



Hawick

AND ITS PLACE AMONG THE
BORDERS MILL TOWNS

Tower Mill, Hawick

Hawick

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BORDERS MILL TOWNS

Fountain, Drumlanrig Square





INTRODUCTION

The history of the Borders towns is inextricably linked to that of the woollen industry. Before the late 18th century, this picturesque region of Scotland, with its rolling hills and valleys criss-crossed by winding rivers, was essentially rural. From that time onwards, however, the population of its towns grew as workshops and mills were established for the production of woollen goods – an industry that reached its peak in the later 19th century.

Historic Scotland has been carrying out a resurvey of listed buildings in the Borders mill towns in recent years, culminating in the Hawick Burgh resurvey of 2007–8. This booklet celebrates the completion of the project, during which much was discovered about the rich architectural heritage of the towns. It gives an overview of the development of the woollen industry in the area, showing how it affected the nature of the burghs and highlighting some of the best remaining architectural legacies of their fascinating history.

Malcolm Cooper
Chief Inspector
Historic Scotland

THE BIRTH OF THE SCOTTISH WOOLLEN INDUSTRY

The Scottish textiles industry began as a cottage-based, rural concern producing fabrics for local use. Most home-grown wool was relatively rough, and higher-quality fleeces were generally exported as raw produce.

Around the middle of the 18th century, improvements in animal husbandry and farming methods led to the breeding of thick-fleeced Cheviot sheep in the Borders, replacing the coarser Blackface variety and vastly increasing the availability of good-quality wool. As a result, woollen manufacturing businesses began to boom. By the mid-1870s there were over 250 woollen mills in Scotland; at this time the Borders contained over half of Scotland's spinning capacity, as well as over 40% of its powered weaving capacity and factory labour force.

During the same period, the hosiery industry also began to take off. In Hawick it was initiated in 1771 when Bailie John Hardie installed four knitting frames. Although the number of frames there remained in single figures throughout the 1770s, compared to 30 in Dumfries, it was Hawick that was to become the centre of the trade. By the mid-1840s over 2,000 of Scotland's 2,605 knitting frames were located in the Borders; more than half of these were in Hawick, producing well over a million pairs of stockings per year.

The maps reproduced here show how much Hawick expanded during the industry's fastest-growing period.

MANUFACTURING PROCESSES AND PRODUCTS

Before wool is ready for manufacture, it must be washed and ‘carded’ – the fibres opened out and any debris removed. It is then ready to be spun and woven. Woven cloth would have to be ‘waulked’, or pre-shrunk and matted together by pummeling in liquid, before use. All these processes were originally cottage industries, but the industrial revolution brought them together in large mill buildings and provided mechanised means to speed up the tasks. Fulling or waulking was mechanised first: in the late Middle Ages there were three waulk mills in Galashiels. Then carding mills were added to these or built new at the end of the 18th century and beginning of the 19th. Partially powered spinning jennies or mules began to be added in around 1820, and these were perfected as self-acting mules in the mid-19th century. The mules, always worked by men, provided yarn packaged for either weaving in tweed mills or knitting in hosiery mills.



Male spinner in Weensland Mill, Hawick, 1989

Tweed

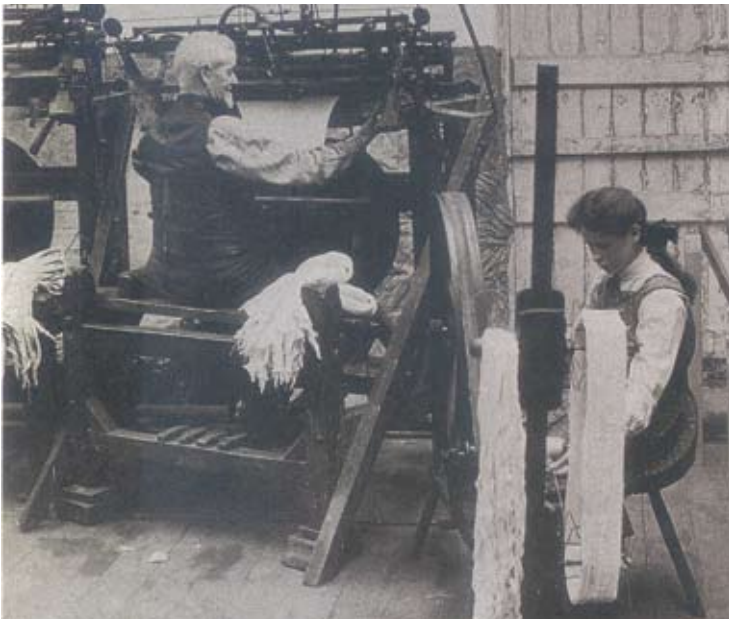
Woollen cloth in the form of tartan received a massive popularity boost when it was used as a key feature of the celebrations surrounding King George IV's visit to Edinburgh in 1822. Four years later, one of that event's organisers – the novelist and poet Sir Walter Scott – commissioned the first pair of black-and-white 'shepherd-check' trousers, prompting other members of the gentry to follow suit. Soon, tartan-like fabrics were being produced 'in heather and granite colours for shooting and deer stalking'. These 'district checks' quickly became more widely fashionable, and changed from being an essentially rustic, local product to one worn by the wealthier members of society, not just within Scotland but internationally.

The word 'tweed' first entered the language through an administrative error. Sometime in the 1830s, on receiving goods reputedly from Dangerfield Mills, Hawick, a London clerk misread the word 'tweel' (the Scottish form of 'twill'), coining a new term which evoked visions of the River Tweed gently flowing through the rolling countryside of southern Scotland.

Weaving was performed on hand looms in factories: there were very few domestic hand looms. Some of these were attached to the mills, and some, in Galashiels, were independent of them. Initial experiments with power looms such as those at Wilton Mills in Hawick had mixed results. Water power was not quite regular enough, so the expansion of power loom weaving came with steam engines that were made economical when the railway arrived. Most spinners then added weaving sheds or built new combined spinning and weaving mills in the period 1850–90. Through vertical integration, the makers of cloth would control their own yarns and often the dyeing process as well. In Hawick many of these mills were to have a second lease of life when converted to hosiery making.

Knitwear

When Hardie introduced knitting frames to Hawick in 1771, the design of the frames – which work ten times faster than an expert hand-knitter – had barely changed since their invention by Nottinghamshire clergyman William Lee in 1589. Frameknitting was very physical work, and so was undertaken mostly by men. Since it also demanded good coordination and a keen eye for detail, frameknitters were seen as artisans rather than labourers, and retained considerable independence during the early years of industrialisation. Whilst the average mill worker was required to work from 5.30am until 7pm with two short breaks, frameknitters worked in separate premises and were paid per item produced, so they could come and go as they pleased. They employed women and children, often family members, to carry out less demanding tasks such as seaming.



A Stockingmaker at John Laing's, Hawick, 1911

In the mid-19th century, manufacturers broadened their ranges to include items such as undershirts and drawers as well as stockings. Produced on wider frames, they enabled knitters to generate twice as much income for the firms in the same amount of time. The gradual introduction of power frames further enhanced time-efficiency. As manufacturers exerted greater control on the knitters, their workshops were incorporated into larger mill complexes centred mainly in Hawick, and small-scale 'stocking shops' went into decline. The emphasis on quality has, however, allowed some small businesses to persist in the heart of the town.

From the later 19th century, finer raw materials such as cashmere were increasingly imported for use. Since the early 20th century, the product focus has changed from underwear to fully fashioned outerwear. To this day, Hawick in particular is known for its luxury knitwear, including sweaters, shawls, cardigans, coats and 'twin-sets' – a concept developed in the 1930s by Otto Weisz, head designer for Pringle.

WHY DID THESE TOWNS BECOME CENTRES OF THE WOOLLEN INDUSTRY?

Geography

The reason that Hawick and other Borders towns became so prominent in the woollen industry is largely due to their geographical position. Firstly, they all lie on fast-flowing rivers, allowing water power to be used to drive industrial machinery and to wash wool. Secondly, Hawick, Galashiels and Selkirk are all situated on the main road from Edinburgh to Carlisle – and the coming of the railway between 1849 and 1862 provided further links to both major cities, and subsequently on to London. This helped both the distribution of finished products and the bringing in of fuel for engines and boilers, as steam power gradually replaced water power



for the working of the mills. Thirdly, the surrounding hills provided ideal pasture for sheep, from which the wool was obtained – at least in the early years, before finer raw material began to be imported from Australia, New Zealand and South America. As a result exotic plant species came to be found on the tributaries of the Tweed. The agricultural revolution meant that upland farms required less labour, so that local people were keen to find employment in the woollen industry instead.

People

The entrepreneurial spirit of certain individuals also played an important role. Bailie John Hardie (1722–1800) is referred to as ‘the father of Hawick’s hosiery industry’, since it was he who first brought knitting frames to the town; and it was stockingmakers trained in his shop who went on to establish the industry in surrounding towns as well. In 1772 Hardie brought in an expert frameknitter from Carlisle, William Beck, who was to become another notable Hawick figure after establishing himself as an independent hosier a few years later. Beck was one of the town’s most popular employers. His refusal to cut wages, even during hard times, made him the only hosiery industry employer in the town whose workers did not join the nine-month strike of 1822 known as the ‘Lang Stand Oot’; they presented him with a silver cup as a token of gratitude. He also taught the art of frameknitting to John Pringle, whose brother Robert founded the Pringle woollen firm – which still bears the family name today – in 1815. Elsewhere, in Innerleithen in 1788, locally born Alexander Brodie – who had made his fortune



Opposite: The fast-flowing Slitrig Water at Hawick

Robert Pringle

in the Shropshire iron industry – returned to his native area to found Caerlee Mill, reputedly more as a philanthropic gesture to create employment than as a money-making venture. He certainly achieved his aim: the mill remains in use to this day, the oldest continually operating textile mill in Scotland, and caused a massive population increase in the town. Whatever their motives, all those who established businesses in the industry made a significant contribution to transforming the identity, size and appearance of these Borders towns.

THE BORDERS MILLS

Many woollen mill buildings survive in the Borders towns. Some are still used for their original purpose, while others show how these often impressive structures can be effectively adapted for new uses once their initial function has expired.

The architecture associated with the industry directly reflects the working practices involved. It therefore changed significantly as the technology of production developed. Mill buildings also reflect innovations in construction technology, as taller structures with wider roof spans became possible. Presented here are some of the most distinctive Borders mills and related buildings, tracing the history of the woollen industry and its architecture from its infancy to its heyday. Hawick predominates, as many of the best remaining examples are situated there; but some significant sites are included from other towns to complete the story.

William Beck's Stocking Shop

Rear of 21 High Street, Hawick

William Beck's Stocking Shop is typical of early buildings for the production of hosiery before it became a large-scale industry. Constructed in the years around 1800, it has a row of almost square windows at the upper floor, each of which would have lit a single knitting frame for one knitter. It was recently converted to housing

William Beck's Stocking Shop, Hawick



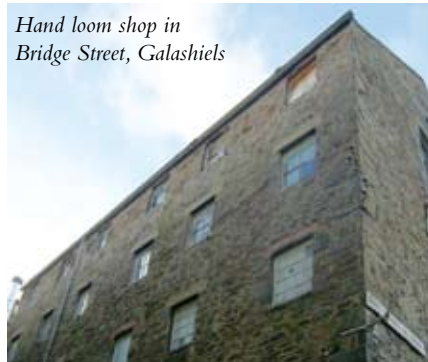
by the National Trust for Scotland as part of their Little Houses Improvement Scheme, retaining its distinctive character.

Hosiery shop

Bridge Street, Galashiels

There also was a hosiery industry in Galashiels, concentrated around Bridge Street in the 1820s–40s. This hand frame shop is of the Hawick type with small windows and just a single aspect. Some handloom tweed weaving shops are nearby, operated by small-scale weaving masters. As many mills were vertically integrated they retained handlooms for pattern weaving alongside the power loom weaving sheds: examples exist at Dunsdale, or Riverside, and Forest Mill in Selkirk and Gala Mill in Galashiels. In these windows were larger than for hosiery.

*Hand loom shop in
Bridge Street, Galashiels*



Bucleuch Mill

Green Lane, Hawick

As machinery increased in size, so did the windows required. Hawick's Bucleuch Mill is a fascinating building as it contains elements of both earlier and later phases of hosiery factory design. Its eastern part was built around 1840 with small windows for handframe knitting. The western part, added in the second half of the 19th century, has large windows for machine-based production methods.



Bucleuch Mill, Hawick

Caerlee Mill

Damside, Innerleithen

The 8-bay block that forms the core of Caerlee Mill was built in 1788. The first water-powered carding mill in the Borders, it marked a turning point in the development of Innerleithen. Steam power was introduced with the building of a boilerhouse and tall brick chimney from 1858, when extensive weaving sheds were also added. Further extensions included the 1876 enlargement of the

weaving sheds in an early example of concrete construction. Still in use today, Caerlee Mill remains a testament to the development of the woollen industry over more than two centuries.



Caerlee Mill, Innerleithen

Ettrick Mill

Dunsdale Road, Selkirk

Built in 1835–6 and doubled in size in 1850, the main block of Ettrick Mill was the biggest multi-storey spinning mill in the Borders. Its largely open-plan interior housed mules for machine-spinning wool. Its façade has some classical features – including the central Venetian window and the oculi (round windows) at the top of the projecting wings to each side – that echo pioneering



Ettrick Mill, Selkirk

late-18th-century mills such as those at New Lanark. Originally run by water power via a wheelhouse at the rear, the mill was also equipped with a boiler and engine house and chimney in the years around 1860. A dyehouse had been added by 1850 and extensive single-storey sheds for weaving and other processes were constructed in the 1880s.

The main block ceased to be used for spinning in 1989. It has since been converted into premises for business training by Scottish Borders Enterprise. The architectural practice of Gray, Marshall & Associates was responsible for the conversion.

Tower Mill

Kirkstile, Hawick

Tower Mill was constructed on the site of an earlier mill shortly after 1850 by William Elliot & Sons, hosiery manufacturers, who remained its owners until at least 1930. Situated close to Drumlanrig's Tower at the heart of Hawick, Tower Mill is an impressive feat of engineering for its date, as the three-storey structure stands on a single stone arch which spans the Slitrig Water. It is the flow of the Slitrig that powered the massive cast-iron water wheel – the largest surviving one in southern Scotland today. The wheel drove machinery for the carding and spinning of wool, and from the beginning of the 20th century was used to generate electricity.

The building was converted in 2006–7 to house an entertainment and commercial centre – a project run by Scottish Borders Council and supported by the Heritage Lottery Fund, Scottish Enterprise Borders, the



Tower mill wheel



Tower Mill, Hawick

European Union and Historic Scotland. Again, the architects of the conversion were Gray, Marshall & Associates. As at Ettrick Mill in Selkirk, they were careful not only to retain but also to keep visible as much evidence of its construction and former use as possible – in this case including the water wheel as well as the elegant cast-iron columns arranged in rows throughout to support the beams that carry each floor.

Wilton Mills

Commercial Road, Hawick

The Wilton Mills complex dominates Hawick's Commercial Road, which runs along the north side of the River Teviot, across the water from the centre of the town. It was built for Dickson's & Laing's, a firm founded in 1811 and which first established premises on this site in 1815, although a devastating fire in 1867 destroyed almost all the original buildings. One structure to have survived the fire is the front portion of the mill offices to the north of the site, which bears some elegant classical features. The company started out as hosiery manufacturers, and although they later turned their focus to blanket and tweed production, they still maintained an interest in hosiery throughout the 19th century, making them an unusually integrated

Wilton Mills, Hawick

concern. Initially powered by two water wheels, Wilton Mills was given a steam engine and gasworks in 1831, to supplement the power and provide lighting for the workers.

The extensive complex comprises buildings of varying functions and scales. Some are built on stone arches that span the mill lade. The largest, to the south-west end of the site, may be where framework knitting by power was first tried. An adjacent block with similar facades is crowned by a clock tower with an attractive ogival roof. To the north-east corner, adjoining the classical office building, is a later warehouse dating from 1877 with French Renaissance detailing. Modillioned eaves are used at the top of almost all the buildings, large and small, lending a sense of unity. Most of the spinning, knitting and weaving sheds that occupied the remainder of the site have been removed, but Wilton Mills are still an important element of Hawick's industrial heritage.

Netherdale Mill

Dale Street, Galashiels

Netherdale Mill in Galashiels is massive in scale and represents the culmination of local multi-storey mill design, designed to house four

mules abreast and two lengthwise. The remaining block was built in 1873 to match an adjacent spinning mill of 1857 that has since been demolished, along with the weaving sheds and other structures. In the industry's heyday, Galashiels possessed numerous such high mills. These gradually fell out of use as the industry declined in the late 19th and 20th centuries, due to foreign competition, and many have been demolished. Netherdale Mill has found a very appropriate new lease of life – as the School of Textiles and Design of Heriot-Watt University.

Netherdale Mill, Galashiels



Eastfield Mills

Mansfield Road, Hawick

Built in 1882 for tweed manufacturers Blenkhorn, Richardson & Co, Eastfield Mills are fronted by an office building in the style of a French Renaissance chateau, and are among the most elegant of the structures associated with the woollen industry. Behind these were ranges of single-storey spinning and weaving sheds and an engine house with a tall octagonal chimney, all of which have

Eastfield Mills, Hawick

been removed and replaced by modern structures. Despite this, the remaining original buildings, with their small scale and fine detailing, remain testament to the business's emphasis on quality rather than quantity. They continue to be used for knitting and weaving by Johnstons of Elgin. Other primarily single-storey integrated tweed mills of this type built in the 1880s by the Hawick millwrights James Melrose include Glebe, Riversdale and Teviotdale Mills. The sheds had a broader span than those in Selkirkshire mills by the rival millwrights Thomas Aimer.

Peter Scott's

Bucleuch Street, Hawick

The knitwear firm founded by former handframe knitter Peter Scott in 1872 moved in 1897 to Bucleuch Street, where it remains to this day. The premises, dating back to around 1815 when the street was first laid out, were greatly extended over the following decades. Most of the current street frontage had been completed by 1913, with the classical-style block to the west by J P Alison added as a final flourish in 1923. Behind these internally linked blocks stretch rows of adjoining single-storey knitting sheds, multi-storey storehouses,



Peter Scott's, Hawick, Buccleuch Street frontage



Rear of Peter Scott's, Hawick

and a boiler house with a tall, octagonal, red-brick chimney – the only one in the Scottish Borders to retain its original top cornice – that is a very prominent feature of the Hawick skyline. In 1914 the company was described as the biggest of its kind in Scotland,

Alexander Inglis (1877–1964) was born in Hawick, trained under prominent local architect J P Alison, and sought further experience in the Edinburgh practice of Leadbetter & Fairley. He returned to his native town in 1902 after inheriting his uncle's joinery business, which he continued as both architect and contractor, having served an apprenticeship there in his youth. By that time he had developed a style with Arts & Crafts leanings, and had designs published in important architectural journals. He worked in Hawick for the rest of his life.

employing some 800 workers. The 'Pesco' brand specialised in pioneering 'unshrinkable' underwear, but more recently has become renowned for high-quality cashmere clothing. Mill tours can be arranged. Another knitwear firm where the processes can be seen is at the Trinity Mills of Hawick Cashmere, or 'Hawico': during the days of the telegram, short names were adopted that stuck in the minds of buyers.

Turnbull's Dyeworks

Victoria Road, Hawick

Like Eastfield Mills, the main office block of the former Turnbull's Dyeworks displays an unusually high level of architectural sophistication for a building of this type. Built in 1911 and designed by Alexander Inglis, its harled facades with red sandstone detailing set it apart from the sandstone and whinstone buildings that predominate in Hawick, and its striking Modern Movement corner water tower is the earliest example of this style in the town. The design hints at the level of prestige attached to the goods that were produced in Hawick's woollen industry.

Turnbull's Dyeworks, Hawick



HAWICK'S TOWN ARCHITECTURE

The success of the woollen industry not only caused dramatic increases in local populations and a consequent flurry of construction to house them, but also led to a particularly high standard of architecture, reflecting the prosperity generated. This is especially true of Hawick – which by the end of the 19th century had become one of Scotland's wealthiest burghs.

As this, the biggest town in the Borders, was relatively isolated and perhaps dangerously linked to a single industry, Scottish Borders Council recently led a multi-agency arts and heritage initiative for the social, cultural and economic regeneration of the burgh. As part of this, the Heart of Hawick Townscape Heritage Initiative has invested in the built fabric of the conservation area. The impact is particularly evident around Tower Knowe. The rest of the town has considerable architectural merit, too.

Presented here are a selection of the most distinctive examples of some of the main building types in the burgh. Particularly worth noting among the architects of the town is Hawick's own J P Alison, whose skill is outstanding among regional architects of his day. He was able to design in a wide variety of styles – including classical, Gothic, Dutch and Arts & Crafts – and turned his hand



**James Pearson
Alison**

(1862–1932)

was Hawick's

most

prominent

architect. Born

at Eskbank, he was apprenticed

to Robert Thornton Shiells in

Edinburgh. He worked briefly

for Charles Davidson in Paisley

before moving to Hawick, where

he had family connections,

to commence practice on his

own in 1888. Described as 'of

kindly disposition', he was very

active in local society, being a

keen member of the Hawick

Archaeological Society and of

the Hawick Callants Club, as

well as a Fellow of the Society

of Antiquaries of Scotland. His

success was such that he was one

of the first Hawick residents to

own a car. From the early 1920s

he practised in partnership with

his former assistant George

Hobkirk. After Alison's death,

J Murray Aitken joined the

practice in 1936. The firm

continues today in the form of

Aitken Turnbull Architecture.



to a broad range of building types. He was responsible for a considerable proportion of the town's listed structures.

Public buildings

One of the most commanding features of Hawick's skyline is the tower of the **Town Hall**, built in 1884–6 to designs by James C Walker. Its Franco-Scottish style is strongly reminiscent of the work of David Bryce, in whose office Walker had trained.

Hawick Library dominates the approach to Hawick via the North Bridge. It was built in 1904 following a design competition won by Scott & Lorne Campbell of Edinburgh. Its unusual round-headed gables, corner entrance tower and sculpture by William Birnie Rhind all contribute to its strong presence. It was one of many libraries for which Scottish-born Andrew Carnegie – whose family had moved to America when he was 12 years old, and whose dealings in the steel industry

*Hawick Town Hall, High Street
(inset) Hawick Library, North
Bridge Street*



James Campbell Walker

(1821–88) was an Edinburgh architect who trained in the office of the highly prominent architect William Burn and his successor David Bryce, setting up practice on his own account in 1856/7. He won the commission for Hawick Town Hall in an 1883 competition, having previously designed Dunfermline Town Hall – another competition win.

made him the richest man in the world – provided the funds for construction.

Banks

Hawick High Street contains a notable number of elegant palazzo-style bank buildings. The most splendid of these, and the earliest, is the block at **4 Tower Knowe**, overlooking Drumlanrig Bridge at the south end of the High Street. It was built

in 1852 as the Commercial Bank of Scotland and was designed by the bank's official architect, David Rhind, with very fine sculptural detailing. Only slightly later in date are the former National Bank of Scotland (now Royal Bank of Scotland) at **31–35 High Street**, built to the designs of Archibald Scott in 1860, which retains its

4 Tower Knowe



original façade on the upper floors; and the Bank of Scotland at **7 High Street**, built in 1863 as the British Linen Bank to designs by that company's official architect David Cousin. Rhind, Scott



31–35 High Street



7 High Street



11 High Street

and Cousin were all Edinburgh-based architects, but Hawick's J P Alison also made a contribution to the town's bank architecture in the form of the former Hawick Savings Bank (now Lloyds TSB) at **11 High Street**, echoing the classical dignity of the earlier banks.

20–22 High Street

Hotels and clubhouses

Although several of Hawick's former hotels have been converted into offices, they still make a strong contribution to the town's streetscape and point to the high numbers of people who travelled to the burgh for business or pleasure. The former Crown Hotel at **20–22 High Street** draws the eye with its prominent French Renaissance mansard roof, while **1 North Bridge Street**, designed by J P Alison in 1894 as the Central Hotel, dominates the north end of the High Street with its bowed ground-floor frontage and bold Dutch gable. The balcony balustrade originally read 'THE CENTRAL',

1 North Bridge Street



but was modified to 'PRUDENTIAL' in the same Celtic-style lettering by the insurance company of that name after they took on the building around 1919. The Tower Hotel incorporated a 16th-century urban tower house **Drumlanrig's Tower** that is now a Tourist Information Centre interpreting the Borders Reiving history of the area. Some, but not

John Nichol Scott (1863–1920) and **Alexander Lorne Campbell** (1871–1944) entered into partnership in Edinburgh in 1898, both having previously worked as assistants to the City Architect, Robert Morham. They had a wide-ranging practice throughout the Lothians and Borders. They also designed Hawick's splendid South African War Memorial (1903), situated in Wilton Lodge Park.

Drumlanrig's Tower



all, of the additions made for its hotel uses were removed in its restoration and adaptation by Gray Marshall Associates and the Scottish Building Preservation Trust in the 1990s.

The lively political, social and sporting climate of Hawick in its heyday is evidenced by the town's various clubhouse buildings. The most prominent of these is the eclectically designed former **Liberal**

80 High Street, Liberal Club



Conservative Club



Bowling Club Pavilion



Club building (1894) at the corner of High Street and Brougham Place. More stylistically pure is the classical **Conservative Club** (1897) on Bourtree Place. Contrasting with these imposing yellow sandstone blocks is the earlier, mock-timbered **Hawick Bowling Club Pavilion** (1892) on Buccleuch Road. All of these are the work of J P Alison.

Shops, offices, tenements and townhouses

Hawick's central streets contain several good terraces of mixed-use buildings. Particularly attractive among the early-19th-century structures is **16–18 High Street**, which also has a fine Art Nouveau shopfront (dated 1902) by J P Alison and interior fittings



16 High Street

of the same date. Prominent among the later structures is the elaborate **3 Oliver Place** (dated 1878), the construction of which was funded by local businessman Andrew Oliver; the carved stone head above the entrance may well be a likeness of him. Also prominent is **63–67 High Street**, with its elegant oriel window and mansard roof. Built in 1885 as the principal department store of the Hawick Co-operative Store Company, it was designed by local architect Michael Brodie in French Renaissance style.

A common window pattern found in many of the late-19th-century town centre buildings combines bracketed window cills, continuous hoodmoulds above the first-floor windows, and an eaves course linking the upper windows. The designer of these – probably a local architect – has yet to be identified. A good example can be found at **27–29 High Street**, which also retains stylish 1930s Art Deco shopfronts with chrome fixtures and ceramic tiling.

Just outside the commercial hub of the town are many attractive



3 Oliver Place



3 Oliver Place, detail



63–67 High Street



29 High Street

Bucleuch Street, typical buildings



41–49 North Bridge Street

townhouses. **Buccleuch Street** was laid out west of the medieval burgh boundary from 1815 in response to industrial expansion. The original houses on this street are characterised by whinstone rubble construction with painted, tabbed margins. **North Bridge Street**, which was built up at the end of the 19th century, also contains a number of distinctive houses. Most notable among these are Nos 41 to 49 – a series of red sandstone buildings by J P Alison in a striking combination of Arts & Crafts, Art Nouveau and Dutch styles that were built in the years around 1900. No 45 was Alison's own house and office, while No 43 was built as the studio, workshop and house of Hawick's premier photographer, JED Murray, and No 49 housed the Teviotdale Dairy Company.



45 North Bridge Street, monogram of J P Alison

Churches

As can be expected of a town of its size, Hawick has a rich heritage of church buildings representing both established and dissenting congregations. **St Mary's and Old Parish Church**, situated on a mound overlooking the south end of the town, is built on the site of a 13th-century church. What we see today, however, dates mostly from 1882–3, when the Edinburgh firm of Wardrop & Reid directed the rebuilding of the church following the destruction of a 1764 structure in a devastating fire in 1880. Its simplicity is typical of Post-Reformation churches. **Trinity Church** in



St Mary's and Old Parish Church



Trinity Church

Brougham Place was built as East Bank Church in 1843 for a congregation that had split from the established church, and is likewise relatively plain in design. In contrast to the simplicity of these two earlier churches is **St Cuthbert's Episcopal Church** on Slitrig Crescent. Designed by the celebrated English architect George Gilbert Scott, it was built in 1857–8 in the Early Gothic style. The site was donated and the construction funded by the 5th Duke of Buccleuch. Encrusted with sculptural detail and retaining rich furnishings and fine stained glass, it reflects the Episcopal tradition's emphasis on awe and reverence.

George Gilbert Scott (1811–78) was based in London, and was one of the leading and most prolific architects of the mid-19th century. He achieved prominence principally as a designer of churches and public buildings, and carried out a considerable amount of work in Scotland from 1853 onwards. His most famous works in London include the Foreign Office and St Pancras Station Hotel, while other works in Scotland include the Episcopal Cathedral in Edinburgh.



St Cuthbert's Episcopal Church



Wilton Parish Church, interior

On the opposite side of the River Teviot is **Wilton Parish Church** in Dickson Street. Wilton was a separate parish from Hawick until 1861, and the church was built in 1860–2 to designs by London-based architect John Thomas Emmett following an architectural competition. It is in the Early Decorated form of the Gothic style. Next to it stands an outstanding Arts & Crafts-style church hall in glazed red brick, designed in 1897 by J P Alison, who also enlarged the church itself in 1908–10.



Wilton Parish Church



Wilton Parish Church Hall

*Congregational Church*

Back in the centre of Hawick are two further churches by J P Alison. The **Congregational Church** on Bourtree Place was built in 1893–4 in Early Gothic style with some fine interior detailing; while the former St George's United Free Church (now **Teviot & Robertson Parish Church**) on St George's Lane, built largely during wartime in 1913–16, is in a more austere form of Gothic, with a plain interior enhanced by stylish stained-glass windows designed by Lilian J Pocock of London between 1929 and 1946.

*Teviot and Robertson Parish Church**Teviot and Robertson Parish Church,
aisle window*

Villas and gatelodges

It is in the fine villas on the outskirts of Hawick that the level of wealth generated in the town is most clearly evident. Commissioned by prominent local figures who wanted to live in tranquillity away from the factory smoke, many of them appear to be trying to outdo each other in grandeur.

The earliest of these villas is **Ladylaw**. Built around 1830 in Italianate style for John Wilson, whose father was the founder of the nearby Dangerfield Mills, it was bought by J P Alison in the early 20th century. It was probably Alison who added the north wing in 1902, and it was certainly he who installed the fireplace in the central hall of the main building, with its inscription commemorating his survival of a gas explosion at the house in 1910. The house retains its tall, elegant lying-pane windows, which are typical of the 1830s.

Most of Hawick's villas date from the 1870s or later. Thornwood (now the **Mansfield House Hotel**), designed by Glasgow



Ladylaw, Rosalee Brae

John Thomas Rothead

(1814–78) was born in Edinburgh and trained there in the office of David Bryce before setting up his own practice in Glasgow in 1841. He became a very successful architect, and worked in a variety of styles including Scots Baronial, Gothic, Greek Revival and High Renaissance. He undertook a number of commissions for villas for wealthy industrialists and businessmen from the early 1850s onwards, including several in Hawick, as well as the Corn Exchange, now the Hawick Hub archives centre.

architect J T Rothead, was built in 1870 for Andrew Oliver, who had made his fortune in livestock auctioneering – a profession closely connected with the woollen industry. With its striking Greek Revival style, it is a prominent landmark commanding views over the town, and its interior retains many features including some particularly fine ceiling plasterwork.

Westwood was designed by John Guthrie and built in 1880 for Thomas Purdom,



Mansfield House Hotel (inset) ceiling detail in Mansfield House Hotel

Westwood, Sunnyhill Road



Town Clerk, whose firm of solicitors continues to this day in premises on Hawick's High Street. Italianate in style, its elaborate cast-iron porch is the most remarkable of its many fine exterior features, whilst its interior boasts a heavily arcaded staircase topped by a stained-glass cupola. Near Westwood and constructed a year later



Westwood, porch



Westwood, interior

John Guthrie (1832–1903)

was born in Jedburgh, but his family moved to Hawick in the 1850s. He took over the running of his father's plumbing and slating business, James Guthrie & Sons, with his brothers, but he also trained and practised as an architect. He was a prominent local figure, and was a founding member and president of the Hawick Archaeological Society.

*Woodnorton, Sunnyhill Road*

is **Woodnorton**, which was built as Craigmores for Robert Pringle (1862–1953), grandson of the founder of the Pringle knitwear firm and at that time the head of the company. A Scots Renaissance-style house with a prominent

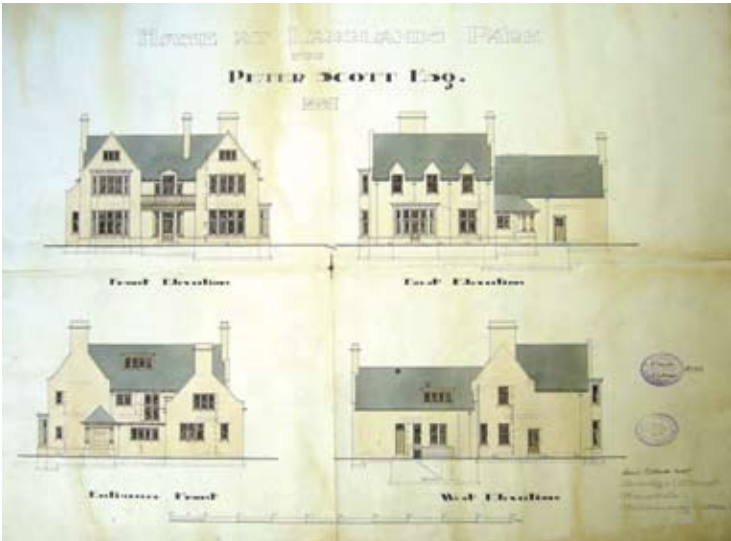
*Woodnorton, tower detail*

entrance tower and Gothic and Flemish detailing, it has a ballroom extension to the rear, dated 1908.

Dating from 1904 and designed by J P Alison, the fine Arts & Crafts villa **Norwood** was built for Peter Scott, founder of the knitwear company. The Scott family remained in the house until 1964, and fashion parades of the firm's hosiery were held on the lawns of the terraced garden. Within three years of the construction of this house, Alison had fulfilled two further commissions to design extensive villas on the same stretch of private road, each in a different variant of the Arts & Crafts style.



Norwood, Roadhead
(left) porch
(below) original elevations



23 Havelock Street



Complementing the villas are a number of architecturally distinguished gate lodges. Particularly outstanding among these is the Scottish Baronial-style **23 Havelock Street**, with its circular stair tower and matching conical-capped gatepiers. It is thought to be by J T Rothead, who also designed the associated mansion house of Silverbuthall (built 1863–6; now demolished). Likewise noteworthy is **East Langlands Lodge** (dated 1882), with its picturesque detailing.



East Langlands Lodge

TO FIND OUT MORE ABOUT LISTED BUILDINGS, HAWICK AND THE BORDERS MILL TOWNS

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.

Further Sources

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

Archives:

The Heritage Hub (Kirkstile, Hawick TD9 0AE, tel: 01450 360 699) – Scottish Borders archive centre for local history

The Aitken Turnbull archive, Hawick – plans and drawings from throughout the history of the architectural firm, including those of its originator, J P Alison

Books:

Scottish Textile History (1987) edited by John Butt and Kenneth Ponting

The Buildings of Scotland: Borders (2006) by Kitty Cruft, John Dunbar and Richard Fawcett (2006)

Spinning and Weaving (1995) by Enid Gauldie

The Border Hosiery and Knitwear Industry 1770–1970 (1979) by Clifford Gulvin

The Scottish Hosiery and Knitwear Industry, 1680–1980 (1984) by Clifford Gulvin

The Industrial Archaeology of Scotland (1976) by John R Hume

The Industrial Archaeology of the Tweed and Hosiery Textile Mills of Hawick (unpublished thesis, 1997) by David Roemmele

Companion to Hawick and District (third edition, 1998) by R E Scott

Old Hawick (2004) by Alex F Young

Articles:

‘The Early Stockingmakers and their Industry’ by William T Peacock, *Transactions of the Hawick Archaeological Society*, 1961, pp 23–35

‘J. P. Alison, Architect: His Part in the Development of Hawick, 1888–1914’ by Frank T Scott, *Transactions of the Hawick Archaeological Society*, 1986, pp 24–9

Websites:

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

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

www.nas.co.uk – National Archives of Scotland website with online catalogue

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Access

Some buildings in this booklet can be seen from the street, but others are located on private roads, and inclusion in this booklet does not imply that such properties have public access. Please respect an owner's privacy when examining our built heritage. The majority of those featured in this booklet are listed buildings.

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Detail from the First Revision of the Ordnance Survey map of Roxburghshire (1899)

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Photograph of Robert Pringle, founder of the Hawick knitwear firm

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Portrait of James Pearson Alison

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ABOUT HISTORIC SCOTLAND

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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.

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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%.

Hawick

AND ITS PLACE AMONG THE
BORDERS MILL TOWNS



This booklet introduces the mills of the Scottish Borders and shows their influence on the distinctive character of Hawick.

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