



# Falkirk Council



## FALKIRK TOWN CENTRE CONSERVATION AREA APPRAISAL

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12 January 2010

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## 1.0 INTRODUCTION

### 1.1 BACKGROUND & PURPOSE

#### 1.1.1 Date of Appraisal

This appraisal was carried out between May and August 2008.

#### 1.1.2 Purpose of Appraisal

There are currently nine Conservation Areas in the Falkirk Council area, three of them 'outstanding' including the Falkirk Town Centre Conservation Area, first designated in 1971.

Conservation areas are areas of special architectural or historic interest, the character or appearance of which it is desirable to preserve or enhance<sup>1</sup>. Planning authorities are required to determine where this status is merited.

Designation is the first step in demonstrating a commitment to positive action for the safeguarding and enhancement of character and appearance. The planning authority and the Scottish Ministers are obliged to protect conservation areas from development which would have adverse effects on their special character. The National and Local Policy context are set out in summary in Appendix 2.

In order that all parties concerned are aware of the elements that should be protected or enhanced an Appraisal is necessary to "seek to define the area... and key elements that contribute to its character and appearance"<sup>2</sup>.

This document reviews Falkirk Town Centre Conservation Area in the light of developments and changes which have come about since its designation thirty years ago. The merits of the Conservation Area as well as the negative factors are described and analysed. Issues of management are examined. Proposals are formulated for revisions to the designation and enhancements to the existing buildings and spaces. The method used follows guidance given in Planning Advice Note (PAN) 71.

This appraisal is intended to be a document which will inform management of the area and help to identify strategies and opportunities. It will be the basis for formulating proposals for enhancement of the area and future policy-making within the local authority. It will also act as a tool for public consultation on development and preservation issues and can be helpful for partnership funding applications.

In addition to Falkirk Council and general public consultees, there are a number of other organizations with an interest in Falkirk Town Centre and its built heritage, for example, Historic Scotland, Scottish Civic Trust, Falkirk Town Centre Management Group, Scottish Tourist Board.

1 - as defined in Section 61 of the Planning (Listed Buildings and Conservation Areas) (Scotland) Act 1997. The Act provides for the designation of areas as distinct from individual buildings.

2- NPPG 18, 31

### 1.1.3 Falkirk Town Centre Conservation Area Boundary

Falkirk is at the physical centre of the Council Area and is also strategically the most important town centre. The area specifically known as Falkirk remains quite contained, spreading westward from the town centre to include the Victorian villa area of Arnohill and Dollar Park continuing to Camelon (location of the Falkirk Wheel), northwards to include Grahamston, eastward towards Grangemouth and further round to encompass the major amenity of Callendar Park and the attractive inner residential areas of Woodlands, Slamannan Road and the suburbs of Lionthorn and Hallglen.

The current Falkirk Town Centre Conservation Area includes almost all the Victorian and early 20<sup>th</sup> century development within the town centre described above. It was first designated in 1971 with the boundary being amended to the west and south in 1978 and again in 1979 to its current designation (see Appendix 1 for plans). The 1979 designation excluded from the Conservation Area a frontage of unsympathetic 1960s buildings fronting High Street at its western end.

Falkirk Town Centre is deemed to be an “outstanding” conservation area.

### 1.1.4 Population

<sup>1</sup>  
<http://www.myfuturesinfalkirk.co.uk/Economy/Economy.aspx>, accessed 26 June 2008. The partners of this Initiative are Falkirk Council, BP, Scottish Enterprise and INEOS (chemicals).

The 2001 census gives the population of the Town Centre ward as 4,147, out of a total Falkirk settlement population of 32,422. (The ward is larger than the Conservation Area under consideration.) The ten-year regeneration initiative My Future’s in Falkirk<sup>1</sup> states that the population has increased 4% over the last decade and as such is one of the fastest growing in Scotland.

See Appendix 3 for further details.



View of Falkirk from the south, 1840s (Falkirk Local History Society)



Falkirk Council  
Falkirk Town Centre Conservation Area

Dwg :BMB 01

Falkirk Council Area within the Central Belt

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Falkirk Council  
Falkirk Town Centre Conservation Area

Dwg :BMB 02

Falkirk Council Area

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Falkirk Council  
Falkirk Town Centre Conservation Area

Dwg :BMB 03

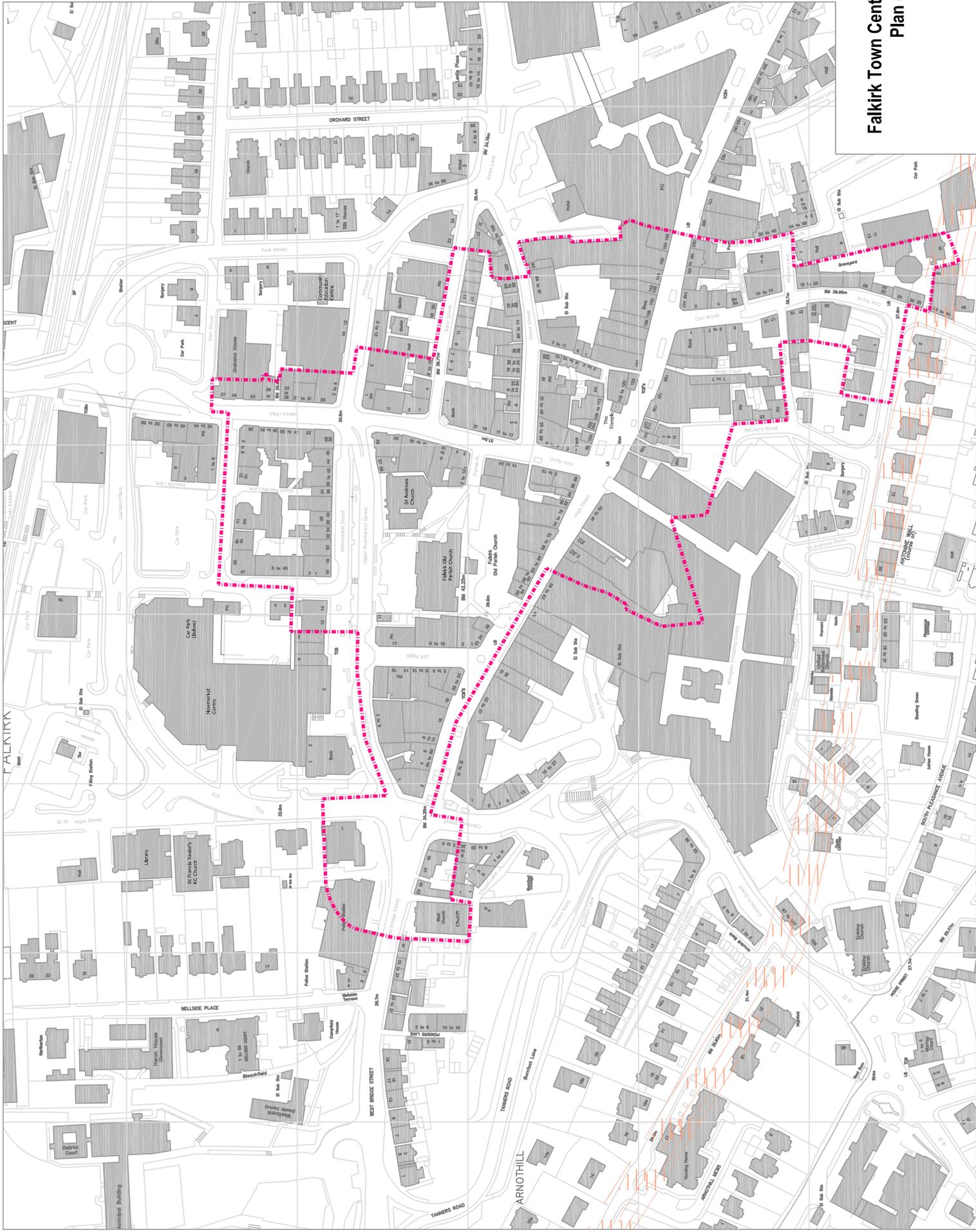
## TOWN CENTRE AND ARNOTHILL CONSERVATION AREAS

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-  Existing Conservation Area
-  Course of Antenna Hill



# Falkirk Council Falkirk Town Centre Conservation Area Plan of Conservation Area

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23 Shafton Street • Edinburgh EH3 7BJ  
Drawing No. BMB 04  
Scale 1:1000@A1  
January 2010

## 1.2 LOCATION AND HISTORY

### 1.2.1 Early settlement



Emperor Antoninus Pius (Falkirk Local History Society)



Geoff Bailey at the Roman fort, South Pleasance Avenue (Falkirk Local History Society)

During the Iron Age the area seems to have been home to the Manau or Maeatae, a small sub-group, with the Picts to the north, the Votadini to the east and the Damnonii to the west.

The town's historic growth and importance derives from its strategic position in the centre of Scotland.

Early remains of settlement in Falkirk were discovered in 1991 during redevelopment in the Pleasance area, south of the town centre. A Roman fort was found, centred on what is now the Adrian bowling green. Investigation showed that it was built shortly before the Antonine Wall (c.142 AD). An industrial area lay east of the fort, where the army would have had workshops for the manufacture and repair of clothing and equipment. The Roman fort cesspit was excavated in Hodge Street by Falkirk Council Archaeology team in 2001. It is likely that there was also some civic settlement in the vicinity. The Antonine 'wall' comprised a turf rampart on a stone foundation with a broad ditch and a low mound to the north and a parallel military road to the south, cobbled to facilitate the movement of persons and goods. The defensive structure was built by order of the new emperor, Antoninus Pius and stretched thirty-nine miles from the Firth of Forth to the Firth of Clyde. The Roman road to Stirling branched off the Antonine Wall at nearby Camelon. Falkirk was later on the turnpike road between Glasgow and Edinburgh, being on the most level route.

The whole Antonine Wall has been designated as a World Heritage Site (in 2008). The southern part of the conservation area includes a small section of the route of the wall. The fort described above, lies just outwith the conservation area.

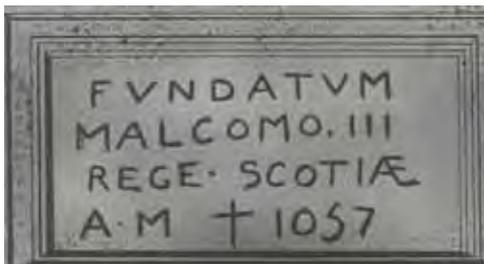
### 1.2.2 The beginnings to early modern Falkirk



Blaeu's map 1624 (Falkirk Local History Society). The Antonine Wall is clearly indicated. The town is a walled enclave with a church and several gates or towers. Callendar 'Cast' (Castle) is given major importance in its own right.

The town's name is thought to derive from *Ecclesbrae / Eglais bhrec*, variously translated as the 'church on the brow', the 'speckled church' and the 'broken' or 'fallen church' - the latter may give the name Falkirk (Pont's map of 1583 shows 'Fakirk' as the place name, as does Blaeu's map of 1624). The early church had a lay abbot and Malcolm Canmore is believed to have built a church in 1057, on the site of what is now the Parish Church. A later church was an appurtenance of Holyrood Abbey. The lands of Callendar were given to the Livingstons in 1345 and a castle existed there from the fifteenth century. Pont's map (c.1583) shows a church and a cluster of buildings west of Callendar.

The medieval settlement was agricultural, but industry gradually grew around salt production on the Forth estuary, eventually a great source of wealth. The pans were fuelled by local timber, with loss of much woodland, though by 1600 small coal was the main fuel. Coal-mining was a major occupation in the area, much of it for export. A mine existed at Callendar Wood, just east of the town.



Foundation stone, Falkirk Parish Church (Falkirk Local History Society)

2 *MS Court Book of Falkirk 1647*, in Jaques (2001), 9.

The early medieval town was centred on Manor Street and Bank Street, with the Parish Church on the raised ground to the west. High Street was developed to the west beyond this. The rest of High Street emerged during the seventeenth century as a 'bypass' for Manor Street and Bank Street. The town was walled "for keipeing furth of streingeris sua that nene may enter bot at the ports thairof".<sup>2</sup> The exact line of the wall has not been discovered but the location of the five gates is known: East Port, West Port, Kirk Wynd, Bantaskine Wynd and Cow Wynd. These were connected by a dyke along the bottom of the wall and were locked at night. The wall was later dismantled, probably in the eighteenth century.

Falkirk had a parish school from 1594, shortly before the town was made a burgh of barony by James VI (1600). Under this system the Baron - nominally Lord Livingston - had power over barony courts, taxes, the administration of the town and even the church. Burgesses were appointed and guilds were set up for eleven trades: merchants, weavers, tailors, hammermen, shoemakers, bakers, wrights, masons, brewers, whipmen and fleshers. The associated buildings developed along the High Street, on the ridge of the hill. They included a steeple and tollbooth and, in front, a mercat cross where twice-weekly markets were held and general town business such as public proclamations, floggings and hangings took place until the nineteenth century. Also in front of the steeple was the cross well, a water supply gifted to the people of the town by the Livingstons in 1681. 'Lodgings' existed by 1636 and a post office is recorded in Falkirk by 1689. The town was made a burgh of regality in 1646.

### 1.2.3 Falkirk within Scotland



Tomb of Sir John de Graeme in the Parish Churchyard. De Graeme was "William Wallace's right-hand man, 'ane of the chiefs who rescuwet Scotland thris'." (Falkirk Local History Society)

The strategic value of Falkirk is borne out by several military encounters that took place in the vicinity. The first Battle of Falkirk was fought halfway between the town and Carron, in July 1298, between Scottish and English armies, led by William Wallace and Edward I. Wallace was outnumbered by more than three to one and only he and a small group managed to retreat to Stirling. Two of the nobles who died at the battle are buried in Falkirk Parish churchyard - Sir John de Graeme of Abercorn and Sir John Stewart of Bonhill.

In July 1651 the garrison at Callendar House attempted to hold out for the king against Cromwell. However Cromwell laid siege and eventually succeeded. The house was badly damaged and the mine at Callendar Wood was flooded, but Cromwell did not manage to cross the River Carron.

The second Battle of Falkirk took place in January 1746, between the Highland army, eight thousand strong, under Princes Charles Edward and the King's Hanoverian army of nine thousand men under General Hawley. The Highlanders attempted to surprise the Hanoverians at a hill near South Bantaskine, 1¼ miles south-west of Falkirk. Bad weather led to confusion and disarray which the Highlanders used to their advantage. The Hanoverian army retreated, losing 280 men according to their own count, 1300 according to the

Jacobites, who themselves lost only 40. Two nobles who died on the Hanoverian side - Sir Robert Munro of Foulis and his brother Duncan Munro of Obsdale - were buried in Falkirk Parish churchyard, where an elaborate tomb, erected in 1751, is still preserved.

#### 1.2.4 Development of the town, 18<sup>th</sup> and 19<sup>th</sup> centuries - markets, industrialisation and commerce



Logo of the Carron Company (Falkirk Local History Society)

From about 1710 Falkirk's strategic position on the road south from the Highlands led to the development of Scotland's biggest cattle market, known as the Falkirk Tryst. About 24,000 head of cattle were sold each year by the middle of the eighteenth century, generating one third of Scotland's income. The location was changed several times - Reddingmuir, Roughcastle, Carmuir and Stenhousemuir - but the influx of business contributed significantly to the growth of commerce, banking and other services. Tanneries developed as a direct result, one west of the town at the West Burn and one on the East Burn.

The excellent quality of the coal and the availability of good water power from the River Carron, two miles north of Falkirk, led to the development of iron-related manufacturing, the most famous being the Carron Company, founded in 1759. At the start their products were sold mostly in England, but the development of munitions opened up new markets in Spain and Russia. It was the production of new types of agricultural machinery that created demand in Scotland, part of what became known as the agricultural revolution.

The Falkirk Iron Works (1810), on a three-hectare site, became Scotland's second largest foundry. Many others followed, eg. Abbots Ironworks (1856), Grahamston Ironworks (1868), Camelon Ironworks (1872) and Castlelaurie Ironworks (1875). Products included domestic cast-iron goods, high quality structural cast-iron, engines, railway equipment and armaments.



Steamer on the Forth & Clyde canal (Falkirk Local History Society) near Falkirk. The industrial chimneys can be seen in the background.

The success of industry was related to good facilities for the transport of raw materials and finished products. The Forth and Clyde Canal (1775) was just north of the town and the Union Canal (1818) to the south. A series of eleven locks connected the two at Port Downie, the difference being 36m. From 1835 on, several railway branches also linked Falkirk with Glasgow and Edinburgh as well as the docks at Grangemouth.

Most foundries, eventually exceeding twenty in number, set up adjacent to either the canal or the railway. The Falkirk area can rightly claim to be the cradle of Scotland's industrial history and wealth.

The wealth and population growth generated by industry and the cattle market and fair days (these numbered ten annually in the 1790s) attracted financial institutions: the British Linen Bank (1767), the Falkirk Banking Company (1787), the Falkirk Union Banking Company (1803-16), a Bank of Scotland branch (1825). By the end of the nineteenth century Falkirk had twenty-seven insurance companies. Before the advent of the railways a successful passenger steamboat service ran on the canals between Edinburgh and Glasgow. A travel guide was published in 1822 describing the sights along the way and telling how travellers could disembark at the end of the Union Canal at Falkirk and take refreshments at the new Union Inn while the boat negotiated the locks down to the Forth and Clyde canal.<sup>3</sup> Services and other industries also flourished - flour mills, paper mills, inns and hotels such as the Cross Keys (1775), the Red Lion, the Royal and the Crown, five breweries by 1822, of which Aitkens went on to become one of the largest in Scotland, and gasworks (1829).

3 Ian Scott 2005,

<http://www.falkirklocalhistorysociety.co.uk/home/index.php?id=101>



Historic view of Falkirk from the south, 1824. Carron Works and the Tattie Kirk are clearly visible and the skyline is dominated by the Parish Church and the Town Steeple. (Falkirk Local History Society)

### 1.2.5 Civic Administration



High Street 1940s (Falkirk Local History Society)



The Town Hall Newmarket Street



High Street looking west c.1900



70 High Street, no date (source: Mathieson's Bakeries)

Difficulties over the supply of water to the town in the early eighteenth century led to the setting up of a tax or 'stent' overseen by Stentmasters. Two representatives were chosen from the eleven trades. When the Livingstons remained loyal to the Stuart cause during the rising of 1714-15 and subsequently forfeited their lands, titles and offices, the Stentmasters gradually assumed powers of administration. When called to account for their role in 1793 they told the Sheriff that along with looking after the water supply and the town well, they also kept the steeple and clock in good repair, paying someone to ring the town bell each morning and evening and employed a town drummer to publish town news as required. When the first Steeple collapsed as a result of subsidence during building on the neighbouring site, the Stentmasters organised its rebuilding (1814). They did not manage to raise the £1460 needed and had to borrow two thirds of the sum. They also had responsibility for public order, the billeting of troops in the town and two fire engines.

The Feuars of Falkirk were also involved with many civic projects. These originally held the feus for land on the muir outside the town. When William Forbes purchased Callendar House in 1783 and decided to enclose the muir land the courts forced him to compensate the feuars. They thus acquired rights to the marketplace and the custom duties of the town. Although the Feuars were never directly involved in administration, they collaborated and at times, competed, with the Stentmasters on civic improvement schemes such as the rebuilding of the Steeple, gas lighting, paving and the provision of a fire engine. They replaced the grain market sheds, leaning against the north wall of the parish church on Newmarket Street with a Corn Exchange and later (1877) with a Town Hall. However, following the creation of a Town Council with provosts and magistrates under the Municipal Reform Act of 1833 and then the Falkirk Police and Improvement Act of 1859, the power of both the Stentmasters and the Feuars gradually diminished. The Stentmasters held their final meeting in November 1859 and passed on their documents, funds and debts to the Town Council. The Feuars' property eventually passed to the town ownership under the Falkirk Corporation Act (1890).

The *Falkirk Herald*, founded by Johnston Press in 1845 had been influential in shaping public opinion in favour of reform. Another newspaper, the *Falkirk Mail* was set up in 1886 and a Carnegie library opened in 1896, part of the rapid growth of the town. The population in 1871 was 9,547 but by 1891 had risen to 17,282. Industry at the time included nineteen foundries, two breweries and a distillery. Falkirk was the first town in Great Britain to have a fully automated system of street lighting, designed and implemented by a local firm, Thomas Laurie & Co Ltd. Mathieson's Bakery, still in existence as a large company, was founded in 1872 by Robert and Sarah Mathieson. The first premises - a tearoom with the bakery behind - was at 70 High Street, with expansion to no.65, across the road, in 1898.

### 1.2.6 Twentieth Century Falkirk

Growth continued in the early years of the twentieth century. Although manufacturing was in boom, wages were low and Falkirk's workers became active in the labour movement. A Trades Council was formed, representing miners, ironmoulders, labourers, unskilled workers, printers, brickmakers, plasterers and joiners. By 1912, Falkirk was described by John Mclean, a famous Clydeside Socialist as "a stronghold of Scottish socialism".<sup>4</sup>

<sup>4</sup> Young (2004), 203

The tradition of innovation in transport saw the development in 1901-5 of an unusual 10km circular 4'0" gauge tramway, powered from a recently-opened electric power station south of the town centre. However this lasted only until 1936 when it was superseded by buses. New provision of entertainment came in the form of the *Electric* cinema (later renamed the *Empire*) which opened in the redundant Erskine church on Silver Row in 1901, followed by a 2200-seat theatre, the *Grand Theatre*, later converted as the *Cannon* cinema. An ice-rink opened in 1938. A ballroom opened at the back of Mathieson's Bakery, 65 High Street in 1937 and though no longer in existence, it is still remembered as a venue for weddings and other celebrations. The arrival of department stores such as Marks and Spencer (1936) and the Co-operative Society (1937) demonstrated confidence in the town's economy. Not only were there nearby cast-iron, chemical and brewing industries and concrete works such as Bison's but the period of the Second World War saw the development of a vast 100,000m<sup>2</sup> aluminium rolling mill (the British Aluminium Company, BAC).



Tram at the Steeple 1912 (Falkirk Local History Society)

### 1.2.7 Recent changes

Changes in industry over the past fifty years have led to downsizing, diversification and some closures. Aitken's Brewery, whose huge brick buildings and 60m chimney once dominated the town, was demolished in 1970. Carron Ironworks ceased manufacture in 1982 and Grahamston Ironworks in 1999. However Bison Concrete and Marshall's Concrete Products are among those still operating. Only one newspaper has survived, the *Falkirk Herald*. Its owners and historic founders, Johnston and Co., have gone on to own fifty-six UK weekly newspapers, employing two thousand people in 1990.



Aerial view of the town, 1940s, with Aitken's brewery visible behind the Parish Church. Notice the rows of graves in the Churchyard. (Falkirk Local History Society)

Changing patterns of entertainment brought about the closure and demolition of the theatre at Silver Row. The street itself, once the site of public buildings such as the Masonic Arms and St Francis Primary School as well as a graveyard and private houses, was lost when Callendar shopping centre was built in the area in the early 1960s. The centre was a commercial failure and was eventually replaced by Callendar Square shopping centre (1993-4). The town centre was made a pedestrian precinct in 1986-9 and much of the retail activity within the town centre itself is now focussed in Howgate/ the Mall (1990), Callendar Square and Asda (a large single-storey supermarket and underground carpark). Retail is economically important to Falkirk and the opening of the Central Retail Park in 1995, north-east of Grahamston Station, provided new shopping facilities, since expanded to include a multiplex cinema. Two large supermarkets are also located just north of the town centre.

In terms of administration, Falkirk was from 1975 a district within the Central region. When regions and districts were

abolished in 1996, Falkirk became a Unitary Authority, with the council headquarters in the town. Jobs and growth were encouraged by the opening of an industrial park at West Mains in 1979 and a business park at Callendar Park in 1991. Falkirk and District Town Centre Management Company was established in 1988. Efforts to encourage new business and investment continues through bodies such as My Future's in Falkirk, Falkirk Enterprise Action Trust and projects such as the Falkirk Gateway project at Middlefield, north of the town centre.

Falkirk College of Technology, created out of the College of Further and Higher Education, founded 1963, was merged with Clackmannan College in 2005 to form Forth Valley College. This college's eight departments include Applied Science, Engineering, Care, Social Sciences and Education. Online, community-based and full-time courses are available from the Middlefield (Falkirk) campus.

Culture and recreation facilities were enhanced in the 1990s by the renovation of Callendar House and its large historic parkland just east of the town. As well as information on the history of the house, some of the local museum collection is also on show. A small contemporary art gallery, The Park Gallery, opened in the renovated stable block in 2002. Plans for a new 1800 seat sports stadium at a site south of the M9 between Grangemouth and Falkirk are now advanced. Falkirk Town Hall theatre and cinema operates at Municipal Buildings West Bridge Street, with central booking at The Box Office, located in the Steeple at High Street.



The ditch of the Antonine Wall at Watling Lodge, 1¼ miles west of Falkirk (Falkirk Local History Society)

Of major significance for the region was the 'Millennium Link' project, involving the complete renovation and re-opening of the two canals (closed to use since the early 1960s). A cutting-edge engineering solution was found to speed up transfer between the two levels at Camelon, known as the Falkirk Wheel. In terms of culture, leisure and tourism therefore, Falkirk can be said to be at the centre of a network within central Scotland. In July 2008 the Antonine Wall was inscribed by UNESCO as a World Heritage Site, part of the transnational Frontiers of the Roman Empire site. This places Falkirk town centre in close proximity to a site of "outstanding universal value" (*UNESCO Convention Concerning the Protection of the World Cultural Natural Heritage* (1972) art. 1).

The latest initiative in the town centre is the BID scheme - Business Improvement District. Falkirk is among the first six towns in the country to take up this programme of the Scottish Government. 'Inspired Falkirk' was accepted by vote by its business people in May 2008 and involves payment of a levy by each participating business, based on their rateable valuation, to be spent on city centre improvements. The BID is a not-for-profit company, administered by a small team of staff and a voluntary Steering Group, with representatives from the Town Management, the police and various businesses. The BID will last three years and must then be disbanded or re-instated. The title categories of improvement are: Safe and Secure, Clean and Attractive, Accessibility, Perception and Image, Marketing and Promotion and Facilitation.

## 1.3 PHYSICAL DEVELOPMENT - EVIDENCE FROM MAPS

### 1.3.1 Pont's map c.1583

The street and plot pattern are the main physical evidence for the medieval town. Archaeology from the Roman period in the area of the Pleasance has been recorded and built over.

Pont's maps of Scotland are the first detailed maps of the country and went on to become the basis of the first Scottish atlas. Map 32 clearly shows 'Fakirk', as settlement around a church (?), west of 'Calendar Cast', (Castle) at that stage an enlarged tower house. The dotted line denotes the course of the Antonine Wall.

### 1.3.2 O.S. 1860

The first Ordnance Survey map, 25" to one mile, shows a well-established medieval pattern, typical of many towns in Scotland - the so-called 'fish-bone', with High Street running along a natural ridge, east-west and narrow wynds and closes leading off to the north and south. Wooer Street, Earl's Lane and two unnamed lanes remain from the period when Back Row was the principal street. West Bridge Street and High Street read as one long thoroughfare. Buildings to the edge of the street continue as far as West Burn Bridge, where the town then appears to end and in the east as far as the tannery on the East Burn and the remains of the Antonine Wall.

We note also a pattern of one street forking into two, often with a key building in the centre: West Bridge Street into High Street and Market Road; High Street and Tolbooth Street; High Street, Callendar Road and East Bridge Street; Bank Street and Back Row into Kerse Lane. This gives wedge parcels of land for building. In two places - Market Road and High St at the Steeple - the street-space has been broadened out for purposes of accommodating markets. This swelling and contraction of space is common in towns that have grown organically, part of a practical response to social needs worked out to suit the topography. Similar irregularities are found in the streetlines, where, either by design or by accident, an individual plot or groups of plots step forward of those adjoining eg. on the south of High Street at Bell's Close; on the north of Back Row next to the Public House.

The unbuilt land is remarkable for the regularity of its layout. The plots south of the town are smaller than those on the north, and are generally long and narrow in the traditional manner of 'riggs', at right angles to the road. Some are further formalised into gardens. The effect is the result of eighteenth century farm 'improvements' in the area, described by Sir John Sinclair: "*The fences are, as much as possible, drawn at right angles to one another; the ridges are straightened and the wet parts are drained, or in the train of being done with all convenient speed. The inclosures [sic]*

<sup>5</sup> Sinclair (1791-99), 82.

*which are near the town of Falkirk or the villages adjoining, contain each from three to four Scotch acres of land.”<sup>5</sup>*

Buildings marked on this map include churches and manses, banks, public houses (about twenty), inns (about eight), a hospital, county building, schools, coachworks. The site of the medieval town gate, at the corner of Bank Street and Kirk Wynd, is marked as a well.

### 1.3.3 O.S.1898

By this time the town centre has noticeably expanded. The West Burn has been partly culverted, creating Cockburn Street and a lane running west to the tannery. What were previously gardens and fields along these edges are now built on, mostly houses, also a school. The gardens of the Manse to the West Church have been reduced, west of the graveyard, for housing. The prominent north-west corner of High Street is now a bank.

Hope Street is more densely occupied. County Buildings, previously on Bank Street, have been built on the west corner of Hope Street, with a fountain at the junction. A very solid building line has been established on the east side of Hope Street, with several deep buildings, presumably industrial, backing onto the brewery. The brewery site has acquired more definition, alongside an Auction Mart. The linear, north-south pattern of gardens on the 1860 map has been retained in the layout of the mart buildings, appropriately near the street where the market takes place. Market Road (1860), today Newmarket Street, is not named on this map. However, the space has been divided by a central strip. To the south, the Corn Exchange has been replaced by the Town Hall. The Free Church has been built and the block next door, to the east, is no longer a Public House as in 1860 but a Bank. The north side of Newmarket Street, previously vacant, has been built, including Municipal Buildings. Glebe Street and Melville Street are completely new. These have been developed as four-sided blocks with outbuildings in a central courtyard accessed by lanes. There are no gap sites and although there is plenty of variation in development at the rear, the general impression is of homogeneity.

Weir Street and Orchard Street are also completely new streets, lined with semi-detached houses, with front and rear gardens. A large building is marked Post Office on Vicar Street/Weir Street corner. What was marked as the Parish School in 1860 is now called the High School. The south of Bank Street has been completely built up, leaving no gap sites, but with an access lane to the back. The Chapel on the north side is still in use as such. Horsemarket (1860) has been widened and is now named Callendar Riggs. Cow Wynd seems relatively unchanged but the prominent site on the corner with High Street has been built on. New buildings about the Tattie Kirk on the east side.

### 1.3.4 O.S.1918

Tramlines are shown along High Street, Newmarket Street and Vicar Street. County Buildings has been expanded to another building on West Bridge Street and a row of houses has been demolished to make space. A Library and a 'Picture Theatre' have been built on Hope Street. Several new buildings and a railway siding have been constructed in the brewery.

Lint Riggs has been widened and has a hotel and two public houses. The width of Kirk Wynd has also been doubled, by demolishing buildings on the east side. A bank and a hotel occupy the corners with High Street. Back Row has been renamed Manor Street, where there is still one small gap site on the south side. Two statues are shown on either end of the New Market [sic] Street central reservation and the trams run north of this. The U.P. Church (1898) on Silver Row has been converted as the Electric Theatre and Hall.

Bean Row and Baxter Wynd connect as before. Booth Row is still a cul-de-sac with only a narrow lane connecting to Bean Row (that between the two cottages, still existing). A hall has been erected on Dundee Court and Mission Lane opened through to Cow Wynd. A new wide street has been opened up along the line of fields south of Dundee Court, named as Williamson Street. Deep buildings (tenements?) have been built on the west side of this new street. Young's Row has been renamed Cistern Lane. Robert's Wynd, Sword's Wynd and Bell's Wynd are named to the west of this. Whereas the 1898 map showed four banks, this map has eight. There are several new 'Halls', a new Baptist Chapel, four smithies and at least twenty-four public houses.

### 1.3.4 1923 1" map

The scale of this map presents the road system and the urban grain. The town is clearly east-west, along High Street and Newmarket Street. Vicar Street and Hope Street are the main arteries leading north. There are three smaller roads to the centre from the south: Cow Wynd, Cockburn Street/ Howgate and the Pleasance. The latter two converge at a narrow close opposite Kirk Wynd. Bank Street is part of a main route from the east.

### 1.3.5 O.S.1952

Cockburn Street has been extended to the north as far as West Bridge Street. The junction is now in effect, five roads. The tramlines have been lifted and the fountain is no longer shown. The north-west corner holds the Police Station, the County Buildings and the Sheriff Court.

Princes Street (opened in 1933 by the Prince of Wales) has been broken through in front of the old Grammar School. Booth Place has almost doubled in length, pushing through to join the Pleasance, just inside the line of the mound that was

part of the Antonine Wall. Cistern Lane has disappeared under the new Public Baths. Robert's Wynd, Sword's Wynd and Bell's Wynd still form the connection from the Pleasance and Howgate to High Street.

Four new places of entertainment are shown - a theatre, picture house, cinema, playhouse - although the picture house beside the library has been demolished.

### **1.3.6 Current O.S. map**

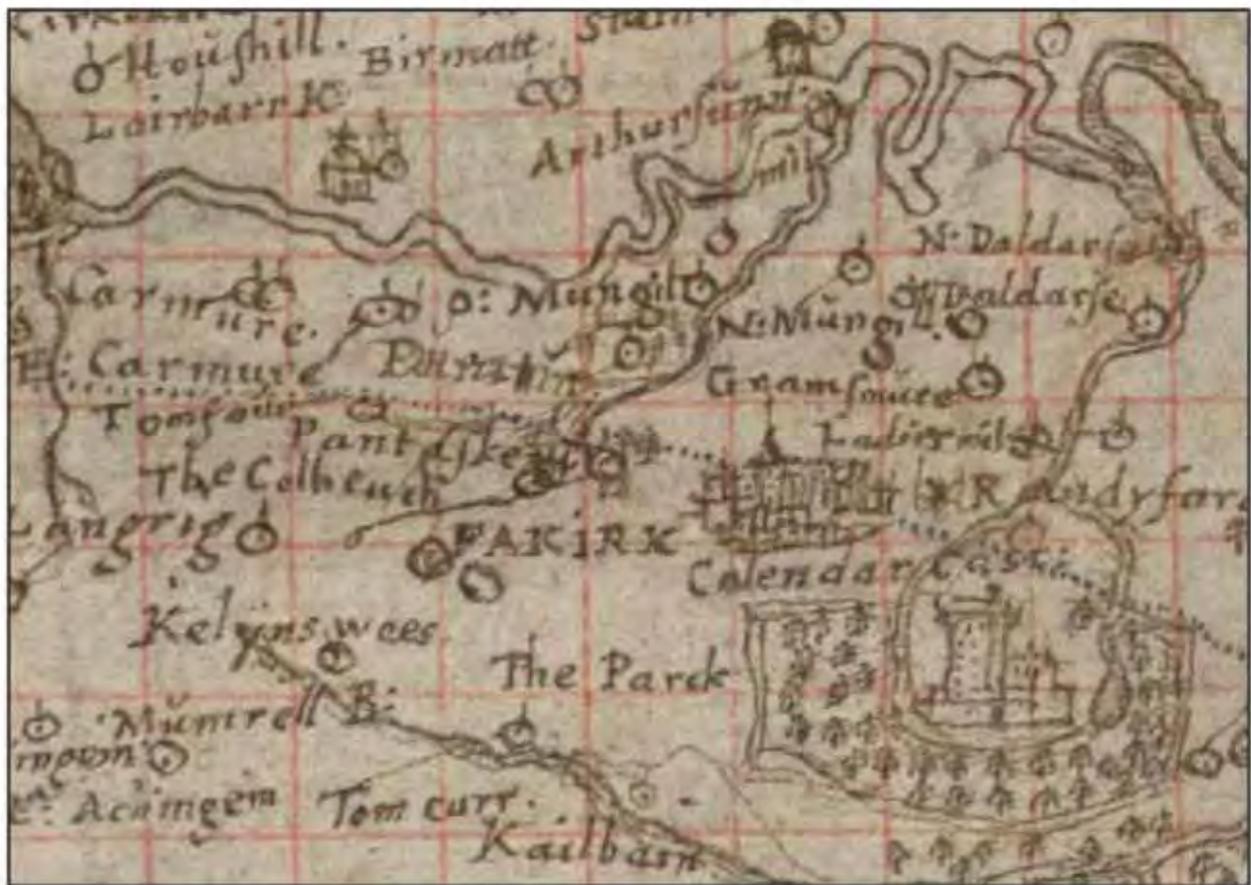
Dramatic changes have occurred south of High Street. Several streets have disappeared or been shortened, ie. Howgate has gone completely and the Pleasance terminates at the junction with Pleasance Gardens. Bell's Wynd has halved in length and ends at an electricity sub-station. All the land in-between has been built over for Howgate Shopping Centre. The line of Robert's Wynd is the main entrance and 'indoor street' from High Street. The historic footprint of the town in this area has been wiped out.

At West Bridge Street, the County Buildings and Police Station have been demolished and replaced with a large new Police Station.

There are also striking changes on the north of the centre. Hope Street has been truncated in front of St Francis Xavier church to accommodate the A803, which continues through the old brewery site to Garrison Place. A single large building has been built on the south of the brewery site (Asda supermarket). The Melville Lane/ Melville Street/ Glebe Street/ Garrison Place block, previously lined with buildings with access to a courtyard in the middle, as well as much of the block east of this, have been demolished and a surface car park put on the site. Traces of earlier plots north of Garrison Place are no longer legible. Land between the A803 and the railway is occupied by the head post office, a retail warehouse and a large amount of car parking.

At the east end of High Street, Silver Row and Horse Market Lane have disappeared from the map where Callendar Square shopping centre now stands. This covers a very large wedge site at the end of High Street.

Two buildings have been demolished on High Street, next to no.50, leaving a significant gap in the streetline, but allowing open access to the Churchyard and views of the Parish Church.



Falkirk Council  
Falkirk Town Centre Conservation Area

BMB 10

**Pont's Map c.1583**  
(National Library of Scotland)

Gray, Marshall & Associates  
23 Stafford Street  
Edinburgh EH3 7BJ.

Not to scale

August 2000







Falkirk Council  
Falkirk Town Centre Conservation Area  
BMB 13  
**Ordnance Survey 1918**  
(National Library of Scotland)  
Date: 1918  
Scale: 1:25,000  
Not to scale  
August 2018



Falkirk Council  
Falkirk Town Centre Conservation Area  
BMB 14

**Town Plan 1923**  
(National Library of Scotland)

Gray, Marshall & Associates  
23 Stafford Street  
Edinburgh EH3 7BU

Not to scale

August 2000



## 2.0 CHARACTER AND APPEARANCE

### 2.1 SETTING AND CHARACTER AREAS



Historic view of Falkirk from the south, 1824. (Falkirk Local History Society)

The 1824 view (left and shown at a larger scale at the end of Section 1.2.4) encapsulates the basis of the setting of the town centre more clearly than present day views where the surroundings have been almost entirely developed. The Parish Kirk and Town Steeple occupy the top of a low ridge, the High Street spreads along the south side of this. Together with Newmarket Street (hidden behind the Parish Church) these remain the defining elements of the town centre.

The Tattie Kirk and its surrounding lower buildings at Cow Wynd stand a little apart but connected to the central group, forming a secondary element. This above grouping is also illustrated well in the 1860 Town Plan where much of the present street layout of the town can be seen. Unfortunately later 20<sup>th</sup> century road developments and site clearance have cut off part of the original town centre at West Bridge Street visually and almost physically (for pedestrians).

For these reasons it is proposed to assess the town centre as a single, although complex, character area, with the area around Cow Wynd as a secondary character area. Both of these areas have a positive townscape structure.

This study also examines the boundaries of the existing area. In terms of character, some quite strong elements of the original town centre still exist at West Bridge Street and around the edges of, or just outside, the existing conservation area but are similarly cut off by the recent developments.

The character areas are set out in the plan overleaf.

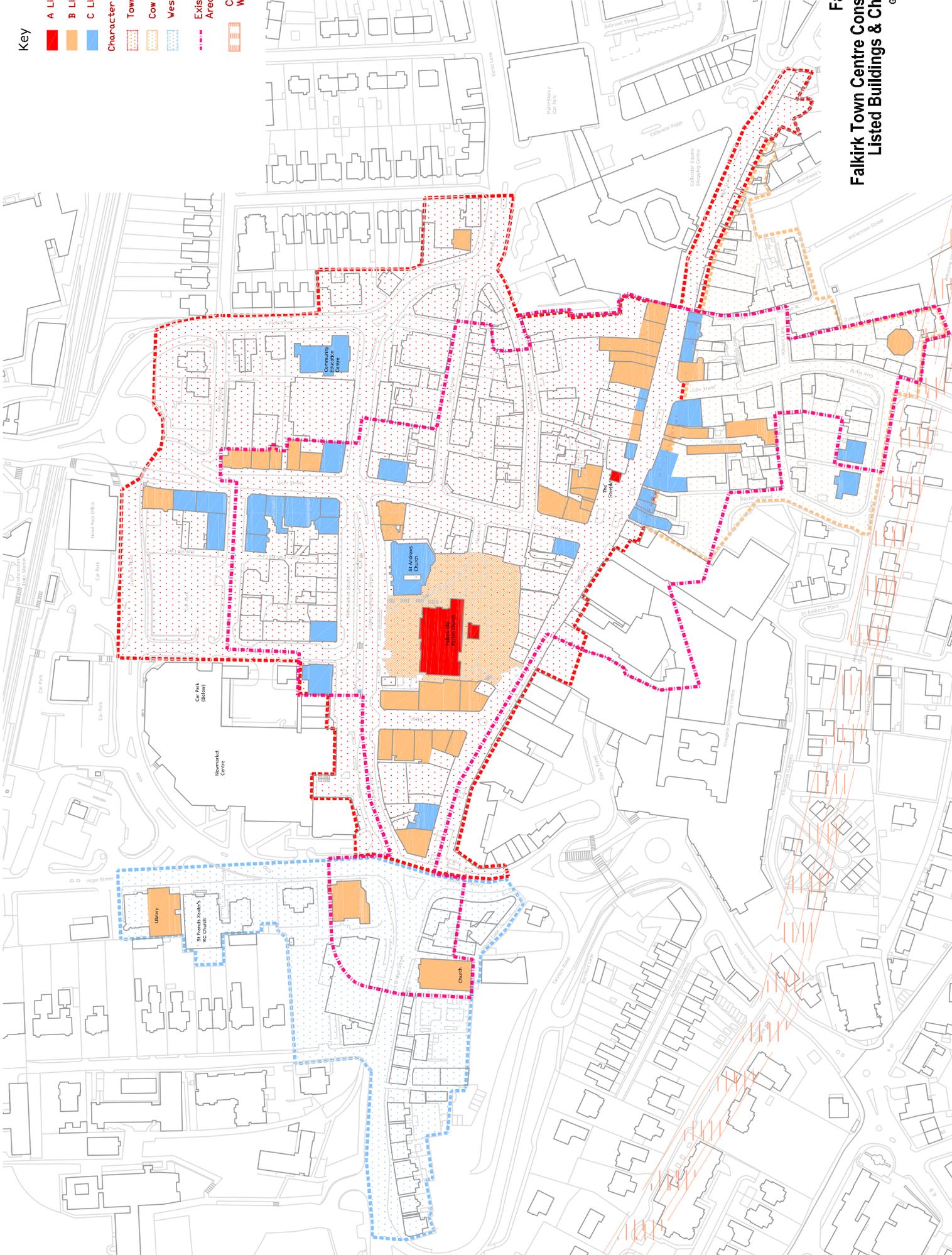
### 2.2 STREET PATTERN AND TOPOGRAPHY

As noted above, Falkirk is a product of its topography. The development of the street pattern is set out in detail in the preceding chapter. The key points of note are:

- The street pattern originated at an early period and a traditional Scottish herring-bone pattern of narrow plots, closes and wynds off a central spine can be seen clearly in the 1860 plan. Although many small lanes and closes have been lost to development, they survive most strongly around the east end of the High Street, for example Wooer Street and King's Court.
- Later 19<sup>th</sup> and early 20<sup>th</sup> century development adhered to the street pattern for the most part, although new elements such as the substantially redeveloped Lint Riggs and Vicar Street/Kirk Wynd opened up wide north-south routes.
- The 20<sup>th</sup> century road alterations have had a significant effect - the widening and linking of Garrison Place, via Hope Street to Cockburn Street, has severed many of the links from the town centre to the west.

Key

- A Listed Buildings
- B Listed Buildings
- C Listed Buildings
- Character Areas
- Town Centre
- Cow Wynd
- West End
- Existing Conservation Area
- Course of Antonine Wall



**Falkirk Council**  
**Falkirk Town Centre Conservation Area**  
**Listed Buildings & Character Areas**

Gray, Marshall & Associates  
 23 Salford Street, Edinburgh EH3 7BU  
 Drawing No. BMB 06  
 Scale 1:1000@A1  
 January 2010

## 2.3 BUILDINGS AND TOWNSCAPE

The character of Falkirk town centre derives from its rich built fabric which reflects its historic street pattern and development. The street pattern, on the whole, retains its early form while the buildings reflect the various periods of prosperity and growth. The Parish Church and Town Steeple are the two most significant landmarks and also the most important buildings in terms of their architectural and historical significance. There are several important earlier buildings, however it is the rich legacy of the late 19<sup>th</sup> and early 20<sup>th</sup> century industrial and commercial boom that creates much of the positive urban character of the town centre. This is manifest in terms of the numerous commercial buildings together with the equally imposing remaining civic buildings.

### Character Areas

The following assessment is given for each character area. Generally the most significant buildings and elements are addressed first followed by further descriptions. Not all the listed buildings are described - a full list, together with the list descriptions are given in Appendices 4 & 5.

The 'character areas' are

- The town centre from the High Street northwards to Garrison Place, bounded to the east and west by the busy traffic routes of Park Street and Hope Street
- Cow Wynd and the surrounding area of smaller scale lanes and closes to the south of the High Street
- The area to the west of the town centre, essentially West Bridge Street, Hope Street and the north end of Cockburn Street.

### 2.3.1 Town Centre Character Area



View of the Parish Church and Churchyard from High Street

#### *Old Parish Church, A-listed and Churchyard, B-listed*

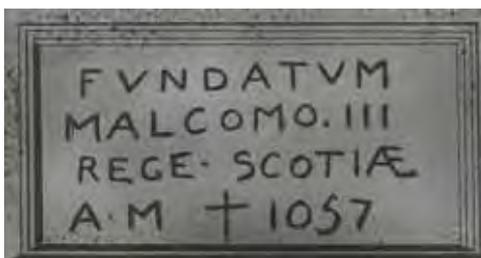
Originally known as Falkirk Old and St Modan's Church this is the site of the early monastic church and subsequent medieval parish church. It is the ancient heart of the town and has high cultural and historic significance.

The position of the Parish Church on elevated ground near the centre of High Street gives it high visibility from afar while the churchyard provides a connection between the two main east-west routes in the town centre (High Street and Newmarket Street) and a further connection via Manse Place to Kirk Wynd.

The building comprises several elements: part of the medieval tower, an octagonal belfry and spire (William Adam, 1738), a large nineteenth century rubble-walled box church and the Zetland Mausoleum (James Gillespie Graham, 1810) a two-storey porch-cum-session house (Wardrop & Anderson,



The churchyard provides a significant green space within the town centre.



The early monastic church founded by Malcolm III was on this site.

1892) and halls (1996). The spire acts as a landmark from the north side of the town. The roofscape is also distinctive - triangular-headed merlons form a crenellated parapet on the north and south sides. The gables are crow-stepped. The square tower is ashlar-faced with rusticated quoins.

The churchyard has been largely cleared but important, listed memorials remain. The most prominent is the tall granite Celtic cross near to High Street. Finely carved with lattice motifs, this commemorates the men of Bute killed in the First Battle of Falkirk and was erected by the 3rd Marquess of Bute in 1877.

The Statutory List Description issued by Historic Scotland contains a detailed description of and detailed notes on the building and the Churchyard and is attached as Appendix 5.



Early photograph - note the numerous head-stones and also the buildings to the north of the Parish Church which have since been removed.



The Town Steeple seen from the east

### ***The Town Steeple, A-listed***

The skyline is dominated by the elegantly-proportioned Town Steeple. Designed by David Hamilton, it was built by a local, Henry Taylor, in 1813-14, at a cost of £1,460, using sandstone from Brightons quarry (east of the town).

The classical composition in ashlar and stucco rises through four stages to 46m. The detail is restrained and well executed, increasing in complexity with each stage - channelled ashlar at the first stage, inset Greek Doric angle columns, arched openings with pediment and balustraded aprons at the second, splayed angles at the third (clock) stage - and above, the octagonal ionic belfry and spire, topped by a golden cockerel weathervane. The ground floor was designed for commercial use.

Although this is the third steeple, the site was the centre of civic administration for almost three hundred years and as such is of major historic significance in the town. Visually, it is a key element both within the town centre and when seen from a distance.

**Earlier Buildings**

Before examining the 19<sup>th</sup> and 20<sup>th</sup> century buildings it is worth noting that there is significant earlier surviving fabric.

The earliest buildings in the Conservation Area are the base of the Parish Church tower (c.1458), the belfry and spire (1738) and the Parish Church Gateway (1659).

**The former Royal Hotel (8 High Street) C(S) listed**

One of the few remaining mid eighteenth century buildings. Built c.1760, its Corinthian columned door has survived alterations, though some of the sandstone masonry has decayed. Details include rusticated pilaster strips and moulded architraves, cornice and sill. The mansard roof is a twentieth century addition.



8 High Street

Elsewhere, the earliest remaining buildings date from the late 18<sup>th</sup> and early 19<sup>th</sup> centuries. Several of these are unlisted, are domestic in scale and much altered, such as the terrace of houses at the east end of the High Street. A plaque on no.189 states that Robert Burns slept there in 1787.

Although modest, these have a distinct character in relation to each other, to the closes and to the main street. It is easy to overlook their significance, particularly when later alterations dominate the otherwise well proportioned elevations.

**100-104 High Street, B-listed**

Commercial buildings from around 1800. The facades are ashlar, painted (west) or rendered (east), with rusticated quoins and moulded window architraves. These modest buildings have their own integrity and act as a foil to more elaborately conceived later buildings such as the bank on the corner with Kirk Wynd.



View of 18<sup>th</sup> cent. buildings at the east end of High Street (south side, nos 189 - 193, corner of Burnhead Lane)



100 High Street



102-104 High Street



148-154 High Street

**148-154 High Street, by William Stirling, 1828.** This was formerly the Red Lion Inn, converted as a warehouse in 1896. Six bays wide, with the first and fifth bays slightly advanced, it is painted ashlar with lugged architraves, aprons and pediments at first floor level and an eaves cornice. This building abuts the Callendar Square Shopping Centre.



138 - 140 High Street

**138-40 High Street, B-listed**

1832, originally the Commercial Bank, probably by James Gillespie Graham. The original design is retained in the upper floors - Greek revival, three bays with giant Ionic columns *in antis*. The roofline is set off by a balustraded parapet. The ground floor is a c.1930 addition. The building acts as a good termination to the view at the top of Cow Wynd.

This building marks a transition - many of the earlier buildings are relatively modest buildings with distinct Georgian proportions. As the 19<sup>th</sup> century progressed the increasing wealth generated within Falkirk found expression in more exuberant and richly detailed buildings. Many of the most significant buildings of this period occupy prominent corner sites, confidently addressing several streets as well as level change. Their detail survives best above ground level where features such as oriel windows, balconies, chamfers, cupolas and turrets draw the eye upwards and around. The extra prestige of buildings such as banks is expressed in decorative detailing. Strongly identified buildings on corners also act as landmarks. Examples include:



Royal Bank Buildings, High Street

**Royal Bank Buildings, 2 High Street, B-listed**

This is by Peddie, Kinnear & Peddie, 1879. Stugged buff-coloured sandstone, snecked, the building is Scots manorial in style. The upper floor is part jettied on the north elevation and an oriel window faces West Bridge Street. The roofline adds character - an irregular composition of slated crow-stepped gables, one stopped against a chimneystack and dormer heads. The site is historically significant as the Crown Inn. The building is of major visual importance at the west end of the town managing the change in level between High Street and Newmarket Street and the approach from the west. The scale and asymmetrical composition respond accordingly.



98 High Street

**98 High Street/1 Kirk Wynd, B-listed**

Built in 1904-5, this former Commercial Bank of Scotland, by John Nisbet of Glasgow in association with Alexander Gauld of Falkirk, includes a corbelled turret on the canted corner with ogee roof, bow windows and a carved panel with pediment.

**86-88 High Street, C(S)-listed**

Formerly the Railway Hotel, built c.1903. In red sandstone, the building's distinctive Baronial features remain on the upper levels - crow-stepped gables, a tall chimney, conical roof and balcony with parapet. The early postcard view, below, gives a good idea of the original ground floor openings. Note the hotel sign, carved round the corner, onto a stone fascia.



86-88 High Street. Comparison of the building as it is today, in retail use, and an early 20<sup>th</sup> century view, as the Railway Hotel.



147-149 High Street

**147-149 High Street / 2 Cow Wynd, B-listed**

By William Stirling III is restrained late Classical style. The date panel reads 1862. The elevations are well-proportioned. The continuous string courses, the window architraves and the decorative detail at parapet level act to guide the eye round the canted corner. Unfortunately the ground floor shopfront is unsympathetic in vertical proportions, openings, materials or colour.

Other strong corner buildings include:

- The Clydesdale Bank, 1 Bank Street
- The Tudor House, Princes Street/Vicar Street
- Firkin's public house, 42 Vicar Street
- The Goose, Upper Newmarket Street
- 2-storey block, corner of Cockburn Street/ West Bridge Street
- 2-storey block, corner of Callendar Rigg/ Callendar Road



20 Vicar Street and 25-29 Newmarket Street

**20 Vicar Street and 25-29 Newmarket Street**

This category B building, formerly Royal Bank Buildings, conveys a sense of civic dignity. It is shown as a bank on the 1898 O.S. map. The massing and scale are appropriate in negotiating the turn between the two streets. The materials are well detailed and the roofline is particularly lively. The number and type of window and door openings respond to the street level. The block is in current use as an office and engages the passer-by successfully without being intrusive.



2 - 6 Princes Street/25 Vicar Street



45-47 Vicar Street

**Former Post Office, B listed**, corner of Vicar Street and Weir Street, by W. W. Robertson and W. T. Oldrieve, c.1893. This is a very accomplished Tudor Gothic building - two-storey snecked grey ashlar with “*details invariably exquisite, including lacy balustrading, shallow projecting bay under central gable, corbelled angle oriel with fanciful crowning feature of mini flying buttresses.*” (Jaques (2001), 23.) Oldrieve made a special study of post office buildings in continental Europe and was appointed Principal Architect for Scotland in 1904. Once again, the corner has been used as a point to assert, even celebrate the building’s presence within the town. Unfortunately it is entirely ignored by the adjacent building on Weir Street (Grahame House Job Centre).



Burgh Buildings, 12-14 Newmarket Street

**Former Municipal Buildings, 12-14 Newmarket Street, C(S) listed**

Now Council offices, this building occupies a prominent corner of Newmarket Street/ Glebe Street. The building was designed in 1879 by William Black. He had succeeded his father Andrew as Burgh Architect.

*“From the establishment of a town council in 1833 until 1879 when this building was completed, the councillors like their forerunners the Stentmasters met in rooms connected to the town steeple in the High Street. The creation of an effective local government structure in 1859 greatly extended the powers of the council and this eventually led to demands for proper municipal buildings to house both council and officials. This building in the popular Scottish baronial style was designed by local architect William Black. High up on the side of the building is the coat-of-arms of the town with the motto “Touch Ane, Touch A’ - Better Meddle Wi’ the Deil than the Bairns o’ Falkirk”.*”



1 Lint Riggs

**Lint Riggs** - this short street has prominent corner buildings but is important in its own right. It is named for the old linen industry. Before 1903 this street was only wide enough for a horse and cart to pass. A widening scheme in that year was followed by new building on both the east and west sides, planned by David Ronald, Burgh Engineer. The entire street is B-listed, as a group of buildings. These are buff sandstone ashlar with free Renaissance treatment such as balustraded parapets, shallow bay windows, cartouches, fluted chimneys, corner turrets and ogee-domed lead cupolas. The Masonic temple at nos. 5-15 is the only one in the district and was designed by Thomas Mair Copland and William Black, both prominent Masons. The exterior has Corinthian columns and an open segmental pediment. Masonic symbols are set into the typanum. Despite being in the middle of the row it manages to exert an imposing presence. Most impressive are the fine original shopfronts that survive at ground level.



Some fine shop fronts on the east side

There are also some very good shopfronts on the west side of the street, part of what was once the Crown Hotel building. A projecting porch with square marble columns, heavy consoles and a pediment marks the former entrance. The building is the alleged site of the first public demonstration of television in Scotland (November 1927).



The Goose pub, Newmarket Street/Kirk Wynd



The Masonic Hall, 5-15 Lint Riggs



72 High Street



74-80 High Street

### **High Street frontage characteristics**

Along the length of High Street and other streets within the town centre, the variety of buildings gives a particular rhythm. Buildings add different types of character:

- proclaiming prestige, eg. 138-140
- claiming attention, eg. no 74-78 (Zavvi)
- dignified modesty eg. no. 100-103 (Thomas Cook)
- reticent eg. no. 80-84 (O2/ Vodafone)
- aspirational, eg. nos 105-111 (the Perfume Shop/ Ann Summers).

In terms of the building line there are several instances where this is stepped forward. This is a means of adding character and interest, breaking up the elevations, indicating depth and providing clues about the building's use and occupiers, similar to the effect of bow or oriel windows. From inside the street can be overlooked in two directions. Such overlooking of public space adds a sense of security. Examples occur at :

- 119 High Street (Waterstone's)
- 124 High Street (Timpson's)

The building at no. 72, is the site of the first Mathieson's tea-room and bakery (founded 1872). It has a droved ashlar façade, now painted, probably early nineteenth century. It sits quietly beside no. 72, which steps forward with a good deal of flourish - still two-storey but with rusticated quoins and a three-light window. The pediment and scroll-sided topknot was added to the balustrade by John P. Goodsir in 1903, perhaps in response to its very grand neighbour, with a Jacobean red sandstone front, erected in 1903, by Thomas P. Copeland (architect of the Tudor House). It stands out gloriously next to no. 80, an earlier plain rendered two storey house.

**65 High Street**, formerly Mathieson's famous tea-rooms and bakery. Free Flemish in style, with a datestone (1886), the front elevation is distinctive for its unicorn and shield set atop a sine shell apex. The ballroom behind functioned for thirty years until it was sold to Marks and Spencer in the 1968 to allow their expansion. The building is part of the social history of the town.



105-111 High Street



65 High Street

**Wilson's Buildings**, 105-111 High Street, 1848, was built for John Wilson, a coalmaster in Bantaskin. Four storey, ashlar, it adds height and drama to the streetscape. The windows are treated hierarchically with unusual tripartite windows at first floor level and rosette friezes over the second floor windows. A parapet panel gives the building's name and date. Twin chimneys peering above the wallhead add a touch of whimsy.



43 Vicar Street



Parapet detail, 105-111 High Street

**39-43 Vicar Street, B-Listed**

Once the British Linen Bank, by George Washington Browne, 1899. This adjoins the former post office. In red sandstone ashlar with a grey marble plinth. Its mullioned windows incorporating decorative panels (the coat of arms of the bank and birds) are part of the asymmetric Jacobean composition. Roman Doric columns occur at the ground floor and Ionic columns at the two upper floors. There is a finely decorated doorway. A little odd in the street because of its colour and the plinth, it is nonetheless a fine commercial building.



Christian Institute, Newmarket Street

***The Christian Institute, C(S) Listed***, corner of Newmarket Street/ Glebe Street, by G. Deas Page, 1879. The south elevation is Romanesque, tripartite, two-storey. It is of channelled buff ashlar with pilasters at the corners. The pediment and entablature of the central bay rises above the eaves line. The frieze has three heads in high relief, in between which is the name of the building. The tympanum has a shield decoration, "YMCA 1880". The windows at upper level round-arched. A large three-light window distinguishes the central bay. There is a six-bay elevation on Glebe Street. This building has a strong presence in the area, mainly because of its assertive frontage and distinctively-proclaimed title. It is to be hoped that a new commercial use will be found for the ground floor of this striking building and that improvements can be made to the existing shopfront on Newmarket Street.

### ***More Recent Buildings***



Clydesdale Bank, Kirk Wynd

#### ***Clydesdale Bank***

Former Co-Op Building at the corner with Bank Street, by J. G. Callendar, 1931. Art Deco in style, like his other work in the town, the giant Egyptian order lends drama to the street, especially at the corner when viewed from lower down the street slope. The wavy motifs of the burnished copper (bronze?) spandrels animate the facades, offering a counterpoint to the fat columns. As the Co-Op premises it had the town's first customer lift.



Marks and Spencer, 59-63 High Street

#### ***Marks & Spencer***

High Street, 1937, by Robert Lutyens (son of the more famous Edwin Lutyens). The upper floors - intended as offices perhaps - are set far back from general streetline. The chequer-board pattern of stone is attractive. It is unfortunate that the windows, set far forward in the wall, have been replaced in uPVC.



122 High Street

### ***1950 - present***

***Vision Express***, 122 High Street, 1965, by Lilley & Skinner. Abutting the Steeple, this infill 'box' building is modest but unashamedly modern. Its horizontal metal strips pick up the channelled ashlar of the older building. The small slot openings on a black frontage, suggesting a dark room inside, coincide happily with the building's current use as an optician's. The polished stone-clad gable was hardly intended for advertising use, rather unfortunate at this proximity to an A-listed monument.

***Outwith the present conservation area***



Former Technical Institute

***The Technical Institute, C(S)-listed***

The former Grammar and Parochial School, now a Falkirk Council building, presents a classical seven-bay elevation to Princes Street. It has a piend slate roof with twin chimneys and an advanced central bay, ashlar, with architraved and corniced windows. Mostly designed by John Tait, 1845, it has additions of 1868 by Alexander Black, burgh architect.

The building was formally opened in May 1846, when the children processed here from the overcrowded school in the Pleasance. Some fifty years later it served as the County Mining Institute, then part of the Technical Institute. The nearby (much-altered) School of Arts and Sciences (1878) on Park Street was a department of the High School.

The building has architectural and townscape value as well as historic merit on this corner site. It is “characterised by a marked refinement in design and execution.” \*

\*David Walker, *Dictionary of Scottish Architects*)



42 Vicar Street

***Firkin's Public House, 42 Vicar Street, C(S) listed***

Dating from c.1900. This is a three-storey, classically detailed tenement with a public house on the ground floor. Of polished ashlar it has a base course, a ground floor cornice, first and second floor sill course and eaves cornice. The first floor windows have consoled cornices and mullions. Decorative etched glass is visible on the Vicar Street elevation. The ground floor is particularly well-preserved, with large display windows and a good timber shopfront, with panelled aprons, pilasters, slender mullions and a narrow curved fascia.

The bowed corner is a visual treat. All the materials and details - stone, glass and timber - stretch round together, giving the corner a light plasticity. The large size of the openings hints at Modernist treatment of corners in the decades following.



Detail of etched glass at first floor level, 42 Vicar Street



Salvation Army, Bank Street

***Salvation Army Citadel, Bank Street, 1909-10***

Oswald Archer, red sandstone in a free Jacobean style with attractive lettering and subscription stones. The building, in distinctive Salvation Army ‘style’, adds character to this historic street. Its presence signifies over eighty years of the Salvation Army in Falkirk, part of the story of the town’s religious and cultural heritage. Regrettably the building has been disused for approximately ten years and is soon to be demolished. Its loss will diminish the townscape on Bank Street.



City Nightclub, Princes Street



Restored detail at first floor level

**City Nightclub**, formerly the Cannon (and previously ABC and Regal) Cinema, Princes Street, 1933 by McNair & Elder. Art Deco in style and spirit this is a large volume with a 25m long facade that yet manages to make a lively contribution to the street. Interest on the roofline derives from four stacks that punctuate the front wall. The curved auditorium is expressed externally. Egyptian-style details, with good chevron mosaics mark off the entrance. McNair & Elder were a Glasgow-based practice who specialised in cinema design. The Falkirk building was their twenty-third in as many years. In this cinema was shown Falkirk's first talking film in 1927 - *The Jazz Singer* with Al Jolson.

The building has recently been renovated and has just re-opened as a nightclub. Although some of the renovations and alterations compromise the exuberance of the original, it is commendable that the building has been given a new lease of life. A balcony and canopy have been added at first floor. The ground floor has been pushed out for curved deck seating. Formally this is good. The original windows frames and tinted glass have been retained and the mosaics restored.

### 2.3.2 Cow Wynd Character Area

#### *The Tattie Kirk, B-listed*



The Octagonal Tattie Kirk

Octagonal in plan, this has rubble walls, ashlar quoins and window margins, a slate roof and distinctive cast-iron finial to the spire. An unusual and interesting structure, it was originally built for the Anti-Burgher congregation in 1804 and cost £850. There are two tiers of rectangular windows, the lower ones being taller. The forestair provided access to the gallery.

The building has not been used as a church since 1879 and its adaptation as a workshop/ warehouse is of itself part of its history. The property is currently for sale.

The adjoining graveyard is also notable, providing historic context as well as a green space in this area of town.



The external stair of the Tattie Kirk



The Tattie Kirk, north view



**King's Court** is marked as King's Arms Court on the 1860 town plan, named after a nearby inn. The space was restored in recent years, with a crafted sign at the High Street entrance, new paving and an abstract map of early Falkirk with historic street names set in the ground. The two ends are long and narrow, drawing the eye's curiosity, helped by good natural lighting. The narrowness swells out into a pleasant space at the entrance to the single-storey B listed building (early 19<sup>th</sup> century). The scale, materials, lighting conditions and level of maintenance combine to make this the most attractive wynd in the town centre. The legal practice which occupies this building carries the name of James Aitken who began practice as a solicitor in this court in the late 1700s.



These *cottages on Baxter's Wynd*, now the Wheatsheaf Inn, probably date from the early nineteenth century. Their scale and materials - exposed rubble walls, slate and pantile roofs - indicate a type of dwelling that would have been common on side and back streets, humble in character. Similar vernacular buildings survive elsewhere in the town eg. 30-34 Cow Wynd and 106-8 Manor Street, but there the facades have been radically altered to accommodate shops.

### 2.3.3 Buildings to the West of the Town Centre

#### *The West Church, B-listed*



The West Church

The People's Church on West Bridge Street was built as a Relief Church by architect/builder Thomas Stirling in 1799. The main body of the building is a rubble-walled rectangle, with two tiers of windows on the long sides, square-headed below, round-headed above. The Italianate front elevation, set back from the street edge at an angle, is of polished ashlar. It was added to the church in 1883 by James Boucher. The arch over the wide doorpiece springs from leafy capitals. A bearded and crowned human head forms the keystone. This rises to a band of guilloche carving beneath the cornice below gallery level. Ionic pilasters mark off the tripartite composition and rise to the central aedicule and pediment.

Given its prominent site, this distinctive building is visually significant. The adjoining graveyard is now a garden with mural monuments. It complements the church's setting and is in itself a well-scaled urban space slightly tucked away from the busy road.



1 Hope Street

The former *Sheriff Court/ Police Station* on West Bridge Street/ Hope Street corner is by Brown & Wardrop, 1865-68, B-listed. It has an array of Scottish manorial features - crowstep gables, pedimented dormerheads, carved heraldry, square and round turrets. The corner was once important for its concentration of justice and administration buildings. This building retains an imposing presence on the site.

#### Outwith the Conservation Area

#### *Public Library, B-listed*



The Public Library

By McCarthy and Watson, 1901, "*fourteenth century Gothic, finely detailed in red ashlar, excellent original glasswork...*" (List Description), with an award-winning extension by Falkirk District Council (1992). This distinctive civic building, with a central four-bay block and a smaller block on either side, is very well detailed. The richly-carved tympanum over the timber doors is inscribed "Let there be light" and "tangite unum, tangite omnes" (Falkirk's motto). There are carved figures holding books. The two-light windows have stone mullions and transoms with leaded panes, at both levels. At upper level there are pointed arches with blind Gothic tracery overhead. A glazed atrium articulates the link to the new wing, also in red sandstone, with tall windows and a gablet.

This building, with its twin-gablet roofline, is in a key location, terminating the view along Garrison Place.



Church of St Francis Xavier, Hope Street

**Church of St Francis Xavier**, 1958, by Reginald Fairlie & Partners of Edinburgh. It is one of several Roman Catholic churches designed by the practice in the 1950s. This building replaced the 1843 church, burnt down in 1955. It has a monumental elevation to Hope Street and echoes influences from the work of modernist architects of the period such as Basil Spence. The tapering concrete columns above the low sandstone entrance are interspersed with stained glass. The decorative elements are well-executed: St Francis Xavier, in the south-east angle (Blaxter stone), by Maxwell Allan; the Four Evangelists, at the base of the columns, by Mrs Dempster; coat-of-arms over the south door by Hew Lorimer.

### 2.3.4 James Gavin Callander



8-20 Cockburn Street

Several buildings remain from the early 1930s, all by the same Falkirk-based designer, James Gavin Callander (1881-1942). Art Deco/ International in style, they bring a freshness to the town's predominantly Victorian building stock. Three of his buildings remain. They are in distinct Art Deco style and add a unique sense of flair to the townscape. Completed in the early thirties they represent an awareness of the latest international trends in architecture.



Shops at the bus station by James Gavin Callander

The buildings occupy key locations in the town - one at the west end, at the corner of Cockburn Street/West Bridge Street; one in the centre, the former Co-op, now the Clydesdale Bank, Kirk Wynd/Bank Street; one at the east end, the block of shops at the bus station. Callander's contribution to the town included work to existing buildings as well as other Art Deco buildings, no longer extant.

*“Callander was born at Shotts or Falkirk (sources vary) on 14 May 1881, the son of John Callander and Ann Allardyce. He was articled to Alexander Gauld of Falkirk in 1896 and remained for eight years as an assistant after completing his apprenticeship. He studied at Falkirk Art School and attended a summer session at South Kensington College, London, where he was awarded a book prize for measured drawing. He commenced practice on his own account in 1908 and won the first and second premiums in unspecified competitions for public buildings.*

*Callander was chief architect for the local Co-operative Society from at least 1910 and worked with Thomas Mair Copland on branches for the Society. In or about 1912 when Alexander Gauld died he absorbed Gauld's practice into his own. About this time he married Isobel Thomson.*

*He was admitted LRIBA in 1932, his proposers being Alexander Nisbet Malcolm, James Lochhead and George Arthur Boswell. He died in the Royal Infirmary, Edinburgh on 6 March 1942, leaving moveable estate of £25,148 12s 9d.”\**

\*David Walker, *Dictionary of Scottish Architects*

### 2.3.5 Listed Monuments



The Wellington Statue

There are three listed monuments within the Conservation Area. Two of these were erected on the line of the retaining wall that separates Newmarket Street and Upper Newmarket Street, in the same year - 1905 - possibly as part of the improvements in the area (Kirk Wynd and Lint Riggs). The **Wellington Statue**, freestone on an ashlar plinth, B listed, is by Robert Forrest. It was executed in 1851 but erected in this spot only in 1905, having been previously at the Steeple in High Street. Purchased by Provost Adam for £130 at an exhibition on Calton Hill, Edinburgh it is somewhat unusual in that Wellington is shown dismounted from his horse. Forrest (1790-1852) is perhaps best known as the sculptor of the statue of Henry Dundas, atop the Melville monument in St. Andrew's Square in Edinburgh.



The South African War Memorial

The **South African War Memorial**, C listed, was designed by John A. Campbell and executed by William Grant Stevenson (1849-1919). The memorial is a bronze group (a soldier of the Argyll and Highlanders guarding the body of a wounded comrade) set on a pedestal of rock-faced granite. It was unveiled by Field Marshal Earl Roberts in October 1906. Stevenson's other works include a statue for the Scott Monument in Edinburgh and a Burns monument in Kilmarnock.

The **Cross Well**, B-listed, is an 1817 rebuilt version of the well given to the 'wives and bairns of Falkirk' by the Livingstons of Callendar in 1681. The monument depicts a lion with the Livingston arms surmounting a fluted drum, set on a circular ashlar structure with a cast-iron oval panel where the pump formerly was. The monument was originally near the Steeple, but was moved to the High Street/Lint Riggs junction. It was later placed in storage for a number of years and when restored was erected in its present position, facing west, in front of Bluebell Close, as part of an area of seating.



The Cross Well



Left: The date plaque from the 1817 restoration of the Cross Well. Right: the bronze plaque on the South African War Memorial

### 2.3.6 *The Antonine Wall*



Now a World Heritage Site, the line of the Antonine Wall runs just to the south of the town centre. “The scheduling of the Antonine Wall continues to be revised as new information comes to light... Excavation over the last 120 years has demonstrated the good state of preservation of the archaeological remains of the Antonine Wall even where nothing is visible on the surface today.” (Historic Scotland, *Antonine Wall Conservation Management Plan 2007-12*). In the photo (left) the large house is the former manse and is partly sited on the mound of the Antonine Wall.

The site of part of the Antonine Wall. The Tattie Kirk is to the left, looking to the back of St Crispin’s Place.

## 2.4 STREETScape AND SPACES

### 2.4.0 Introduction

Pedestrian activity focuses on two principal east-west corridors:

1. High Street from its west end to Callendar Square
2. Upper Newmarket Street and, to a lesser extent, Princes Street

Two strong north-south corridors exist, linking and/or intersecting with the above:

3. Lint Riggs via Glebe Street to Grahamston Station
4. Kirk Wynd and Vicar Street

Important secondary routes exist, enhancing the permeability of the area and essential to the vitality of many of the small business located away from principal street frontages:

5. Wooer Street and Tolbooth Street
6. Cow Wynd area and the network of closes along the south side of the High Street, including a well used route through the Howgate Shopping Centre

Although relatively cut off by busy vehicular route (Garrison Place to Cockburn Street) there is significant pedestrian movement to, and beyond, the west end of High Street:

7. Area around West Bridge Street and the library.

The above are set out in the accompanying plan.

### 2.4.1 High Street



High Street at Cow Wynd looking west

This is a busy shopping route by day. The street has been pedestrianised throughout its length providing opportunities to pause, sit down, meet people informally, but mostly it is a place of movement, drawn by the Steeple in the east and longer views down towards Callendar Square.

A range of good buildings, described earlier, frames the space and offers visual interest for the pedestrian. The sense of enclosure is varied by glimpses to wynds under buildings, such as King's Court, and vistas at strong corners to Lint Riggs, Kirk Wynd and Cow Wynd. A nodal point occurs at the entrance to Howgate Shopping Centre (see Analysis Map).



King's Court, High Street



West end of the High Street



High Street at Cow Wynd looking east

It is unfortunate that some of the ground level shopfronts do not match the quality of the upper levels of the historic buildings. Elements of the public realm would also benefit from renewal (see 3.03).

Pedestrian activity diminishes towards the west end, beyond Lint Riggs and the quality of the environment in this area is poorer as the street narrows and the late 20<sup>th</sup> century buildings along the south side begin to dominate.

By contrast the east end demonstrates vitality - pedestrian access feeds in from Cow Wynd and the presence of the Callander Square shopping centre draws shoppers towards the end of the street. The environment for pedestrians is welcoming, although some of the finishes and street furniture are now of some age and looking tired.

Altogether the High Street is a major asset to Falkirk town centre. At ground level it has vitality and provides a major attraction to shoppers. Unfortunately the upper floor uses are harder to sustain, but despite this the rich variety and quality of the architectural elements provides character. It is remarkable that it has survived in much the same form as can be seen in quite early plans of the town and perhaps its strength lies in the way that, despite a few out of scale exceptions, gradual piecemeal renewal of individual buildings maintains the historic grain of the street.

#### 2.4.2 Newmarket Street, Upper Newmarket Street and Princes Street



Late 19<sup>th</sup> century photograph looking east

This street has, perhaps changed more than most since its appearance in the mid 19<sup>th</sup> century. The 1860 town plan shows the imposing Corn Exchange (on the south side, close to the Parish Church) looking out over a broad street to fields or unbuilt areas. The photograph, left shows how this quickly changed and how imposing buildings (the Council Chambers, Christian Institute and UF Church) created a grand civic space, enhanced by statues. At that stage Princes Street did not exist - the 1898 plan, for example, shows the east side of Vicar Street as a continuous line of buildings across the end of the space.



Newmarket Street, west end

Today the street has high pedestrian flows, both east-west and north-south. Upper Newmarket Street is a transport hub for bus users and the bus stops on either side are points of congregation. On the north side these are well situated at an area of wide pavement with seats and planting, in front of shops and an entrance to ASDA. On the south side the bus stops are in front of the green space of the Parish Churchyard, where there is significant tree cover, and St Andrew's Church. The steps here offer a route through to High Street. The heavy vehicle flows dominate at peak times, though the Lint Riggs pedestrian route is a strong link despite this.



Bus stops on Upper Newmarket Street

The change in level and barriers to accommodate traffic needs and the unresolved area (in landscape/townscape terms) along the north side of the Parish churchyard detract from its character and Princes Street and its junction with Vicar Street are dominated by traffic flows.

### 2.4.3 Lint Riggs, across Newmarket Street and Glebe Street



Lint Riggs, looking north

This area is a busy and successful area for retail activity. Pedestrianisation, relative ease for crossing and facilities such as wide pavements, seating, landscaping and good access to public transport combine to make this a pleasant environment. Lint Riggs is generously proportioned and has some of the town's best shopfronts. There is a good range of retail in the area, from a large supermarket to smaller specialist local shops, services such as banks and facilities such as a pub and cafes. The area also has the advantage of residential use above many of the shops, which helps maintain use of the streets in the evening. The Council's Burgh Building is in a key location on the corner of Glebe Street.



The east side of Glebe Street has several locally-owned small shops, with traditional shopfronts and upper level residential use.

Once round the corner into Glebe Street the quality of the environment deteriorates, not helped by unfortunate late 20<sup>th</sup> century buildings on the left (west) and the absence of buildings further on. However, the route down Glebe Street is enlivened by views out of town to the Ochils. Once past Melville Street (and beyond the conservation area) the urban grain breaks down into a series of car parks, busy roads and unrelated recent developments.

There is a significant opportunity to capitalise on the route to Grahmaston Station from Newmarket Street via Glebe Street. Measures could be taken to extend and enhance the routes around the small shops on Glebe Street and Lower Newmarket Street, many of which have local owners sourcing local products. This would be best addressed in the context of an overall area improvement strategy (see Strategy Map and section 5.3.1).



Looking south towards Melville Street and Glebe Street (on the right).

### 2.4.4 Kirk Wynd/ Vicar Street



Outdoor café seating on Kirk Wynd.

This is a well-used north-south route, used by pedestrians to connect High Street with destinations to the north such as the bus stops, the railway station, car parks and Central Retail Park. Like Lint Riggs, Kirk Wynd is generously proportioned. The first block (as far as Manor Street) is pedestrianised and functions as an extension of High Street. The space gets good natural light and sun and invites pause. The character changes at the corner with Manor Street as the street becomes steeper and more shaded (north-facing). The one-way system and on-street parking mean that pedestrians are confined to the narrow pavements. Vicar Street is also steep and traffic levels can be heavy. However there is an attractive distant view to the hills in the north.

### 2.4.6 Wooser Street and Tolbooth Street



Tolbooth Street looking east

These narrow historic streets provide an interesting contrast to High Street. The scale, the sense of enclosure, the stone paving and the lighting conditions give them a particular character. They are currently used mainly as connecting routes but have potential for development in tandem with improvements to Manor Street (see Chapter 5 and Strategy Map).



Wooser Street looking south

### 2.4.6 Cow Wynd and lanes to the south of the High Street



Cow Wynd has a distinctly different scale from the High Street and several small businesses

This area is characterised by small-scale streets, closes and one-storey buildings. Although it is adjacent to High Street it has a distinct identity. Several offices and a good range of local shops, including a bakery and a butcher's, as well as the tenements at Dundee Court (just outside the current Conservation Area boundary) help keep the area vibrant. Physical traces of earlier uses are still recognisable: the Tattie Kirk, the graveyard, the Mission Hall, cottages and villas. Cow Wynd is pedestrianised at the High Street end and so benefits from the overflow of shoppers. It is unfortunate that available spaces here are used extensively for car parking. Bean Row and Barnton Lane are attractive spaces but pedestrian use is difficult when these are clogged with cars (for further analysis see 3.03).



Cow Wynd, south end



The Tattie Kirk has a significant presence at the south end of Cow Wynd



Burnhead lane

To the east of Cow Wynd, a number of lanes lead south off the High Street. Although historically important (some of the buildings in this area are late 18<sup>th</sup> century) the fabric is run down and the lanes are much neglected.

To the west of Cow Wynd, Kings Court is an almost hidden treasure, demonstrating that, with restoration, a traditional narrow close can provide a positive townscape asset.



Kings Court



Kings Court



Bluebell Close

Further west again, remnants of the traditional pattern of closes exist at Wilson's Close and Bluebell Close although these are quite truncated and poorly finished. The connection to Baxter's Wynd is interrupted by an area of car parking.



To some extent the route through the Howgate shopping centre from St Andrew's Place to the High Street can be seen as a continuation of this pattern.

**2.4.7 Area around West Bridge Street and the library**



Looking towards the town centre on West Bridge Street - the imposing West Kirk is on the right and the recent Police Station is on the left.

This area has the advantage of several good medium- to large-scale historic buildings and a tradition of civic, cultural and religious functions. Movement in the area appears dominated by traffic on the A803. In spite of this, buildings such as the Police Station, St Francis Xavier church and the Public Library have a high level of pedestrian visitors. The Library terminates the approach from the east. There is an airy feel to this part of town with splendid wide views to the north from Hope Street. The spire of St Andrew's is a landmark on the approach along West Bridge Street.



West Bridge Street has a good mix of uses and some good quality smaller scale domestic buildings beyond the conservation area, but is dominated by vehicle movement



Above, Hope Street/West Bridge Street corner

No 1 Hope Street (Sheriff Court) is within the conservation however, the current boundary is just to the north of this and some fine civic buildings are excluded. These include the RC Church and Library. Unfortunately the busy road effectively cuts this area off from the town centre.



RC Church (centre left) and Library

## 2.4.8 Open/Green Space and Trees



Churchyard approach from the High Street



Churchyard approach from Manse Place

### The churchyard of the Old Parish Church

This is the most extensive public green space in the town centre. Most of the gravestones have been moved although eight B-listed monuments remain. There are a number of trees, shrubs and undergrowth, particularly on the north slope towards Newmarket Street.

Its use is poorly defined - public access through and across the churchyard is relatively unobstructed but the space is half way between being a private adjunct to the Parish Church and a public open space. While this allows very free use of the space it also means there can be problematic use in the evenings and at night, leaving debris and creating a sense of unease that discourages day-time users. The steps and paths need maintenance and upgrading. Ramp access and improved landscaping should be part of an overall strategy to encourage greater use both as a stopping-point and as a route. The provision of heritage information in some form could also be part of this. Enhancements are particularly desirable on the north side adjacent to the Newmarket Street bus stops and at the open space fronting onto the High Street.



Churchyard approach from the east



Newmarket Street looking east

### Newmarket Street

The churchyard has a significant green presence on the south side of the street (see above).

The green space in the centre of the street, with associated planting and seats is well-used by shoppers. It is a reasonably pleasant space, away from the worst traffic, open to good light and of appropriate scale for informal gathering. However the street is dominated by vehicle (especially bus) movement.

The two monuments in this area need maintenance, particularly the statue of Wellington.



The north slope of the Parish Churchyard



Unused space on Newmarket Street, at the edge of the Parish Churchyard.



Garden of Remembrance

### The Garden of Remembrance on West Bridge Street

The entrance is not railed off, comprising simply a gap and some steps west of the church. The north and west of the garden runs behind the curtilage of the two-storey terraces on West Bridge Street and Pender's Lane. An area of trees to the south and the church on the east means that the garden is tranquil, not unduly overshadowed. There is some overlooking from the back of the houses on West Bridge Street. The memorial stones have been moved to the wall and seats and planting laid out. Good sunlight is available, with shade provided by trees.



Graveyard of the Tattie Kirk

### The graveyard of the Tattie Kirk

This is a valuable green 'lung' in a built-up part of town, currently closed off to the public. Access, security and appropriate use are among the issues here. It is overlooked by a new apartment building, unfortunately close to the B-listed Kirk, but which could be used to positive effect in terms of use and a sense of security in the graveyard. The space is historically linked to the Kirk but is now railed off. A plan for its future should be part of a strategy to improve appreciation of and access to the Tattie Kirk.



Parish Church photographed in winter

### Extent of tree and hedge cover

In general trees in the town centre are concentrated in the Parish Churchyard where there is a good number of mature specimens and shrubbery, including evergreens, particularly on the north slope. These offer a welcome contrast in the hard urban texture, providing shade, wind-break, noise-break and easing air pollution. However, they block views of the Parish Kirk, a factor which should be borne in mind when tree planting is renewed. (Compare the two photos, left). A selection of deciduous trees and species with a high crown offer a variety of filtered views throughout the year and seem more suitable in an urban context.



Parish Church photographed in spring



View towards the Parish Church from Newmarket Street



View on High Street looking east

A pair of semi-mature trees is found, with mixed shrubs, at the west entrance to High Street. These work well to mark the entrance to the street. A few more solitary trees and some shrubs have been planted at intervals up High Street. Once again, deciduous trees give a much more nuanced and varied relationship with buildings. Compare the tree in the foreground with the evergreen in the background (left). The first has a crown, offering shade and space for seating underneath, filtering breezes and allowing views through. The evergreen gives no space underneath and blocks light and views.

Otherwise tree and hedge cover is found at the residential edges of the Conservation Area - Booth Row, behind the West Church, behind the buildings on the west of Hope Street, behind the houses on Weir Street and Park Street, Burnhead Lane and south-east of Cow Wynd.

#### 2.4.9 Protection of Trees

Supplementary planning guidance (Falkirk Council) exists regarding trees in relation to the built environment. There are no specific Tree Preservation Orders, however, trees are protected in Conservation Areas and no works should be undertaken to any tree without the written consent of the Council.

## 2.5 VIEWS INTO, ACROSS AND FROM THE CONSERVATION AREA

As in the 1824 view the town centre can be viewed from vantage points above the Union Canal. The town spreads out below, against the Firth of Forth and Grangemouth in the middle distance. The chimneys of the oil refineries provide a distinctive silhouette. The Ochil hills give a distant backdrop.

From within the town centre, slot views down Kirk Wynd and Glebe Street frame the view to the north. The woods behind Callander Park and the ridge to the south are visible looking north from Cow Wynd.

Many of the most interesting views are local, for example, along streets, terminated by a fine landmark or corner building. These are summarised in the attached analysis map.



View looking north over Falkirk. The Town Steeple, the Parish Church and St Andrew's Church are the landmarks which distinguish the town centre.

### 3.0 ANALYSIS

#### 3.1 CHARACTER AND CONDITION OF EXTERNAL FABRIC

##### 3.1.1 Features and Materials

###### Roofs

The dominant roofing material is Scottish slate, though there are a few examples of tiles and pantiles. Corner towers are in lead, as also the ridge and flashings. Chimney cans are pale beige terracotta. Roof pitches are usually set between 35° and 55° with the majority over 45°.

Roof design on the commercial buildings tends to be quite complex, a combination of M-roofs, gablets, dormers, wallheads and turrets. On Lint Riggs and Kirk Wynd chimneys are placed on the street elevation (treated decoratively) as well as farther back. Gables are crow-stepped on several prominent corners. Many buildings have finials (both masonry and lead). Decorative lead flashing is found at 1 Hope Street. Decorative ironwork occurs most notably on the roof of Burgh Buildings but smaller ridge details are also to be found. The town has two cast-iron weathervanes and several flagpoles at roof level.



1 Hope Street

###### Walls

The diversity of building materials in Falkirk reflects its strategic position on railway lines, enabling easy transport of materials from other parts of the country and from abroad. A range of dressed sandstone is to be seen - chiefly buff and reds with some greys. Some of this, such as for the Steeple, was sourced at Brightons quarry, east of Falkirk. A range of shades in each stone-type is normal and forms part of the town's visual texture. This is due to the natural variation in stone beds at every quarry. It is also a result of weathering, which varies according to the properties of the stone, its position on the building and the building's position on the street.

The hierarchy of the town's buildings and streets is expressed in the masonry materials of the frontages, often best preserved at upper level: polished ashlar for the most prestigious, then hammer-dressed or squared stone, then render, sometimes lined out to resemble ashlar, painted, then coursed rubble, perhaps painted.



Decorative stonework and cast iron brattishing on Burgh Buildings



Polished and carved ashlar, West Church



Red sandstone carving, Vicar Street

Pointing is traditionally with lime mortar (typically one part lime putty to three parts aggregate), as lime allows moisture to evaporate from the stone and thus alleviates problems of dampness.



Snecked stonework, Glebe Street

Where render is cracked it is likely that this is cement-based - cement does not allow moisture to escape, leading to local pressure and eventual cracking. Where it is unpainted, cement render looks particularly drab.



Cracked render on gable in High Street

Brick is used, but discreetly - for gables within a terrace and for backs of buildings, sometimes painted. Some buildings of recent years have dry dash. This has a numbing effect on the streetscape. The materials mentioned above all have naturally irregular surfaces and textures that break up the reflections of light, giving a visual richness that uniform surfaces lack.

### Windows

Window openings tend to be symmetrically placed and vertically proportioned. In general the later the building the larger the windows. Many are exaggerated rectangles, giving the frontage a sense of slender elegance.



Variety of sash-and-case windows on High Street

Windows in the town are predominantly timber sash and case at upper level. There are some examples of incorrect replacement with uPVC, even in B-listed buildings. The combination of thick astragals with white plastic and modern glass alters the balance of elements on the elevation. Every effort should be made to replace windows with timber casements that match the existing.

Within the sash and case, there are several distinct glazing patterns, variations which add interest and surprise to the streetscape. These ought to be maintained and replaced only where absolutely necessary, to match the original exactly, eg. a single pane over a single pane, two panes over one, with horns and without, small 'Georgian' panes in the upper sash, over a single pane in the lower sash, six panes over six. Sometimes the lower sash is larger than the top. Curved glass on the corners of buildings adds a great deal to the streetscape and ought to be protected. In general original glass is of value in the Conservation Area, especially in Listed Buildings, as earlier glass reflects light in a more subtle,

dappled way than modern float glass.

There are also some original 'Crittall' steel casements. These must be maintained by regular painting to protect against rust.

### Shopfronts

At ground level, several groups of traditional shopfronts still exist. Typical good details include:

- a narrow doorway recessed at the back of a splayed entrance, giving two planes of display window
- glazing in the timber door matches the height of the window
- abstract tile patterns in the entrance
- smaller panels of glazing in the clerestory, to geometric patterns
- painted fascia sign or applied lettering to fascia



Newmarket Street

### 3.1.2 Detail Repair and Maintenance

The condition of Falkirk's buildings generally varies from reasonable to fair. Many buildings retain their original materials. The main issue to be addressed is standard maintenance and repairs. Roof leaks and faulty rainwater goods allow rain to seep into wallheads and stonework, not only leaving unsightly patches but damaging the building fabric. Vegetation to sprout in cracks loosens mortar and ultimately destabilises the wall. The table below summarises a general survey, from ground level and with the help of photographs, a selection of which are given on the following pages.

	Chimneys, wallheads, roofs, rainwater goods	Wall types and finishes	Windows, doors, shopfronts
<b>Original</b>	<ul style="list-style-type: none"> <li>• Stone built chimney stacks with copings and clay pots</li> <li>• Stone wallhead copes or crow- stepped gables</li> <li>• Scottish slate roofing</li> <li>• Cast iron rainwater goods, traditional patterns</li> </ul>	<ul style="list-style-type: none"> <li>• Polished ashlar</li> <li>• Dressed stone</li> <li>• Lime mortar</li> <li>• Lime-based render</li> <li>• Painted rubble</li> <li>• Rubble</li> </ul>	<ul style="list-style-type: none"> <li>• Timber sash &amp; case windows, a variety of patterns (see 2.04)</li> <li>• Timber shop doors with large glazing panel</li> <li>• Glazed clerestory to shopfront, some with coloured glass</li> </ul>
<b>Change</b>	<ul style="list-style-type: none"> <li>• Concrete chimney stacks and copings</li> <li>• Synthetic roof slates</li> <li>• Cast iron rainwater goods, square profile</li> </ul>	<ul style="list-style-type: none"> <li>• Synthetic stone and blockwork</li> <li>• Cementitious mortar</li> <li>• Cement render</li> <li>• Dry dash</li> </ul>	<ul style="list-style-type: none"> <li>• uPVC and timber replacement windows, incorrect matching of original pattern</li> <li>• Replacement doors not matching original</li> <li>• Plastic signs</li> <li>• Illuminated signs</li> <li>• Mirror glazing</li> </ul>
<b>Other issues</b>	<ul style="list-style-type: none"> <li>• Rusted rainwater goods</li> <li>• Blocked gutters</li> <li>• Inadequate drainage capacity</li> <li>• Failed flashings</li> <li>• Intrusive plumbing, eg external pipes</li> <li>• Intrusive vent outlets</li> <li>• Extract fans inserted into glazing on front elevation</li> <li>• TV aerials and satellite dishes</li> </ul>	<ul style="list-style-type: none"> <li>• Laminating stone</li> <li>• Vegetation growth from stonework</li> <li>• CCTV cameras, street lights, electricity and alarm boxes and cables fixed to frontages</li> </ul>	<ul style="list-style-type: none"> <li>• Use of substitute materials (eg. aluminium, glazed tiles)</li> <li>• Solid roller shutters</li> </ul>



Impermeable render to chimney and gable, likely to cause problems for evaporation of moisture.



Vegetation growing in the gutter; replacement downpipe square profile, unlikely to match the original. The building is C(S) listed.



Vegetation sprouting at eaves level between two listed buildings.



Modern dry dash applied to a recently completed new building



Chronic stone deterioration on a C(S) listed building.



Biological growth and efflorescence on stone. This is a listed building.



CCTV cameras, electrical boxes and cables disfigure this prominent corner. The building is listed.



Original windows at upper level, uPVC replacements at ground level. Neither the material nor the pattern of the new matches the original. This is a listed building.



Original windows below, uPVC replacements above. This is the corner turret of a B-listed property.



Impermeable render showing signs of water retention within the wall.



The thick astragals on the Steeple do not match Georgian windows and have a very heavy effect.



The aluminium door is inappropriate for this A-listed building.

## 3.2 NEGATIVE FACTORS

### 3.2.0 Key issues

These include:

1. Deterioration of the built heritage
  - Buildings at risk (see 3.3)
  - General deterioration and loss of detail
  - Window Replacement
2. Fragmented areas
  - Poor edges and pedestrian links
  - Gap sites
3. Public realm
  - Quality of street furniture and lighting
  - Quality of paving and signage
  - Effect of vehicles
  - Parking
4. Lack of variety
  - Businesses
  - Vacant upper floors
5. Poor new design
6. Unsympathetic alterations

### 3.2.1 Deterioration of the Built Heritage



The Tattie Kirk, Cow Wynd



4-8 High Street

#### Buildings at risk

A building becomes at risk of being lost when maintenance and repairs are neglected over a long period. Lack of occupation and use is the single most serious contributing factor. The presence of a dilapidated building in an area brings a real sense of decline.

The Tattie Kirk is one such building, 4-8 High Street (the former Royal Hotel) another. The latter is one of the oldest surviving buildings in the High Street. Inappropriate change over time has detracted from its original architectural character and lack of maintenance exacerbates the problem - creating a cycle of decline. The building has recently been downgraded from its former 'B' listing to C(S).

Many older buildings have been lost due to redevelopment, particularly along stretches of the High Street. As noted in Section 2.3, some older buildings are not listed, despite being of historic townscape value. Change and loss of detail can lead to a situation where the merit of the building gradually disappears.

Buildings at risk are discussed further in section 3.3.



105-111 High Street, where the masonry is appears to be saturated



Rainwater goods and paint are in poor condition.



Faulty drainage from this roof is causing damage to the ashlar.



Window replacement on the second floor of 42 Vicar Street. Note the filled-in window on the corner (ground floor).

### General deterioration and loss of detail

Many buildings in Falkirk town centre have neglected basic maintenance and repair over a long period and this is beginning to have a noticeable visual effect, for example on the front elevation of 105-111 High Street (Ann Summers) and at Newmarket Street (Wilkie's). The former needs investigation to ascertain the condition of the masonry and the cause of the problem. Maintenance is generally more neglected on the smaller streets and back lanes, eg. Bean Row, Melville Street and back courts, eg. Bank Street. General issues include vegetation and debris blocking gutters and masonry joints, rusted and leaking rainwater goods, flaking paintwork and other decaying materials. Firstly, this is detrimental to townscape, in visual terms adding to a sense of decline. Secondly, ongoing neglect leads to the erosion or unnecessary loss of original elements of a building, such as stonework and timber windows and doors. The more sustainable approach, involving a programme of care and maintenance, would aim to retain as much as possible of the existing fabric (see chapter 5).

Ill-informed repair can be as damaging as neglect, as the use of non-breathable materials such as cement and certain types of paint leads to trapped moisture and exacerbated damp problems.

The condition and loss of traditional shopfronts is also a matter of concern. Original detail can be lost overnight by inappropriate alterations. Shopfronts are discussed further in 3.03 and 3.04. Further examples of general deterioration are illustrated in section 3.02.



Moisture appears to be trapped and some stone is delaminating on this prominent building.

### Window Replacement

Inappropriate/incorrect window replacement is a significant contributing factor to loss of character in the buildings and streetscape. There are examples of this, regrettably, even on listed buildings - eg. 1-9 Kirk Wynd, the Technical Institute on Princes Street, 42 Vicar Street. The latter has fine etched glazing on the Vicar Street elevation, so poor replacement on the second floor is particularly disappointing. The timber of the first floor windows are badly in need of paint protection. Urgent action is needed if these also are not to be lost. The ground floor windows are part of the traditional shopfront - the missing bowed pane on the corner ought to be reinstated.

Even where original windows exist, the placing of extract vents in the glazing of main elevations is unsightly. Other solutions should be sought - this might simply involve restoring the opening/closing function of the window.

Falkirk town centre still retains a relatively good proportion of original windows. It is essential that these be retained. Timber sash and case windows should be regularly painted and then repaired in the first instance. Replacement should be the last option and should reproduce the original proportions and sizes and profiles of astragals. Reinstatement of original patterns and materials should be encouraged as part of area regeneration.

### 3.2.2 Fragmented areas



The entrance to Grahamston Station from the town centre. The entrance is invisible.

#### Poor edges and pedestrian linkages

The town's edges are poorest on the north side, so sharply defined by the A803 that the area is cut in two. The library, the RC church and the railway station are major hubs, yet they are isolated beyond several lanes of traffic. The staggered crossings to the town centre, few in number, make the route difficult and unattractive for pedestrians. Fast movement of vehicles appears to have priority. The proximity of Grahamston station to the town centre is a real advantage and enhancement of the pedestrian route should be prioritised between these nodal points and the centre. Measures should include improved crossing points and clear signage to the centre as part of general renewal in the area (see Analysis Map and Chapter 5).



The three-lane A803 looking south towards Cockburn Street

#### Effects of vehicles

It is regrettable that the road system and traffic engineering have effectively severed the connections between the town centre and other important parts of the town, as described above. This should be addressed for the A803 and north-south links to the town centre and pedestrians given greater priority in the east gateway area of Princes Street/ Bank Street/ Vicar Street.

Barriers and/or bollards exist on many pavement edges. Some pedestrian protection is necessary and vehicles need to be discouraged from mounting the pavement. However the photograph of Princes Street/Kirk Wynd corner shows where measures have been allowed to accumulate clumsily. Where possible other solutions (eg. small pavement extensions, slightly inclined or with rounded stone setts, already at the end of Vicar Street) should be sought in order to encourage safe road use at corners but also to enhance the streetscape. Ideally the streetscape should be redesigned to reduce vehicle speeds and improve the pedestrian environment.



Barrier and bollard on the corner of Princes Street and Kirk Wynd

Cycling appears to be underdeveloped as an alternative means of transport to, from and around the town centre. As both canals have cycle paths and bikes can be transported on the trains, biking to town could be an attractive option. Incentive measures, such as adequate parking racks at key points all round the centre (eg. the railway station, the library) and coloured Advanced Stop Lines (at all road junctions) should be included in area regeneration strategies (see Chapter 5).



A pedestrian's first view of the town from outside Grahamston station, with little help for orientation or crossing.



Parking off Manor Street at a gap site

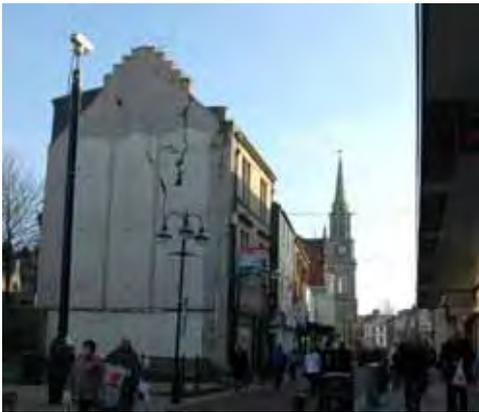
The Manor Street/Bank Street/Princes Street/Vicar Street quarter on the east of the Conservation Area is also somewhat ragged. It is dominated by the one-way traffic system and on-street and off-street car-parking. The street line is broken in parts of Manor Street and Bank Street and consistency in the eaves or rooflines is lacking. The buildings are of mixed quality and condition, varying from good to poor and the pavements are relatively narrow. Vicar Street has buildings of a different scale and character and feels grander. The early photograph (below) shows how it in busy commercial use. A strategy should be developed that would bring some coherence in this area so that as sites become available for re-development, improvements can be implemented. Traffic measures for the town centre as a whole need to assess the effects on this area which is now dominated by vehicles. A more pedestrian-friendly environment, benefiting all, would aim for less traffic, slower traffic, wider, upgraded pavements and provision of cycle parking.



Above: View south up Vicar Street shows a busy commercial thoroughfare. The Post Office had not yet been built at nos.45-47 so the date is pre 1893. (Falkirk Local History Society)

Left: The same view now. The street has retained its historic fabric.

### Gap sites



The gap site and gable seen in the context of High Street

The gable of 50 High Street, next to a gap site, is unsightly. The render is cracked and the finish of poor quality. Formerly buildings obscured the A-listed Parish Church and Churchyard so that the opening up of this site links the Church and Churchyard to the High Street in a beneficial way. However, this gap site is on the main street of the town and the gable presents a very poor image at a critical point, making it highly desirable that a much better solution is sought.

A study should be carried out to explore the possibilities, but these might include an extension of the shop at ground level, giving a long window space along the depth of the gable. At upper level openings could be punched through, either for windows or doors or a combination of these, possibly accessing sunspaces, display areas or even balconies for dining or café use. Some hanging vegetation (a 'green wall'), properly detailed and managed, could also be used here. Improved treatment of the landscaping at the junction between High Street and Churchyard is necessary. The interventions would aim to animate this gable as it is viewed on the approach and to exploit its strategic position.



There is the potential for a fine urban space.

A more historic gap site exists on the north side of the Parish Church where the former Town Hall (originally the Corn Exchange) once stood. There is some benefit in terms of the now mature green space created as part of the setting of the Parish Church. However, the interface with Upper Newmarket Street is poorly defined and there is an opportunity to improve the public realm in this area.



The former Town hall can be seen on the extreme right of this early photograph



The north side of the Parish Churchyard is poorly defined.



Gap site on Cow Wynd, west side

Another gap site exists at 11 Cow Wynd, now used for parking. Early maps show this row fully built up, though gaps had occurred by the 1918 map. Re-development of a building would now be difficult as the surrounding buildings borrow light from this space. However, given that the site is adjacent to a category B building and is so near High Street, the owner should be encouraged to improve the layout and use of this space.

### 3.2.3 Public Realm



High Street looking east

#### Street Furniture and Lighting

As in many town centres there is an abundance of street furniture such as bollards, litter bins, railings, banners, signs. While each of these has a particular function, the cumulative effect dominates the street at pedestrian level. Vistas are blocked and the street presents itself in bits. Even environmental enhancements such as information and map boards, flowers and planting contribute to this effect.



Street furniture at the junction of High Street and Lint Riggs

The choice and amount of street furniture would benefit from review. Several types of each element are currently in place including 'Victorian' style items. Well-crafted contemporary designs would be more desirable. Materials and finishes should be good quality and proven to weather well. The use of one range of street furniture would give a unified look to the town centre. The over-use of bollards and railings should be avoided where possible as these items clutter the street space.

#### Quality of paving



Paving in poor condition at South Melville Street Lane

The quality of paving is mixed. Good renewal in stone setts has been carried out on Wooer Street and in the area of the Steeple. Other parts of High Street have a combination of concrete and red brick pavers. This is now rather worn and as the opportunity arises it should be renewed in natural stone setts or paving.

Historic surfaces, ie. stone setts, remain at just a few locations. At South Melville Street Lane, where it emerges onto the pavement along Melville Street and in Melville Street car park the condition of this paving is poor to the extent of being hazardous.



Tourist information board in Melville Street car park

Elsewhere pedestrian paving is standard concrete slabs with some stone kerbs and paving bricks. As the opportunity arises for area renewal (see Chapter 5), the paving should be upgraded in high quality materials.

#### Signage

Several types of signs exist throughout the town. An audit of these needs to be done so that rationalisation, maintenance and future signage can be planned. Some road signs are in very poor condition eg. in the Bank Street/ Manor Street area and several of the information boards are out-of-date and almost illegible.



Map at the west end of High Street. The content seems good but the location is unhelpful - few first-time visitors would approach the town at this point.

The white-on-blue heritage plaques are well designed and well made. The level of information is about right and the text reads clearly. They are well placed at key historic points throughout the town. Maintenance is due on these signs. Repainting should maintain the clear white lettering on the blue background. The black finger-posts (eg. at the top of Lint Riggs) are almost illegible, for reasons of maintenance. Their purpose and value ought to be re-assessed.

Signage and information needs to be clear, well-designed, well-located and maintained. Poorly maintained boards create a worse impression than none at all. In general, provision for visitor and tourist orientation should be carefully reviewed and planned in consultation with Visit

Scotland and local business representatives, bearing in mind pedestrian routes and transport hubs around the centre. Renewal could be undertaken as part of an upgrade scheme in the area. This would be particularly apt for Melville Street/ Glebe Street, given its strategic location as a pedestrian gateway from the north (see Chapter 5).



Parking at 11 Cow Wynd

### Parking

Despite the plentiful provision of public car parks in the town centre there is pressure for parking space at the edge of the pedestrian zone on the south of High Street. As a result the top of Cow Wynd is clogged by cars in the gap site at no. 11, in front of the bollards as well as in Barnton Lane and Mission Lane. These small sites and laneways are not designed to hold so many cars and a sense of congestion results. Measures should be taken to reduce this type of parking so as to restore these spaces to pedestrian use. Restrictions should be rolled out in tandem with incentives for alternative transport, in the spirit of enterprise that led to Falkirk's innovative tram system.



Parking in Barnton Lane



Parking on Cow Wynd



Parking on Barnton Lane

### 3.2.4 Lack of variety

#### *Businesses*

The town centre relies heavily on retail activity. The type of shopping includes retail clothing, jewellery, opticians, books, shoes, as well as banks and a fast food outlet. There are at least five mobile phone shops on High Street. Balance in the type of shop ought to be encouraged where possible.

The absence of shops selling fresh food for home consumption is of concern. Although it is positive that a farmer's market takes place in High Street once a month, this has a limited impact. Under national policies for healthy eating it may be possible to encourage initiatives for locally-sourced fresh food shops. "The Council will seek to maintain and improve access to food shopping for local communities." (Falkirk Local Plan 7.4)

Although there are a number of daytime food outlets on High Street (McDonald's, Burger King, Tropix/Bradley's at no.4-6) it would be desirable to encourage evening dining venues, as part of more round-the-clock uses in the area. This may be most suitable near the Steeple /Tolbooth St /Wooer St, where the intimate scale of the streets lends itself to development of a relaxing environment. There is outdoor



Tolbooth Street has undeveloped potential

seating at the side of the Tolbooth Tavern. The cement-rendered blank gable of 124 High Street has a negative effect and this should be improved. The scale of the shops on Wooer Street is appropriate and the quality and condition of the paving is good. The area could provide a contrast to High Street in the terms of atmosphere and the type of shop, eg. smaller units and a more specialized, 'local' feel. Improvements to the public realm on Manor Street would also make this area more commercially viable and could be promoted as part of an overall upgrade strategy (See Analysis Map and chapter 5).

### Vacant upper floors



3-9 Newmarket Street, upper floors

While residential use of upper floors is standard on Melville Street, Vicar Street north and at the west end of High Street, many premises on other streets appear to have empty upper floors. This is regrettable as occupation would help with maintenance of buildings and would also contribute to street life in the town centre, especially important in the evenings. Owners should be encouraged to consider conversion and residential use. Town centre living should be promoted along with other measures to improve perception of Falkirk, such as ease of access to good public transport, good shopping facilities and a pleasant pedestrian environment.

### 3.2.5 Poor new design



Asda, seen from Garrison Place

Falkirk town centre has a number of poorly-designed buildings that detract from the townscape. These show little relation to site and context, are of inappropriate scale and massing and often have a cluttered roofscape and ill-considered roofline. Treatment of the space around the building, materials, finishes and openings are other factors which add to the negative effect.

The largest example is Asda Newmarket Street/ Garrison Place, by Cockburn Associates, 1976. This is a two- and three-storey supermarket with underground carpark, occupying a large part of the former brewery site. The elevations to Garrison Place and Hope Street and the massing generally relate poorly to the townscape. The lack of openings and glazing prevents visual links between inside and out, and the dominance of one material - brown brick - results in a monotonous, dark edge to the street. The undifferentiated roofline is uninspiring.



High Street, south side. The cladding is dreary and the proportions are unrelated to the Marks & Spencer building next door.

The example at 43-49 High Street is a box-like volume that shows little awareness of its surroundings. The street elevation is dull and defensive. No clues are given about the use of upper floors and the windows do not allow any visual link between the occupants and the street. The shops in this building have almost no natural light and the atmosphere for shoppers is gloomy.

The example from Melville Street (below) shows a corner site with a random collection of small additions. The scale, the volumes and the materials are inappropriate and detract from the character of the street and the lane. The original edges and eaves height are strongly defined, including a canted corner, potentially a very good entrance point.



South east corner of Princes Street (entrance at 22 Bank Street)

Redevelopment on this site should be envisaged as part of a regeneration strategy in this area of the town centre (see Chapter 5). The example (left) on Princes Street, currently outwith the CA, is an awkward volume, a generic 'showroom.' Its materials, roofline and signage do not enhance this significant corner.

Graham House Job Centre, on Weir Street (outwith the CA boundary) jars with the adjoining listed building, the former Post Office. The new ignores the formal language of the existing - storey heights, roofscape, relationship to the street, materials. It uses forms that have no precedents in Falkirk (mansard roof, deep balconies, cantilevered upper level).



Graham House, Weir Street



Melville Street, south side. Site of a former cinema (see O.S.1952).

### 3.2.6 Unsympathetic shopfronts and shop signs

Poor shopfronts and shop signs have a very negative effect on the townscape, especially on High Street. Several of these occur on historic buildings. 65 High Street, a local landmark, has a modern shopfront that attempts to adopt some of the elements of a traditional shopfront - it is timber, with a stallriser, fascia, etc. An improved design, to match the distinct elevation, should be sought when the opportunity arises.



65 High Street

There are also examples of aluminium and steel shopfronts to historic buildings, detracting not only from the building as a whole but also from several of the adjacent historic wynds. The standard detailing of 123-127 High Street sits uneasily in this rather grand ashlar-fronted building, formerly the Falkirk Herald offices. 124 High Street is B listed and at the High Street entrance to Wooser Street. If a feeling of 'it could be anywhere' is to be avoided, chain stores should be required to modify (upgrade) their generic facades for use in Falkirk town centre. This principle is already accepted and implemented in historic settings such as Edinburgh and further afield by several nationwide companies. A good start has been made with the recently improved shopfront to McDonalds (148 High Street).



124 High Street, next to Wooser Street

Shopfronts are considered in more detail in Section 3.4.

### 3.3 BUILDINGS AND AREAS AT RISK



The external stair on the north-east side of the Tattie Kirk

This is not a major issue in Falkirk Town Centre, where seriously derelict or neglected buildings are not apparent at present.

#### The Tattie Kirk and graveyard

As described earlier (Chapter 2) this building and its graveyard are of high historical and visual significance in the Conservation Area. It is unfortunate that the two parts are in different ownership. Currently the building is for sale and is in need of repair. Ideally a new, more suitable use than storage should be found. The curtilage, with traces of demolished earlier buildings is currently used for parking. The graveyard is inaccessible and the gravestones need maintenance. The Scottish Civic Trust should be contacted with a view to placing the Tattie Kirk on the Buildings at Risk register. The future of the entire site should be considered as part of an improvement strategy for the Cow Wynd area (see Analysis map, Chapter 5).



Detail, 4 High Street

#### 4 High Street

The West End café bistro (formerly the Royal Hotel), 4 High Street, C(S) listed, is the oldest building in the town centre, apart from parts of the Parish Church. It has had various repair and alteration schemes over the past twenty years and these may have exacerbated the problems. The doorpiece is badly weathered especially the capitals. The stone on the front elevation appears stressed - moisture may be trapped behind non-breathable paint and mortar. From photographic evidence, we know that extensive renovation was carried out in 1986, and a render was applied. A plan for appropriate repairs needs to be put in place, involving a stone conservation professional. The risk is continuing decay and loss of original fabric



1974 (Falkirk Council archive)



4 High Street in 1986 (Falkirk Council archive)



The building today



105-111 High Street elevation

#### 105-111 High Street (Ann Summers/ the Perfume Shop)

The stonework of the entire front elevation is patchy and discoloured. There appears to have been some previous repair along the middle of the top storey and possibly cement patching. Unsuitable mortar or render may have been applied at some stage. The frontage is not only unsightly but is decaying and attention should now be given to investigation and repair of this C(S) listed building. An Urgent Repair Notice may be appropriate. Work should only be carried out by a suitable professional, with advice from Historic Scotland.

### Corner block Cockburn Street/ West Bridge Street



Cockburn Street

Several original features remain, eg. doors, some windows and shopfronts but almost all the original slender section steel windows (one shown in photo, left) have been replaced by thicker section white uPVC, affecting the sleek aesthetic of the elevations. The division of glazing bars has not been matched in the new and the frames have been pushed back into the façade. Any further window or door replacement should match the originals. Galvanised steel windows (double-glazed if required), to original patterns, are now available.

The shopfronts, described earlier (2.04) are an important part of the value of this building.

The successful use of this block as mixed residential and commercial/ retail is a valuable model in the town centre. Its continuation as such should be monitored and protected.



Clydesdale Bank, Kirk Wynd

### Clydesdale Bank, Kirk Wynd/ Bank Street

The elevations - detailing, materials - of this unprotected structure are vulnerable in terms of maintenance, alteration and removal. Some of the original has already been lost (Bank St, ground floor). As the range of materials and their detailing is integral to the design, any further change would be detrimental. The upper floors are currently 'for let'.



Shops at Callendar Riggs

### Callendar Riggs, shops

This row of shops, although outwith the Conservation Area, is valuable in terms of scale and use in this part of town. The shops currently depend on trade through the bus station. Such modest premises may be perceived as an obstacle to large-scale upgrading and developments at the east end. Their architectural and townscape merit has been described earlier (2.4.2).



The unmistakable silhouette of the South African War Memorial.

### Monuments, Newmarket Street

The Wellington Statue (1851) and the South African War Memorial (1905) are listed monuments currently sited in the central reserve on Newmarket Street. Both are in need of repair and maintenance. The Wellington Statue is in a particularly decayed state. The list of soldiers' names, in bronze, on the war memorial should be cleaned to improve legibility. Restoration should be undertaken only by a specialist conservator, in consultation with Historic Scotland. The risk is not only loss of physical fabric but loss of the significance and remembrance of those who died in war. The War Memorial Trust should be contacted for advice and a possible grant for the restoration of the South African War Memorial.



Left: Bronze plaques on the South African War Memorial. Right: the Wellington statue



Melville Lane

The historic pedestrian *wynds* of Falkirk are vulnerable:

- to complete loss, as happened to several wynds some twenty years ago
- to partial loss, if buildings are demolished and the edge of the wynd disappears
- to decay and neglect, eg. patch tarmacadam repairs of traditional surfaces; accumulation of poor quality bollards and railings; poorly-maintained backs of buildings; random storage of bins
- to unintended change of use, eg. when the wynd is used regular for carparking

These wynds are crucial to the town and need to be carefully maintained and enhanced.



Left: wynd next to 179 High Street. Centre: Dundee Court, viewed from High Street. Right: Wooer Street.

### 3.4 SHOPFRONTS



Lint Riggs - original design, recently restored

Falkirk contains examples of the best and the worst of these. At best the ground floor shop and the floors above present a unified composition. Openings are designed in terms of proportion to the overall, as well as successful display and admission of light. The doorway is designed to invite entrance. Materials, including the fascia sign, are well-crafted. The fascia and the colour scheme are clear and attractive but also establish harmony with the immediate surrounds. The shops in Glebe Street are a good example. Unfortunately, several bad examples are also to be found in the Conservation Area. This example shows a tripartite division at upper level, with a strong central element. The shopfront has four bays and no defined centre. The fascia extends too high under the cornice and is disproportionately large. The clerestory - supposed to admit light at high level - is infilled so that it functions as an additional sign. In addition the garish colours disturb the visual balance.



8 High Street



102-104 High Street, an example of an appropriate new shopfront

There are several groups of historic shopfronts which add greatly to the character of the streets. These are vulnerable to alteration and loss as part of refurbishment or change of ownership. The following are in the Conservation Area:

- Lint Riggs, both sides
- 42-46 Newmarket Street
- 42- 50 Vicar Street
- Melville Street, south side
- Glebe Street, east side
- 34 (and others?) Manor Street, (Moscardini Brothers)

Others are within the proposed re-drawn boundaries:

- West Bridge Street, south
- Cockburn Street, west
- 179 High Street (E. Grant)



179 High Street



34 Manor Street



12 Cockburn Street

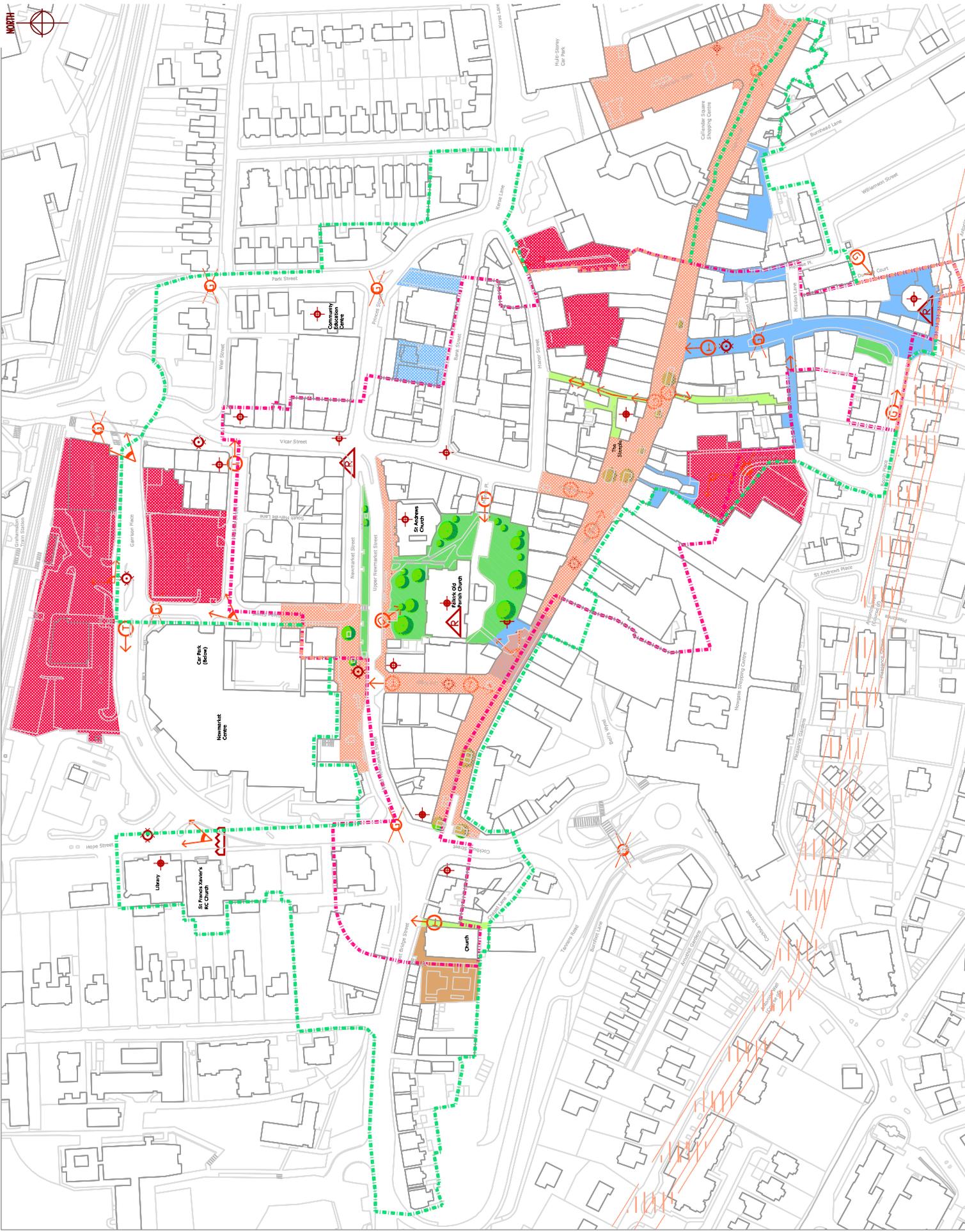


Cow Wynd

Many shopfronts contain elements of the original, with poorer additions stuck over. As these shopfronts come up for renewal, high standards of design and craft should be applied so that an improved result may be obtained. Small projecting shop-signs are traditional. Plastic and illuminated versions are inappropriate in the Conservation Area. Falkirk Council's Supplementary Planning Guidance Note *ShopFronts, 2006*, ought to be more widely known and it should be the basis for informing renewal and control. Well-maintained and well-renovated shopfronts would have a positive affect on the street and area as a whole.



Extract from Falkirk Council's Supplementary Planning Guidance Note *ShopFronts*



**Key**

- Symbols**
- Vistas, or views, or views which are not covered by a building or structure, but are defined by a building or structure.
  - Terminated View/Vista - a view which is terminated by a building or structure.
  - Glimpse - a view which is glimpsed through a building or structure.
  - Partial View - a view which is partially obscured by a building or structure.
  - Pivotal corner - a view which is defined by a building or structure at a corner.
  - Pivotal corner - a view which is defined by a building or structure at a corner.
  - Pivotal corner - a view which is defined by a building or structure at a corner.
  - Gateway - a view which is defined by a building or structure at a gateway.
  - Pinch Point - a view which is defined by a building or structure at a pinch point.
  - Major Landmark - a building or structure which is a major landmark.
  - Locally Important Building or Feature - a building or structure which is locally important.
  - Significant Building in a Street, etc. - a building or structure which is significant in a street, etc.
  - Significant Road - a road which is significant.
  - Roadside Features - a feature which is located on a road.
  - Skyline Interest - a feature which is of skyline interest.
  - Nodal Point - a point which is a nodal point.
  - Place of Importance - a place which is of importance.
  - Space Link - a link which is a space link.

**Area Analysis**

- Important Green Spaces - areas which are of important green space value.
- Lanes and Narrow Streets - areas which are of important value for their lanes and narrow streets.
- Lanes and Streets - areas which are of important value for their lanes and streets.
- Positive Space - areas which are of positive space value.
- Negative Space or Buildings - areas which are of negative space or buildings value.
- Space at Risk - areas which are at risk of being lost.
- Important Trees - areas which are of important tree value.

**Boundaries**

- Existing Conservation Area Boundary
- Proposed Conservation Area Boundary
- Course of Antonine Wall

## 4.0 ASSESSMENT OF SIGNIFICANCE

### 4.1 LOCATION AND SETTING

Falkirk's location is a favorable one within Scotland and within the Central Belt, being on the best route from east to west and at the end of the traditional route south from the Highlands. Historically it has been a natural meeting point of peoples and cultures. Historically the area has been rich in natural resources - coal, limestone and sandstone, fast-flowing water and fertile flat land ('carse'). Proximity to the Forth ports at Bo'ness and Grangemouth allowed the development of overseas trade in agricultural products, salt and later, iron products. Road improvements, the buildings of the Union Canal and the Forth & Clyde Canal and the opening of several branches of the railways all helped Falkirk prosper. Good communications routes continue to be a very important factor in the town. Falkirk's location and infrastructure are of major significance.

The setting is urban but with easy access to parkland and green space - to the east, Callendar Park, to the south, the Union Canal and surrounding farmland, to the west, Dollar Park, valuable in terms of quality of life and biodiversity. There are good long-distance views out of the town connecting Falkirk with the hills in the far north, a visual link with the surrounding context. Falkirk's setting is of high significance.

### 4.2 HISTORY

The area around Falkirk has been connected to the rest of Central Scotland since the Romans built the Antonine Wall, c.142 AD, just south of the town centre. The Parish Church with its graveyard is among the earliest known sites in the town and is the burial place of many of those killed at the Battle of Falkirk (1298). Many generations of the Livingstons, Lords of Callendar, were close supporters of the Stuart monarchs and so it was that several of them spent time at Callendar House, including Mary, later Queen of Scots.

When Charles Edward Stuart came south in September 1745, on his way to Prestonpans, he spent the night at Falkirk. The Battle of Falkirk Muir in the following January went in his favour.

The town is important in the history of agriculture for the annual trysts, or cattle markets, the largest in Scotland. The history of the iron industry in Scotland is based in the Falkirk area, with the famous Carron foundry being just one of over twenty that existed at one stage.

Industrial innovation has been a hallmark of Falkirk: it was the first town in the whole of Britain to have a fully automated street lighting system. It had an early electric tramway. More recently the Falkirk Wheel has brought worldwide attention.

In terms of political, military, agricultural and industrial history Falkirk is of national importance. The Falkirk Wheel is of international significance.

### **4.3 URBAN CHARACTER AND ARCHITECTURE**

The rapid development of trade and commerce during the nineteenth century is reflected in Falkirk's streets and buildings. Prestigious buildings, often on corners, often banks or other commercial uses, assert a confident authority. This is not quite matched by civic buildings (the Town Hall which would have done so was demolished in the 1960s). St Andrew's Church and the Parish Church are a strong ecclesiastical presence in the townscape. There is good range of retail premises, small to medium in size, with significant remaining traditional shopfronts. The predominant historic building material is beige-gray sandstone with some red also. Detail has survived quite well above ground floor.

Although the urban texture has been seriously affected by the three large sites where shopping centres have been developed, in general the town is still reasonably unified in terms of street layout, plot size, scale and heights.

Apart from the two that are A-listed, Falkirk's buildings are of medium significance in their own right. However, in terms of townscape, collectively they are of greater significance. The cohesion of the townscape depends on the successful working together of prestigious with modest, large with small. The loss of any historic building in the Conservation Area would diminish the overall strength and character.

The buildings described in Chapter 2 as being of poor design eg. the elevations at 1-58 High Street, are of low significance. However, their building line, forming enclosure to the High Street, is important.

### **4.4 ARCHAEOLOGY**

The Conservation Area around the Tattie Kirk includes a small unexcavated section of the Antonine Wall. The Conservation Area is therefore an amenity zone to the World Heritage Site and has added significance because of it.

The location of the medieval town gates is known (see 1.03). A clay-bonded wall and pottery from c.1500 have been found in the Bank Street/Manor Street/Vicar Street area. As these are the oldest streets in the town, it is considered that eventual excavation may provide archaeological evidence or information. The area is potentially significant.

## 5.0 FUTURE MANAGEMENT PLANNING

### 5.1 INTRODUCTION

Falkirk's Conservation Area has seen many changes since the early years of its designation. Images of the town in the 1980s show a large number of vacant premises, shoddy shopfronts and a shocking degree of dereliction. Economic regeneration has had results and very good progress has been made in improving the quality of the town centre. Designation of the Conservation Area and repairs to several major buildings took place at a crucial point to save the town's fabric at a time when demolition might have appeared the immediate solution.

The town has retained many advantages - most obviously its accessible and popular town centre, its strong built legacy and its townscape. Care to preserve and protect should be coupled with ambition to develop further along the highest standards.

### 5.2 STRATEGIES

The following strategies aimed at protecting and enhancing Falkirk Town Centre are recommended.

#### 1. Boundary review

It is recommended that conservation area boundary be amended to recognise recent developments and to include adjacent areas of value.

#### 2. Control and enforcement

Measures include:

- Ensuring that a strong framework is in place so that building owners understand the benefits of good conservation and the planning context that applies.
- Implementing repair and enforcement procedures, if necessary.

#### 3. Conservation measures

Falkirk has a good stock of historic buildings which give the town centre character and provide interest, diversity and detail. These need to be protected - a few not already listed should be proposed for listing - and a positive programme of repair of historic fabric and restoration of missing detail implemented. Opportunities to offer grants to owners should be sought.

#### 4. Development opportunities

These should be promoted, including :

- Large sites on the perimeter of the area which affect the setting of the town centre and its links outwith the area, and
- Smaller sites within the town centre where appropriate development could enhance the character of the area.

## 5. Public realm improvements

These should include

- Upgrading the quality of the public realm in the key central streets, and
- Extending improvements and enhancement to other historic areas.

## 6. Encouragement of business and enterprise

A successful town centre provides the best future use for the historic core. Businesses can be encouraged through shop-front enhancement and maintenance schemes. Local awards and other means of raising awareness and a sense of pride should be considered. The provision of imaginative schemes for alternative transport could be encouraged.

## 7. Encouragement of town centre living

Owners should be encouraged to bring vacant upper floors into residential use or appropriate business use, where possible.

## 8. Encouragement of good practice in design and conservation work.

Measures recommended include:

- Applying design guidance on elements such as shop-front design, window and door replacement, stone, render and mortar repair techniques, etc. A good beginning has been made with the Supplementary Planning Note on Shopfronts (2006). This needs follow-up and implementation. It would be helpful to prepare and implement further guidance on topics such as window replacement. A good example of the latter is that of the Scottish Borders Council (draft 2007).
- Training and education - to ensure traditional skills, such as masonry and slating are retained and developed.

Schemes to raise public awareness and involvement. Special interest groups could be invited to contribute their expertise, eg Falkirk Local History Society. Potentially interested groups, eg. children or the retired could be targeted through schools or libraries.

## 5.3 BOUNDARY REVIEW



7 Booth Place

### 1. Booth Place

The boundary should extend to include no. 7, with its grounds. Houses no. 5 and no. 7 were clearly designed and laid out as a pair of villas with a laneway to Bean Row in between. They are shown as Couttsland Cottage and Wallfield Cottage, respectively, on the 1859 Town Plan. Both are C(S) listed. The listed description gives a date of 1840-50. Both houses have original details including windows.

### 2. Howgate Centre

The existing Conservation Area boundary goes through part of the shopping centre, clearly an anomaly dating from before the

existence of this building. The boundary should be re-drawn to include 103 High Street entirely (an original building) and then only the facades on the south of High Street. Some of these facades are to shops within the shopping centre. Some are currently vacant. Many are of poor design. However, their position is important as part of the townscape on the principal street. The materials and elevation design should be upgraded as part of any redevelopment.

### 3. Cockburn Street/ Chapel Lane/ West Bridge Street

The current boundary excludes Chapel Lane but cuts through half the 1930s block on the corner with West Bridge Street. The boundary should be re-drawn to include all of this block (described in sections 2 and 3), all of Chapel Lane, the Garden of Remembrance (former graveyard) west of the church and the remaining south side of West Bridge Street, as well as the complimentary building grouping on the north side which includes the new Police Station whose stone cladding and incorporation of window architraves from the replaced listed building acknowledges the heritage importance of this site.



West Bridge Street, south side to Pender's Lane



West Bridge Street, south side, west section



Cockburn Street/ West Bridge Street corner block

### 4. Hope Street, west side

At present the Conservation Area boundary includes only the former court house (1 Hope Street). The buildings further north also merit inclusion:

- “a Jacobean double house of the later 19<sup>th</sup> century,”<sup>1</sup> currently in office use (Gair & Gibson);
- the presbytery and church of St. Francis Xavier (described earlier);
- the Public Library.

These buildings all have architectural and visual merit. The library and church also have cultural and civic value. It is most unfortunate that the road system severs an easy connection with the rest of the town. The new boundary should be seen as a first measure towards improving the street and establishing a sense of connection with High Street and the rest of the centre.

### 5. Melville Street car-park and Melville Street/Vicar Street corner

This would include all of Glebe Street, Melville Lane, the Melville Street car park and all of Vicar Street, taking in a group of listed buildings currently outwith the Conservation



Melville Lane, north-east corner

Area, including the fine shopfront of Firkin's pub. While the area also includes some spaces and buildings in a degraded state it would be the first move towards re-thinking this whole district.

As evident from the historic maps examined in chapter 1, the Melville Street car park is historically and visually part of the town centre. Poor buildings and problematic uses currently in place should not prevent aspirations towards improved layout and design in the future. Proximity to the railway station is a great advantage and should be used in the re-imagining of the area as a 'gateway' to the town centre.

Scott and J. Walker 2005,

<http://www.falkirklocalhistorysociety.co.uk/home/index.php?id=63>

## 6. Vicar Street to Park Street

This extension includes all of Manor Street, Bank Street, Princes Street and Weir Street to Park Street. It clearly belongs to the historic town centre as well as having townscape merit and a few good buildings. The new boundary overlaps Park Street where it includes the listed Orchard Hotel and the Victorian former School of Arts and Science.

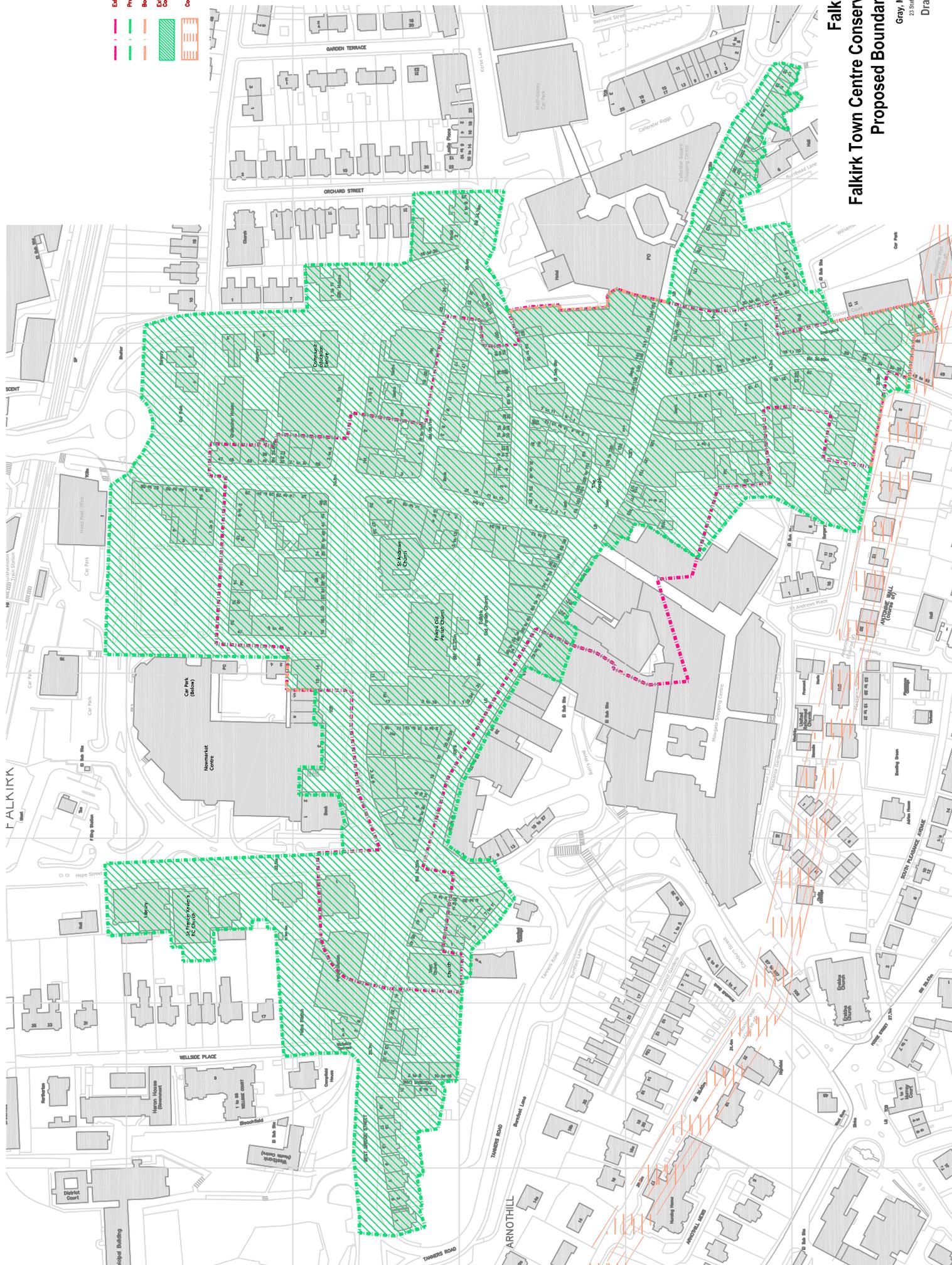
"Bank Street takes its name from the Falkirk Union Bank, which stood here from 1803 until 1816. It is thought to be one of the oldest road alignments in the town centre."

## 7. Extension on south side of High Street opposite Callendar Square and Callendar Riggs

This is part of the historic town centre and has original fabric still intact, visible from the back. It includes several traditional shops and the former Crosskeys Inn where Robert Burns spent a night in August 1787.



- Existing Conservation Area
- Proposed Conservation Area
- Boundary Unchanged
- Extent of Proposed Conservation Area
- Course of Antenna Wall



# Falkirk Council Falkirk Town Centre Conservation Area Proposed Boundary Changes

Gray, Marshall & Associates  
22 Stafford Street • Edinburgh EH3 7BJ  
Drawing No. BMB 09  
Scale 1:1000@A1  
January 2010

## 5.4 CONTROL AND ENFORCEMENT

### 5.4.1 Conservation Area Legislation

The Local Plan policy FAL 3.11 CONSERVATION AREAS states *“The Council will protect the visual amenity and historic character of each Conservation Area, including its setting, buildings, open space and trees. Favourable consideration will only be given to proposals which make a positive contribution to the appearance of the Conservation Area and are compatible with the historic character in terms of size, scale, design and materials”*.

Conservation area legislation covers the control of certain kinds of demolition, the protection of trees, painting, stone cleaning and other matters. Further explanation can be found in “A guide to Conservation Areas in Scotland” published by the Scottish Government and available in-line. Other legislation such as that protecting listed buildings and, for example shop signs and advertisements continues to apply within the conservation area (see 5.4.3, below).

Reference to alterations in conservation areas and on Listed Buildings is contained in the *Local Plan*, chapter 3, especially 3.7 - 3.14.

### 5.4.2 Article 4 Directions

In addition, certain alterations, known as ‘general permitted development rights’, are restricted in conservation areas by means of an ‘Article 4 Direction’. An Article 4, classes 1-9 (and also 30-33 (Development by Local Authorities)) has been in effect in Falkirk Conservation Area since 1976. As classes 1-6 apply to ‘the curtilage of a dwelling house’ it has limited application in Falkirk Town Centre. Classes 7-9, Sundry Minor Operations, are more pertinent, protecting means of enclosure, colour, materials and surfaces.

Article 4 provision in Falkirk could be refined so as to include other relevant classes, eg. classes 39 and 40, gas suppliers and electricity undertakings. In practice statutory undertakers consult the Council regarding works in a conservation area and

### 5.4.3 Planning & Listed Building Consents

Planning permission is required for all changes to the external building envelope or hard surfaces or to means of enclosure within a conservation area. This includes replacement of windows and doors, roofing materials, dormers, external wall finishes, chimneys, rainwater goods, streets surfaces and means of enclosure. Further, listed buildings require Listed Building Consent for any alterations. “The protection of listed buildings and their setting is a material consideration in both the development planning and development management processes” (SHEP Annex 7).

Generally the introduction of new dormers should be discouraged, but if a strong case is made for the need of additional space, they should be located on the rear elevation and of an appropriate scale and design. Rooflights are less

intrusive, but should be sensitively placed, not too numerous and on the rear pitch if possible. Conservation patterns are preferable.

Stone cleaning of historic buildings is a specialised operation, often doing more harm than good. It should be allowed only after the relevant professionals are satisfied and the proposed method has been approved by Historic Scotland. The choice of any render or paints is also important as the underlying material must be allowed to 'breathe.'

The erection of renewable energy equipment on dwellings is the subject of recent legislation (March 2009). This restricts such equipment in conservation areas if it is placed on the principal elevation or is visible from the road. However, it is possible to accommodate micro-generation in an acceptable manner, even on listed buildings. While wind-vanes are visually intrusive, the various types of solar panels can be successfully fitted where a rear roof or the internal pitch of an M roof is deemed suitable.

#### **5.4.4 Development and Redevelopment**

A careful infill approach should be brought to bear on any gap sites that are available now or become available in the future.

Only high quality design should be permitted in the Conservation Area. New development should be encouraged and clear planning guidance should aim to ensure that this is sensitive to its setting, enhances the town centre and retains or re-instates links with the network of pedestrian routes crossing the town centre. The Local Plan states that briefs or design statements should be prepared for "key opportunity sites" (LP 12.5).

#### **5.4.5 Statutory Notice powers**

Enforcement powers are general to all planning permissions and unauthorized work, however these powers can be considered as an effective tool in terms of maintaining the character of a conservation area.

The Memorandum on the Planning (Listed Buildings and Conservation Areas) Acts sets out the need for competent liaison of planning with building control, for example concerning:

- Dangerous building notices
- Repairs Notices which may lead to a Compulsory Purchase Order (although the planning authority prefers to see this as a last resort)
- Urgent/emergency works - Scottish Ministers have powers to extend these to non-listed buildings within a Conservation Area (where special enforcement powers would operate)

Owners should be encouraged to contact Historic Scotland and conservation professionals for advice on appropriate methods of repair.

## 5.5 CONSERVATION MEASURES

### 5.5.1 Proposals for Listing

Historic Scotland should be contacted regarding the following buildings which merit consideration for listing:

- ***Clydesdale Bank***, Kirk Wynd, by J. G. Callandar (1931). For further description see 2.3.1.
- ***Church of St Francis Xavier***, Hope Street, by Reginald Fairlie & Partners (1958). For further description see 2.3.3.
- ***Corner block Cockburn Street/ West Bridge Street*** by JG Callander. For further description see 3.3.
- Various High Street Buildings noted in the report, including nos. 8, 68, 70, 72, 74-78, 80-84 and 65.

There is also a need to re-survey the High Street in terms of regularizing apparent discrepancies resulting from the recent removal of “category B for group value.”

### 5.5.2 Historic Scotland/ Planning Authority Policy

The policy of Scottish Ministers requires that actions relating to the historic environment should result in conservation for the benefit of all, now and in the future; that sustainable preservation should be the presumed approach; that knowledge about the cultural value of Scotland’s built heritage be made available to all (SHEP 1.14).

Falkirk Local Plan sees conservation and improved environmental quality of the town centre as ways towards “enhancing vitality and visibility” (*Falkirk Local Plan 2000*, 2.4). Economic development, the growth of shopping and the addressing of transport issues are seen against the need to promote “good design in new development including townscape... and energy conservation issues” (LP 2.6). Sustainability is to be a “fundamental principle underpinning the future development of the town” (LP 2.6).

### 5.5.3 Building Conservation Enhancement

A procedure for tackling repairs, promotion of awareness and possibly the making available of external funding for conservation are all actions proposed by Falkirk Council’s *Built Heritage Strategy* (March 2006). In addition to encouraging good practice and offering design guidance (set out in 5.6) the Council could lead by initiating and/or implementing a number of measures which could include:

- **Drawing up a targeted list of projects** in the Conservation Area- those needing repair, restoration and possibly re-use. Owners should be contacted and involved at an early stage. Ideally, the Council ought to lead by example, implementing maintenance and repairs on the two key statues and then a phased programme to include the

former Technical Institute and Burgh Buildings.

- **Investigate and co-ordinate potential sources of funding** in order to increase investment - eg. grant schemes, CARS (Conservation Area Regeneration Scheme), lottery funding, the Scottish Government's Town Centre Regeneration Fund.
- **Promote the many existing publications on the conservation of historic buildings** and make these easily available, eg. Falkirk Council's own Supplementary Planning Note on Shopfronts and Historic Scotland's Inform series.
- **Request support from conservation agencies.** Advice, training and expertise are available from bodies such as the Scottish Civic Trust and Historic Scotland.
- **Establish training in traditional craft skills** - traditional repairs to historic buildings present an invaluable opportunity for training of craft workers (eg. masons, slaters, leadworkers). Training could be developed in liaison with the Scottish Lime Centre or Historic Scotland training schemes.
- **Promote a Council or Town Centre Management-led programme of awareness** among owners regarding the need for ongoing maintenance. This need not be expensive but could be very effective. Owners could be supported in solving the practical difficulties eg. gutter-cleaning of a few adjoining properties at the same time.
- **Emphasise to owners the importance of conservation of the town's historic shopfronts.** Good advice is already available in a Supplementary Planning Guidance Note. The situation needs to be monitored so that further loss is prevented. The retention and maintenance of traditional signage and the reinstatement of covered-over or missing elements ought to be encouraged.
- **Highlight successful renovations and repairs** and publicise these as a source of civic pride, perhaps in liaison with those working on creating awareness of the town's heritage.

### **Sustainability**

The conservation of, and maintaining in use, existing buildings achieves an inherently sustainable objective.

"Scottish Ministers want to emphasise the contribution made to a sustainable Scotland by the repair, maintenance, preservation and reuse of our older buildings... It is their policy that the waste caused by unnecessary demolition and replacement, with consequent loss of embodied energy, the need for landfill and the sourcing and transport of new materials, should be avoided wherever possible. Ministers will develop policy ... [that] respects the value of the diverse historic character of these buildings, and the contribution they make to the identity and quality of townscapes and rural landscapes." (SHEP 1.33)

## 5.6 DEVELOPMENT OPPORTUNITIES



An example at Sheaf Square Sheffield, where the situation was similar to Falkirk - the train station cut off from the city by a major road, poor legibility of the route to the city centre. The solution involved the creation of a new square, with a large sculpture and fountain that act as a noise barrier to the traffic and signals the route towards the city centre. The route to the city centre is marked by new seats, illuminated at night. See

[www.sheffield.gov.uk/out--about/city-centre/city-centre-public-spaces/sheaf-square](http://www.sheffield.gov.uk/out--about/city-centre/city-centre-public-spaces/sheaf-square)



High Street, south side

1. The **Glebe Street/Melville Street** area should be considered as part of an overall strategy for the area, or masterplan for the town, to include traffic/transport and the public realm. The current car-parks present a very poor impression of the town centre's northern edge and key point of entry from Grahamston Station. The central car-park (Melville Street/Glebe Street/ Garrison Place/Melville Lane) is a potential civic space that could be developed for leisure and social purposes - events, displays, seating, perhaps also cafes and outdoor dining. As part of this strategy, sites on Melville Lane could be developed. These developments and improvements should have a positive effect for existing shops on Melville and Glebe Street. Any redevelopment at the Asda site would also respond to this central public space.

A new-look quarter at the northern gateway to the town would have a beneficial knock-on effect on the wider area. A feasibility study should be undertaken and a development brief prepared. The central element would be a public square on what is currently Melville Street car-park. (An alternative car-park could be sited underground). 'Ceremony' and events should be encouraged here: the square could be an outdoor café space, public meeting and socializing space, occasionally hosting events, such as markets or music or theatre performances. Imaginative public uses could be provided. Public art installations, either permanent or temporary, could be commissioned. The proposal would include public realm improvements (pedestrian routes, especially to the train station and Library, signage and information provision), landscape proposals and a traffic management strategy.

2. **Asda site.** Development on this site should be considered as part of the regeneration of Glebe Street/Melville Street above. The development brief should consider treatment of the edges, particularly towards Hope Street, routes through the site, the important frontage to Melville Street, the roofscape and roofline and an improved strategy for pedestrian links towards the Library.

3. **High Street**, south side, from the west end as far as (but not including) Marks and Spencer. The dreary street frontages create a poor retail or business environment. Re-development of the elevations and internal improvements might be possible and should be considered before the more drastic, expensive and environmentally costly option of demolition. High standards of design should be required for new development.

"There is a need to improve the overall image of the area by addressing the negative aspects of the local environment and to promote the area's many assets."

*(Central 2000, the Structure Plan for Central Region, 2.23)*

### 4. Princes Street/ Bank Street/ Manor Street

Within the town centre, infill sites are most likely to occur in the Princes Street/ Bank Street/ Manor Street area. A regeneration plan for this area would clarify possibilities. The potential here is for continued mixed use - residential, leisure

and retail. The pedestrianised street between Bank Street and Princes Street could be developed for enhanced use. Improvements to the public realm would form part of the strategy. The small scale and central location offer great advantages in this area. It is potentially a sensitive zone in terms of archaeology. The Regional Archaeologist should be consulted at an early stage of any development considerations.

**5. High Street gap site**, at no. 50. A small ‘intervention’ scheme to the gable of no. 50 could improve the visual prospect from the west and enhance the open space. This would need to be sensitively designed - on the one hand it should be attractive and contemporary, on the other hand it should not be overly complex in a way that would detract from the framed view of the Parish Church. The site is sufficiently important to justify a competitive approach to developing an imaginative solution.



Exposed blank gable on High Street



**6. Burnhead Lane/ High Street area** - this area, behind some quite small scale, earlier buildings is easy to overlook but forms an important edge to the historic town centre. A detailed study of the area is required to define sites and identify development opportunities. Maintaining the urban grain in this area is essential.



Gap site on Burnhead Lane

## 5.7 PUBLIC REALM OPPORTUNITIES

### 5.7.1 Transport and Traffic



High Street in the 1980s before pedestrianisation (Falkirk Council Archive)

Under Local Plan policies 8.4 and 8.5 the Council is committed to calming traffic and promoting “a safe and attractive environment” for pedestrians and cyclists, “curbing private car use through the promotion of more sustainable transport modes such as public transport, cycling and walking” (Local Plan Strategy: Transport). A commitment to supporting public transport improvement is also stated (FAL 8.3). Park-and-ride is mooted as a favorable solution (FAL 8.7). Implementation of these policies should be pursued.

The balance needs to move in favour of pedestrians, cyclists and users of public transport. Measures to discourage private car use should be matched with measures to promote more sustainable means (a ‘carrot-and-stick’ approach). A more pleasant civic and retail environment will benefit both customers and traders in the long-term.



View of High Street from the east

An audit of the current situation in the town centre would give an indication of needs - eg. busiest pedestrian routes, under-used routes, most difficult to use routes, bus-stop catchments. Cycle routes and cycle parking provision should be included. The data should then be used to identify priorities and draw up a plan for improvements. User groups should be consulted and the changes implemented accordingly, perhaps in phases. The new situation should be monitored and assessed. The current ‘highway’ environment on the A803 and speed on the one-way streets should be questioned. While it may be efficient in coping with the volume of vehicles, it is detrimental for the environment and character of these areas, with knock-on effects on businesses. Traffic-calming measures eg. an increased number of pedestrian crossings, fast change pedestrian lights, wider pavements at certain points, should aim at giving priority to pedestrians, even on the ‘ring road’.

While pedestrianisation is generally viewed as very successful in the High Street area, its extension should not be taken for granted as necessarily the best solution. To ensure the town centre has movement and occupation outside shopping hours a more mixed solution might be better for certain streets, for example Bank Street, Manor Street and the southern section of Vicar Street. Access could be limited to cycles, taxis, buses and residents with the safety and amenity of pedestrians taking precedence.



Streetscape can be designed to permit vehicle movement but emphasise the pedestrian friendly nature of the street (Mitchell Street, Glasgow)

An audit of car-parks should also be carried out, to establish patterns and volumes and to enable future planning. Falkirk appears to have a disproportionately high number of surface car-parks. In terms of townscape and the quality of the Conservation Area these have a negative effect. Real efforts should be made to develop alternatives (park-and-ride and underground parking), whilst also promoting greater use of public transport services. It is crucial that traffic and circulation solutions be worked out in tandem with strategies for regeneration of the ‘character areas’.

### 5.7.2 Enhancements



Contemporary lighting, Buchanan Street Glasgow

An audit of street lighting and street furniture should be undertaken. An assessment of the current situation should lead to a rationalisation, eg. removal of obsolete signs, guard-rails and bollards. The use of bollards and other obstacles should be reduced as far as possible.

A new ‘suite’ of street furniture, including lighting, should be of contemporary design, well-made and durable. It should also reduce light pollution.

Preferably, new paving in pedestrian areas should be natural stone. Original details in the town centre such as paving setts in the wynds should be repaired and re-instated.



A range of natural paving and contemporary street furniture in central Glasgow.

In streets such as Bank Street and Manor Street, careful choice of materials can help accommodate different uses while reducing the speed of vehicles due to perceived narrowing of carriageways (as illustrated in the paving example in Glasgow, left). Various tactile finishes would be part of the overall concept.

The design of new surfaces for some degree of ‘shared use’ - primarily pedestrians, with limited vehicle entry - should be considered. Cyclical changes of use can help bring vitality to areas, for example, weekly markets (as at Keswick, below and left).



The electrical point for weekly markets is well concealed under this bench in Keswick.



Market, Keswick - and an example of good quality natural paving



The pavement at the south side of Upper Newmarket Street

**Upper Newmarket Street at north side of Parish Church** -this area has become a significant in terms of bus stops, frequently with large numbers of people waiting, yet the pavement is narrow and the environment poor. The area was formerly occupied by a significant public building fronting the broad expanse of the street. The street has now become dominated by vehicle movement and while the loss of the civic building has opened up the landscape on the north side of the Parish Church, this is not an entrance façade (being quite blank on this side) and the landscaping does little to connect the street to the kirkyard. A detailed study should be carried out to improve the interface/connection between Upper Newmarket Street and the kirkyard.

### 5.7.3 Public Art

Under Local Plan Policy 3.10 “the Council will encourage the provision of public art ... through its own initiatives and those of the private sector.” The three listed monuments in the Conservation Area act as landmarks and define the physical space, as well as having historic significance. However, there is also a need for art works that respond to the contemporary context. A brief for such an art work, including the subject and the site, should be carefully thought out, in consultation with concerned bodies and those who have expertise, eg. local artists and galleries, sculptors, urban designers, landscape professionals. Artworks can serve several purposes. Along with the aesthetic they can have functions such as illuminating, waymarking and sound attenuation. Therefore the commission should be part of an overall plan for upgrading and enhancing the public realm.



Seating as public art, Newcastle

## 5.8 BUSINESS AND ENTERPRISE

Conservation and regeneration work arising as outcome of the Conservation Area Management Plan should contribute to the economic wellbeing of the town centre and equally a thriving town centre can be the best way to ensure that the vitality of the historic core is maintained in the long term. Promoting investment in the built environment can help stimulate a virtuous cycle of investment, care and improvement. It is essential, therefore, to ensure that heritage led investment ties in with business development initiatives to encourage and support business development within the town centre.

Examples of ways in which this can work include:

- Prioritising third party grants to independent business and property owners focused on repairing historic fabric.
- Promote improvements to shop fronts and street frontage focused on restoring architectural detail.

Other measures can be promoted to make effective use of the historic areas of the town, for example, a popular Farmer's Market now takes place once a month in Falkirk's High Street.

## 5.9 TOWN CENTRE LIVING

Vacant and underused historic buildings should be targeted to promote new business use and, particularly on upper floors, an increase in appropriate residential accommodation in the town centre. As above an increase in use of the historic buildings will lead to enhanced economic returns and greater investment in the built fabric.

## 5.10 GOOD PRACTICE IN DESIGN AND CONSERVATION WORK.

### 5.10.1 Design Guidance

"It is intended that detailed design guidance be prepared in due course, to augment the general principles in FAL Policy 3.11." (LP 3.15). A good start has been made for the provision of design guidance with Falkirk Council's Supplementary Planning Guidance on Shopfronts (2006) and Design Statements (2007). The series could be continued and expanded to include design of new buildings in sensitive contexts. Further advice, reviews, publications and training are available from bodies such as Architecture and Design Scotland and Historic Scotland.

### 5.10.2 Heritage Promotion

As the Tourist Information Centre has been moved to the Falkirk Wheel there is now no provision within the town centre. The situation needs to be examined in liaison with Visit Scotland and other interested parties. Strategies and action plans already exist for the Forth Valley, as set out in a



A heritage trail plaque, King's Court

document by Argyll, Loch Lomond and Forth Valley Tourism Partnership, *A Framework for Growth* (2006). Local interest groups such as Falkirk Local History Society have already achieved a great deal, including the setting up of a good website that includes information on the history of Falkirk, historic photographs, journal articles and town trails. Support should be given to continuing and expanding these heritage development activities. Distribution of the town trails, walking tours, extra provision of information, in a variety of ways would stimulate interest not only from visitors but also locals.

“Falkirk has traditionally had a low tourism profile. However... there is potential for growth in this sector.” (*Local Plan 9.3*)

The town of Falkirk is physically the centre of a small area that includes Callendar House, parts of the Antonine Wall, the Falkirk Wheel and Forth and Clyde Canal, the Union Canal, as well as attractions just beyond, such as the Pineapple, Dunmore. An area strategy for tourism should be developed to include Falkirk town centre as the hub for these attractions. Visitors should be encouraged to combine a heritage/outdoors trip with shopping/dining in Falkirk town centre and experiencing its heritage. Ease of connections, especially by rail, bus and cycle, is a big advantage and should be used as part of the marketing - ie. Falkirk as a sustainable destination for all ages.

The existing heritage plaques are well written, well made and suitably placed. There is potential to develop more. Ease of visits to the town's historic buildings could be assessed, in terms of opening hours, provision of information, and presence of staff or volunteers. Owners/occupiers should be encouraged to develop outreach and visitor access where possible. Incentives should be provided, eg. advice regarding repairs, grants and other funding, information sessions for owners of historic buildings, perhaps with an invited specialist speaker. For buildings not normally accessible, access should be encouraged for special events such as Doors Open Day. Every effort should be made to support and encourage appreciation of these buildings, by both owners and citizens. The efforts of voluntary and amenity groups such as Falkirk Local History Society should be encouraged.

A system of signposting is needed but should be developed in liaison with other public realm improvements. In the absence of a central tourist information point, the provision of maps, information and heritage trail leaflets needs to be somehow managed, eg. distribution through local shops, or from an 'info point' at Burgh Buildings. Very visible provision of information at public transport hubs is also essential.

Local colleges could be approached in terms of training in heritage management. There is potential for schools to run art/history/environment projects that involve the local built heritage.

“There is a general need to raise awareness and understanding of the local built heritage within the Council and the Community and the contribution it can make to the quality of life in the area.” (Falkirk Council, *Built Heritage Strategy 2006*, 8F.1)

Falkirk as a visitor destination will work only if all stakeholders continue to work together over a long period to improve the

environment - transport, traffic management, urban designers, business leaders and investors, as well as the users and local community. Many positive factors are already in place. Continued energy and imaginative thinking needs to be co-ordinated.

## **5.11 IMPLEMENTATION AND REVIEW**

### **5.11.1 Putting the management plan into practice**

It is recommended that the management plan is implemented under the leadership of the policy and projects team within Development Services who will co-ordinate this work. The policy and projects team undertakes the Council's statutory responsibilities in terms of town planning, the built heritage and also the environment, biodiversity and access. The team also has strong links with the Falkirk Town Centre Partnership. A Conservation Area Working Party will be led by the policy and projects team with regular meetings proposed between the relevant officers in the Council Divisions involved with conservation and development matters including roads, heritage, arts and technical services. The group will be responsible for reviewing policy, permitted development rights and monitoring conservation boundaries. Guidance on the plan will be circulated to Council Divisions through this meeting. The working party will also regularly monitor and review the Conservation Area Management Plan.

Falkirk Council will be responsible for the production of conservation area guidance and for planning and design briefs as set out in the plan.

Planning applications in the area will be decided in line with the advice and guidelines contained in the Conservation Area Appraisal and CAMP. Enforcement action will be taken as proposed in the CAMP. Falkirk Council will take other statutory action as necessary to safeguard the character and appearance of the Conservation Area.

### **5.11.2 Monitoring and Review**

The Conservation Area Management Plan will be reviewed on a regular basis; five year intervals are recommended, tied in with the review of the Development Plan. This will allow the plan to be revised to take account of any issues arising that affect the Conservation Area. Key stakeholders will be involved in the review process.

To aid the monitoring of the Conservation Area Management Plan Falkirk Council should continue to update its photograph record of the buildings within the area.

All buildings that receive grant aid should continue to have photographic records made before and after the work has taken place. These photographs will be used for monitoring purposes to ensure that no unauthorised changes have taken place. This includes colour schemes, signage or alterations.

## 5.12 SUMMARY

STRATEGY	ACTIONS
1. Critical first Actions	<ul style="list-style-type: none"> <li>• Adjust Conservation Area Boundary as recommended</li> <li>• Arrange additional Article 4 Direction powers following consultation with community stakeholders</li> </ul>
2. Conservation measures	<ul style="list-style-type: none"> <li>• Implement Falkirk Local Plan policies that bring together conservation, economic development, and energy conservation issues.</li> <li>• Implement Falkirk Council's <i>Built Heritage Strategy</i> and :               <ul style="list-style-type: none"> <li>○ Draw up a targeted list of projects in the Conservation Area</li> <li>○ Investigate and co-ordinate potential sources of funding</li> <li>○ Promote the many existing publications on the conservation of historic buildings</li> <li>○ Request support from conservation agencies</li> <li>○ Establish training in traditional craft skills</li> <li>○ Promote a Council or Town Centre Management-led programme of awareness among owners regarding the need for ongoing maintenance</li> <li>○ Emphasise to owners the importance of conservation of the town's historic shopfronts</li> <li>○ Highlight successful renovations and repairs</li> </ul> </li> <li>• Promote sustainability benefits of conservation as part of a "fundamental principle underpinning the future development of the town"</li> <li>• Liaise with Historic Scotland to list additional buildings identified in report</li> <li>• Implement enforcement procedures and serve repair notices, where necessary.</li> </ul>
3. Opportunities for development	<ul style="list-style-type: none"> <li>• Prepare an overall strategy for the area, or masterplan for the town, to include traffic/transport and the public realm.</li> <li>• In particular, prepare a detailed masterplan for:               <ul style="list-style-type: none"> <li>○ The Glebe Street/Melville Street area - a new-look quarter at the northern gateway to the town.</li> <li>○ Asda site - consider possible redevelopment on this site as an integral part of Glebe Street/Melville Street area.</li> <li>○ Encourage the redevelopment of the south side of the High Street from the west end as far as (but not including) Marks &amp; Spencer.</li> </ul> </li> <li>• Prepare a regeneration plan for the Princes Street/ Bank</li> </ul>

Street/ Manor Street area to encourage continued mixed use - residential, leisure and retail.

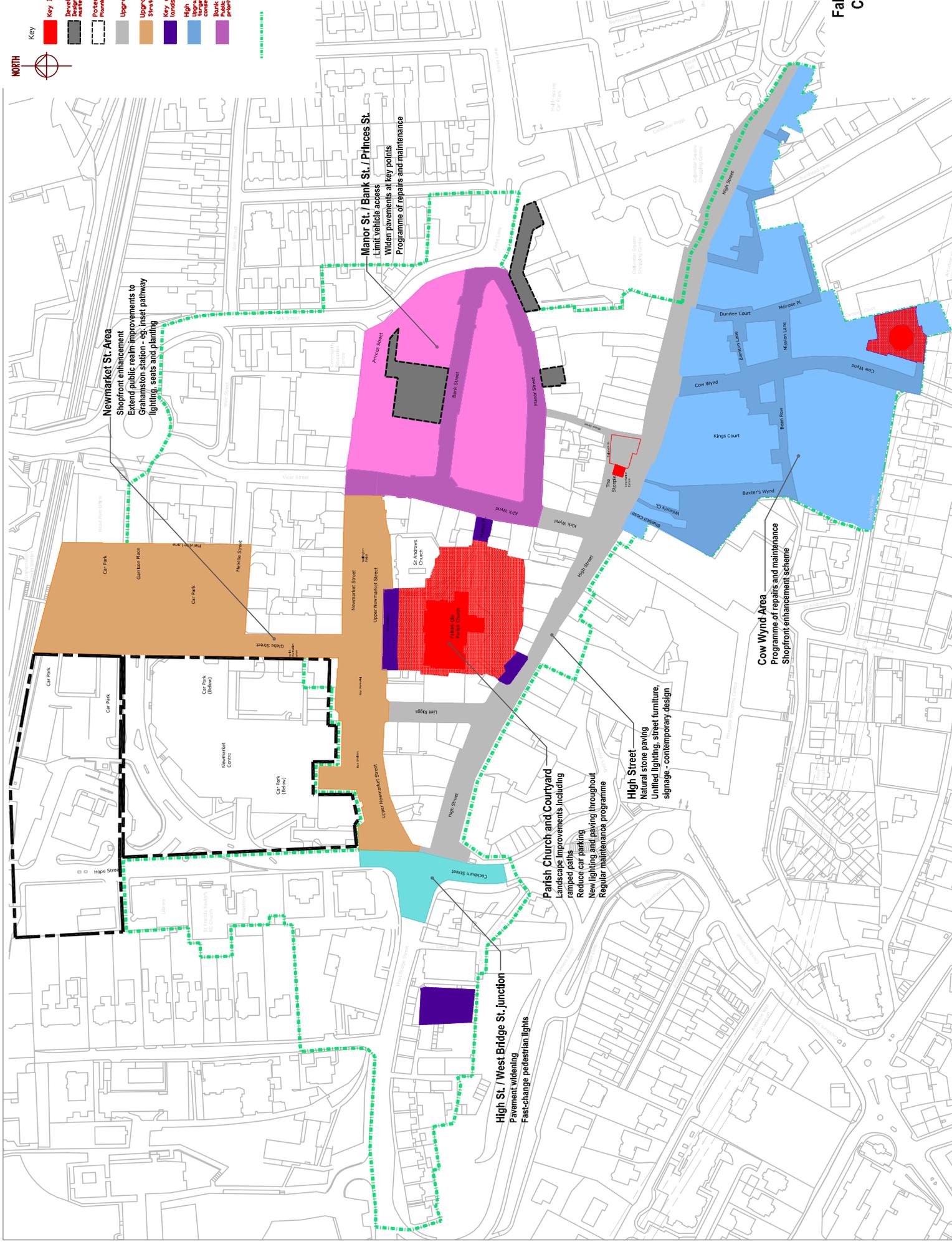
- Develop proposals for the High Street gap site (at no. 50) - a small 'intervention' scheme could improve the visual prospect from the west and enhance the open space as a setting fore the Parish Church.
  - Develop proposals for the Burnhead Lane/ High Street area - this area forms an important edge to the historic town centre.
- 4. Public realm improvements**
- Transport and Traffic
    - Promote "a safe and attractive environment" for pedestrians and cyclists, "curbing private car use through the promotion of more sustainable transport modes such as public transport, cycling and walking" (Local Plan Policies).
    - Carry out a detailed audit of the town centre in terms of traffic and parking needs.
    - Develop a pedestrian friendly scheme for Bank Street, Manor Street and the southern section of Vicar Street.
  - Enhancements
    - Carry out a detailed audit of street lighting and street furniture, rationalize the present provision and remove clutter.
    - Develop a new 'suite' of street furniture, including lighting.
    - Renew paving in pedestrian areas with natural stone.
    - Repair and reinstate original details in the town centre such as paving setts in the wynds.
    - Carry out a design study for Upper Newmarket Street and the north side of Parish Church.
    - Include public art as an integral part of the town centre enhancements.
- 5. Encourage business and enterprise**
- Prioritise third party grants to independent business and property owners, focused on repairing historic fabric.
  - Promote improvements to shop fronts and street frontage focused on restoring architectural detail.
  - Promote other measures (such as outdoor markets and events) to make effective use of the historic areas of the town.
- 6. Encourage town centre living**
- Target vacant and underused historic buildings to promote new use and, particularly on upper floors, an increase in residential accommodation in the town centre.
- 7. Encourage good practice in design and conservation work.**
- Provide detailed design guidance, building on work to date such as Falkirk Council's Supplementary Planning Guidance on Shopfronts (2006) and Design Statements

(2007).

- Promote the benefits of conserving and regenerating Falkirk's heritage through:
  - Encourage the efforts of voluntary and amenity groups such as Falkirk Local History Society.
  - Continue and expand heritage development activities.
  - Distribute the town trails and encourage walking tours through extra provision of information.
  - Develop an area strategy for tourism to firmly place Falkirk at the centre of a local area with significant attractions.
  - Promote Falkirk as a sustainable destination for all ages.
  - Maintain the existing heritage plaques and expand their use.
  - Encourage building owners to participate in Doors Open Day.
  - Provide improved signposting within the town centre.
  - Provide training in heritage management.
  - Raise awareness and understanding of the local built heritage within the Council and the Community
  - Encourage all stakeholders to continue to work together over a long period to **improve the environment.**



- Key**
- Key Buildings
  - Develop site -  
improvements or  
redevelopment required
  - Potential Developments -  
Planning Strategy Required
  - Upgrade High Street
  - Upgrade Memorials Street -  
Strategy Required
  - Key area for  
landscape improvement
  - High Street south -  
Upgrade lanes/closes and  
improvements to repair and  
construction
  - Bank Street -  
priority zone - pedestrian
  - Proposed Conservation Area



**Newmarket St. Area**  
Shopfront enhancement  
Extend public realm improvements to  
Grainison station - eg, inset pathway  
lighting, seats and planting

**Manor St. / Bank St. / Princes St.**  
- Limit vehicle access  
- Widen pavements at key points  
- Programme of repairs and maintenance

**Parish Church and Courtyard**  
Landscape improvements including  
ramped paths  
Reduce car parking  
New lighting and paving throughout  
Regular maintenance programme

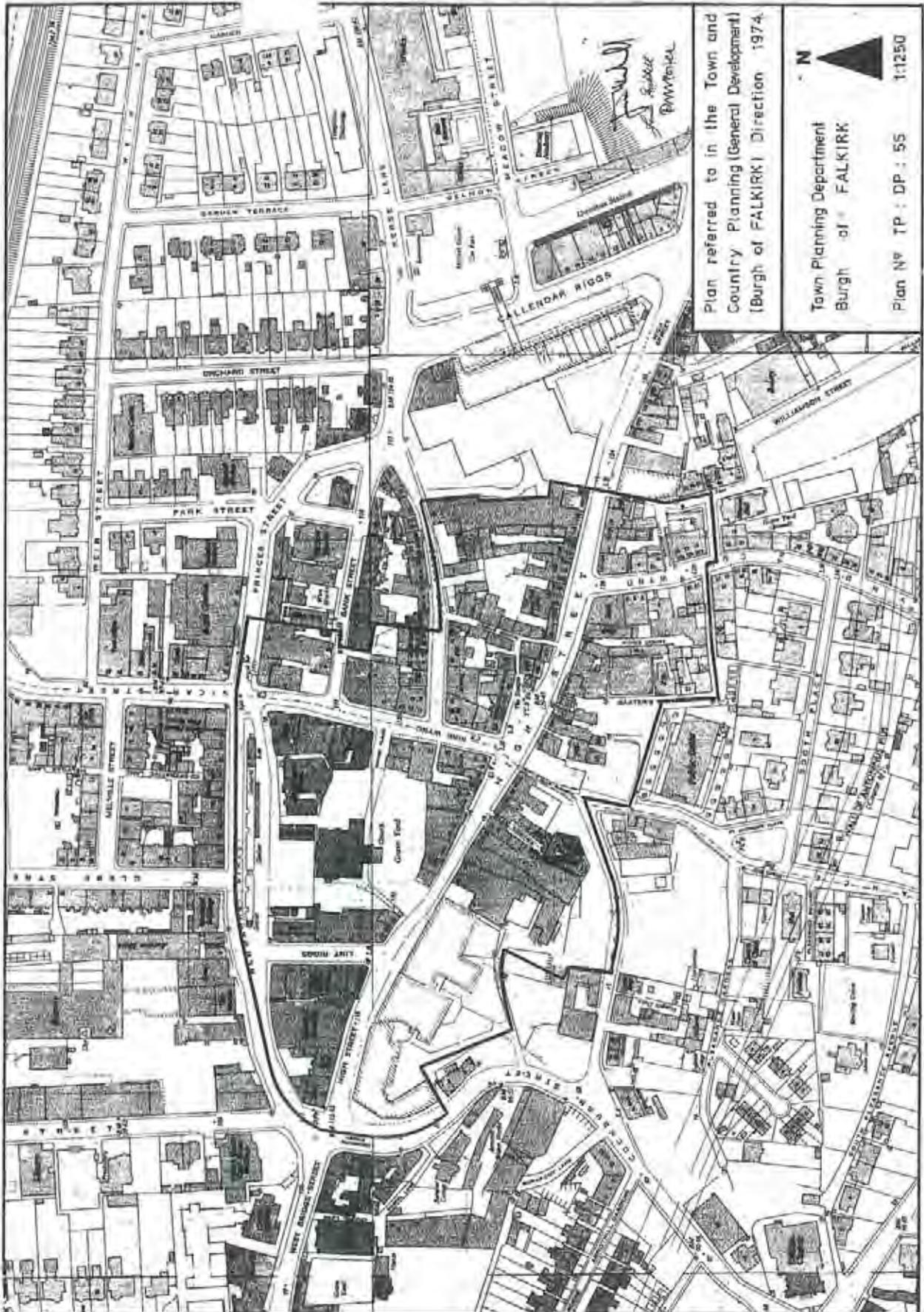
**High Street**  
Natural stone paving  
Unified lighting, street furniture,  
signage - contemporary design

**High St / West Bridge St. junction**  
Pavement widening  
Fast-change pedestrian lights

**Cow Wynd Area**  
Programme of repairs and maintenance  
Shopfront enhancement scheme

# APPENDIX 1.01

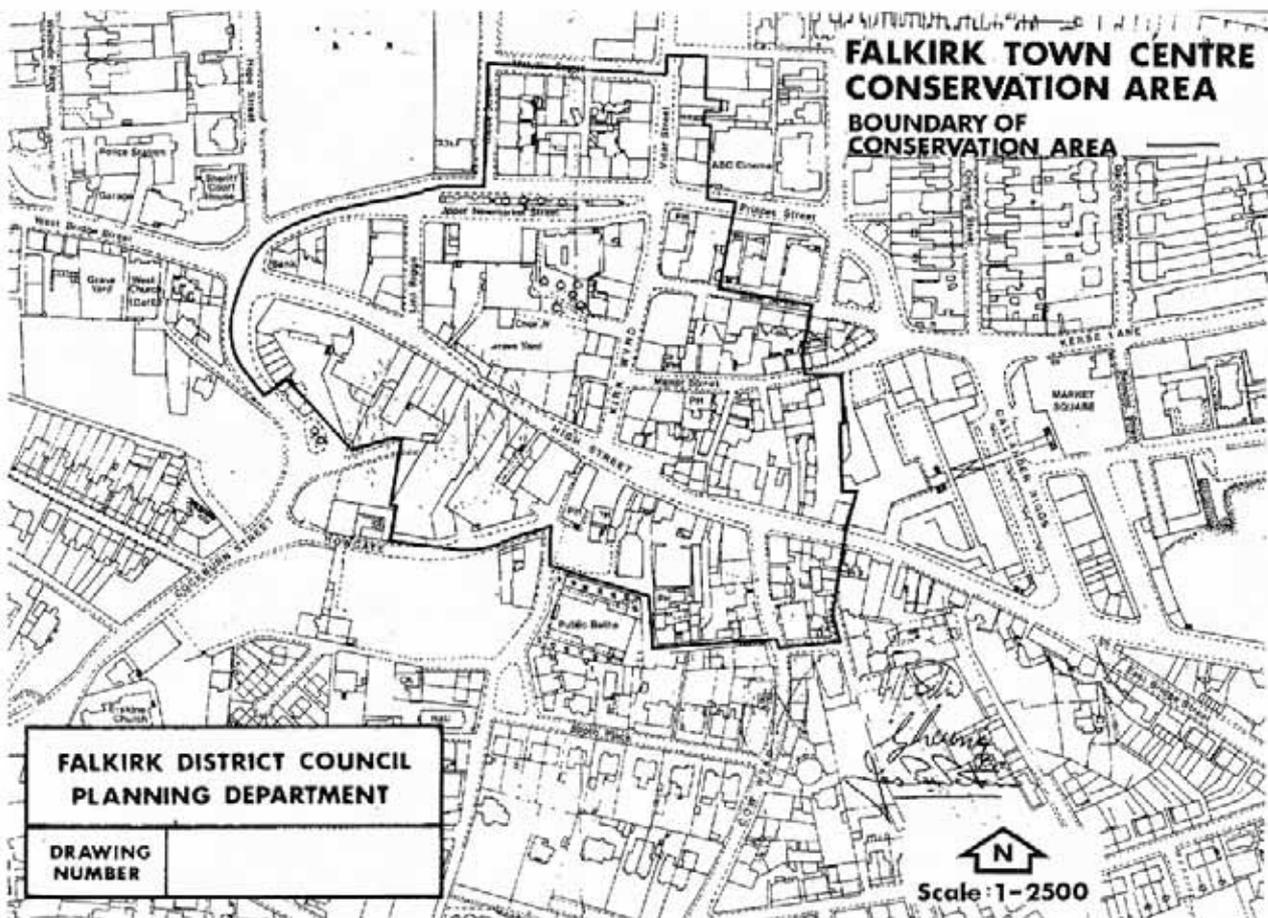
## Original designated Conservation Area Boundary



## APPENDIX 1.02 1978 & 1979 CONSERVATION AREA BOUNDARIES

### 1978 DESIGNATED BOUNDARY

The map, below, shows the boundary designated on 26 September 1978.

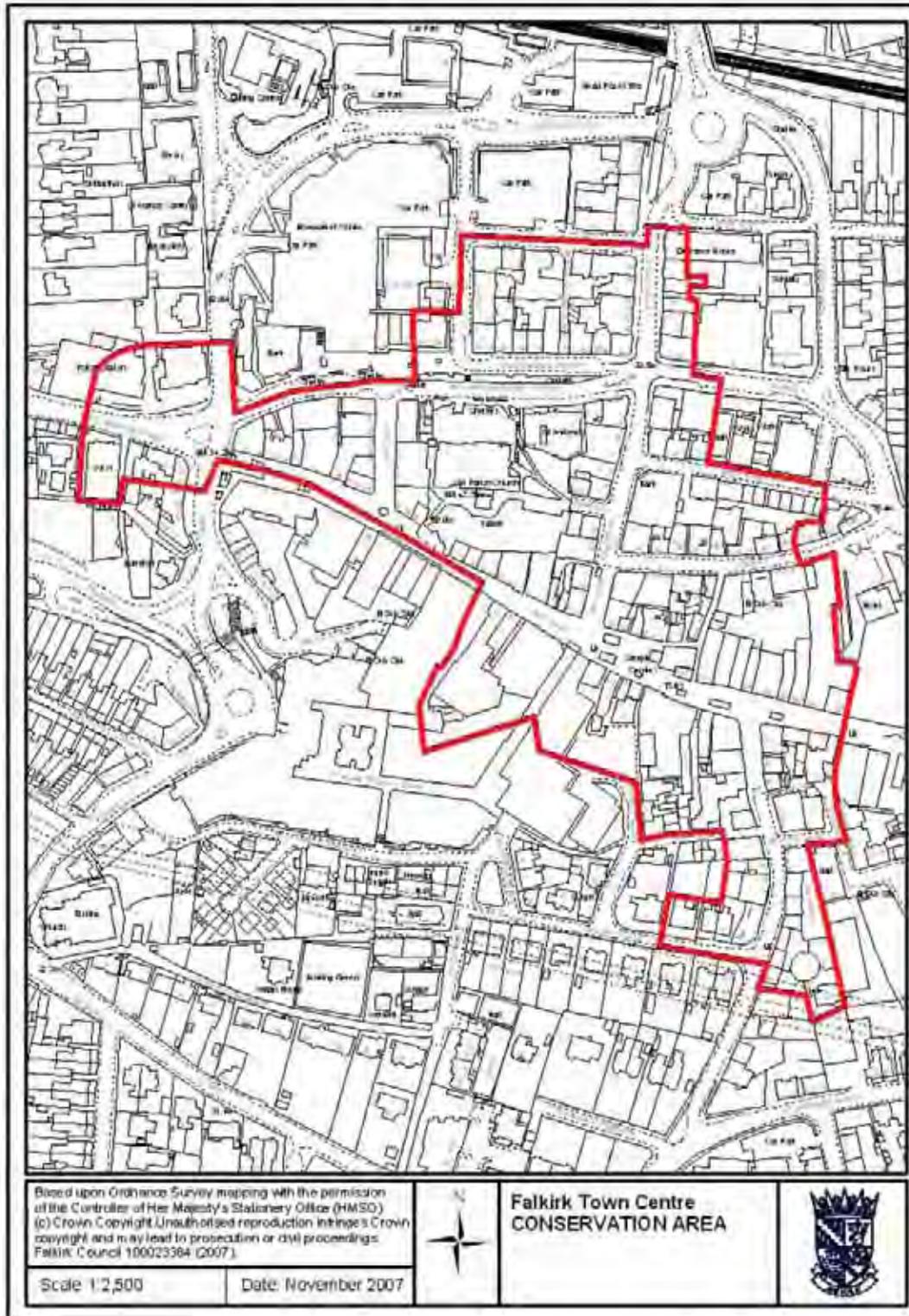


Note: drawing reduced from original therefore not to stated scale.

## APPENDIX 1.03

### 1979 DESIGNATED BOUNDARY

The map, below, shows the boundary designated on 12 November 1979 and current at the time of this appraisal.



Note: drawing reduced from original therefore not to stated scale.

**APPENDIX 1.04**  
**Letter noting Area of Special Advertising Control**

CM6L/EF/6.05.27/1  
22/DIS/PP/GG  
10th November, 1981

Mr. Pillath

2415

Director of Physical Planning,  
East Lothian District Council,  
Council Buildings,  
HADDINGTON,  
East Lothian.

Dear Sir,

Conservation Policies

The following information is in reply to the questions asked in your letter of the 16th October, 1981 :-

1. The District Council does not have a general conservation policy or policy for Listed Buildings. The control of advertisements within Conservation Areas is dealt with in our booklet 'Design Advice on Shop Fronts in Conservation Areas'. (copy enclosed). In addition, the two town centre Conservation Areas within the District have been designated as Areas of Special Advertising Control.
2. There are 254 Listed Buildings within the District.
3. There are 7 Conservation Areas.
4. All the Conservation Areas have Article 4 Directions. These cover Classes I, II and XI.
5. For the last few years, there has not been a budget allocated for Conservation or for Listed Buildings.
6. At the present time, there is a major facelift scheme taking place in Bo'ness Town Centre Conservation Area. This consists of stonecleaning buildings and landscaping works and is being financed by the Scottish Development Agency. The scheme continues the enhancement of the town centre that started with the rehabilitation of a number of old buildings, restored as part of a Housing Action Area programme.  
  
Another project concerned with improving a Conservation Area was the undergrounding of Post Office and electricity supply lines within Dunmore Conservation Area. This was completed in 1976 and was carried out with the assistance of a Historic Buildings Council Grant.
7. The only Design Guide that deals specifically with Conservation Areas is the one referred to above.

Yours faithfully,

*MP*  
DIRECTOR OF PLANNING

Enc.

## APPENDIX 2.00 PLANNING CONTEXT

### 2.01 NATIONAL POLICY CONTEXT

The primary legislation relating to the protection and enhancement of Conservation Areas is found in the Town and Country Planning (Scotland) Act 1997 and the Planning (Listed Buildings and Conservation Areas (Scotland) Act 1997. This legislation is distilled in the *Scottish Historic Environment Policy (2008)*.

In recent years the nation's built heritage, of which Conservation Areas are an important component and management tool for its protection and enhancement, has been the subject of significant government planning advice ie:

- SPG 23 *Planning and the Historic Environment*
- PAN 71 *Conservation Area Management*

Supplementing this specific advice are the following more general guidance notes i.e.

- *Designing Places (2001)*
- PAN 52: *Planning in Small Towns*
- NPPG 5: *Archaeology and Planning*
- SPP 8: *Town Centres and Retailing*
- NPP 17: *Transport and Planning*
- SPP 20: *Role of Architecture and Design Scotland*
- PAN 42: *Archaeology*
- PAN 68: *Design Statements*
- PAN 59: *Improving Town Centres*
- *Building Our Legacy: Statement on Scotland's Architecture Policy (2007)*
- *Scottish Historic Environment Policy (2008)*

### 2.02 LOCAL POLICY CONTEXT

Similarly Falkirk Council policy documents continue to raise the profile of its built heritage in terms of managing its protection and enhancement i.e.

- Falkirk Council's *Structure Plan (2007)* Policy ENV5 (Built Environment and Heritage) states that  
“...Conservation Areas ... will be protected and enhanced. Local Plans will identify these assets...including ... measures to ensure that assets are maintained in a good state of repair ... reviewing the boundaries of areas to ensure their continuing relevance.”

Para 5.17 of the *Structure Plan* further identifies the “...specific need to review areas designated as Conservation Areas.”

- Falkirk Council’s *Local Plan* (Deposit Version - April 2007) Policy EQ12 (Conservation Areas) states that  
“The Council will protect the historic and visual amenity of each Conservation Area” and “...prepare Character Appraisals of individual Conservation Areas and, on the basis of these, will review existing boundaries and Article 4 Directions...”
- The *Local Plan* (deposit) also includes associated policies on Listed Buildings and their re-use (EQ14/15) and shopfronts (EQ11).
- The approved Built Heritage Strategy (March 2006) sets the framework and timetable for the delivery of Conservation Area Appraisals.
- Falkirk Council is currently completing a series of Supplementary Planning Guidance notes which includes the associated topics of Shopfront Design and Design Statements.

## APPENDIX 3.00 POPULATION

### 3.01 POPULATION STATISTICS FOR FALKIRK TOWN CENTRE

The 2001 census gives the population of the Town Centre ward as 4,147, out of the total Falkirk settlement population of 32,422. (The ward is larger than the Conservation Area under consideration.) The ten-year regeneration initiative *My Future's in Falkirk*<sup>1</sup> states that the population has increased 4% over the last decade and as such is one of the fastest growing in Scotland. There are 15,249 households in Falkirk settlement, with a vacancy rate in housing stock of 4.5%. Of housing, 8.4% is deemed 'overcrowded'. Owner occupation stands at 59.4%, that is, 6% lower than average in the Falkirk Council area. 37.8% are rented from the Council/ Scottish Homes or a housing association while 4.6% are privately rented. The proportion of single households - adults and pensioners - is 38.7%, seven points higher than in the greater Council area. There are fewer children as a percentage of the population than in the country generally. A higher proportion of people are employed in manufacturing, particularly in the chemical and petro-chemical industries, than anywhere else in Scotland. Residential use in the Conservation Area appears low and it is thought that the town centre population may even be falling.

<sup>1</sup><http://www.myfuturesinfalkirk.co.uk/Economy/Economy.aspx>, accessed 26 June 2008. The partners of this Initiative are Falkirk Council, BP, Scottish Enterprise and INEOS (chemicals).

The 2001 census gives the following employment statistics:

Industry of employment	Falkirk	Scotland
All persons aged 16-74 in employment (excluding full-time students)	13,493	2,163,035
- % A. Agriculture and hunting and forestry	0.51	2.20
- % B. Fishing	0.00	0.31
- % C. Mining and quarrying	0.69	1.29
- % D. Manufacturing	17.08	13.65
- % E. Electricity and gas and water supply	1.19	1.02
- % F. Construction	8.20	7.76
- % G. Wholesale & retail trade and repairs	15.53	13.30
- % H. Hotels and restaurants	4.07	4.95
- % I. Transport and storage and communication	6.83	6.89
- % J. Financial intermediaries	5.02	4.74
- % K. Real estate and renting and business activities	10.27	11.42
- % L. Public administration and defence and social security	7.89	7.23
- % M. Education	5.29	7.42
- % N. Health and social work	12.64	12.63
- % O,P,Q. Other	4.78	

## APPENDIX 4.00 SUPPLEMENTARY INFORMATION ON LISTED BUILDINGS

### 4.01 SCHEDULE OF LISTED BUILDINGS

Listed Building						Architect based in:		
Ref	Name	Street No.	Street	Supplementary	Date	Falkirk	Glasgow	Edinburgh

#### Category A:

FAL 1	Old Parish Church		High Street		Medieval; 1738; 1810			E
FAL 12	Falkirk Town Steeple		High Street		1814		G	

#### Category B:

FAL 2	Old Parish Church Churchyard		High Street					
FAL 3	Falkirk Parish Churchyard Gate		High Street		1659			
FAL 4	Royal Bank Buildings	2	High Street	& 1 Newmarket Street	1879			E
FAL 7	Royal Bank	98	High Street	1-9 Kirk Wynd, & 25, 27, 29 Manor Street	1904	F		
FAL 8		100 - 100a	High Street		c.1800			
FAL 9		102 - 104	High Street		c.1800			
FAL 10		106 - 112	High Street		c.1800			
FAL 11	Cross Well		High Street		1817			
FAL 14		124 - 128	High Street		Early 19 <sup>th</sup> cent.			
FAL 17		138 - 140 and 140A	High Street		1832			E
FAL 18		142 - 146	High Street		Early 19 <sup>th</sup> cent.			
FAL 19		148 - 154	High Street		1828			
FAL 24		129 - 131	High Street		Early 19 <sup>th</sup> cent.			
FAL 26		147 - 149	High Street	& 2 Cow Wynd	1862			
FAL 30	Offices		King's Court	East Side and North Side of Bean Row at Rear of 9 Cow Wynd	Early 19 <sup>th</sup> cent.			
FAL 31	Lint Riggs		Lint Riggs	West Side, (Even Nos.), 20 - 24 High Street and Newmarket Street	1903-	F		
FAL 32	Lint Riggs		Lint Riggs	(East Side Odd Nos.), 32 - 34 High Street & Newmarket Bar	1903-	F		
FAL 33	West Church		West Bridge Street		1799/1884		G	

Falkirk Town Centre Conservation Area Appraisal

FAL 35	Sheriff Court House Buildings		Hope Street	and West Bridge Street	1866			E
FAL 36	Public Library		Hope Street	(Outwith Current Conservation Area)	1901			E
FAL 39	Wellington Statue		Newmarket Street		1851			
FAL 41	Royal Bank Buildings	25 - 29	Newmarket Street	& 20 Vicar Street	1862			E
FAL 46	Bank of Scotland	39 - 43	Vicar Street		1899			E
FAL 47	Former Post Office	45 - 47	Vicar Street	(Front Block Only)	1893			E
FAL 49	Orchard Hotel		Kerse Lane	(Outwith Current Conservation Area)	Early 19 <sup>th</sup> cent.	?		
FAL 51	Tattie Kirk		Cow Wynd		1804			
FAL 97		52 - 58	Vicar Street (Even Nos.)	(Outwith Current Conservation Area)	Late 19 <sup>th</sup> cent.			
FAL 99	Chambers	29 - 35	Vicar Street	(Odd Nos.)	1903		G	

**Category C(S):**

FAL 5	Royal Hotel	4 - 8	High Street		1760			
FAL 6		86, 88	High Street	& Kirk Wynd	1904			
FAL 13		122	High Street		Late 18 <sup>th</sup> cent.			
FAL 15		130	High Street		Mid 19 <sup>th</sup> cent.			
FAL 16		132 - 136A	High Street		1914			
FAL 20	(Wilson's Buildings)	105 - 111	High Street		1848			
FAL 21		113 - 117	High Street		Early 19 <sup>th</sup> cent.			
FAL 22		119-121	High Street		1900			
FAL 23		123 - 127	High Street		1909			
FAL 25	Falkirk and Counties T.S.B.	137-139	High Street	& 1 Cow Wynd	1899/1926	F		
FAL 27		151 - 155	High Street		c.1800			
FAL 28		157 - 161 & 163	High Street		1830			
FAL 38	South African War Memorial		Newmarket Street		1905		G	
FAL 40	St. Andrews Church of Scotland		Newmarket Street	including halls	1894	F		
FAL 42	Social Work Department	12 - 14	Newmarket Street	(Former Municipal Buildings)	1879	F		
FAL 43	Christian Institute	16, 18	Newmarket Street	and 1,3 Glebe Street	1880			E
FAL 44		24 - 38	Vicar Street	Corner of Newmarket Street and 2 - 12 Melville Street	c.1870			
FAL 45		9 - 11	Vicar Street		c.1870			
FAL 48			Technical Institute, Princess Street and Park Street	(Outwith Current CA)	1845	F		E
FAL 52		5	Booth Place		c.1830			

FAL 53		7	Booth Place	(Outwith Current Conservation Area)	c.1830			
FAL 93		20 - 24	Newmarket Street	(Even Nos.)	Late 19 <sup>th</sup> cent.			
FAL 94		42 - 46	Newmarket Street	(Even Nos.)	Late 19 <sup>th</sup> cent.			
FAL 95		42 - 44	Vicar Street	1- 9 Melville Street (Odd Nos.) (Outwith Current CA)	c.1900			
FAL 96		46 - 50 (Even Nos.)	Vicar Street	(Outwith Current CA)	1887			
FAL 98		25 & 27	Vicar Street	& 4-6 Princes Street	1933	F		

In terms of architects it should be noted that a couple of names recur: Alexander Black (d.1867) and William Black (1840-1921) and James Gavin Callander (1881-1942). These were Falkirk men and have left the town a lasting legacy. The architects' names and a short biography are given in Appendix 5, but in the table above we can compare the building stock at a glance, in date order. (Several of the listed buildings are by unnamed builders. The concept of a named architect developed quite late.) The work of Falkirk-based architects is well represented. For several of the large commercial and public buildings the town's wealthy looked to professionals in both Glasgow and Edinburgh for designs that would reflect prestige. Edinburgh seems to predominate, though two of the Glasgow-produced designs are of high significance (the Steeple and the West Church).

#### 4.02 SUPPLEMENTARY PHOTOGRAPHIC SURVEY (listed buildings not mentioned in main text)



123-127 High Street

**123-127 High Street**, is Jacobean Renaissance, 1909, with a rusticated central block. It takes its place in the High Street elevation with ease. The outer bays undulate the rhythm at upper level while the focus of the central bay is the entrance, with its swan-neck pediment and tympanum and thistle carving. The building has historical significance as the headquarters of the Falkirk Herald. The design of the aluminium generic shopfront and fascia sign detracts from this fine building.



106-112 High Street



124-128 High Street



129-131 High Street



29-35 Vicar Street



52-58 Vicar Street



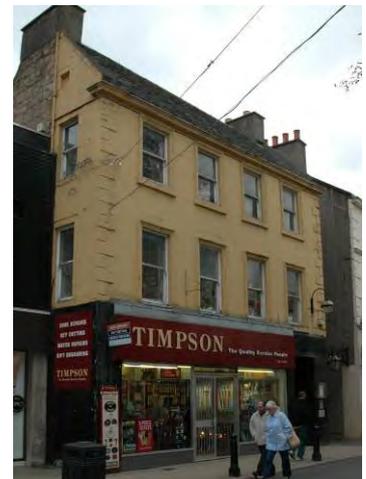
5 Booth Place



113-117 High Street



119-121 High Street



122 High Street



130 High Street



132-136a High Street



151-155 High Street



157-161 and 163 High Street



20-24 Newmarket Street



42-46 Newmarket Street



9-11 Vicar Street



24-38 Vicar Street



25-27 Vicar Street

## Appendix 5: Listed Buildings

### Old Parish Church and Burial Ground

A

#### List description

Cruciform church of mediaeval origin, almost entirely rebuilt in several phases; mediaeval square-plan tower, upper part remodelled and octagonal belfry with swept spire added by William Adam, 1738; body of mediaeval church demolished and replaced in 1810-11 by Gothic rectangular-plan building and SE mausoleum (Zetland tomb; see Notes) by James Gillespie Graham; to S, transeptal 2-storey Gothic session house with porte-cochere driveway and single storey flanking sections by Wardrop and Anderson, 1892; to W, single storey church halls added 1996. Predominantly diagonally droved rubble laid to level beds with raised polished margins; ashlar to mausoleum and majority of tower; squared snecked bull-faced rubble with ashlar dressings to 1892 additions. Ashlar-topped base course, cill course and eaves cornice to 1811 sections. With transoms. Crowstepped gables; predominantly crenellated parapet with triangular merlons to 1811 sections, flat-headed merlons to 1892 additions. Predominantly 2-light Y-traceried windows with transoms.

N ELEVATION: 4-bay elevation with modern halls to right; advanced organ bay to centre, concealing bottom of 4-light loop traceried windows; slightly advanced outer bays.

E ELEVATION: 3-bay elevation; gable to centre bay; slightly advanced outer bays; left bay obscured to lower level by adjoining 3-bay low 2-storey Zetland tomb. To centre bay, to ground floor, shallow machicolated and crenellated porch with Tudor arched opening flanked by narrow lancet lights; 4-light loop traceried and transomed window above; dividing cornice; blind roundel to gable. To Zetland tomb: bays divided by buttresses with gabled niches to lower stages; to ground floor, timber studded door in Tudor-arched roll-moulded opening, simple raised shields to outer bays; chamfered band course dividing ground and 1st floors; to 1st floor, to centre bay, hoodmoulded pointed-arched niche with high relief Dundas coat of arms (see Notes), to outer bays 2-light cusped pointed-arched hoodmoulded windows. To far left, greatly recessed E elevation of 1892 transeptal addition; 2-storey 3-bay elevation, advanced to centre and right bays; to ground floor, to left bay bipartite window with cusped pointed-arched lights, large pointed-arched opening to right bay; to 1st floor, lancet lights to left and right bays, to centre cusped lancet light to half storey with lancet above both in pointed over-arch.

S ELEVATION: 5-bay 2-storey elevation with modern 1996 halls adjoining to far left and single bay gable end of Zetland tomb to far right; greatly advanced gabled centre bay; advanced, parapeted ground floor flanking bays;

to 1st floor slightly advanced outer bays. To ground floor, to centre bay, paired bipartite windows with cusped-headed lights; to flanking bays, tripartite windows with cusped heads; to Zetland tomb, blind pointed-arched window with 3 cusped lights with panel tracery above and head-stopped hoodmould, flanked by buttresses with gabled niches. To 1st floor, to centre bay pointed-arched 3-light window with geometric tracery and 3 blind cusped panels beneath.

W ELEVATION: 3-bay elevation, concealed to ground floor by adjoining modern halls; outer bays slightly advanced. To centre bay, 4-light loop traceried and transomed window above; dividing cornice; blind roundel to

gable. To far right, greatly recessed E elevation of 1892 transeptal addition; 2-storey 3-bay elevation, to ground floor, large pointed-arched opening to left bay, inset pilastered and broken pedimented memorial panel to right; to 1st floor, lancet light to each bay. TOWER: corniced square-plan tower, largely obscured; octagonal upper belfry stage with round-arched key-blocked openings, alternately louvred and louvered with glazing below; swept octagonal slated spire with lead finial and weathervane; 13 bell carillon (cast at Baltimore, 1926). To N elevation, to ground floor (inside port-cochere), timberpanelled door with wrought iron hinges and lancetted fanlight in roll-moulded pointed-arched opening; to E elevation, single slit window, 2 blocked openings; to W elevation, 2 mullioned windows with 2 shouldered lights; Nelevation not visible.

INTERIOR: renovated by George Deas Page, 1878-1883. Vestibule in base of tower; leading to main auditorium, timber-panelled and stained glass door in Neo-Classical war memorial doorpiece (installed in 1923), above, engraved stone tablet (see Notes), to flanking walls, doorways leading to curved passageways, to W wall classical monument with marble relief to Rev John B Paterson, by Alexander Ritchie, 1838; to E wall, Gothic monument to Rev William Begg by J and G Mossman. To W passageway, ex situ, pair of effigies (a knight and a lady, possibly later 16th century) and graveslab with Latin inscription, dated 1600; to E passageway, ex situ pair of effigies (a knight and a lady, possibly mid 15th century), a graveslab with carved shield and Latin inscription

carved shield and Latin inscription (probably commemorating Alexander, fifth Lord Livingston, circa 1550), roof

boss carved with the Livingston arms (probably from the vaulted roof of the medieval church) and a crosshead. From both passageways, curved stone stairs with cast iron balusters, leading to gallery. To main auditorium: raking horseshoe gallery on timber Roman Doric columns; to N wall, Jacobean oak pulpit (1896) with gilded finial from earlier pulpit of 1811 or 1826; flanking, wooden organ screens (1992) masking organ pipes; organ by Forster and Andrews, 1892, rebuilt 1950; timber box pews; large Gothic ceiling rose (probably 1811); deep roll-moulded ceiling cornice; to N wall, stained glass windows flanking pulpit, depicting Abel, Abraham, Moses and David to left and the Good Samaritan to right, by Christopher Whall, 1896; to W and E walls, to centre, abstract stained glass windows by Ballantine and Allan, 1860-1 (moved from N wall in 1896).

BURIAL GROUND: see Notes. To SW, tall granite Celtic cross with fine carved pattern, commemorating the men of Bute killed in the first Battle of Falkirk in 1298, erected by the 3rd Marquess of Bute in 1877. To S: Monument to Sir John de Graeme (died 1298 at Battle of Falkirk), table tomb of circa 1772 (restored 1860), enclosing 3 slabs of medieval, late 16th century and circa 1723 (by William Whyte), the whole enclosed by cast iron cage of 1860 with axe-headed railings, crocketed finials to corners and lion rampant to top (see Notes); Monument to Sir Robert Munro of Foulis and Dr Duncan Munro of Obsdale, erected 1751, corniced pedestal surmounted by small sarcophagus; Monument to William Edmonstone of Cambuswallace and members of the Dollar family, late 19th century, red sandstone Jacobean style tombchest. To NE wall: to right, carved 18th century (now with 19th century inscriptions to Wilson family) wall monument, attached columns and paired round headed arches with cornice and pediment above; to left, monument to Patrick Murehead of Rashyhill and his wife Margaret Buchanan, both died 1723, aedicule with barley-sugar twist columns, segmental pediment, inscribed panel with foliate surround and prolific carved decoration.

BOUNDARY WALLS, GATES AND GATEPIERS: boundary walls largely formed by rear elevations of adjoining buildings; to E boundary, square-plan ashlar gatepiers with sunken pointed-arched panels, surmounted by cast iron lamp standards, cast iron gates, flanking dwarf ashlar walls and ornate cast iron railing terminated by similar ashlar piers. To NE boundary, pair of cast iron square plan stop-chamfered gatepiers with ornate cast iron

gate and small stretch of matching railings. To SW boundary, stone archway (listed separately)

REFERENCES:

The First Statistical Accounts of Scotland, 1791-99, pp 76, 99, 100, 103.

The Second Statistical Accounts of Scotland, 1845, p33. National Archives of Scotland, Record of Falkirk Parish Heritors, HR139H, GD171/122, CH2/242/13.

Falkirk Herald, 18/07/1891, 27/09/1893. RCAHMS, INVENTORY OF

THE ANCIENT MONUMENTS OF STIRLINGSHIRE: VOL 1, (1963), pp150-154. Colvin, DICTIONARY OF BRITISH ARCHITECTS, (1995), pp63, 206, 868, 422.

J. Gifford and F. Walker, STIRLING AND CENTRAL SCOTLAND, (2002), pp465-469.

Information from leaflets published by Falkirk Old and St Modan's Parish Church.

Parish Church. Falkirk Old Parish Church is thought to have been founded on this site as early as the 7th century, although some sources claim that it was founded in 1057 by Malcolm Canmore; the tablet in the church porch bears a crude inscription supporting this theory, but it is likely to date from the early 19th century. The church became the property of Holyrood Abbey in 1166; one of the several theories of the origin of the name of Falkirk suggests that the church fell into disuse and ruin became known as the Fallen or Fall Kirk. The earliest sections of the present church are the remains of the mediaeval church which is thought to have been built around 1450. The mediaeval church was cruciform in plan with a tower over the crossing. In the early 18th century, the upper part of the tower was rebuilt to the designs of William Adam; the contract was agreed circa 1738 and the work

was concluded circa 1741. By the 1790s, the church was considered by its minister to be too small, but

he suggested that this may be remedied in the near future. In 1800, the heritors were discussing proposals for the repair of the old church or the construction of a new one, possibly on a different site. The proposals for the use of a new site were controversial and resulted in a lengthy struggle which was only resolved in 1810 when the Court of Session ruled that the tower of the medieval church should be retained, but that the remainder of the church should be replaced by a new structure. During the lengthy disputes, several designs had been drawn up, including schemes by Hugh Cairncross and Sibbald and Thin. However, in March 1810, James Gillespie Graham's design was accepted and William Black, wright and Henry Taylor, mason, were contracted to execute the work at a cost of approximately £3500. The work was completed in the autumn of 1811. In 1891 the idea of an additional session house was discussed, and in 1892-3 this Wardrop Anderson designed extension was built on the site of the medieval south transept, where the Livingstone effigies had originally been situated (they were left open to the elements when the transept was demolished in 1810 and stayed there until they were moved to the southporch in 1854. In the 1960s the burial ground was largely cleared and only the most important memorials remain.

The tomb of Sir John de Graeme, who died in the first battle of Falkirk, consists of a mediaeval slab with an effigy to the bottom. The 16th century slab formed a table-top tomb above the effigy; the two upper slabs appear to be fairly close copies of this slab. Upgraded from Category B to Category A in 2004.

Architects:

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B

List description

Notable small collection of monuments comprising chiefly:-

- a) Sir John de Graham killed at Battle of Falkirk 1298. Rebuilt by William Graham of Airth 1773; again renewed and ornamented 1860, gothic ironwork with arched crown top of that date. Composite monument with wasted mediaeval effigy and other earlier fragments.
- b) Sir John Stewart of Bunkle (?) 13th century slab with early 19th century superscription;
- c) Rev Robert Callander (+1686) slab with armorial details;
- d) Gib table tomb, 1636 and 1773;
- e) Murehead Monument (+1723) arched recess with effigies, elaborate cartouche flanked by twisted columns with segmental pediment, cherubs and acorn finial above.
- f) Robert Monro of Foulis 1848, plinth and Sarcophagus with railings.
- g) Men of Bute Memorial Celtic Cross 1877 erected by Marquess of Bute to those killed 1298.
- h) Burial vault at NW corner. Small rubble-built, door and pediment with bliterated inscription pane at south end, slated roof piended at north end.

REFERENCES:

Inv 140

Inv p1 47A

NOTES:

Stones not regarded as of historical or artistic merit removed 1962.

Architects:

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Falkirk Parish Churchyard Gate

B

List description

Dated 1659. Moulded segmental arch. Buttress on east side recent. 19th century cast iron gothic gates.

Architects:

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List description

1804. Octagonal plan; rubble-built with ashlar quoins and margins. Entrances on north side to ground floor and gallery, the latter with external stair, additional (blocked) door at south east. Windows, multi-paned to ground and gallery. Slate roof with urn finial.

Interior much altered (now used as warehouses)

Circa 1830-40. Single-storey ashlar fronted, 2-window and pilastered centre door, architraved windows in slightly advanced planes, pilastered ends, plain parapet, 2-storey addition at back, original glazing.

RCAHMS: Stirlingshire vol 1 p 154

Built for an Anti-Burgher congregation

Architects:

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Royal Hotel

High Street

List description

Circa 1760 2-storey and (modern) mansard attic, 5-window front with rusticated and pilastered ends, fluted Ionic column doorpiece; stuccoed and painted, channelled ground floor slated roof.

REFERENCES:

NOTES:

Re-categorised as C(S) from B for Group. The listing relates specifically to the group intetest of the subject. It applies, as always, to interior as well as exterior, as appropriate to building type.

Architects:

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High Street

Lint Riggs, East Side (odd nos) New Market Bar

B

List description

1903 onwards. 3-storey. Free Renaissance treatment, ashlar, shallow bay windows, central section (nos 5-15) tall 2-storey with fluted Corinthian upper order and sculptured segmental pediment dated 1906; corner turrets with lead cupolas, ground floor shops.

REFERENCES:

NOTES:

Architects:

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High Street

1 Cow Wynd

C(S)

List description

Originally 1896, reconstructed James G Callander 1926. Victorian Renaissance. 2-storey 5-window front to High Street, arched openings, channelled ground floor with pedimented doorpieces at ends, Corinthian pilaster order centre 1st floor (1896); 1-window splayed angle and lower 2- storey elevation to Cow Wynd (1926).

REFERENCES:

Plans (Callander) Burgh Engineer

NOTES:

Re-categorised as C(S) from B for Group. The listing relates specifically to the group interest of the subject. It applies, as always, to interior as well as exterior, as appropriate to building type.

Architects:

James Gavin Callander

Born: 14 May 1881

Died: 6 March 1942

James Gavin Callander was born at Shotts or Falkirk (sources vary) on 14 May 1881, the son of John Callander and Ann Allardyce. He was articled to Alexander Gauld of Falkirk in 1896 and remained for eight years as an assistant after completing his apprenticeship. He studied at Falkirk Art School and attended a summer session at South Kensington College, London, where he was awarded a book prize for measured drawing. He commenced practice on his own account in 1908 and won the first and second premiums in unspecified competitions for public buildings.

Callander was chief architect for the local Co-operative Society from at least 1910 and worked with Thomas Mair Copland on branches for the Society. In or about 1912 when Alexander Gauld died he absorbed Gauld's practice into his own. About this time he married Isobel Thomson.

He was admitted LRIBA in 1932, his proposers being Alexander Nisbet Malcolm, James Lochhead and George Arthur Boswell. He died in the Royal Infirmary, Edinburgh on 6 March 1942, leaving moveable estate of £25,148 12s 9d.

Date unknown	Factory for Messrs Barr, Glasgow
Date unknown	Grandstand for Falkirk Football Club
Date unknown	J Baird & Co Falkirk
Date unknown	Offices for the Falkirk Iron Co
Date unknown	Shops, Cockburn Street, Falkirk
1912	Miller Hall, Falkirk
1912	Mission Hall, Grahamston
1918	Springfield Sawmill, timber shed Grahamston
1919	Bungalow, Falkirk
1919	Grahamston & Bainsford Co-operative Society, model dairy

Bainsford,	
1919	Grahamston Iron Company, Offices Grahamston
1919	Printing Works, Falkirk
1920	Picture House Falkirk, Reconstruction
1921	Crown Hotel, Falkirk
1921	Gowanbank Ironworks, Moulding shed
1921	Villa for Walter Alexander, Camelon
1922	Bungalow for J Maxwell & Sons, Falkirk
1922	Bungalow for J Maxwell & Sons, Falkirk
1922	Bungalow for John W Blackadder, Falkirk
1923	Bungalow for William L Hannah, Falkirk
1923	Callendar Road Tavern Falkirk , Alterations
1923	Falkirk Old Parish Church Falkirk , North door of church set in Neo-Classical surround and erected as war memorial, located inside the building on the north side of the entrance hall.
1923	Glenberrie Golf Clubhouse, Falkirk
1923	Grahamston & Bainsford Co-operative Society premises
1923	Villa for Frank Frazer, Falkirk
1923	Villa for J G Callander, Falkirk
1923	Villa for J Maxwell & Sons, Falkirk
1924	Bungalow, Camelon
1924	Bungalow for James Kean, Falkirk
1924	Colonial Bar Grahamston, Alterations
1925	Bakery Grahamston, Reconstruction
1925	Bungalow for A Lang Grant , Falkirk
1925	Bungalow for J G Callander, Falkirk
1926	Flatted houses Falkirk
1927	Bungalow(s) for J G Callander, Falkirk
1927	Falkirk and Counties Savings Bank, Falkirk, Reconstruction
1927	Petrol garage, Falkirk
1927	Petrol garage, Falkirk
1927	Petrol garage, Falkirk
1927	Shop for Alexanders Stores, Falkirk, Reconstruction
1927	Villa for J G Callander, Falkirk
1927	Villa for J G Callander, Falkirk
1928	Bungalow for W R Pollock, Falkirk
1928	Sausage Factory, Falkirk
1928	Villa for William George Wright, Falkirk
Late 1920s	Shops etc for the new bus station, Falkirk
c. 1930	Co-operative superstore, Falkirk
1931	Public House, Vicar Street Falkirk
1933	Bus station, Falkirk
1933	Car showroom, Falkirk
1933	Housing, Camelon Road
1933	Shops, 1-9 Callendar Riggs, Falkirk
1934	Falkirk and District United Co-operative Society, Falkirk
1935	Alexanders Stores new promises, Falkirk
1936	Allied Ironfounders Building, 175 Grahams Road, Falkirk

High Street

Lint Riggs West Side and A Anderson, Newmarket St

B

#### List description

1903 onwards, incorporating remodelled 2-storey building of earlier date at south corner; remainder 3-storey, free Renaissance treatment, ashlar, shallow bay windows, corner turrets with lead cupolas, balustraded parapet; ground floor shops (2 good original shop-fronts)

REFERENCES:  
NS8880 Lint Riggs

#### NOTES:

Planned by David Ronald, Burgh Engineer, in 1903 perspective by Alexander McGibbon in Burgh Engineer's office. The Corinthian masonic hall section at 5-15 is a departure from the original design. Mostly built to the designs of Copeland and Blaikie and A & W Black following the elevations prescribed in 1903.

Architects:

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Royal Bank

High Street

1-9 Kirk Wynd and 27, 29 Manor Street

B

#### List description

A Gauld 1904-5. Free Edwardian manner, 4-storey and attic red ashlar with corbelled circled angles having broad eaved ogee roofs; bow windows built out to bays at upper floors, curvilinear pedimented panel, richly sculptured.

REFERENCES:

#### NOTES:

Built as parts of the Kirk Wynd Improvement Scheme executed between 1904 and 1910.

Architects:

Alexander Gauld

Alexander Gauld worked in Glasgow in the early 1890s when he entered the competition for Newry Town Hall. He was practising in Falkirk from at least 1898 until 1907. No further details are yet known.

Cross Well

High Street

B

List description

Dated 1817. Circular ashlar structure fluted dome bearing fluted drum surmounted by lion with shield; fine figured cast-iron oval panel at former pump.

REFERENCES:

NOTES:

De-scheduled 8 November 1999.

Architects:

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Falkirk Town Steeple

High Street

A

List description

David Hamilton 1813-14. Classical 140' high, 4 stages, ashlar, much repaired in stucco: 1st stage 2-storey, channelled; 2nd stage inset Greek doric angle columns, arched opening with balustraded apron, pedimented; 3rd stage clock, splayed angles, panelled pilasters; 4th stage belfry, octagonal with Ionic columns; octagonal stone spire above. Ground floor shop, cells above, 4-storey building of 1802-3 which adjoined now removed. Damaged 1927 and repaired, upper 30' of spire rebuilt.

REFERENCES:

NSA v VIII p. 21 Inv 253 Johnston, Falkirk Steeple

NOTES:

Built by Harry Taylor (\$1,460); stands on site of earlier steeple of 1697 which subsided after the erection of the adjoining 4-storey block by Mr Glen of Forganhall in 1802-3 (since demolished)

Architects:

Royal Bank Buildings

002

High Street

1 Newmarket Street

B

#### List description

Peddie and Kinnear 1879. Scottish baronial picturesque composition on gusset site. 3-storey with dormer heads to High Street, 2-storey and attic to Newmarket Steet, gabled with oriel bay 1st and 2nd floors to gusset. Snecked rubble, slated.

#### REFERENCES:

Love, Antiquarian Notes and Queries

#### NOTES :

Built on site of former Crown Inn.

#### Architects:

Peddie, Kinnear & Peddie

The partnership of Peddie, Kinnear & Peddie was formed in 1878 when John Dick Peddie (born 1824) and Charles George Hood Kinnear (born 1830) took into partnership Peddie's son John More Dick Peddie (born 1853), who had served a short articulated apprenticeship with the family firm and had subsequently worked for George Gilbert Scott before returning as an assistant in 1875. When he became a partner the practice was also joined by his brother, Peddie's fifth son Walter Lockhart Dick Peddie (born 1865), who was signing drawings by the early age of fourteen.

In 1879 the elder Peddie withdrew from the practice at the age of fifty-five, his stated intention being to enter politics, although the real reason was at least as much concerned with repairing his family fortunes and providing for his unmarried sisters and daughters by becoming a fund manager. The remaining partners continued the practice as Kinnear & Peddie.

(Source, for this biographical note and all following, except that for the Wellington Statue:

<http://www.scottisharchitects.org.uk/index.php>)

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020-024

High Street

LINT RIGGS WEST SIDE

B

List description

Architects:

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096-098

High Street

2 Kirk Wynd

C(S)

List description

Circa 1904. Baronial 3-storey snecked red rubble, circled corner with 2nd floor balcony and slated conical roof, crowstepped gables and tall chimney. Bay window to Kirk Wynd. Modern ground floor shop.

REFERENCES :

NOTES:

Built as the Railway Hotel.

Re-categorised as C(S) from B for Group. The listing relates specifically to the group interest of the subject. It applies, as always, to interior as well as exterior, as appropriate to building type.

Architects:

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100-100A

High Street

B

List description

Circa 1800. 3-storey 3-window painted quoined ashlar, architraved openings, frieze and cornice at wallhead, ground floor shop, reglazed; slated.

REFERENCES:

NOTES:

Architects:

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102-104

High Street

B

List description

Circa 1800. 3-storey 3-window painted quoined ashlar, architraved openings, modern ground floor shop; slated.

REFERENCES:

NOTES:

Architects:

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105-111

High Street

C(S)

List description

Dated 1848. Late classical 4-storey ashlar (much repaired) 2 consoled tripartite windows with narrow centre lights at 1st floor, 4-window above, consoled cornices and rosette friezes at 2nd, parapet inscription; modern ground floor shop.

REFERENCES :

NOTES:

Re-categorised as C(S) from B for Group. The listing relates specifically to the group interest of the subject. It applies, as always, to interior as well as exterior, as appropriate to building type.

Architects:

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106-112

High Street

B

List description

Circa 1800. 2-storey and attic 5-window painted ashlar, architraved openings, 1st floor 2nd and 4th windows consoled and pedimented, main cornice and blocking course; handsome fluted Roman Ionic doorpiece with pedimented, ground floor otherwise modern; slated.

REFERENCES:

NOTES:

Architects:

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113-117

High Street

B

List description

Early 19th century. 3-storey and attic 3-window painted ashlar, architraved windows with cornices at 1st floor, main cornice, slated, 2 canted dormers, modern ground floor shops.

REFERENCES:

NOTES:

Architects:

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119-121

High Street

C(S)

List description

Dated 1900. Late Victorian renaissance, red ashlar, 4-window straight main frontage, bipartite window on curved eastern angle; cornice and blocking course, slated. Ground floor shops.

REFERENCES:

NOTES:

Re-categorised as C(S) from B for Group. The listing relates specifically to the group interest of the subject. It applies, as always, to interior as well as exterior, as appropriate to building type.

Architects:

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High Street

C(S)

## List description

Late 18th century. 3-storey 4-window painted quoined ashlar, architraved openings, main cornice, slated, modern ground floor shops.

REFERENCES:

## NOTES:

Re-categorised as C(S) from B for Group. The listing relates specifically to the group interest of the subject. It applies, as always, to interior as well as exterior, as appropriate to building type.

Architects:

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Falkirk Herald Building

123-127

High Street

C(S)

## List description

Dated 1909. Edwardian renaissance. 3-storey, rusticated arched and triple key blocked doorpiece with scrolled pediment, 1 window centre, canted outer bays, central gable, ashlar, slated.

REFERENCES:

## NOTES:

Re-categorised as C(S) from B for Group. The listing relates specifically to the group interest of the subject. It applies, as always, to interior as well as exterior, as appropriate to building type.

Architects:

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124-128

High Street

B

List description

Early 19th century. 3-storey 5-window painted quoined ashlar, architraved openings; ground floor shops; 1 modern, 1 original with cornice bowed over windows, but reglazed.

REFERENCES:

NOTES:

Architects:

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129-131

High Street

B

List description

Early 19th century, remodelled later. 3-storey 5-window quoined painted stucco, consoled and pedimented 1st floor windows consoled main cornice with parapet above. Modern ground floor, shops and bank, central pend to King's Court, and long 2-storey wing on west side of Court.

REFERENCES:

NOTES:

Architects:

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130

High Street

C(S)

List description

Mid 19th century, much altered. 3-storey painted quoined ashlar, 2 bipartite window alteration 1st floor, single modern window 2nd floor, ground floor shop.

REFERENCES:

NOTES:

Group value only as altered.

Re-categorised as C(S) from B for Group. The listing relates specifically to the group interest of the subject. It applies, as always, to interior as well as exterior, as appropriate to building type.

Architects:

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132-136A

High Street

C(S)

List description

Dated 1914. Renaissance. 3-storey ashlar, 2-window centre flanked by shallow bay windows, finely moulded architraves, central fluted wallhead chimney, ground floor shop.

REFERENCES:

NOTES:

Re-categorised as C(S) from B for Group. The listing relates specifically to the group interest of the subject. It applies, as always, to interior as well as exterior, as appropriate to building type.

Architects:

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138-140A

High Street

B

List description

1832 for Commercial Bank. Greek revival 3-storey, distyle in antis giant portico, Ionic order, 1-window pilastered flanking bays. Ground floor unfortunately built out as shops

REFERENCES:

Love, Antiquarian Notes and Quenes gives architect as David Rhind, then barely in practice; probably at least nominally by Gillespie Graham who then did the Commercial Bank's main provincial offices (of Aberdeen and Stirling).

NOTES:

Architects:

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142-146

High Street

B

List description

Early 19th century. 3-storey 5-window ashlar, architraved openings, cornices at 1st floor openings, centre window consoled, cornice and deep plain parapet. Modern ground floor shop.

REFERENCES:

NOTES:

Architects:

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147-149

High Street

2 Cow Wynd

B

#### List description

William Stirling III (William Stirling and Son) 1862 as Learmonth's Buildings. Late classical, 3-storey 6-window to Cow Wynd 3-window to High Street, 1-window splayed angle, architraved openings with cornice and pediments 1st floor, parapet and slated roof; modern ground floor office.

#### REFERENCES:

#### NOTES:

Love, Antiquarian Notes and Queries

#### Architects:

William Stirling III

Born: 1819 or early 1820

Died: 16 February 1867

William Stirling III was born in 1819 or 1820, the son of William Stirling II and his wife Ann Kinross, and was presumably articled to his father. It is not known whether he sought any wider experience. He married Agnes Douglas, daughter of Dr Douglas of Dunblane, and by 1852 had established a Falkirk office in parallel with his father's in Dunblane. He died at Doune Road, Dunblane on 16 February 1867, his age being given as 46. The practice was then closed, his father having retired: the completion of his Stirling District Asylum at Larbert was taken over by James Brown of Currie, then in retirement and formerly of Brown & Carrick, suggesting that he may have had some connection with that firm.

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## List description

William Stirling 1828. Main part 3-storey 5-window, architraved windows with cornices at 1st floor, outer bays advanced slightly with first floor windows consoled and pedimented; 1-window set back bay on east; painted ashlar; modern ground floor shop.

## REFERENCES:

Love, Antiquarian Notes and Queries

## NOTES:

Former Red Lion Inn foundation stone 14th March 1828;  
converted to warehouse 1896-8

## Architects:

Born: c. 1789

Died: 2 July 1876

William Stirling II was born c.1789 and appears to have been the son of William Stirling, slater, who was killed on 14 June 1799 in an accident at the building of the architect builder Thomas Stirling's Falkirk Relief Church which left Thomas himself 'a hopeless cripple ... unable to do anything for himself'. At an early age William Stirling II was articled to his much older cousin William Stirling I of Dunblane, who may have made himself responsible for him. At the end of his articles he appears to have had further experience in David Hamilton's office as the calligraphy of the firm becomes identical with Hamilton's from about 1816. Airth Parish Church, where the Stirlings competed against Hamilton, seems to have been William II's first major design, and he appears to have done most of the designing for the firm from at least 1818, although on at least one occasion, at Lecropt, Hamilton and the Stirlings were joint architects.

After the death of William Stirling I, William II continued the practice, albeit at a reduced level. He married Ann Kinross, probably of the Stirling carriage-building firm, by whom he had three sons: William III, architect, born in 1819 or 1820; Lewis, procurator fiscal of Falkirk, born in 1821; and John, Governor of Duke Street Prison, Glasgow. William III was presumably articled to his father; it is not known whether he sought any wider experience, but by 1852 he had established a Falkirk office in parallel with his father's in Dunblane. He died at Downe Road, Dunblane on 16 February 1867, by which time his father had retired, and the practice was then closed: the completion of William III's Stirling District Asylum at Larbert was taken over by James Brown of Currie, then in retirement and formerly of Brown & Carrick, suggesting that he may have had some connection with that firm.

William II died in retirement at Woodend, Dunblane on 2 July 1876.

155-155

High Street

C(S)

List description

Circa 1800. 3-storey 6-window painted quoined ashlar, slated roof, formerly had 2-window wallhead gable; modern ground floor shop.

REFERENCES:

NOTES:

Re-categorised as C(S) from B for Group. The listing relates specifically to the group interest of the subject. It applies, as always, to interior as well as exterior, as appropriate to building type.

Architects:

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157-161

High Street

C(S)

List description

Circa 1830. 3-storey 4-window painted ashlar, lying panes, slated roof, modern ground floor shop; eastern section later 18th century, 3-storey 2-window quoined stucco with margined openings, pitched roof, modern ground floor shop.

REFERENCES:

NOTES:

Re-categorised as C(S) from B for Group. The listing relates specifically to the group interest of the subject. It applies, as always, to interior as well as exterior, as appropriate to building type.

Architects:

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### List description

Thomas Brown (Brown and Wardrop) 1866-68 Scots Jacobean, 2-storey; near symmetrical west elevations twin gable, short north wing with circular turret in angle; asymmetrical south elevation with turret in angle. Snecked rubble, pedimented and strapwork heads at 1st floor, police station wing added on south 1870 recently removed.

### REFERENCES:

Builder January 20th 1866

### NOTES:

Architects:

Brown & Wardrop

Practice started 1849, ended 1874.

Thomas Brown was the son of Thomas Brown, the City Superintendent of Works in Edinburgh. He was articled to his father and probably spent some time in the office of William Burn as an improver, some of his early houses being very much in Burn's style. In 1837 he was appointed architect to the Prison Board of Scotland and by 1838 had an office at 3 North Charlotte Street independent of his father's.

In 1849 Thomas Brown II entered into partnership with James Maitland Wardrop. Wardrop was born in London on 16 March 1823, the son of James Wardrop MD, surgeon to George IV, and Margaret, widow of Captain Burn RN and daughter of George Dalrymple of North Berwick. He had been an apprentice to Brown prior to being taken into partnership. The practice of Brown & Wardrop was based at 19 St Andrew Square.

Wardrop gradually took over the design work relating to Brown's position as architect to the Prison Board of Scotland, including at the county buildings of Wigtown (1862), polychrome Franco-Italian Gothic and Alloa, Clackmannan (1863), Forfar, Angus (1869) and Stirling (design 1866, built 1874), all 15th/16th-century Franco-Scottish of the same school as David Bryce's Fettes. Indeed he may have spent some time in the office of David Bryce on whose work his domestic style and planning was closely based. In 1848 he had prepared a neo-Tudor scheme for completely remodelling Clifton Hall, Midlothian which was superseded by the executed scheme for complete rebuilding by Bryce in 1850.

Brown's daughter was born on 23 September 1853. On 28 September of the same year Wardrop married at Dundas Castle Anna Maria, 5th daughter of James Dundas, 24th and last of Dundas, a financially unsuccessful inventor. This widened the already extensive landed connections he had inherited from his mother. Much of his work consisted of modernising older houses, but in 1861 he secured the commission for the huge Scottish Baronial Lochinch, built for the 10th Earl of Stair as a setting for the collections of his countess, daughter of the Duc de Coigny. With a big tower as its dominant feature, well organised plan and indoor bowling alley and extensive formal gardens, it established him as a serious rival to Bryce, a position consolidated by the equally large and stylish Franco-Scottish Stinchill, Roxburgh (1866) and the remodelling of Callendar Park, Stirlingshire

(1869-77) as a vast symmetrical Francois Ier chateau. Glenternie, Peeblesshire (1863), Ardwell, Wigtownshire (1869), Udry (1874) and Fairburn, Ross-shire (1877) were all of a similar school to Bryce's houses, but his substantial enlargement of the 16th-century Z-plan tower house of Nunraw, East Lothian (1868) in its own style with thick walls, small openings and convincing detail was by far the most accomplished essay in pure revivalism then achieved in Scotland, anticipating R S Lorimer's work much later; in similar vein was his rebuilding from ruins of Barnbogle, Dalmeny, Edinburgh (1881).

At Kinnordy, Angus (1879), Wardrop again broke new ground, the house being large and picturesquely composed in an early-17th-century Scots style but with a studied avoidance of towers, turrets, parapets and other baronial compositional features. At his largest and finest house, Beaufort, Inverness-shire, (1880) Wardrop again demonstrated, as at Stitichill, that he could handle the asymmetrical composition of a really enormous house better than Bryce by concentrating the design into large, simple masses. While Wardrop's classical work was usually subdued Italianate, he became a pioneer of neo-Georgian through his association with the London decorators Wright and Mansfield's Adam-inspired refit of Haddo, Aberdeenshire (1879) and the rebuilding of Barskimming, Ayrshire (1882) in a convincing late-18th-century idiom. Wardrop also rebuilt a large number of country parish churches in a distinctive early decorated style, notable Cumnock, Ayrshire (1864), Methlick, Aberdeenshire (1865), Stow, Midlothian (1862), and Ayton (1867) and Langton (1871) in Berwickshire; he was also a tactful restorer, as can be seen at Mid Calder, West Lothian (1863).

Brown appears to have retired or died in 1872 or 1873 (somewhat confusingly Thomas Brown II of Uphall died in that year but he does not appear to be related). Charles Reid, who had been chief draughtsman in the firm and was a brother of A & W Reid of Elgin, was then taken into partnership, although the practice does not seem to have adopted the title of Wardrop & Reid until 1874.

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020-024

Hope Street

B

#### List description

Early 19th century. Main block 2-storey, 3-window, courses with margins, plain pilastered ends, cornice and blocking course. Roman doric columned doorpieces with cavetto splay, harled back and sides bow stair at rear; 1 door and 1 window wing, rubble with margins. Piended roofs, slated.

#### REFERENCES:

#### NOTES:

Architects:

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#### List description

McArthy and Watson 1901. 14th century gothic, finely details in red ashlar, excellent original glasswork. Tall 2-storey 4-window twin-gabled front, lower side section with pended roof and dormer head, good interior work at entrance hall and staircase.

#### REFERENCES:

#### NOTES:

##### Architects:

McArthy & Watson  
Architectural practice  
Started: 1884  
Ended: 1906

David McArthy was born in 1854, the son of John McArthy, coachmen's yardsman, and Christine Durran. He was articled to Robert Rowand Anderson and John Starforth but his RIBA nomination paper does not give dates or the reason for the change. He then acted as an assistant in an unspecified practice, spending his holidays travelling to Berlin, Hamburg, Leipzig, Dresden, Brussels, Antwerp and elsewhere. He commenced business on his own account in 1880 with a practice at 2 Lothian Road.

In or shortly after 1884 McArthy entered into a partnership with John Watson, their office being at 33 South Castle Street. Watson was born in 1853 and articled to Robert Rowand Anderson in 1869. He left at the end of his apprenticeship to join James and Robert Samson Ingram of Kilmarnock but returned to Anderson in 1876, remaining with him until 1882 when he set up practice at 2 Lothian Road. He had a particularly close relationship with Anderson, working on all his major projects of the 1870s and early 1880s. Watson is said to have spent three months of each year sketching historic Scots architecture, sometimes with Anderson. He sat on the Edinburgh Architectural Association's Sketch Book Committee from at least 1875 and initiated its classes for students, most of which he supervised himself, until their role was taken over by Anderson's School of Applied Art. Watson's younger brother, George Mackie Watson, born 1859, also joined Anderson's office as an articled apprentice probably through his brother's influence and stayed with Anderson until 1892 when he commenced independent practice.

The practice of McArthy & Watson moved first to 137 George Street c.1889 and then to 25 Frederick Street in 1900. In 1906 the partnership was dissolved, Watson setting up his own office at first at 24 Castle Street and then 27 Rutland Street where he seems to have remained until at least 1923.

Watson was admitted FRIBA on 3 December 1906. Surprisingly his proposers were Hippolyte Jean Blanc, James Macintyre Henry and Alexander Hunter Crawford rather than Anderson. On the reorganisation of Edinburgh College of Art in 1908 he was appointed

head of the architecture section, a position he held until his resignation in 1914 at the age of sixty-one.

Of Watson, his pupil Thomas Forbes Maclennan recalled that 'he never seemed to consider for a moment whether a job was paying or not... he would expect from those under him the same unselfish devotion, and he would be surprised and hurt if one preferred to spend a Saturday afternoon at golf to spending it laboriously measuring an ancient building under his careful and scholarly guidance... In competitive work, he frequently had the hardest of luck. While in partnership with McArthy, their design for the SSC Library was placed first, and again their design for Ayr Public Library was placed first but in neither case did the work come their way.'

Watson was Vice-President of the Edinburgh Architectural Association in 1897-1900 and its President 1908-1910. He died in 1924.

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Offices (Russel and Aitken, AM Cowan)

King's Court

E Side,N Side of Bean Row, rear of 9 Cow Wynd

B

#### List description

Early 19th century. Tall single-storey rectangular main block, coursed, dovetailed dressings with margins, pitched slated roof interesting northern room with rib vault on cast-iron columns; small house at south-west, pilastered porch in re-entrant angle.

REFERENCES:

NOTES:

Groups with item 25

Architects:

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002-012

Melville Street

C(S)

List description

Circa 1870, style of Peddie & Kinnear. Italian, astylar treatment 3-storey block 3 window end pavilion at SE and 2 window end pavilion at NE, with single window splayed corners having attics, 1st floor windows have consoled cornices, ground floor mainly modern.

REFERENCES:

NOTES:

Architects:

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List description

D W Stevenson 1905. Bronze group of 2 soldiers on rock-faced granite base.

REFERENCES:

NOTES:

Unveiled by Field Marshall Earl Roberts 19 October 1906

[The Memorial was designed by John A Campbell and executed by Stevenson.]

Architects:

John Archibald Campbell  
Born: 26 January 1859  
Died: 19 July 1909

John Archibald Campbell was born at 20 Park Circus, Anderston, Glasgow on 26 January 1859, the son of Archibald Campbell, merchant, and his wife Grace Victoria Gibson: his paternal grandfather was William Campbell of Tullichewan, a connection which brought a number of commissions in and around Alexandria, and he was a cousin of Sir Henry Campbell-Bannerman. His father died aged 35 on 9 January 1861 when he was barely two years old. He was educated privately, probably because his mother travelled a great deal on the continent, taking her children with her: this brought a useful command of languages and from an early age he was fluent in both French and German. John Archibald Campbell lived with his mother and unmarried sister Agnes until setting up house at 7 Charing Cross Mansions.

In 1877 Campbell was articled to John Burnet Senior at the age of eighteen. There he was befriended by John James Burnet who returned from Pascal's atelier in Paris in the autumn of that year. In 1880 he followed Burnet to Pascal's atelier and was admitted to the Ecole des Beaux-Arts. He returned to the Burnet practice in 1883, and in 1885 he won the Tite prize. On 13 August 1886 the Burnets took him into partnership, the practice title becoming John Burnet, Son & Campbell: prior to that date he had begun to introduce new business to the firm, notably the large church at Shawlands on which he had Andrew Robb Scott, formerly of Rennison & Scott, as a draughtsman.

Of the younger Burnet and Campbell partnership, obituaries record that they collaborated on competition work but on very little else: nevertheless Campbell's style as seen at the Ewing Gilmour Institute in Alexandria was virtually indistinguishable from Burnet's during the ten-year period of their partnership which was dissolved by mutual consent in 1897. Of that event both Edith Burnet Hughes and Alfred Lochhead observed that 'drink had something to do with it' - Burnet had no patience with those who drank too much

although he had endured Scott's drinking because of the quality of his work - but the probability must be that Campbell had felt too much overshadowed by Burnet: a hint of that appears in a mischievous joint article which was published in 'Quiz' on 28 September 1893. The catalyst may have been the commission for the British Workmen's and General Insurance Building which, although in some degree indebted to Burnet's Athenaeum Theatre opposite, clearly established Campbell as a brilliant designer in his own right with a style subtly different from Burnet's.

In the corner block on Hope Street and West George Street of 1902-3, Campbell demonstrated that he was more than equal to Burnet in the design of commercial buildings at that point in time, and as Burnet became increasingly preoccupied with his London practice from 1905 Campbell thereafter was rivalled only by James Miller and Burnet Boston & Carruthers as the leading designer of city office blocks in Glasgow.

Campbell was somewhat belatedly admitted FRIBA on 11 June 1906, his proposers being Burnet - with whom he had remained on friendly terms - and John Keppie, David Barclay and C J MacLean. His then chief assistant Alexander David Hislop (and others) remembered him as being tall, handsome, considerate and courteous, if somewhat reserved: apart from reminiscences about his continental travels with his sister and mother (who died on 6 June 1905) he told Hislop very little about himself. It is perhaps significant that the paragraph allocated to him in Glasgow Contemporaries had to be left blank and that he did not appear in 'Who's Who in Glasgow' at all in 1909, but his portrait in 'Quiz' in 1893 shows that at that date he was bearded and had a somewhat French appearance. He never married, living in a bachelor flat in Charing Cross Mansions; apart from professional practice his main interests were travel and golf, for which, about 1903, he built a fine house, Brannoehlie, at Bridge of Weir for himself and three other bachelor golfing friends: most of his domestic clients were golfers, notably at Bridge of Weir and within his own immediate circle he was said to have been extremely hospitable.

By 1908 Campbell had begun to develop health problems, a combination of excessive hours, particularly on competition designs, and hard living: in that year he had a major disappointment when he was placed first for the Scottish National Exhibition in Edinburgh, only for the result to be overturned because the assessor was his former partner Burnet. His chief assistant Alexander David Hislop, born in 1876 and previously a shared apprentice of Alexander Nisbet Paterson and William James Anderson, was then taken into partnership and inherited the practice after Campbell died of cirrhotic kidney disease at his sister's house, 7 Greenhill Terrace, Morningside, Edinburgh on 19 July 1909.

Note:

The statement in A Stuart Gray's 'Edwardian Architecture; A Biographical Dictionary' that Campbell worked in association with the German-American architect Otto Pullich is not correct. It arises from Campbell's obituary in 'The Builder' (31 July 1909) where the editor confused Campbell with his exact namesake John Archibald Campbell (1878-1948), a native of Wolverhampton who practised in Dresden and Berlin before the First World War (see Alan Powers: 'John Campbell: Rediscovery of an Arts and Crafts Architect', Prince of Wales Institute of Architecture (1997)).

There is an older item of misinformation from an equally reliable source in relation to the South Kensington competition of 1891. Although there is a clear reference to Burnet and Campbell preparing separate submissions for this in Theodore Fyfe's memoir of Burnet in the RIBA Journal of 15 September 1938 - he was in the office at the time and must have at least seen drawings - Burnet Son & Campbell are not among the limited entrants listed by Harper in 'Victorian Architecture Competitions' or in John Physick's detailed account of

the competition in 'The Victoria & Albert Museum: The History of the Building' (1982); nor can it be the Imperial Institute in South Kensington where the entrants were limited to six. Fyfe's memory must have been at fault: probably the schemes for the Art Galleries at Kelvingrove were what he actually saw.

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NEW MARKET BAR

Newmarket Street

B

List description

1903 onwards. 3-storey. Free Renaissance treatment, ashlar, shallow bay windows, central section (nos 5-15) tall 2-storey with fluted Corinthian upper order and sculptured segmental pediment dated 1906; corner turrets with lead cupolas, ground floor shops.

REFERENCES:

NOTES:

Architects:

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Wellington Statue

Newmarket Street

B

#### List description

Robert Forrest 1851, bought from his executors and erected by James Gowans Sr in 1854. Freestone equestrian, dismounted; ashlar plinth.

#### REFERENCES:.

Gunnis, Dictionary of British Sculptors Love Antiquarian Notes and Queries

#### NOTES:

Moved to present site June 1905

#### Architects:

Robert Forrest: 1790 - 1852

Born in Carluke (South Lanarkshire). Forrest began as a stone mason. He worked in Orchard, near Lanark. His work includes a statue of William Wallace (1274 - 1305) in Lanark, the figure of John Knox (c.1513-72) atop his monument in Glasgow Necropolis and the statue of Henry Dundas, the Viscount Melville (1742 - 1811), which tops the Melville Monument in Edinburgh's St. Andrew's Square.

(Source: <http://www.geo.ed.ac.uk/scotgaz/people/famousfirst490.html>)

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List description

James Strang 1894-6. Mid pointed church and hall unit; rednecked rubble, tall stone-spire.

REFERENCES:

Love, Antiquarian Notes and Queries

NOTES:

Ecclesiastical building in use as such. Built as Free Church

Architects:

James Strang

Born: 1855

Died: 28 January 1940

James Strang was born at Denny in 1855, the son of James Strang and Marion Kirkland and educated at Grossarts School. He was articled to Alexander Black of Falkirk c.1879 and commenced independent practice as a civil engineer and architect in Falkirk in 1880. In 1922 he took into partnership Robert Wilson. Strang retired in 1937, Wilson continuing the practice in partnership with the unrelated Henry Wilson at its existing office at 39 Vicar Street. Strang died at 6 Hodge Street (or South Pleasance Avenue - both addresses given in will), Falkirk on 28 January 1940, leaving moveable estate of £29,809 9s 5d.

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List description

William Black 1879. Rogue baronial 2-storey bullfaced rubble, gabled corner tower with bay oriel on squat column, gables, angle turrets, and truncated pyramid roof with ironwork crown. Crowstepped gables, slated.

REFERENCES:

Love, Antiquarian Notes and Queries

NOTES:

Architects:

A & W Black  
Architectural practice  
Started: 1867(?)

The practice was founded by Alexander Black, burgh architect of Falkirk who died in 1867. It was continued by his son William Black under the style of A & W Black.

William Black was born on 20 October 1840 and was articled to his father, but determined to gain experience as a civil engineer. In the earlier 1860s he joined the staff of Joseph Mitchell on the construction of the Highland Railway, spending his first year in the office in Inverness and the other two years as site supervisor of the Aberfeldy branch; this was followed by a further year with James Fairlie Blair on the City of Glasgow Union Railway. These seem to have given him useful experience as a valuer which became an important aspect of the practice.

Black became a Freemason in 1876, rising to become Provincial Grand Master of Stirlingshire (1904), Depute Grand Z of Scotland and Grand Superintendent of the Stirlingshire Province of Royal Arch Masons in 1906 which must have brought useful contacts. He died at Wellside on 18 November 1921 and was buried at Camelon Cemetery.

William Black's work as an architect was mainly in a Free Renaissance manner, his best building being the round-arched Falkirk Town Hall. His other buildings are relatively undistinguished. His son Captain Alexander Black became a partner in 1904. His influence is reflected in the increasingly Edwardian Renaissance and Arts and Crafts character of the firm's work from the mid-1890s onwards.

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## List description

Later to late 19th century, minor late 20th century alterations. 3-storey, 4-bay (above ground) classically-detailed tenement with shops at ground, in irregular terrace. Ground and 1st floor cornice and frieze adjoining cill course above, mutuled eaves cornice with blocking course. Architraved and pilastered windows with consoled cornices. Stone mullions, some columnar.

S (PRINCIPAL) ELEVATION: ground floor centre bay with pilastered doorpiece, large decorative consoles and relief carved segmental pediment surmounted by acroteria, and 2-leaf panelled timber door; flanking 3-bay altered marble shopfronts, that to right with centre door flanked by plain columns and display windows, and that to left with door to right and 2 display windows to left. 1st floor with wide-centre tripartite windows to outer bays, each with centre light flanked by Ionic columns, outer pilasters and carved windowheads; pilastered single windows to bays 2 and 3, each with guilloche detail to lintels, and later out-of-character window inserted at centre. 2nd floor fenestration as 1st floor but with consoled cornices only, and later window between bays 3 and 4.

4-pane glazing pattern in timber sash and case windows, except to later windows. Grey slates. Cast-iron downpipe with rectangular rainwater hopper.

REFERENCES:

## NOTES:

While the shopfronts detract in part from the overall interest of this property the quirky detailing and muscular form of the upper storeys provides character, and context to the neighbouring former Christian Institute.

Architects:

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Christian Institute

016-018

Newmarket Street

1-3 Glebe Street

C(S)

#### List description

James Deas Page 1880-1. Mixed Renaissance and Romanesque. 2-storey, piended roofs, ashlar front, raised central pedimented section with channelled pilasters, triple centre window with stilted arches, 1 window either side; ground floor shop, rubble flank to Glebe Street.

#### REFERENCES:

Love, Antiquarian Notes and Queries

#### NOTES:

Architects:

George Deas Page

Architect/Engineer

Born: 1856

Died: May 1929

George Deas Page was born in 1856, a native of Glasgow. As a young man in his early twenties he set up in business in Falkirk and practised as an architect and civil engineer. In the latter capacity he supervised the 'difficult work' of drainage in the Eastern part of Stirlingshire. He appears to have worked in Edinburgh in about 1879-81: he had offices in George and Shandwick Place about this time. He died in May 1929, aged 73.

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Royal Bank Buildings

025-029

Newmarket Street

20 Vicar Street

B

#### List description

David McGibbon 1862-63 for National Bank. Baronial, picturesque, irregular composition on corner site, sneaked rubble, crowstepped and slated.

#### REFERENCES:

Love Antiquarian Notes and Queries.

#### Architects:

David MacGibbon

Born: 2 April 1831

Died: 20 February 1902

David MacGibbon was born in Edinburgh on 2 April 1831, the son of Charles MacGibbon and his wife Rachel Ritchie. Both the MacGibbons and the Ritchies were prominent Edinburgh building families. The MacGibbon business had been founded by David's grandfather, also David, in the later 18th century and had grown immensely in the hands of David's father (who was the original David's second son, the eldest, David Moyes MacGibbon, being a military surgeon) as David MacGibbon & Son, undertaking major country house contracts as far afield as Brownlow Hall and Crom Castle in Ireland. A third brother, John Stevenson MacGibbon, was in charge of these Irish contracts and stayed in Ireland to build on his own account before retiring to Edinburgh. It is not yet known whether David's father and uncle had any training in architecture as well as building, but Charles was sometimes referred to as an architect as well as a builder. They certainly provided him with a wide network of useful professional contacts.

At the age of seven David was sent to a boarding school at Kirkmichael, Lanarkshire, and then to Mr Lithgow's at Stanmore near Lanark before completing his schooling at the Royal High School in Edinburgh. From there he entered the Arts faculty at the University of Edinburgh in 1846, leaving without troubling to graduate in 1849. By that date he had already acquired considerable skill in sketching, as drawings made in the latter year of Tantallon, Jedburgh and New Abbey show. He was then articled to John Lessels and in the summer and autumn of 1851 he made an extensive study tour of north-eastern England before entering the Stratton Street office of William Burn in London. There he found himself working alongside Burn's nephew John Macvicar Anderson, James Donaldson, John Honeyman, John Wornham Penfold, Richard Norman Shaw and William Eden Nesfield. In July-August 1852 he made his first excursion to the continent when he drew in Coblenz and Frankfurt. A further major study tour was made in 1855 when he visited Blois and Chaumont in May, Cluny in early June and northern Italy in late June and July. Shaw heard that MacGibbon was on the continent in August and wrote to him inviting him to join him in Nuremberg. They travelled together visiting the cities and towns of eastern Germany throughout September and October, and then back to Venice and Padua where MacGibbon set off for Ferrara and Shaw for Vicenza. Thereafter he continued his study tour with Shaw's previous travelling companion John Thomas Christopher, sketching in Pisa, Lucca and Siena in December 1855 and January 1856, reaching Rome in February

and Naples in April. They worked their way back through Germany in the autumn before embarking on an intense sketching programme of French cathedrals and abbeys in the autumn, exchanging tracings so that each had a full record of what the other had seen.

MacGibbon commenced practice on his return late in 1856, at first in association with his father who had been Master of the Merchant Company in 1852-53. His office was then in his father's house at East Claremont Street and initially he seems to have been principally engaged on the details of three houses his father was about to build in Royal Terrace. In September 1857 he made a short study tour in Wales when on family business at their Cambrian State Quarries and by April 1858 at the latest he had opened his own office at 89 George Street, where he was to provide a meeting room and library for the Architectural Institute of Scotland from 1861.

Within his first four years of practice MacGibbon had replaced David Rhind as architect to the Edinburgh Merchant Company, which brought an extensive feuing business and a continuous programme of repair and improvement to the Company's schools; had become architect to the Grindlay Trust; and had succeeded Archibald Scott in 1861 as principal, though not exclusive architect to the National Bank of Scotland, pioneering a Burn-inspired Scots Baronial for branch bank houses. In the same year he received the commission for the Alhambra Theatre in Nicolson Street, Edinburgh followed by that for the Theatre Royal in Broughton Street in 1865.

To cope with his now much enlarged practice MacGibbon engaged Thomas Ross as his assistant in 1862, taking him into partnership ten years later. Born at Wardheads, Errol on 10 November 1839, Ross was the son of a tenant farmer and throughout his long life had the manners and appearance of one: 'a fine simple old-time Scottish gentleman ... he combined a sturdy and fearless independence of outlook with the utmost fairness of mind and unflinching courtesy towards those from whom he differed.' He was educated at Errol Parish School and Kinnoul Academy before setting out for Glasgow where he was articled to Alexander Kirkland c.1855. When Kirkland closed his Glasgow practice or perhaps even earlier, Ross moved to the much busier office of Charles Wilson from which he won John Thomas Rothead's measured drawing prize with a set of Glasgow Cathedral. This prize appears to have financed a study tour in Yorkshire from which drawings of Fountains, Selby and Ripon survive. In his early Edinburgh years Ross's closest friend was Alexander Graham Bell of telephone fame, a distant relative, with whom he remained in touch until Bell's death in 1922.

On 18 July 1865 MacGibbon married Jessie Vannan Rintoul, the daughter of a well-off Glasgow merchant Peter Rintoul of Bothwell Bank, probably a relative of the Rintouls of Kincardine-in-Menteith and Toronto, who had financed his father's and grandfather's building activities in the 1820s. Probably as part of the marriage settlement Charles MacGibbon made over to him the estate of Laggan at Ballantrae subject to a life rent which expired on his death in 1867; shortly thereafter the MacGibbons built a new house, initially known as Gurphur, on the estate. In Edinburgh they at first rented, and then in 1868 bought Edgehill, a plain house in extensive grounds at Dean, the margins of which MacGibbon subsequently developed as a stylish terrace of houses. These purchases were financed by Standard Life with a £20,000 bond on Laggan.

The same bond enabled MacGibbon to begin building speculatively in the mid-1860s, at least in part to encourage the development of the Merchant Company's Merchiston estate. From 1869 onwards the patronage of the great Edinburgh contracting firm of W & D MacGregor, notably at Bruntsfield, made it less necessary for him to risk his own capital to keep the office staff continually occupied and he developed a significant specialisation

in the booming market for hotels, sometimes lending his own borrowed money to finance his clients. The fee income and the sale of some of the Merchiston houses, however, enabled him to build a much larger house to accommodate his three daughters and two sons at Ashfield in Grange Loan in 1874-75. A marked interest in contemporary French architecture was now evident, the details of the MacGregors' Bruntsfield tenements and George Watson's College Hall reflecting the influence of Cesar Daly's folios, while Ashfield had elements of the stripped modern gothic of Viollet-le-Duc.

From the mid-1870s MacGibbon & Ross speculated in property development, MacGibbon being one of the seven principal shareholders of the Leith Heritages Company for which he built much of Learmonth Terrace, such ventures having been made possible by the Companies Act of 1862. In this they paralleled on a smaller scale the activities of Peddie & Kinnear, their companies having the same managing secretary, the accountant A T Niven. To finance this company, the purchase of a new office at 92 George Street and that of 131 Princes Street which he reconstructed as a shop and offices, MacGibbon raised another £3,500 on Laggan, £3,750 on 92 George Street and £10,000 on Princes Street. But in 1878 the City of Glasgow Bank crashed and the bondholders began calling in their loans. More seriously although MacGibbon himself was not a shareholder his uncle John Stevenson MacGibbon had been, his sons James Ritchie MacGibbon and John MacGibbon inheriting £750 each. It was an unlimited company and on the first call for 500% both had to find £3,750. To finance these calls the MacGibbons' Cambrian Slate Quarries were sold, but when the final call came in at 2250%, or £16,875 each, it was more than they had. After initially trying to save his cousins from bankruptcy by further borrowing David MacGibbon sold Laggan in May 1881 and Ashfield in May 1882. The office at 92 George Street was bought by the trustees of Jessie's marriage contract, but the MacGibbons had to rent 17 Learmonth Terrace from the Leith Heritages Company, Jessie eventually buying number 23 in 1886. The George Street office was rented from 1890 when the practice moved to 65 Frederick Street, and was sold to the tenant of the shop in 1901.

Like Charles Kinnear, with whom MacGibbon had some business links, MacGibbon had been an enthusiastic volunteer since the war scare of 1859. He was an excellent shot, becoming a member of the exclusive Scottish Twenty Club and equally good with a sword: these accomplishments brought about his promotion to Lt Col of the 2nd Battalion of the Queen's City of Edinburgh Rifle Brigade in 1880. In the same year he was elected president of the Edinburgh Architectural Association and organised a major exhibition at the Royal Scottish Academy (which had five times refused to accept him as an associate), to which he invited contributions from Shaw and John McKean Brydon. Earlier in the same year he had delivered presidential lectures on early Scottish art and architecture which were followed up by papers on Scottish Castles and Houses in May of 1883 and 1884. With these Ross helped: both partners had in fact been sketching in the course of their travels on business since the mid-1860s. These papers were well received and MacGibbon was encouraged to publish them. Out of these papers 'The Castellated and Domestic Architecture of Scotland' was born, gradually becoming a totally comprehensive survey of Scottish architecture prior to the Restoration.

The progress of its five volumes was, however, set back by a personal tragedy in July 1884. After Laggan was sold the MacGibbons holidayed at Kingussie, eventually taking a house at Tomdhu, Kincaig. While on holiday MacGibbon's twelve-year-old elder son William Peter was exploring sand-martins' nests in the banks of the River Spey with a manservant when an overhanging bank collapsed, burying him and his sister Rachel. William Peter did not survive; Rachel was dug out alive but her lungs were affected by sand and she was permanently deafened. Number 17 Learmonth Terrace was closed and the family moved to the Riviera to aid her recovery, leaving Ross in sole charge of the

office for extended periods, during which he progressed the surveys for 'The Castellated and Domestic Architecture of Scotland' on his own as and when he could. Predictably MacGibbon put his time with his family on the Riviera to good use, sketching intensively from December 1884 to June 1885 with only short visits home, and again in the spring of 1886. The end result, 'The Architecture of the Riviera', was published in 1888, midway between volumes 1 and 2 of 'The Castellated and Domestic Architecture of Scotland'. Volumes 3, 4 and 5 followed in 1889-92 and 'The Ecclesiastical Architecture of Scotland' in 1896-97. Although MacGibbon was a photographer, like Kinnear, for practical reasons all the illustrations were measured and drawn on the spot. Some of the visits were made while travelling on other business, but most were weekend work undertaken by train and bicycle, usually setting out on a Friday evening equipped with weekend bags, drawing boards and provisions brought to Waverley Station by their daughters; sometimes they travelled together, sometimes separately, depending on what had to be done.

Midway through the survey for 'The Ecclesiastical Architecture of Scotland', MacGibbon again turned his attention to the continent, determined to combine the sketches he had made forty years earlier with those his surviving son Alfred Lightly MacGibbon (who was known as Fred) made on their study tours of northern France in the summer of 1895 and in the late summer and autumn of 1896 and in Belgium in August 1897. But at sixty-six the strain of this hectic activity at home and abroad brought on a serious heart condition. Although trial proofs were made, the book never appeared, probably because photography had begun to replace drawing material in high-class book production. Prolonged absence abroad also resulted in his accounts with the Merchant Company being in arrears, and the accumulated fees additional to his salary came as a shock to the Company when finally presented. The problem arose at least in part from over-generous arrangements renegotiated by Walter Wood Robertson some years earlier and although MacGibbon agreed an abatement in May 1898 the reputation of the practice with the Company was irreparably damaged.

In 1899 the Ayrshire and Galloway Archaeological Association published MacGibbon's last major writing, 'The Five Great Churches of Galloway', a by-product of 'The Ecclesiastical Architecture of Scotland'; but when the University of St Andrews conferred the honorary degree of Doctor of Laws on him in April of that year he was too ill to attend. By March 1901 he was unable to attend the Merchant Company meetings and resigned as architect to the Company on the 21st. It was a personal appointment and did not pass to Ross although he too was a member of the Company. MacGibbon was thanked for his services but required to surrender all drawings relating to the Company and its trusts. On 20 February 1902 he died, survived by Jessie, his son Fred and his three daughters Isabella, Jessie and Rachel, the two first of whom were artists. None of the daughters married. MacGibbon left moveable estate of £22,688, a very substantial sum at the time although his total wealth was much less than it had been when he inherited from his father.

MacGibbon's interest in the practice passed to his son Fred. Born on 23 November 1874, he was educated privately, spending one year only at the Edinburgh Academy in 1890. He shared his father's antiquarian interests and the years 1891-93 were probably spent helping with his father's publications and learning to draw, his precocious studies of Iona being published in 'The Builder' in April 1893. It was not until 5 January 1894 that he was formally articled to his father's practice at the relatively late age of nineteen, probably because he had been helping with his father's books. In August 1894 he made a study tour of the principal cathedrals in England and he probably did most of the drawing on the study tours of France and Belgium in 1895-97, some of which he probably made on his own. By the time of the Belgian study tour he was in the office of Robert Rowand Anderson, his father's great friend and ally in his quarrels with the Royal Scottish

Academy. He completed his articles with Anderson between 21 January 1896 and 27 February 1899. Throughout the period of his articles he studied under Professor Frank Worthington Simon at the School of Applied Art and at Heriot-Watt College, passing the qualifying exam on 16 November 1900, the year in which he made a study tour of Paris. He was admitted ARIBA on 18 February 1901, his proposers being his father's long-standing friend Penfold from Burn's office, with whom he may have spent some time before returning to Edinburgh, and Thomas Blashill and John Slater, all of London.

Ross gave some of his drawings to the University of Aberdeen in his lifetime as a result of his interest in the work of Dr W Douglas Simpson. After his death his son James MacLaren Ross destroyed most of the practice papers but those relating to the books and to Commission business were given to the National Library. Fifty-three drawings relating to Edinburgh were given to Edinburgh Central Library. The drawings David and Fred MacGibbon had at home had entered the RIAS collection somewhat earlier in two tranches: some were given to Sir Rowand Anderson as a memento after David died in 1902 and the remainder were given by Rachel after her mother died on 25 July 1926 and the house at 23 Learmonth Terrace was sold and its contents dispersed.

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#### List description

Later to late 19th century. 3-storey, 3-bay classical tenement in irregular terrace with paired traditional shopfronts at ground. Sandstone ashlar with architraves, cornice above shops, cill course to 1st floor and eaves frieze and cornice.

S (PRINCIPAL) ELEVATION: door to tenement/flats/offices to outer left, architraved and shouldered, deep-set door, with paterae and frieze above. Paired tripartite timber shopfronts to centre and right each with polished granite base courses, in-canted entrances to centre (glazed doors with basket-arched surrounds, square etched fanlights above), slender colonnettes and depressed-arch timber windowheads with carved foliate ornament; shopfronts divided by panelled, carved and fluted pilaster; angled fascias framed with decoratively carved consoles to cornice above. Wrought-iron shop bracket signs above shops, that to right with umbrella (indicating former luggage store). Both upper floors originally with single window to centre and stone mullioned bipartites to outer bay (2nd floor bipartites now without mullions).

Plate glass glazing to shops. 4-pane glazing in timber sash and case windows at 1st floor. Out-of-character modern windows at 2nd floor. Grey slate roof.

#### REFERENCES:

#### NOTES:

The survival of the traditional circa 1900 shopfronts makes a significant contribution to the streetscape. Reinstatement of mullions and in-keeping glazing at 2nd floor would return the tenement to its original grandeur and dignity.

Architects:

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Technical Institute

Princes Street

Park Street

C(S)

#### List description

John Tait 1845-6, addition Alexander Black 1868. Late classic, 1/2-storey.  
Tall single-storey 3-window advanced centre with architraved and corniced windows, cornice and parapet, 2-storey 2-window either side, tough ashlar front, rubble flanks; slated; piended roof, twin central chimneys; twin arched entrance at rear wing.

#### REFERENCES:

Love, Schools and Schoolmen of Falkirk

#### NOTES:

Architects:

John Tait

Born: c. 1787(?)

Died: 3 November 1856

John Tait was born c.1787. Nothing is known of his origins but he may have been associated with the Elliots as he took over the supervision of their scheme of 1819 for Rutland Street and Rutland Square in Edinburgh from 1830. In the same year he made the feuing plan for Inverleith Terrace on the Rocheads' Inverleith estate and secured the patronage of the Earl of Zetland on his Kerse estate. Subsequently he became architect for Lord Provost Learmonth's developments on the Dean estate, and was retained by the Heriot Trust for Clarendon Crescent, Eton Terrace and Oxford Terrace after Learmonth was obliged to sell to the Heriot Trust.

Tait died on 3 November 1856 at the age of sixty-nine and was buried at Dean Cemetery. His relatively few known works are characterised by a marked refinement in design and execution.

Death recorded in inscription at Dean Cemetery, Edinburgh.

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009-011

Vicar Street

C(S)

List description

Circa 1870. Renaissance, 2-storey 5-window, channelled ground floor with pilastered openings, central arched doorpiece with pediment, 1st floor architraved openings with consoled cornices and Corinthian pilastered ends.

REFERENCES:

NOTES:

Built as Parish Council Offices

Architects:

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## List description

Alex Cullen, 1903. 4-storey, 8-bay (above ground) tenement with shops at ground and commercial premises at 1st floor; ogee-roofed corner tower and Baroque detailing. Polished ashlar with squared and snecked rubble to sides and rear; ashlar dressings. Deep fascia and cornice to shops, eaves cornice. Round-headed door; some large round-headed windows with voussoirs; segmental and triangular pediments; stylised corbels. Chamfered arrises and stone mullions, timber transoms and mullions to round-arched windows.

W (VICAR STREET) ELEVATION: bay to left of centre at ground floor with round-headed doorpiece with 'VICAR CHAMBERS' under corbelled segmental hoodmould and blind panel (see Notes), deep-set panelled timber door, shops with fixed display windows in flanking bays (detail obscured by modern fascias), that to left with 2-leaf panelled timber door, plate glass fanlight and panelled soffit; further later broad Art Deco style doorpiece to outer right also under cornice. Vertically-emphasised bays above ground (grouped 1-2-1-2-2); bays 1, 7 and 8 each with 6-light round-headed window giving way to canted oriel windows, bay 8 also breaking eaves into finialled triangular pediment with flanking pinnacles and set-back polygonal tower with deep cornice and finialled lead roof. Bay 4 with single window at 1st floor giving way to keystone pediment with flanking corbels at base of full-height chimneys, further single windows above set into vertical panel with keystone and triangular pediment, and flanked by tall stacks piercing eaves. Single windows to remaining bays, those to 2nd and 3rd floors set into panels.

N ELEVATION: plain gabled elevation with stacks flanking gablehead.

E (REAR) ELEVATION: flat-roofed single storey bays projecting at ground; largely regular fenestration to set-back face with 2 stair windows at centre (lower window altered).

4- and 6-pane glazing patterns over plate glass lower sashes to W and plate glass glazing to E, all in timber sash and case windows. Coped ashlar stacks with cans and ashlar-coped skews.

INTERIOR: stairway with decoratively-bordered ceramic brick dadoes and panelled timber doors with small-pane top lights to 1st floor. Plain cornices to shop at No 35.

## REFERENCES:

R Jacques FALKIRK AND DISTRICT (2001), p22. L Lawson A HISTORY OF FALKIRK (1975), p116. Information courtesy of owner No 31. SCOTLAND'S SPLENDID THEATRES pp223-6.

#### NOTES:

No 31 (1st floor) was formerly the premises of Customs and Excise shipping agents, and until recently the panel (now blind) over the main door marked 'Vicar Chambers' held a timber-framed painting of ocean going liners. Lawson refers to the 'entry to the Grand Theatre' (1903-1929) but adds that "Today the Regal Cinema occupies the site". The apparently unused Art Deco door is probably circa 1930 in date and this may have only been the entrance leading through to the cinema sited to the rear of the abovedescribed building, and now accessed from Princes Street. This would coincide with the opening of Princes Street in 1933.

#### Architects:

Alexander Cullen

Born: 18 June 1856

Died: 21 January 1911

Alexander Cullen was born on 18 June 1856 at Craigneuk, Wishaw, the son of William Cullen and his wife Mary Hill. Initially he was apprenticed to a builder, but he then attended Glasgow University and set up practice in Clyde Street, Motherwell in the early 1880s.

In 1889 Colonel H H Robertson Aikman commissioned him to reconstruct The Ross at Hamilton as a major house in the David Bryce manner: it was exhibited at the RSA and the RGI and was widely published, establishing his reputation. An office in Quarry Street, Hamilton was established to build it and undertake other work in the Hamilton area, Cullen having become architect to the standing joint committee of the County of Lanarkshire.

Cullen was admitted FRIBA in November 1898 on the recommendation of the Glasgow Institute of Architects: his proposers are not known as the relevant sheet is missing. By that date he had already been admitted FRSE, a very unusual distinction for a provincial architect.

In 1898-99 Cullen designed Brandon Chambers, Hamilton as his main office and Motherwell became a branch office. His practice prospered and by 24 June 1902 the business was so extensive with many commissions both public and private in the counties of Lanarkshire and Renfrewshire that he took into partnership James Lochhead and William Brown. Lochhead had been born in 1870 and articled to Allan Stevenson of Ayr, subsequently working for Henry Higgins of Glasgow and for the Office of Works before joining Cullen as a chief draughtsman and prospective partner. After Lochhead's arrival the work of the practice became extremely accomplished Edwardian Baroque and classical. Brown was the practice's long-time senior assistant. Born in 1873, he had served his articles with Cullen, remaining as an assistant before being taken into partnership. He was put in charge of the Motherwell office at 4 Clyde Street. Initially the practice name remained as Alex Cullen; it won the major competition for Hamilton Municipal Buildings in 1903, and a Glasgow office was established at Atlantic Chambers in Hope Street to supervise the Western District Hospital, a by-product of the competition for the Eastern District Hospital in which Cullen and Lochhead had been placed first but did not receive the commission. From 1908 onwards the practice was known as Alex Cullen, Lochhead & Brown.

Cullen had wide interests and was well read in architectural history as well as contemporary architecture and this is reflected in the varied nature of the practice's large library. In 1907 he gifted a proportion of this library to Hamilton District Libraries.

Although these books have now been dispersed, the catalogue shows that in addition to the publications of Pugin, Scott, Fergusson, the Audsleys, Starforth and G A T Middleton, Cullen subscribed to 'The American Architect' and bought books on Japanese and Mexican architecture; and among his continental books was a copy of Guimard's 'Le Castel Beranger'. Cullen himself was the author of many articles on a variety of subjects and his book 'Adventures in Socialism', a history of New Lanark, was published in 1910. He was a Fellow of the Society of Antiquaries of Scotland and at the time of his death he was President of the Architectural Section of the Glasgow Philosophical Society.

Cullen died at the relatively early age of 54 on 21 January 1911 at 3 Blythswood Square, and was buried at Bent Cemetery, Hamilton. By that date a Glasgow office had been established in Atlantic Chambers in Hope Street and he had a house at 3 Blythswood Square. His moveable estate amounted to £9,238 11s 2d, a very large sum for an architect at that date. He was survived by his widow, Barbara Rodger, and by three sons and two daughters. His youngest son, Alexander (born 1892), was in the first year of his apprenticeship with the firm at the time of his father's death. Another son, James, appears to have also been an architect. Lochhead and Brown continued the practice, which was known thereafter simply as Cullen, Lochhead & Brown.

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024-038

Vicar Street

Corner of NewMarket Street; 2-12 Melville Street

C(S)

#### List description

Circa 1870, style of Peddie & Kinnear. Italian, astylar treatment 3-storey block 3 window end pavilion at SE and 2 window end pavilion at NE, with single window splayed corners having attics, 1st floor windows have consoled cornices, ground floor mainly modern.

REFERENCES:

NOTES:

Architects:

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#### List description

1933, largely reconstructed 2001 after fire. Tall 2-storey and attic, mock half-timbered tea-room and dwelling with shops at ground, in Elizabethan style, on dominant corner site. Whitewashed ashlar at ground with decorative black and white mock half-timbering above; some stugged ashlar dressings. Base course, jettied attic floor and gableheads. Hoodmoulded Tudor-arched doors. Stone mullion at ground, timber transoms and mullions elsewhere.

SW (CORNER) ELEVATION: single bay, broad-gabled elevation with canted outer angles; broad door at ground with large '25' over hoodmould, 8-light transomed window at 1st floor, windowhead flanked by stone-corbelled brackets giving way to jettied attic with 4-light window.

W (VICAR STREET) ELEVATION: deep-set pilastered shop doorway to centre at ground (detail obscured by later timber signs) with metal-framed display windows in flanking bays, each window with etched panel set into multi-pane toplight. 2 asymmetrically-disposed bays above, that to left with 12-light transomed window giving way to 4-light window in gablehead, and that to right with single transomed window below tiny single window. Irregular terrace adjoining at outer left.

S (PRINCES STREET) ELEVATION: largely symmetrical, 5-bay elevation. In-canted shop door to centre at ground flanked by narrow display windows and broad display windows beyond, each window with top-light and left window with centre astragal; deep-set boarded timber door with decorative ironwork hinges to outer right and hoodmoulded bipartite window to outer left. 2 dominant gabled bays above, each with 8-light transomed window at 1st floor and 4-light window in gablehead; penultimate bay to right with single narrow transomed window below small window, and each outer bay with narrow 4-light transomed window at 1st floor and small 2-light window above. Irregular terrace adjoining at outer right.

Multi-pane leaded glazing patterns in timber casement and pivot windows; 1st floor top lights coloured. Red tiles.

Overhanging eaves, plain bargeboarding and small timber gablehead finials.

INTERIOR: Princes Street shop modern. Other properties closed at resurvey (2002).

#### REFERENCES:

R Jacques FALKIRK AND DISTRICT (2001), p22. Information courtesy of owner of Princes Street shop.

#### NOTES:

06 October 2008

Princes Street was opened by the Prince of Wales in 1933 at which time this building was known as the 'Tudor House'. The 2001 fire caused considerable damage necessitating replacement of the roof and interiors.

Architects:

T M Copland & Blakey

Thomas Mair Copland was born on 23 November 1866 in Laurieston, Stirlingshire, the son of John Copland and Elizabeth Mair. He served his apprenticeship with James Strang of Falkirk and set up business on his own sometime before 1897. Some years later, probably at the end of the First World War, Copland took Alexander Nisbet Malcolm into partnership. This partnership was dissolved in 1921 when Malcolm was appointed architect to Stirlingshire Education Authority. Copland then took Leonard Cawood Blakey into partnership, the firm thereafter being known as Copland & Blakey. It seems that Blakey had been in Copland's office from the early years of the century, as his signature appears on the Lint Riggs buildings dating from that time. In the late 1920s and early 1930s they worked with James Gavin Callander on branches for the local Co-operative Society.

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Copland designed some interesting Arts and Crafts houses, the best of them being Hatherley where the client William John Gibson, later an architect, may have had a considerable influence on the design.

Copland was prominent in local masonic circles and was for time Master of his Lodge, No 88 Falkirk. He died in Edinburgh on 6 March 1942, leaving moveable estate of £2197 13s 11d. Blakey remained in the practice until his death on 19 February 1968 when it was taken over by Ronald B Blakey.

Selected works (Falkirk):

- 1927 Shop, Callendar Riggs
- 1927 Shop, Callendar Riggs
- 1927 Shops, Bean Row and Cow Wynd
- 1928 106 High Station Road
- 1928 House, Moncks Road
- 1935 5-13 Princes Street
- 1935 Tudor House Restaurant and shops
- 1938 Falkirk Royal Infirmary Nurses' Home

## List description

Sir George Washington Browne 1899 Early Renaissance, asymmetrical, left hand 3-storey pediment-gabled section with doric pilastered ground floor, superimposed ionic orders above; doric columned doorpiece; plain 3-window righthand section; red ashlar, slated.

## REFERENCES:

RSA 1899

## NOTES:

## Architects:

George Washington Browne

Born: 21 September 1853

Died: 15 June 1939

George Washington Browne was born in Glasgow on 21 September 1853, the son of an employee of Glasgow Corporation Gas Company. He was articled to Salmon Son & Ritchie c.1869, where found himself in the company of James Marjoribanks MacLaren and William Flockhart. In 1873 on completion of his articles he joined the office of Campbell Douglas & Sellars, from which he won John James Stevenson's measured drawing prize; and in 1875 he and MacLaren moved to London where they shared lodgings at 60 Brompton Square, Browne having obtained a place in Stevenson's office, then Stevenson & Robson. They then joined the Architectural Association, Browne being admitted in December of that year. After two years with Stevenson, Browne moved to the office of the church architect Arthur William Blomfield, and during his time there he won the Pugin Studentship in 1877, enabling him to travel in France and Belgium. He then moved to the office of William Eden Nesfield, by whom he was profoundly influenced. In 1879 Browne returned to Scotland, having obtained the post of principal assistant to Robert Rowand Anderson, then engaged on the Edinburgh Medical Schools and Glasgow Central Station, and in 1881 he became Anderson's partner, enabling him to marry Jessie Brownlie, daughter of Robert Brownlie, Glasgow, in that year. His London Architectural Association experience quickly brought him a prominent role in classes run by the Edinburgh Architectural Association of which he became President in 1883, holding this post until 1886.

In 1883 Anderson & Browne merged their practice with that of Hew M Wardrop as Wardrop, Anderson & Browne. Perhaps unintentionally that was to lead to Browne leaving the partnership to open his own office at 5 Queen Street in 1885; probably because in the recession of the mid-1880s there was not quite enough business for three partners. But Browne's 1887 competition win at Edinburgh Public Library where the assessor was Alfred Waterhouse, followed by the Redfern building on Princes Street in 1891 and the huge Sick Children's Hospital in 1892, soon established him in independent practice and brought him election as ARSA in that year, enabling him to move to a smarter office at 1 Albyn Place.

By this time Browne had formed a loose relationship with Kinnear & Peddie, some of the details of their Caledonian Station, 1890, suggesting his hand. This arrangement was formalised in 1895 or 1896 when John More Dick Peddie took him into partnership,

Kinnear having died in 1894. The immediate catalyst seems to have been a surge in branch bank building, particularly for the British Linen Bank. As Kinnear & Peddie's South Charlotte Street office had belonged to Kinnear, the new partnership moved to much larger premises at 8 Albyn Place late in 1896 or early in 1897.

The Peddie & Washington Browne partnership was initially hugely successful, enabling Browne to build a very sophisticated neo-Jacobean house, The Limes, in Blackford Road, and even accommodate Peddie's brother Walter Lockhart Dick Peddie as third partner in 1898. But soon thereafter Walter became ill and emigrated to British Columbia in the hope of recovery. He died there in 1902 and was not replaced. From about 1905 the partnership began to drift apart, probably because of a sharp decline in bank business, although Peddie and Browne were to remain in formal partnership until 1907 and share the same office at 8 Albyn Place until 1908.

Through the early 1900s Peddie had been taking his side of the practice in a more London Baroque direction which then became French Beaux-Arts and ultimately neo-Georgian direction. He hired some very accomplished assistants to help him do it. Of these the most important were John Wilson and James Forbes Smith, both former students of Professor Frank Worthington Simon at Anderson's School of Applied Art. Born in 1877, Wilson had been articled to the school architect Robert Wilson and had worked under Wilson's brilliant assistant and successor, John Alexander Carfrae. Whilst in Peddie & Washington Browne's employ he published a major folio on the Petit Trianon in 1907. Smith was a year older than Wilson, born 1876 and articled to George Beattie & Son in 1891. He had obtained a place in Rowand Anderson's office at the end of his articles and had spent three years with him. The date at which he joined Peddie's office is not precisely known, but was probably 1897, just slightly ahead of Wilson, and while in the office he distinguished himself by winning the Pugin Silver Medal in 1900, enabling him to travel.

Browne's contribution to the Peddie & Browne practice soon became hard to differentiate from that of Wilson and Forbes Smith since from about 1904 he too had begun moving in a more Edwardian Renaissance direction which can be seen in mature form in his competition designs for London County Hall (1907-08) which reached the final stage and attracted considerable interest. But the bank business remained with Peddie and after he moved out of Albyn Place to his own office in Charlotte Square he had few private clients and was largely dependent on success in competitions. He was not placed for the Usher Hall competition but he did win that for the Edward VII Memorial Gates at Holyrood, which were built in a reduced form in 1912-22; and in 1914 he achieved UK fame by winning the competition for St Paul's Bridge in London, a project abandoned at the outbreak of the First World War.

Although he had one significant commission which was actually built in the YMCA Building in Edinburgh's St Andrew Street, Browne drastically retrenched in 1913-14. Both The Limes and his Charlotte Square office were given up, house and office thereafter being in a ground floor flat at 1 Randolph Cliff. In 1914 he was appointed Head of the Architecture Section at Edinburgh College of Art, a post which provided him with a regular source of income until 1922 when he was succeeded by John Begg. He did not retire completely, however, continuing to visit the architecture studios as a governor. He prepared prototype designs for council houses in 1919 but as some of these were under the aegis of the Royal Scottish Academy it is doubtful if they brought in any fees. On the completion of the Holyrood gates and a number of war memorials his last assistant, Frank Wood, was virtually offered the practice but was not in a position to accept and left for AK Robertson's office. Brown did, however, still have a significant role as a competition

assessor and was belatedly admitted FRIBA on 19 March 1926 on the recommendation of the RIBA Council: an event probably not unconnected with his election in 1924 as President of the RSA, of which he had been Treasurer since 1917. His election also brought honorary membership of the Royal Academy, the Royal Hibernian Academy and the Royal College of Art. He was knighted in 1926, the year of the RSA's centenary exhibition, and received King George V and Queen Mary at the Academy on 16 July 1927.

Browne retired from the Presidency of the Academy in 1933, but he continued to exert a significant influence as a founder member of the Royal Fine Art Commission for Scotland, which had been set up in 1927. In 1933 he substantially redesigned the massing of the Office of Works proposals for St Andrew's House, his scheme significantly influencing the final design by Thomas Smith Tait; and he also had a role at Edinburgh Sheriff Court, where he redesigned AJ Pitcher's Lawnmarket façade in bolder form.

In 1938 failing health and diminishing means compelled Browne to leave his flat at 1 Randolph Cliff to live with his daughter Jessie (or Jenny) Agnew Preston (Mrs Norman S Preston) at The Lodge, Sambrook, Wellington, Shropshire. He died there on 15 June 1939. The RSA took charge of his funeral, the service being conducted by the Very Rev Dr Charles L Warr in its library.

Browne was a big man in every way, tall, red-haired and for most of his life bearded: although normally dignified and very courteous, he had a fiery temper and was, according to Frank Wood, prone to use his boot if provoked by incompetence. His personal life was clouded by tragedy. His first wife Jessie Brownlie died on 26 February 1900. They had three sons and two daughters, but all three sons were either killed in the First World War or died from the effects of it. In 1905 Browne married a second time to Louise (or Louisa) Emma, daughter of Dr David Laird Adams, Professor of Hebrew and Oriental Languages at Edinburgh University, but she too predeceased him on 14 October 1931.

Among his closest friends were the architect John Kinross and the painter Martin Hardie. In later years he spent much of his time at the Scottish Arts Club where he excelled at billiards. Browne's will, drawn up in March 1933, indicates that he had an estate of at least £3,000 and provided for a monument at Grange Cemetery which was to be carried out by his friend and former colleague, Burnet Napier Henderson Orphoot; but he revoked most of it 'because I have lived overlong without an income.' He left moveable estate of £1,930 17s 3d, much of which consisted of insurance policies, and nearly all of which was bequeathed to his daughter Jenny.

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Former Post office (Front block only)

045-047

Vicar Street

B

#### List description

W W Robertson and W T Oldrieve 1893 Late gothic. 2-storey, snecked rubble, central gable with shallow 1st floor rectangular bay, corbelled angle oriel with fanciful crowning feature of flying buttresses.

#### REFERENCES:

#### NOTES:

##### Architects:

William Thomas Oldrieve

Born: 15 December 1853

Died: 12 January 1922

William Thomas Oldrieve was born in London on 15 December 1853, the son of William Oldrieve, clerk of works and his wife Elizabeth Tyler. His father's family were Baptists from Devonshire. He was educated at Mansfield Grammar School, serving for a time under his father in the clerks of works office at Thoresby Hall under Anthony Salvin, 1868-71. He then moved to the office of the builders William Cubitt & Co where he spent the years 1871-73. From there he obtained a place in the War Office, attached to the Royal Engineers where he remained until 1881 when he gained first place in the competitive examinations as assistant architect and surveyor in the Office of Works. During that period he spent at least part of his time in the Edinburgh office under Walter Wood Robertson. At some point post-1880 he was a distinguished pupil of Professor Baldwin Brown, gaining a class medal and the Cousin prize in the Architectural Section of the Fine Arts Class at Edinburgh University. In 1886 he was Godwin Bursar of the RIBA. This he used to visit Hamburg, Berlin, Vienna and Paris, making a particular study of post office buildings, notably Guadet's new Hotel des Postes in Paris and the General Post Office in Hamburg. As a result of his study he was appointed architect for provincial post offices in England and Wales; and in 1904 he was appointed Principal Architect for Scotland. He was admitted FRIBA on 3 December 1906, his proposers being Sir Henry Tanner, Sir John Taylor and Sir Robert Rowand Anderson.

Oldrieve had strong antiquarian interests and took a particular interest in the Ancient Monuments side of his duties, giving a paper on the Royal Palaces of Scotland at the RIBA in 1908, one on the excavation of the original abbey church at Holyrood to the Scottish Ecclesiological Society and another on the roof of Glasgow Cathedral to the Society of Antiquaries.

When Oldrieve retired in 1914 at the age of sixty he formed the partnership of Oldrieve Bell & Paterson. Of his partners William Wilson Paterson at least was a former member of his Office of Works staff; and Bell was Andrew W Bell, presumably the same who had been Dunfermline Burgh Engineer in the years around 1900, although no further details of him are yet known.

Shortly after his retirement from the Office of Works, Oldrieve was appointed a Royal Commissioner of Ancient and Historical Monuments of Scotland. He also visited New Zealand and the Sandwich Islands and on his return became in 1917 Secretary for the Ministry of Munitions for North and East Scotland; and during that period he was, with Rowand Anderson and Thomas Ross, one of the principal organisers of the National Art Survey for Scotland. At the end of the war he re-formed the partnership of Oldrieve, Bell & Paterson. D Hay Fleming wrote of him 'All who came in contact with him were charmed by his pleasant unassuming and courteous manner, his unselfishness, generosity and transparent sincerity. Between him and the members of his staff, the greatest harmony ever prevailed, due doubtless on the part of his staff to the kindness and consideration he invariably showed them, and his readiness to give them the benefit of his long and varied experience'. Oldrieve was not only a good architect himself, but recruited an exceptionally able staff who were given exceptional opportunities for original design. The buildings executed during his regime were an exceptionally interesting series, predominantly Edwardian classic, but a few were late Gothic and Scots Renaissance, notably Aberdeen Post Office and the unrealised scheme for Falkland Palace - like government offices on Calton Hill.

Oldrieve was deeply religious. He was a member and elder of Morningside Baptist Church, President of the Baptist Union in 1915 and at the time of his death of stomach cancer on 12 January 1922 he was President of the Carrubbers Close Mission and a director of the National Bible Society for Scotland. He left a widow, Emma Goodchild; a son, the Rev Frank Oldrieve, Secretary of the Leper Mission, India; and a daughter. His moveable estate was £3,356 15s 10d.

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## List description

Original church Thomas Stirling 1799, simple large gabled rectangle, 2-storey treatment, semi-circular arched upper windows horseshoe gallery longitudinally on cast-iron columns. Victorian furnishing and organ case. Bold renaissance forebuilding added James Boucher 1884, central section couple-pilastered and pedimented, Ionic order with fluted necking, round arched doorpiece, 3 arched windows above; flanking 'aisle' sections 1-window each.

## REFERENCES:

T C Wade, Story of Falkirk West Church

## NOTES:

Built as Relief Church; the disused manse (demolished 1972) was also by Stirling 1789, much altered in 1860. A graveyard lies to the west of the church memorials from late 18th century onwards.

## Architects:

Born: 24 August 1826

Died: 7 September 1906

James Boucher was born on 24 August 1826, probably at Cumbernauld where his father, the Rev James Boucher, was minister. He was articled to Charles Wilson c.1842 and was an assistant there when he became acquainted with James Cousland (born 1853), who joined Wilson's office as an articled apprentice c.1848.

On 20 April 1853 Boucher commenced a grand tour, travelling through Belgium and sailing up the Rhine through Germany. He then made his way to Switzerland, Italy and France which he reached by sailing from Naples to Marseilles. He returned on 16 December, sailing from Boulogne to Folkestone.

On his return Boucher commenced independent practice in partnership with Cousland. As early as 1855 or 1856 they built for themselves a pair of semidetached houses, Swiss Cottage at 35-37 St Andrew's Drive, Pollokshields, and in the same years Boucher and two friends undertook a walking tour through the High Alps to the Tyrol, an account of which was published in the Glasgow Herald. In September 1857 Boucher repeated the route of his 1853 tour in less than three weeks between the 4th and the 23rd. What he saw on those tours strongly influenced the practice's architecture for the next twenty years. Two years after his return he married 20-year-old Rebecca Laurie at Govan on 7 October 1859, and built for her a fine Italianate house, Swiss Villa, at Coulport adjacent to his client John Kibble's Coulport House. They had two daughters, Ella, born 8 December 1867, and Jane Laurie, born 26 April 1869. Later the Bouchers moved their Glasgow residence to Brandon Place, now 217 West George Street, where the Italian painter Enrico Patalano was a member of the household from c.1878 until 1881. There is no record of Cousland having travelled, although he probably did, but Boucher seems to have been the most

travelled Scottish architect of his generation, in sheer extent approached only by John Dick Peddie and David MacGibbon.

The Boucher & Cousland practice was successful at once, designing the ambitious Gothic Renfield Free Church on Bath Street, a large block of warehouses and shops for Black at the corner of Gordon Street and Renfield Street in 1857-8, and a considerable number of very ambitious villas exhibited at the Royal Scottish Academy in 1860 and the Glasgow Institute in 1861. Within a year or two Walter Macfarlane of Saracen Iron Works became a client and in addition to the Macfarlane warehouse in Washington Street (1862) and the Saracen Ironworks at Possilpark (begun 1869), the practice made many designs for architectural castings. The Couslands had some sort of business connection with John Kibble whose father had a wire and metal warehouse at Turner's Court in Argyle Street. In the early 1860s Kibble built the large Italian Romanesque villa Coulport House adjacent to Boucher's Swiss Villa at Loch Long for which they designed the conservatory which in enlarged form became the Kibble Palace in the Botanic Gardens at Kelvinside: Cousland is said to have made a model in wire, to show Kibble what it would look like. In 1862-64 the partnership reached its zenith with the towered Romanesque Free Church at Kinning Park and their cruciform Renaissance Free St George's Church, but Cousland's career was to be brief: his health was upset by a fatal accident at the building of Free St George's and he died at Swiss Cottage on 12 June 1866, survived by his wife Jessie Knox Anderson.

Boucher was thereafter sole practitioner until 1875 when he took into partnership his pupil Henry Higgins (born 1848) who had been his assistant for two years, the style of the firm now becoming Boucher & Higgins. Higgins's son G H Higgins thereafter joined the practice, but seems to have died sometime after 1892 when he designed Temple Church at Anniesland.

Boucher died at Swiss Villa, Coulport on 7 September 1906 leaving the substantial movable estate of £8,916 5s 0d. He was survived by his widow. He was buried at Barbour Cemetery, Cove. Despite his large practice Boucher never sought election to the Royal Institute of British Architects. Photographs of him with mutton chop whiskers, and another of him bearded on a tricycle towing Mrs Boucher in a bath chair are in the possession of the Colvil family.

Higgins died on 9 June 1922, the practice being continued by Henry Edward Higgins (born 1878) who was articled to his father from 1901 to 1906, studied at Glasgow School of Art and remained with his father as assistant.

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## APPENDIX 6 : BIBLIOGRAPHY

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Information given in Appendix 2 regarding architect's biographies is extracted from the Dictionary of Scottish Architects, online at

[http://www.codexgeo.co.uk/dsa/architect\\_full.php?id=L000218](http://www.codexgeo.co.uk/dsa/architect_full.php?id=L000218)

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#### FURTHER TECHNICAL INFORMATION

The following publications are available from Historic Scotland, Longmore House, Salisbury Place, Edinburgh EH19 1 SH.

Technical Advice Note 1: Preparation and Use of Lime Mortars

Technical Advice Note 2: Conservation of Plasterwork

Technical Advice Note 7: Access to the Built Heritage

Technical Advice Note 10: Biological Growths on Sandstone Buildings

Technical Advice Note 11: Fire Protection Measures in Scottish Historic Buildings

Technical Advice Note 14: The Installation of Sprinkler Systems in Historic Buildings?

Technical Advice Note 15: External Lime Coatings on Traditional Buildings

Technical Advice Note 19: Scottish Aggregates for Building Conservation

Technical Advice Note 22: Fire Risk Management in Heritage Buildings

Technical Advice Note 24: The Environmental Control of Dry Rot

Technical Advice Note 27: Development and Archaeology in Historic Towns and Cities

Guide for Practitioners 6: Conversion of Traditional Buildings

Guide for Practitioners: Conservation of Historic Graveyards

Guide for Practitioners: Stone Cleaning

Guide for Practitioners: The Conservation of Timber Sash and Case Windows