar area by glazed timber partitions. However the details are quite different. New materials were used such as chrome and veneered wood and new features introduced such as neon lighting. The scheme owes a debt to the streamlined designs of contemporary shops and ocean liners. The Empire Exhibition of 1938 in Glasgow also had a huge impact on architects both from the forward-looking design of the pavilions and from the contents of the displays. The Portland was rebuilt in that same year, 1938. It was reduced from the original two floors and typically was given a strong horizontal emphasis. It was faced with brick and polished granite and given simple chunky lettering.

The interior of the Portland has survived virtually unchanged. The canopy, which is suspended over the bar with concealed neon lights, is a particularly rare feature. In the 1930s architects paid special attention to lighting effects and indirect lighting sources and as a result many architects' drawings at this date show night views.

The use of veneers for interior design was becoming popular in the 1930s. The West African Pavilion at the 1938 Empire Exhibition had a section showing an interior decorated with bands of veneer above which it was stated 'the best selected logs are exported from Nigeria'. The bar and chimneypieces at the Portland have contrasting horizontal bands similar to that at the pavilion. Elsewhere in the pub the veneers are richly patterned (see p38). The use of chrome to edge the bar counter and for the door furniture was also typical of the period.



The glass brick counter at the Star is a rare survival. The overall interior scheme of the Star dates from the 1930s with good star-burst leaded and coloured glass in the windows and diagonal handrails on the doors



employed in the Forge meant a large and busy pub. Two other fine 1930s pubs survive in Glasgow: the Steps Bar of 1938 with its streamlined veneered panelled walls and original bar counter and gantry and Rogano's restaurant and bar.

The size and elaboration of a pub, as noted above, is usually related to the size of the clientele. The Portland, a large pub with a fine decorative scheme, bears this out. In the 1930s the Parkhead Forge of William Beardmore & Co., in Shettleston, had an upturn in fortune because of the re-armament programme at this time after struggling in the years of the Depression, and the population of the area expanded.

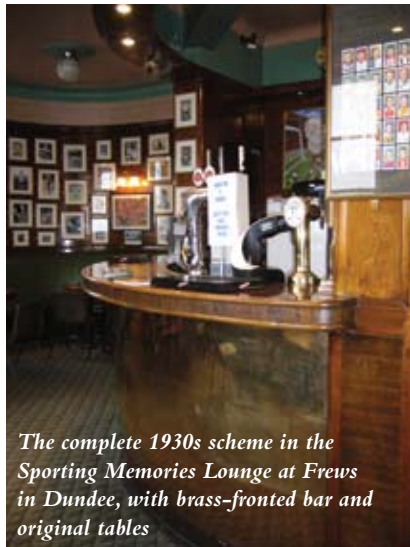
The large number of people



Steps Bar, Glasgow

Although complete unaltered 1930s schemes are very rare, some pubs contain interesting individual features introduced in the 1930s. Glass bricks were used regularly in the 1930s, for example on the exterior of the now demolished Neuk in Dumbarton Road, Glasgow, but the bar counter made of glass bricks at the Star in Falkirk is possibly unique.

The Art Deco ‘Sporting Memories’ lounge in Frews Bar in Dundee has a complete scheme. The design is based on sweeping curves with the quarter circle brass-fronted bar echoed by the concave curve of the wall and seating opposite as well as the oval tables. As in the Portland, distinctively patterned veneers are used in the three-quarter height wall panelling, the tables and bar counter edge.



The complete 1930s scheme in the Sporting Memories Lounge at Frews in Dundee, with brass-fronted bar and original tables

DEVELOPMENTS IN PUB DESIGN | 1940-1970

During the decade after the Second World War few bars were built or refurbished because of post-war austerity. The Clep in Dundee is an exception. Built in 1940-41, it has much in common with earlier pubs: a U-shaped bar, small lounge and jug bar. Things picked up in the 1960s and a number of pubs in this survey contain elements dating from this time. The Laurieston in Glasgow is remarkable as it has a near-complete 1960s decorative scheme. Externally it is unpretentious but has distinctive 1960s lettering on the fascia. Internally the public bar has a timber boarded elongated oval counter topped with Formica and with a suspended canopy above with hidden lights. This is a further development of the arrangement over the bar counter at the Portland. There is a timber-boarded ceiling and extensive use of Formica on the small fixed tables and round the fittings elsewhere, including in the toilets. Even the pie heater is of the period. Wee Bennets in Maxwell Street, Edinburgh, is another simple but well preserved 1960s pub. Like the Laurieston it has a gantry with concealed neon lighting. One of the reasons for the survival of these 1960s schemes is that both have remained in the same ownership since that time.



The exterior of the Laurieston



Laurieston pie heater



The Clep, Dundee



The public bar at the Laurieston



Interior of the Feuars Arms



Inset tile of scene with shepherdess



Exterior of the Feuars Arms



Cistern in gents toilet

OTHER PUBLIC HOUSE TYPES

Small Town Pubs

Pubs in small towns can equal the quality of those in cities, but on a smaller scale, and sometimes benefit from being free-standing rather than in a tenement block. The Feuars Arms, Kirkcaldy, was converted from a flour mill to a public house in 1859. The exterior was rebuilt in 1890 in neo-Jacobean style and the interior was refitted in 1902 in Art Nouveau style. It is almost completely unaltered with fittings, glass, mosaic floor, and even the glass cistern in the gents' toilet remaining in situ.



The interior of the Red Lion



The exterior of the Red Lion, Kelso, dating from 1906 is a striking Scottish Baronial revival design. Like the Feuars it is free-standing and makes a valuable contribution to the townscape

There is a large U-plan bar counter fronted with fine Art Nouveau tiles. The walls in the Feuars Arms have similar tiles up to three-quarters-height with two inset Doulton figurative panels of a shepherdess and a jester.

The timber-backed gantry at the Feuars is arranged very unusually around a semi-octagonal office or manager's room. In another small town pub, the Red Lion in Kelso, the office is entered through the fifth bay of the gantry. The gantry still houses six spirit barrels complete with their brass taps.



The painted glass in the Feuars Arms is particularly good. Above the gantry there are glazed panels with Art Nouveau style flowers which add sparkle to the pub interior when the office is lit. The windows are fitted with similar glass decorated with the arms of Scotland, England and Ireland and stylised buildings shapes. The lobby doors also retain their original etched glass.



Stained and etched glass at the Feuars



The office at the Red Lion

Rural Pubs

While the majority of pubs visited during the survey are located in towns and cities, some interesting rural examples were identified such as the Fiddichside Inn near Craigellachie, Moray, which is particularly noteworthy because of its tiny size and well-documented history. It occupies part of a cottage in a picturesque spot near the River Fiddich. Dating from 1842, it may have served as a refreshment room for construction workers on the Bridge of Fiddich (1841); it certainly supplied the needs of those working on



the Morayshire Railway line which was begun in the mid-1840s (plans dated 1845, first sod cut 1851) and opened in August 1852. As it was near the junction of the Morayshire, Keith and Strathspey sections of the Great North of Scotland Railway, which absorbed the smaller railway companies from the 1860s, it continued serving railway workers. The interior is very small and simple. The bar counter and gantry were made by the local carpentry works of A & R Dunbar at Popine Mills.

The Railway Tavern in Kincardine is a similar simple pub which served refreshments to drovers going south. The core of the building dates from the 18th century. Externally it could be mistaken for a house; it retains its early layout with several small rooms. On the exterior the only evidence that this is a pub is the name on the keystone above the door. In this respect it is like much earlier pubs (see p5).

The Railway Tavern Kincardine



Keystone above door

GOTHENBURGS



Interior of the Dean Tavern in 1958

During the 19th century there was a growing concern about the abuse of alcohol and drunkenness in the working classes. Attempts to control this came in various different forms including, as we have seen, good supervision through open-

plan interiors and improvement in the quality of drinking establishments. Some people were in favour of total abstinence while other more moderate campaigners favoured the introduction of the ‘reformed’ pub. They believed that the sparkling interiors of the ‘palace pubs’ lured in and ensnared impressionable workmen. They suggested that interiors should be much plainer and that landlords should be encouraged to serve non-alcoholic drinks and food. These campaigners looked to the example set in Gothenburg in Sweden where from 1865 the trade was in the hands of a trust company and the town received most of the profits. The Gothenburg system found particular favour amongst mining communities in the Lothians and Fife and pubs were set up in accordance with those in Sweden. The Dean Tavern at Newtongrange is a good well-preserved example which was rebuilt in 1910 and is still run as a co-operative. The interior is simple with a large hall-like main space with a series of arches running down the centre and a large U-shaped bar counter.

Although a number of the buildings are still run as pubs, along with the Dean Tavern, only the Goth in Armadale and the Prestoungrange Gothenburg function as originally intended.

DISTINGUISHING DETAILS

Decorative Components

Publicans introduced a range of decorative features in the later 19th century in order to attract as many customers as possible, as noted above. The most sumptuous interiors combine mirrors, decorative glass, ceramics and plasterwork with rich dark woodwork.

Mirrors were extremely popular because their reflective qualities helped intensify the lighting. The rear wall in the Horseshoe in Glasgow is lined by mirrors, which are decorated with horseshoes and initials of John Scouller, the publican for whom it was built. Toward the front of the pub a large mirror advertises ‘Lachie’, the blended whisky which was the house speciality. Advertisement mirrors, also



The fine mirror advertising ale from the local Fisherrow Brewery (William Whitelaw & Sons), in the Volunteer Arms in Musselburgh



The Old Toll Bar in Glasgow has one wall almost entirely covered with three huge mirrors, the central one advertising David S Neilson & Co's 'Black & Gold, The Aristocrat of Whiskies'

known as mirror showcards, were generally supplied to the publicans by brewers, distillers or wholesalers, and were made by specialist manufacturers, such as Forrest & Son of Argyle Street, Glasgow. Fine examples of mirrors can still be found in many pubs.



Mirrors at the Horseshoe

Etched and coloured glass was used for the same reason as mirrors. We have already seen the use of etched glass for

lobby doors of the Feuars Arms (see p26). The etched glass dividers along the bar counter at the Horseshoe are a rare survival. The screens here have the initials JYW which refer to the publican John Young Whyte, who followed John Scouller as publican at the Horseshoe, and were probably added or altered after 1923 when Whyte succeeded Scouller.



Etched glass screens at the Horseshoe



Ryries in Edinburgh with glass advertising wines spirits, brandies and cordials



The outstanding painted glass at the Old Toll Bar in Glasgow with classical style decoration and floral motifs

Coloured glass and leaded windows were also popular. Particularly fine examples of glass can be seen at Ryries in Edinburgh and at the Old Toll Bar in Glasgow.

We have seen how popular tiles became in pubs about 1900. They could either be figurative, or foliate or a combination of both. The Kenilworth, Edinburgh underwent alterations in 1899 when the main area was doubled in height. At that time the walls were covered up to three quarter height with Minton tiles with a stylised plant pattern.

As well as shops, hotels, railway stations and other buildings in the late Victorian period, many pubs included tiles in their decorative



scheme. Tiles had the advantages of being durable and easy to clean and in the case of palace pub interiors also added colour and sparkle at a modest cost to the publican. Tiles were generally supplied by the large manufacturers in England, for example Doulton and Minton. However there were also local specialist tile decorators such as John



Tiles at the Kenilworth

Duncan in Glasgow whose company decorated plain tiles bought from elsewhere.

The Café Royal has an outstanding array of Doulton tiles including seven panels depicting great inventors. The panels were displayed at two international exhibitions before being bought by the Café Royal. They were designed by the specialist tile painter John Eyre. The interior of the Central Bar at Leith has decorative relief tiling by Minton Hollins running high up the walls with four inset panels showing sporting scenes (see p14).

Bar counters were occasionally decorated with tiles, though frequently these have been swept away.

Wooden bar counters were more common than those with tiles. They were often embellished with simple classical details.

Sometimes specialist bar fitters, such as Parnall & Sons Ltd, of Bristol, who had a branch in Glasgow, were employed, though local carpenters were more commonly used. Gantries could be highly



The tiled panel showing James Watt 'inventor of the condensing engine and his partner Matthew Boulton' from the Café Royal



Tiled bar front at the Feuars Arms



An Edwardian view of Cleats Bar, Gourrock, with fine 'French ornamental tiles' on the bar front, installed during the refit of 1904. This has since been replaced

decorative. The carved griffins on that at Leith Central Bar are particularly noteworthy. The gantry in the Kenilworth, which is reminiscent of a church pulpit, is also unusual.

Plasterwork was also used to decorate pubs. More examples of decorative plasterwork were found in the survey to have survived in Edinburgh pubs than in Glasgow where it would appear that timber match-



The gantry at Leith Central Bar



The gantry at the Kenilworth



The pub and fittings in H P Mathers and the block of buildings in which it is situated were designed by the prominent Edinburgh practice, Sydney Mitchell & Wilson, and date from 1901. Sydney Mitchell (1856–1930) secured the job because the block was commissioned by the Commercial Bank for which he was the architect.

boards were preferred. A particularly fine example of plasterwork can be found in H P Mathers Bar, Queensferry Street, Edinburgh. The ceiling is compartmented with plaster ribs in rectangles and ovals; the frieze below consists of foliate swags between paired birds.

The Horseshoe is a rare survival because the theme extends to every part – from the horseshoe chimneypieces to the smallest details such as the clock which has the letters HORSESHOE instead of numbers. The publican, John Scouller, may have been responsible for the idea of the Horseshoe theme as he was a keen equestrian himself. Two other pubs owned in Glasgow by Scouller had similar horse themes. The names of many Scottish pubs celebrated patriotic themes such as Victoria or Empire, or nationalistic themes such as Rob Roy or Robert Burns, or were simply named after the



Lobby doors at, the Horseshoe



The clock at the Horseshoe

publican. Even if the names survive, the decorations related to the themes have long since gone.

It is easy to forget that besides the fixed decorative features, many pubs had large displays of bric-a-brac, plants, ornaments, pictures and even curiosities. Sometimes the name of a pub derived from one of these ornaments. The Sheep Heid at Duddingston is so-called

because of the ram's head snuff-box which, tradition says, was presented to the inn by James VI in 1580. The head currently held in the pub is a replacement.

The Provision of Facilities

Once publicans had attracted their clients in, they made every effort to ensure their visits were comfortable and convenient. We have already seen that the Scottish pub is a close relative of the gin shop or grocer's store. This is made even clearer by the provision in many pubs of a 'jug bar'. The jug bar, also



Original door into the Jug Bar at the Volunteer Arms, Musselburgh

often known as the family department, was a small area or booth for off-sales which enabled women and children to buy liquor without actually entering the main bar. The jug bar usually had its own separate entrance from the street and was screened from the main area of the bar. Service was through a glazed hatch. The 1893

plan of the Kenilworth (see p8) shows this arrangement clearly. A good example can be found at Bennets Bar, Edinburgh.

Apart from the jug bars, in the Victorian and Edwardian periods there was rarely any provision for ladies to use bars. Indeed the Grill in Aberdeen did not admit ladies until the Sex Discrimination Act was passed in 1975, while the Imperial Bar, Wishaw, in Lanarkshire still has no toilet facilities for ladies. The Portland of 1938 however provided a small partitioned area specifically for them.

Generally Victorian Scottish

pubs were more democratic than pubs of this period in England where the space was divided into saloon and public bars. The Horseshoe in Glasgow was a very democratic pub from its early days. Prosperous merchants, for whom telegraphic bulletins containing information on share prices were posted, were served alongside clerks.

Leslie's Bar in Ratcliffe Terrace in Edinburgh is unusual in that the two sections of the bar were divided by the central island bar counter and to one side low timber screens with numbered hatches provided privacy for clients who wished to drink anonymously.



The jug bar at Bennets Bar



The ladies' room at the Portland



Timber 'snob screens' in Leslie's Bar

Also unusual is the Bull Inn in Paisley which, as we have seen, had a number of small sitting rooms including a private room where patrons could summon service and remain secluded from the common drinker (see p9).

For those who preferred to sit, bell pushes were provided to call for table service. Bell pushes are still to be found both in the main areas of bars as well as in the snugs.



Bell at the Horseshoe



Bell box at the Railway

In some cases they are set into a finely carved timber panel. Those at the Horseshoe are probably the most elaborate of any that survive. But bell pushes are not restricted to large city pubs. Bell pushes are found in every type of pub and occasionally bell-boxes can still be found in situ. At the Railway Inn, a small modest working men's pub in Shettleston, Glasgow, the bell box indicates that service could called from the two snugs and the main bar area.



The Railway Inn in 1930



Terrazzo spittoon at the Phoenix Bar in Inverness

Occasionally spittoons can still be found. The Horseshoe retains its original terrazzo spittoon at the foot of the counter which was placed there for the convenience of those smokers and drinkers with phlegm in their throats. Spittoons are becoming increasingly rare.



The spittoon in the Walnut Lounge at the Tay Bridge Bar, Dundee, which has a well-preserved 1930s decorative scheme





The door of the 'Smoke Room' at the Besom



Match strikers at the Kenilworth

Smokers were also frequently provided with match strikers along the upper edge of the bar counter. Match strikers positioned in various convenient places can also still be found in a number of pubs.

Other facilities for smokers still survive in a number of pubs. At the Besom at Coldstream a 'Smoke Room' with etched glass door survives.



The Portland Arms, Glasgow with match strikers on the counter and between the seats

Working water taps can still be found in a number of pubs. These occur in Scotland because of the preference in the 19th century for drinking whisky, the only alcoholic beverage to be taken with water. Good examples survive at a number of pubs including Bennets Bar, Edinburgh and the Feuars Arms, Kirkcaldy (see p53).

PUB ARCHITECTS

A number of architects specialised in work for the licensed trade. **Peter Lyle Barclay Henderson** (1860-1920) was responsible for many of the finest pub interiors in Edinburgh and was said to have been the most prolific pub architect in this period. Henderson trained in both architecture and engineering and from 1873 principally designed pubs and brewery buildings. He favoured highly ornamental



designs and specialised in the use of interior tiles – the Central Bar, Leith, is a fine example. He used a variety of different styles, such as the Jacobean revival in the Abbotsford, Rose Street, Edinburgh, and the classical revival style in Leslie's Bar. He characteristically used elaborate bar counters with overhanging counter tops, often supported on decorative brackets (see Central Bar at Leith p14).

Like Henderson, **John Forrester** (c.1856 -1901) worked almost exclusively for the licensed trade in Edinburgh. He designed the



classical revival style Barony Bar which has a fine wooden façade as well as a good internal decorative scheme. Though we know little about him, he was highly esteemed by the city publicans and was a frequent guest speaker at their functions.

A third Edinburgh specialist is **Robert McFarlane Cameron** (1860-1920). Cameron served on the town council from 1901 to 1904 and was considered to be a 'firm friend of the licensed trade' perhaps putting in a favourable word for publicans applying for licenses. Ryries at Haymarket, the Guildford Arms and The Northern Bar (now The Orchard) in Howard Place are particularly notable for their classical revival facades and some good interior furnishings.

Generally speaking there seem to have been fewer pub specialists in the west of Scotland. Though little is known of his work, **Charles H Robinson** (c.1855-1927) specialised in work for the licensed



Detail of plaster work from the bar, dining room and coffee room complex designed for David Sloan

trade and designed some of the most sumptuous interiors of this period. Sloans at the Argyll Arcade, Glasgow, dating from 1900, is a fine example of his work.

What is characteristic in the west of Scotland is that a number of architects designed pubs which form part of much larger developments. **Frank Burnet** (1846–1923), is one example. He worked extensively for the licensed trade both on larger blocks and on pub designs. With his partners **William Boston** (1861–1937) and **James Carruthers** (1892–1952) he designed Castle Chambers

Gordon Chambers



(1902), including the ground floor pub for the MacLachlan Brothers who were wine and spirits merchants and brewers, whisky blenders and distillers, and Gordon Chambers (1905) for the prominent Glasgow publican David Ross. The pub at ground level originally had a fine interior. The rest of the block accommodated offices and warehouses which were let out by Ross.

Elsewhere notable pubs were designed by local architects but again they were not specialists.



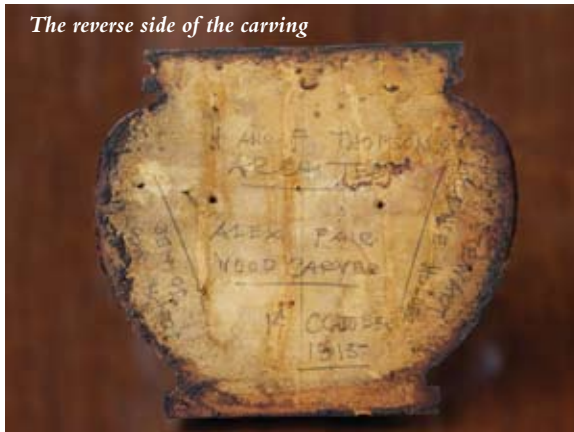
The Bull Inn in Paisley (see p9) was part of a whole tenement block designed in 1900 by **William Daniel McLennan** (1872-1940) for the wine and spirit merchant Charles Stevenson. McLennan was a prolific local man but designed little outside Paisley. The Bull Inn is remarkable externally for its bold combination of Art Nouveau and Gothic details. Internally the detailing is also Art Nouveau in style with good quality woodwork.

In Dundee the local architect **Frank Drummond Thomson** (1882-1961) in partnership with his brother Harry had a wide range of commissions amongst which was the remodelling of the interior of Frews in 1915. The names of the architects and tradesmen are, unusually, recorded on the rear of the low-relief sculpted wooden tobacco jar which decorates the chimneypiece of the public bar.

The carved tobacco jar on the chimneypiece at Frews



The reverse side of the carving



William Williamson (1871–1952) was a Kirkcaldy architect who undertook a very wide range of commissions. He was responsible for the design of the interior of the Feuars Arms in Kirkcaldy but does not appear to have designed any other pubs. Williamson and his partner John Alexander Russell Inglis built a reputation for good quality Renaissance revival and Arts & Crafts work. The commission for the Feuars Arms dates from just after the end of the partnership as Inglis committed suicide from overwork in 1901.

THE FUTURE

The interiors of pubs have always been subject to change even in the heyday of palace pubs at the end of the 19th century. Changes in licensing laws have brought this about as well as other commercial factors. During the 1970s a large number of pubs were reconstructed and their period fittings removed. Even the recent smoking ban in pubs has resulted in alterations to many interiors and this combined with sharp increases in the cost of beer and a number of other factors has resulted in widespread pub closures.

The Historic Scotland survey revealed that sensitive adaptation can recapture much of the original character of a pub. The Kenilworth in Rose Street, Edinburgh, demonstrates this. We have already seen how the interior changed at least twice in the 1890s, responding to changing legislative requirement and expectations. The present scheme was designed by Thomas P Marwick (1854–1927) in 1899: it was his only pub design. Marwick is better known for his work for the Scottish Wholesale Co-operative Society and National Bank (now the Royal Bank of Scotland) but he also undertook a wide range of other commissions. He was adept at designing in a variety of styles and at the Kenilworth he produced a fine classical pub front and a Jacobean extravaganza inside. By the 1960s Marwick's design had been altered and the island bar counter lost. In 1966 the architects Covell Matthews successfully restored the interior reintroducing the island counter and replacing the Minton tiles where these had been damaged.

The thematic survey has increased our understanding of this building type by looking at a wide variety of examples. The listings now available will assist local authorities in managing change sensitively so that the variety and quality of our historic pubs can be preserved for the future.

Exterior of the Kenilworth





Interior of the Kenilworth

TO FIND OUT MORE ABOUT LISTED BUILDINGS AND PUBLIC HOUSES

You can search to find out whether a building is listed and download the list description from our website at www.historic-scotland.gov.uk. There is also a wealth of useful information about listing including booklets which are free to download. PASTMAP provides similar search facilities from a map base. See www.pastmap.org.uk.

The Dictionary of Scottish Architects at www.scottisharchitects.org.uk spans the period 1840–1940 and is currently being expanded to cover the period up to 1980. You can search by architect or building and get to know the people behind the designs through the many architect biographies.

Many sources have been consulted in the compilation of this booklet, including:

R Kenna and A Mooney, *People's Palaces: Victorian and Edwardian Pubs of Scotland*, Edinburgh, 1983

G Brandwood, A Davison and M Slaughter: *Licensed to Sell: the History and Heritage of the Public House*, London, 2004

M Slaughter (ed.), *Scotland's True Heritage Pubs: Pub Interiors of Special Historic Interest*, St Albans, 2007

Websites

www.rcahms.gov.uk – National Monuments Record with online catalogue

www.nls.uk/maps – National Library of Scotland map collections

www.heritagepubs.org.uk

Acknowledgements

The listing team at Historic Scotland would like to thank the owners and occupiers of the public houses assessed during the thematic review of heritage pubs. Their contribution to our knowledge has been immeasurable. We also extend our thanks to CAMRA for their assistance with the project, in particular David Gamston, Michael Slaughter and Stuart Wallace.

Images

All images unless otherwise stated are supplied by Historic Scotland and covered by © Crown Copyright. Copyright for other images rests with the supplier and/or licensor as below:

© Mitchell Library: courtesy of Glasgow City Archives and Special Collections: Old Basin Tavern, Horseshoe in 1888, Railway Inn, Shettleston, Portland Arms in 1924, Kempoch corner interior.

© The Scotsman Publications Ltd. Licensor www.scran.ac.uk: interior view of Dean Tavern

© NLS: courtesy of the Trustees of the National Library of Scotland: OS map of Leith; Captain John Scouller portrait

© and courtesy of Edinburgh City Archives: Dean of Guild Plans, ground plans of the Kenilworth

© Permission to reproduce Renfrewshire Local Studies Library: Ground plan of the Bull; image of W D McLennan

© and courtesy of Michael Slaughter: Central Bar, Leith, interior and detail of gantry; Steps Bar interior; The Clep interior; Feuars Bar, general view; Horseshoe, screens on bar; Bennets Bar, jug bar; The Besom, smoke room door

Text by Yvonne Hillyard

CAMRA

CAMRA campaigns for real ale, real pubs and consumer rights. It is an independent, voluntary organisation with over 100,000 members and has been described as the most successful consumer group in Europe. Preservation of historic pub interiors has long been a key issue for CAMRA. Since the early 1990s CAMRA has been identifying those pubs in the United Kingdom that still retain their historic interiors more or less intact which resulted in the publication of the National Inventory of Pub Interiors of Outstanding Historic Interest. Out of a total of 282 pubs listed in the current inventory, 34 are in Scotland. There is a dedicated website containing full details about the campaign to save the nation's historic pub interiors www.heritagepubs.org.uk. After 10 years of research by the volunteer members of CAMRA in Scotland we launched the book 'Scotland's True Heritage Pubs' in 2007 listing 115 pubs that are still much as they were before the mid 1960's when a trend for pub refitting and opening out began. Copies are available for only £4.95 from CAMRA www.camra.org.uk



One of two original water taps that survived at the Feuars Arms

ABOUT HISTORIC SCOTLAND

Who are we?

Historic Scotland is an executive agency of the Scottish Government. We are charged with safeguarding the nation's historic environment and promoting its understanding and enjoyment. Among other duties, we care for more than 330 historic buildings and monuments that are open to the public, and we compile and maintain the statutory lists of buildings of special architectural or historic interest. We have a dedicated listing team which researches and assesses listing proposals. You can contact the listing team at: Historic Scotland Inspectorate – Listing Team, Longmore House, Salisbury Place, Edinburgh EH9 1SH, tel: 0131 668 8600, e-mail: hs.inspectorate@scotland.gsi.gov.uk

What is listing?

Listing recognises a structure's special architectural and/or historic interest and secures its legal protection. It aims to protect a building's special character and interest. This is important not only to safeguard the building itself, but also to ensure that its special character is taken into account when changes are made through the planning system. Listing is intended to inform development and to support the change process as well as to reinforce sustainable development and, where possible, enhancement and regeneration. The system operates under the terms of the Planning (Listed Buildings and Conservation Areas) (Scotland) Act 1997.

The lists are primarily used by planning authorities and heritage professionals, but they also have value as a bank of information which is of benefit to a broad audience ranging from local historians and genealogists to community groups and schools.

Why are historic buildings special?

Our historic environment is an irreplaceable resource. Historic structures are a highly visible and accessible element of Scotland's rich heritage. Covering a wide range of functions and periods, together they chart the history of the nation. They cross all boundaries of life, from education to recreation, defence, industry, homes and worship. Much of Scotland's social and economic past and its present are expressed in these exceptional buildings. Listed buildings can include structures from great country houses to modest croft houses, tenements to toll houses, and police boxes to primary schools. They can date from the early medieval period up until the 1970s. They need not necessarily be 'buildings' but could be bridges, dovecots or statues. Whether urban, rural, industrial, public or residential, they all contribute to their particular area and to Scotland as a whole. They are integral to Scottish culture and provide a unique record of our history. We aim to help to protect and manage this national asset in a sustainable way through listing to meet our needs today and in the future.

What are the listing categories?

There are around 47,000 listed buildings in Scotland, comprising around 1% of the country's building stock. Both the interior and exterior of a building is listed regardless of the listing category. Listed buildings are assigned one of three categories to identify their particular level of interest:

Category A – buildings of national or international importance, either architectural or historic, or fine little-altered examples of some particular period, style or building type. These make up about 8% of the total.

Category B – buildings of regional or more than local importance, or major examples of some particular period, style or building type which may have been altered. Category B is currently the largest group with about 51% of the total.

Category C(S) – buildings of local importance, lesser examples of any period, style or building type, as originally constructed or moderately altered; and simple, traditional buildings which group well with others in categories A and B. This group numbers about 41%.

Nigel Finlay, whose family has owned the Volunteer Arms, Musselburgh since 1858



ISBN 978 1 84917 012 3

Front cover: The Old Toll Bar, Glasgow

Back cover: Ryries Bar, Ednburgh

Opposite: Detail from Ryries

RAISING THE BAR

AN INTRODUCTION TO
SCOTLAND'S HISTORIC PUBS



Many streets in the centres of Scotland's cities, towns and villages can boast at least one if not several public houses, the exteriors of which are often unpretentious. Inside, however, a wealth of decorative features and exuberant details can often still be found. Although they have some elements in common with those elsewhere in the UK, other features are uniquely Scottish. There are a variety of reasons for this including the building traditions and the preference for spirit drinking. In their design and detail many of the pubs visited add to the rich tapestry of our built heritage.

ISBN 978 1 84917 012 3