


ARCHITECTURAL IRONWORK IN STORNOWAY

Scotland's Hidden Gem



HISTORIC SCOTLAND

ARCHITECTURAL IRONWORK IN STORNOWAY

Scotland's Hidden Gem

Ali Davey
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Historic Scotland
TCRE group

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Historic Scotland's Architectural Ironwork Research Fellowship

Research Fellowships are funded by Historic Scotland and exist to increase the fund of technical knowledge in relation to the built heritage in Scotland. This is achieved by providing a grant to individuals, and providing them with a subject specialist mentor to allow them to undertake an agreed programme of research.

Research Fellowships normally lasts two years, and are aimed at undertaking research projects in a mentored situation to provide a beneficial learning experience for the individual, whilst undertaking work which is in itself valuable to the built heritage. The Fellow will normally be awarded a grant to undertake a specific task or subset of tasks against a common theme. The background of the Fellow is largely dictated on a project by project basis, but is usually academic with some experience of research at postgraduate level.

Architectural Ironwork Research Fellow Ali Davey spent time in Stornoway in 2006 surveying the rich source of architectural ironwork to be found there. Stornoway has a large amount of domestic gates and railings left, which in most mainland locations were removed for the war effort. Such was the rich resource identified that Historic Scotland TCRE Group and Comhairle nan Eilean Siar decided to stage an exhibition and produce a publication to celebrate this architectural resource

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Architectural Ironwork in Stornoway – Scotland's Hidden gem

Many of us marvel at the buildings and architecture of towns and cities we visit, yet most of us fail to appreciate or even see what we find on our own doorstep. You may be surprised to learn that Stornoway has perhaps the best collection of domestic ironwork in Scotland, which has been largely well cared for by several generations, and represents work from all of the major manufacturers.

Scotland was a world leader in the production of architectural cast ironwork at the end of the 19th Century, exporting everything from lamp standards and gutters, to entire railway stations and palaces to India, South America and Australia. Scottish firms such as the Saracen Foundry of Walter MacFarlane & Co, George Smith's Sun Foundry, the Milton Ironworks of McDowall Steven and Co, and the Lion Foundry of Kirkintilloch produced hundreds of thousands of tons of cast and wrought ironwork, employing thousands of hands and making their owners rich and powerful men.

In 2006, Historic Scotland's Technical Conservation, Research and Education Group worked with Western Isles Council to survey and identify the historic ironwork of Stornoway. A comprehensive photographic survey and archive research was undertaken thereafter using the foundry archives of Historic Scotland and The Scottish Ironwork Foundation to identify patterns and manufacturers. This publication and exhibition mounted in 2008, seeks to raise the profile of this key attribute of the Stornoway built environment, and tell the story of the important Scottish industry behind it.

In 1801 David Mushet discovered black band ironstone in Central Scotland. This iron ore was mixed with coal, but was thought to be inferior as it could not be effectively smelted into cast iron using the available technology. It was not until James Beaumont Neilson invented the hot blast in 1828, that the full potential of the iron ore reserves of Scotland could be realised. The key was that the iron ore and the fuel for smelting it were combined. Within twenty years, Scotland became one of the leading iron producers of Europe. The pig iron produced had a high phosphor content which enabled it to 'flow like water' when molten, and a high graphite content which gave a fine surface finish suited to architectural work. Carron Company had been founded in 1759 as one of the first large planned industrial operations in Scotland, and after 1828 the numbers of iron producers and foundries accelerated rapidly. Carron provided the expertise and training ground for generations of patternmakers, moulders and designers which lay the foundations for the key architectural ironfounders of the 19th Century.

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Director,
Technical Conservation,
Research and Education Group,
Historic Scotland

April 2008

1.1 Introduction

At the end of the 19th Century Scotland was the most important manufacturer of architectural cast iron in the world, yet famous Scottish firms are generally better known in South America, Australia and India than they are in Scotland.

This reputation was built on quality of design and execution, on the scale of manufacture undertaken, and the sheer range of goods lavishly illustrated in catalogues dispatched around the world. Architects and designers aspired to use Scottish architectural cast ironwork in the streetscape of the Empire, from drinking fountains to entire railway stations. Pre-fabrication on a massive scale was feasible.

Firms like Walter MacFarlane & Co, George Smith & Co, McDowall Steven & Co and Lion Foundry were global specialists, casting goods for dispatch and re-erection in Brazil, Calcutta and Sydney. They were truly pioneers of pre-fabrication. The industry grew from Carron Company, founded in 1759, and using the skills of the Coalbrookdale ironfounders. The Scots watched, learned and then exploited native blackband ironstone and coal to build a large industry across the Central Belt. The chemical make – up of the ore was particularly good for making fine architectural castings, and soon many specialist firms emerged. At the end of the 19th Century alone, over two hundred foundries in Glasgow had architectural output, and most towns across the country had ironfounders making small domestic castings.

Much domestic and public ironwork was given up for the war effort during the Second World War. Glasgow City Council was the first to do this, and other cities across Britain quickly followed. The iron was not collected to melt down to make munitions, but rather to stimulate the malleable iron industries which were in the doldrums through lack of raw materials. Engendering a community spirit by contributing to the war effort was an added bonus.

Like other island communities, Stornoway did not lose its ironwork. It retained its Victorian and Edwardian ironwork which had been made by the world famous ironfounders, predominantly in Glasgow. The streetscape in Stornoway is remarkable; it illustrates how streets across Scotland once looked before the ironwork was removed and was replaced by bare stone copes, privet hedges and poor mild steel replicas of what had once been there. Furthermore, the residents of Stornoway have largely kept their ironwork well maintained, some remarkably so for its age, and it contributes a great deal to the quality of the built environment.

This survey was conducted as part of a project undertaken by Architectural Research Fellow Ali Davey in 2006 to survey key iron structures across Scotland. With a handful of other locations, Stornoway retains an important collection of ironwork. This publication seeks to provide some history and background to the many names you can find hidden under years of paint, and to illustrate the wonderful diversity of ironwork to be found.

It is indeed Stornoway's hidden architectural legacy.

Fig. 1 Illustrated street scene taken from Walter MacFarlane & Co's 6th Edition Catalogue

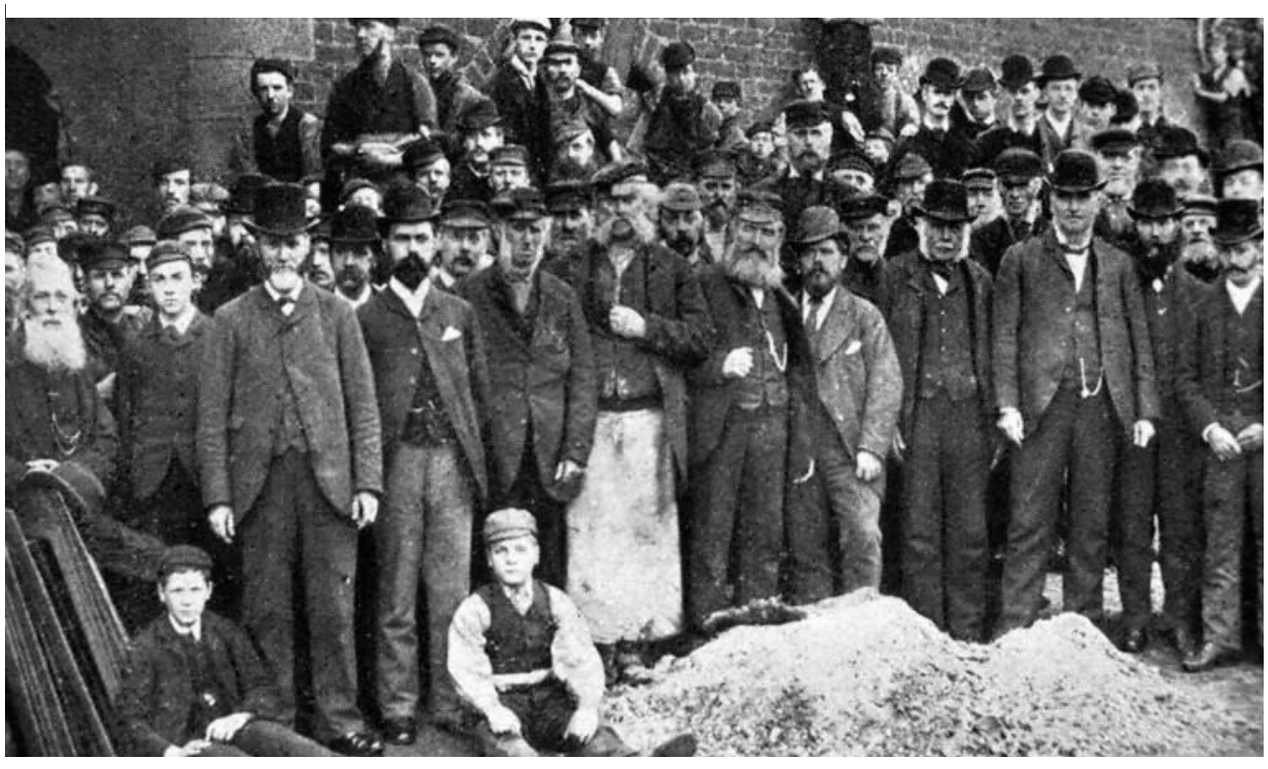


Fig. 2 Group of workers, Falkirk Ironworks, 1888 *Image courtesy of Falkirk Council Archives*

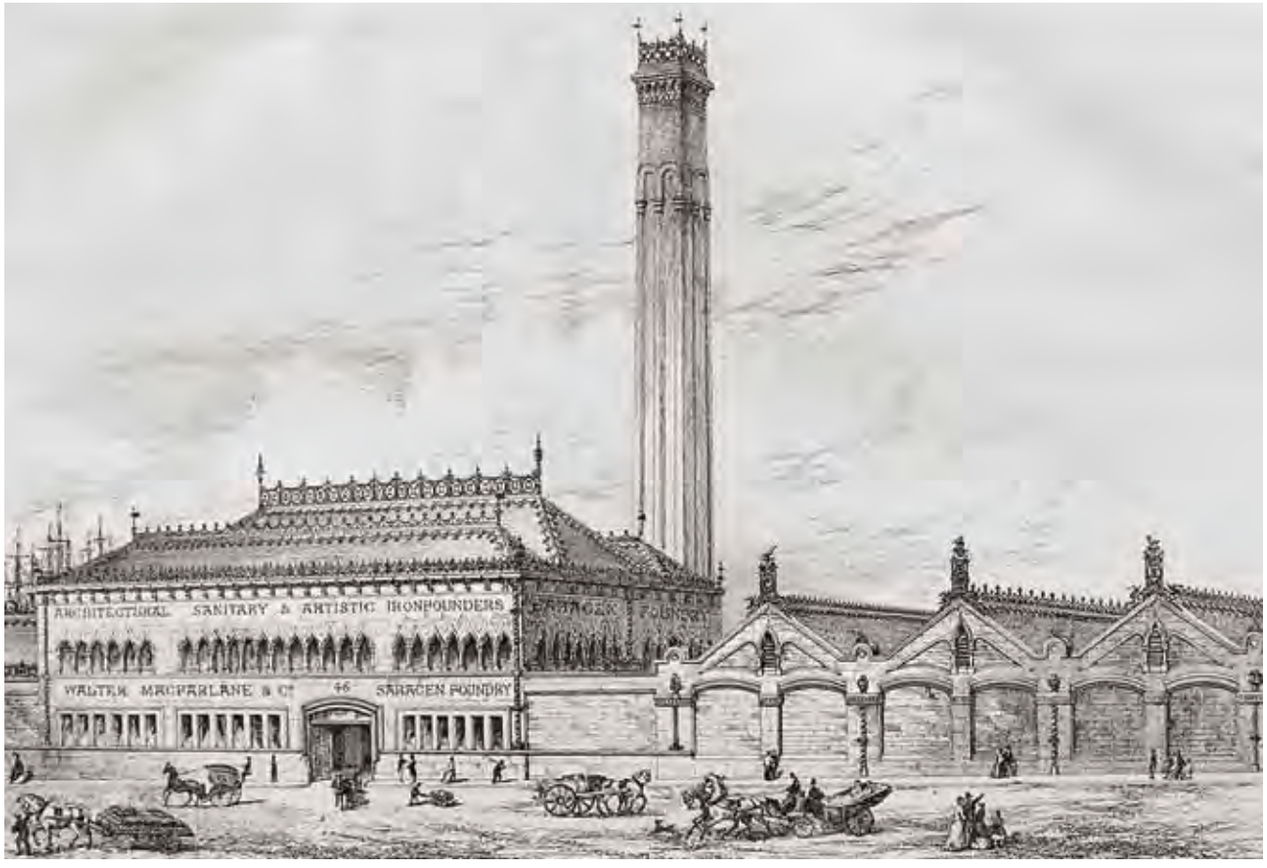


Fig. 3 Walter MacFarlane & Co's foundry at Washington Street

Fig. 4 Illustration of McDowall Steven & Co's showroom, McDowall Steven & Co 21st Edition Catalogue, Section V

Fig. 5 Carron foundry workers, c. 1890 *Image courtesy of Falkirk Council Archives*

Fig. 6 View of Carron Works, mid 19th Century *Image courtesy of the National Archives of Scotland*

1.2 Carron Ironworks

The Carron Ironworks was one of Scotland's earliest large-scale iron manufacturing firms. The business was founded in 1759 at Falkirk by John Roebuck (an English chemist), Samuel Garbett (a merchant) and William Caddell (a wealthy ship owner and ironmaster). Because iron founding was in its infancy in Scotland at this time, it was necessary to bring in skilled workers from England to train a new Scottish workforce. By 1800, Carron Ironworks had a sizeable local workforce and had become one of the largest smelting works in Europe.

From the outset, Carron employed the services of prominent engineers such as John Smeaton to streamline the ironworks and maximise output, and the foundry underwent periodic overhauls to increase efficiency.

Early production focused predominantly on ordnance. In the late 1700's, the foundry became renowned for its production of an innovative cannon, called the carronade, which boasted unprecedented short-range accuracy. Carron also produced architectural and domestic castings and were well known for their range of kitchen stoves. Many of the police boxes that survive in Edinburgh were made by Carron, and a monument to Bruce and his wife (cast in 1790) in Larbert, Falkirk is a superb example of their early work.

John Adam became a director of Carron in 1763. This led to many fruitful collaborations between the foundry and his architect brother, Robert Adam, who designed ironwork for many of his architectural projects. From the late nineteenth century, as with many of the Scottish foundries, Carron exported widely and produced catalogues aimed specifically at the British colonies market.

After 223 years, the foundry finally closed 1982.

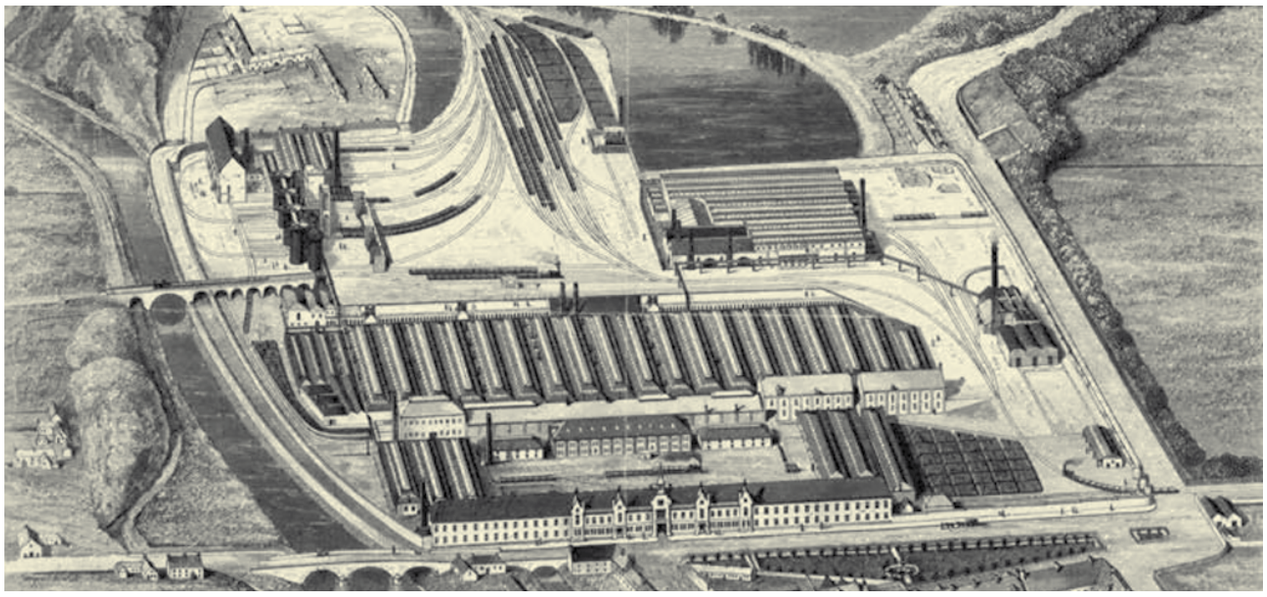


Fig. 7 Carron Works: Aerial and panoramic views *Image courtesy of the National Archives of Scotland*

Fig. 8 View of Waverley Iron Works, Huddersfield Street, Galashiels *Image courtesy of The Royal Commission on the Ancient and Historic Monuments of Scotland*

1.3 Aimers McLean

Aimers McLean was a firm of engineers and founders based at the Waverly Ironworks on Huddersfield Street, Galashiels. A description from the early twentieth century states that "the Waverly works include an iron and brass foundry, machine shop, erecting shop, turning shop, wood working shop, patterns room and drawing and general offices" and this kept "one hundred hands constantly employed". The company was involved with almost every conceivable kind of engineering project, in addition to producing railings and gates. This includes producing a vast array of machinery for mills such as wheels, steam engines and boilers as well as bridges, pumps, water tanks, plumbing systems and gravestones. During WW1 they manufactured rifle ranges and then in the mid twentieth century diversified into projects ranging from the Gnat 1 and 2 amphibious vehicle, sub sea exploration equipment and even a vehicle for paraplegics.

The company carried out much more extensive work in Stornoway than just railings, however. In 1934 the company helped erect buildings for the Inaclete dye works on behalf of Kemp and Co. Between 1947 and 1956 Aimers McLean carried out various works for James McDonald Ltd. in Stornoway including a new mill house and new spinning plant.

There was also a strong international element to the work Aimers McLean carried out. In 1898 they helped erect a large cloth manufacturing plant in Tammerfors, Finland for the Scotch Tweed Co. Ltd. This included providing the iron support columns for the building which was 4 stories high and included a dyeing room, weaving room and yarn store. They also supplied mill machinery as far afield as the Wanganui woollen mill in New Zealand.

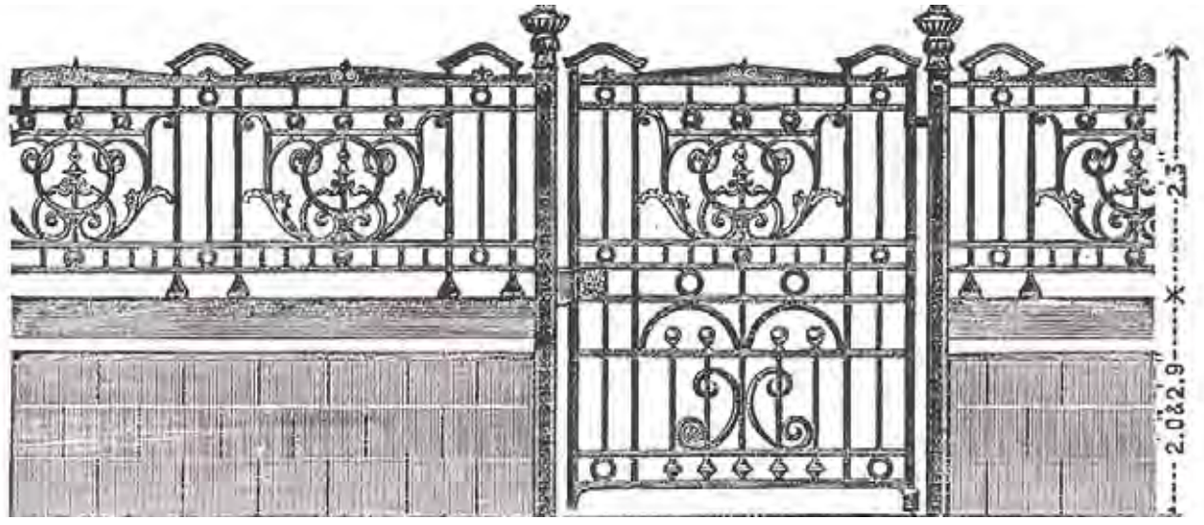


Fig. 9 Illustration taken from undated Aimers McLean catalogue *Image courtesy of The Scottish Borders Archive*

Fig. 10 Plan of the Milton Ironworks, Ordnance Survey 2nd Edition, Glasgow, Sheet VI-6-14, 1894
Image courtesy of the National Library of Scotland

Fig. 11 Bandstand No 4, illustrated in McDowall Steven & Co Export Catalogue, 5th Edition
Image courtesy of The Scottish Ironwork Foundation

Fig. 12 View of Milton Iron Works, No 142 North Woodside Road, Glasgow
Image courtesy of The Royal Commission on the Ancient and Historic Monuments of Scotland

1.4 McDowall Steven & Co Ltd, Milton Ironworks

McDowall Steven & Co Ltd had their roots amongst the founders of the cast iron industry in Scotland. Thomas Edington started the Phoenix Foundry in Glasgow in 1804, which was perhaps the first true ornamental ironfounders in Glasgow. His experience and wealth arose from his involvement with Carron, Cramond Ironworks, Muirkirk Ironworks and Clyde Ironworks. His son James worked with him at the Phoenix Foundry before departing to establish the Eagle Foundry with John McDowall around 1820.

Changes to the partnership changed the name to McDowall & Robertson and Milton Foundry at Port Dundas in 1828, later becoming McDowall & Co Ltd from 1844 to 1861 at Corn Street in Port Dundas.

The most prolific period of the Foundry's success followed another move to 142 Woodside Road in Glasgow from 1862 to 1909, where the company became McDowall Steven & Co Ltd and the foundry Milton Ironworks. Several excellent bandstands of theirs are still found in Duthie Park, Aberdeen, West Park Wolverhampton, and in Shrewsbury. These show innovation in construction using wrought iron sheet with cast iron roof formers, unlike the predominantly timber construction of other manufacturers. The quality of the bandstands in constructional detail is matched by the fine detail and quality of their castings. The façade of Central Station in Glasgow over Argyle Street is an impressive example, and many lamp standards are found with the McDowall Steven stamp, including some excellent examples in Cheltenham. Their catalogue also notes exports of terraces and balconies to Australia. An excellent example of one of their drinking fountains is found in Kay Park, Kilmarnock – thought to be the only example in the UK.

Fig. 13 McDowall Steven & Co 21st Edition Catalogue, Section V *Image courtesy of The Scottish Ironwork Foundation*

Fig. 14 View of Milton Ironworks, McDowall Steven & Co 21st Edition Catalogue, Section V *Image courtesy of The Scottish Ironwork Foundation*

Many letter boxes bear the company stamp, most of these originating from the period when the company relocated to Falkirk, taking over Laurieston Ironworks around 1912. It has yet to be ascertained when McDowall Steven & Co Ltd finally ceased trading, but it would appear to be around 1920.

Fig. 15 Lion Foundry advertising card *Image courtesy of East Dunbartonshire Council*

Fig. 16 Durham Omnibus Station *Image courtesy of East Dunbartonshire Council*

1.5 Lion Foundry

In the 1880's, the new and expanding iron market proved too much of a temptation for some staff. In 1880, three staff from the Saracen Foundry (Jackson, Hudson & Brown) left the company and set up The Lion Foundry in Kirkintilloch. James Brown had been a clerk in the order department, James Jackson a salesman, and Robert Hudson a fitter at Saracen. In 1881 a key figure from Saracen joined Lion Foundry. William Cassells left his post as designer and draughtsman at Walter MacFarlane & Co to take up the same post at Lion. The design references are apparent in the work of the Lion Foundry thereafter. Cassells was succeeded by James Leitch who was responsible for many of the Art Nouveau designs produced by the company, a specialism only offered by Carron Co at that time. Jackson left in 1881 to set up Jackson Elphick & Co Lt in Larkhall.

Ironically, Lion foundry outlasted Walter MacFarlane & Company Ltd by 20 years, surviving in Kirkintilloch until the early 1980's.

Originally known as Jackson, Brown, Hudson and Cuthbert, the company changed its name to the Lion Foundry in 1885. In 1893 the company became a limited liability company with the formation of the Lion Foundry Company Ltd. The name is still registered, although has been dormant for many years.

Lion Foundry produced ornamental cast ironwork like its contemporaries - railings, crestings and terminals in its early days, but quickly started to manufacture fountains, bandstands, canopies and larger structures. It produced pattern books like its contemporaries which grew larger over time as the company developed.

The first large project of note was the construction of the County Arcade in Leeds between 1898 and 1900, Lion supplying all of the cast and wrought ironwork. The foundry developed a reputation for theatre projects, examples of which can be seen in work produced with Frank Matcham such as the London Hippodrome (1900), and Finsbury Park Empire in 1908.

Fig. 17 County Arcade, Leeds
Image courtesy of East Dunbartonshire Council

From 1918 to 1950, Lion Foundry vied with Walter MacFarlane & Co Ltd in the quickly developing field of pre-fabricated cast iron buildings, primarily facades. In 1921 a commission was received for Adelaide House by London Bridge, supplying windows, breast panels and ornamental features. Also supplied was an escape stair which was to become a staple product in later years for the foundry, enabling its long term

Fig. 18 Bandstand, Saughton *Image courtesy of East Dunbartonshire Council*

survival. Building facades and larger structures became a major part of the foundry's work, producing facades for Mappin House in Oxford Street (1908), Unilever House on the Thames Embankment (1931), Lambeth Bridge (1932), and Lothian House in Edinburgh (1939).

The decline in architectural ironwork demand after 1950 saw the company seeking work in engineering casting, but also related to street furniture. This included counter balance weights for fork lifts, and a profusion of covers, boxes and telephone and post boxes for the GPO. These are found across the UK still. More contemporary bus shelters and fire escape stairs were produced extensively.

The company was involved in an early piece of cast iron restoration in 1977 with repairs to the Houses of Parliament involving many Victorian techniques and patterns,

By 1980 almost all of the work was for British Telecom, with the Foundry winning a contract to manufacture contemporary pillar boxes. This was not enough to sustain the company, and the recession bit hard culminating in closure by 1984.

Fig. 19 Raleigh building *Image courtesy of East Dunbartonshire Council*

Fig. 20 Sun Foundry catalogue illustration *Image courtesy of The Scottish Ironwork Foundation*

1.6 George Smith & Co Ltd, Sun Foundry

Founded in 1858, George Smith & Co Ltd were contemporaries and therefore business rivals of Walter MacFarlane & Co. In the 1870's and 1880's they were of comparable size to Saracen, although Walter MacFarlane & Co Ltd eventually outstripped them in terms of production and sales.

Founded by George Smith at 64 Port Dundas Road in Glasgow, the company quickly expanded, moving to Parliamentary Road in 1875 where they remained to 1896.

Interestingly, Sun Foundry initiated two other ironfounding legacies. George Smith's son Alexander Smith left the Sun Foundry and founded Star Foundry in Kirkintilloch during 1861. They specialised in rainwater goods and pipes, and were taken over by Cameron & Roberton in 1867 to become the prolific Southbank Foundry. Cameron & Roberton existed until 1981 when the Southbank Foundry was closed.

Colin Stewart left Glasgow and his position in the Sun Foundry to travel to Australia. It seems likely that Stewart bought out the Fulton Foundry in Adelaide, and with a Mr Harley established the Sun Foundry of Harley and Stewart around 1867. AC Harley bought out Harley and Stewart in 1910, but retained the foundry name, becoming Forwood Down & Co Ltd in 1924. It is not known if this was undertaken with the blessing of George Smith & Co Ltd, but an excellent Australian reprint of the Harley and Stewart catalogue is littered with the Glasgow foundry's designs.

Fig. 21 Sun Foundry catalogue
Image courtesy of David S Mitchell

The Glasgow Sun Foundry produced a range of excellent designs for gates, railings, bandstands, and their speciality, ornamental fountains. One of the best examples of Scottish architectural ironwork is their fountain in Fountain Gardens, Paisley, complete with cast iron walruses and rocks !

The extraordinary bandstand / shelter / clocktower at Bridgetown cross is also their work. A number of small drinking fountain canopies which are often mistaken for Saracen's work are also examples from George Smith & Co Ltd, identified as Pattern No.3. The Sun Foundry examples have a solid domed roof and have alligators to the internal four corners. Examples are found in Portmahomack, Dornoch, Burntisland, Newcraighall and ironically outside Alexandra Park in Glasgow, the location of the Saracen Fountain. Unusual drinking fountains by Sun are still found in Edzell, Angus, and Elie in Fife, cast in 1869.

Much of the decorative ironwork in the Glasgow Necropolis is the work of Sun Foundry, along with a superb bandstand on the Links in Nairn, and an early example in the Lincoln Arboretum, recently restored. Smaller ornamental fountains are found in Denbigh, Wales, and one in Crieff Cemetery, Perthshire. An excellent pair of ornamental fountains are also found in the Peoples Park, Dun Laoghaire just outside Dublin, in beautiful condition and much appreciated locally.

In 1896 Sun Foundry relocated from Parliamentary Road to Clippen in Linwood, suggesting that the

company were starting to struggle. They closed in 1899, only three years later. It is somewhat curious that Sun Foundry did not appear to embrace the constructional opportunities of cast iron for building which Saracen and Lion did with much success. In March 2004 it was discovered that George Smith relocated to Alloa just before the main company went out of business in 1899 and established the Sun Foundry, Alloa. An extract from The Alloa Journal dated April 27th 1889 confirms this: 'The Alloa Sun Foundry, pleasantly situated on the north shore of the Forth, is well worthy of notice as an extensive and very important local industry, which, in the last two years, has developed into imposing dimensions. The buildings in which the work is carried on were erected about 20 years ago, and although at one time a very large trade was done in them, this place of business, which was known as the Albion Foundry, stood empty from the year 1878 until 1887. In March of the latter year, Mr George Smith (Senior Partner of the present firm and formerly of the Sun Foundry, Glasgow) took over the foundry, and set about reviving the industry. He soon had a number of workmen busily employed. The work gradually increased as the labour put forth by the firm began to be known and appreciated, and within the space of two years this large foundry, covering as it does an area of between 3 – 4 Acres, has been almost entirely utilised for carrying on the work required of it, and will soon, as we understand, be taxed to its utmost extent'.

Fig. 22 Sun Foundry fountain at the Fountain Gardens, Paisley, 1880's *Image courtesy of The Scottish Ironwork Foundation*

Fig. 23 Sun Foundry drinking fountain, Paisley, 19th century photograph *Image courtesy of The Scottish Ironwork Foundation*

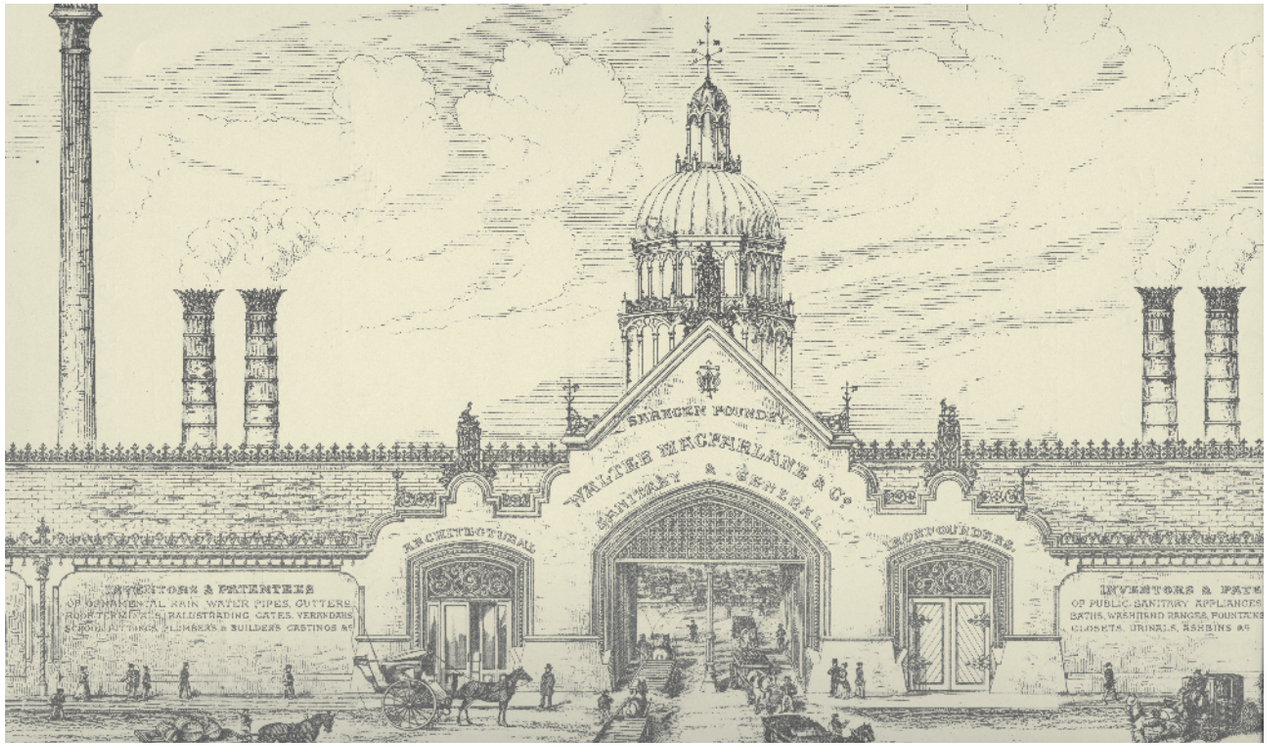


Fig. 24 Foundry at Possilpark *Image courtesy of The Scottish Ironwork Foundation*

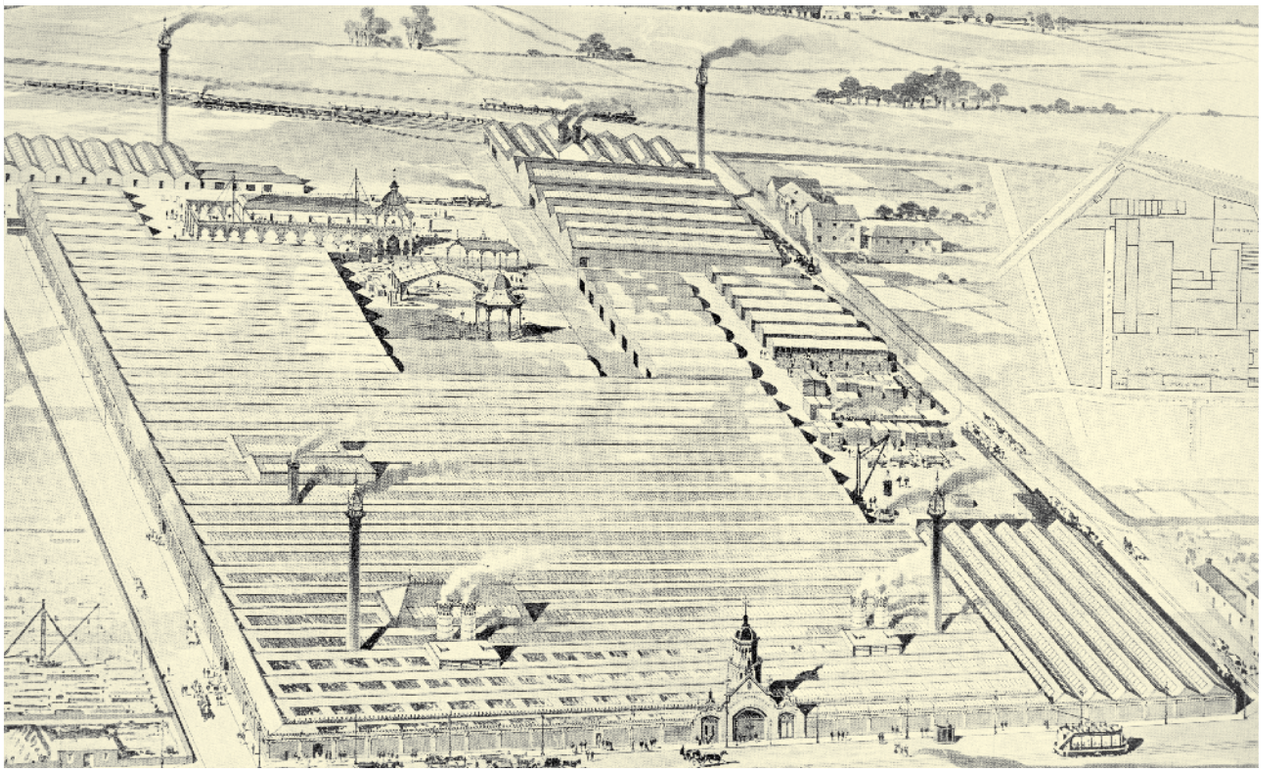


Fig. 25 Aerial view of the foundry at Possilpark *Image courtesy of The Scottish Ironwork Foundation*

1.7 Walter MacFarlane & Co

The origins of Walter MacFarlane & Co were humble, founded in 1850 they were comparatively late entrants to the marketplace. At their peak around 1890 – 1910 they were without equals. As 'artistic ironfounders' they were commercially shrewd, squeezing major competitors such as the Sun Foundry of George Smith & Co out of business. Their execution of design and marketing of products through clever and artistic catalogues went some way to ensuring success. This was enhanced further by their shrewd and commercial approach to prefabricated products and their presentation in these catalogues. These, and the seemingly unrelenting ability for self-promotion by the owners added up to a very seductive package.

Walter MacFarlane was born in Torrance in 1817, at that time a small village on the outskirts of Glasgow. Over the winter of 1849/1850, Walter MacFarlane went into Partnership with Thomas Russell, his Brother-in-Law, and his friend James Marshall (1817-1883) who was a Glasgow businessman. In 1851 the company took over an old disused brass foundry in Saracen Lane in the Gallowgate, adopting the street name for the foundry.

Fig. 26 Advertisement
Image courtesy of The Scottish Ironwork Foundation

The company flourished in Saracen Lane and employed 120 people by 1861 and relocated to Washington Street in 1862. The company commissioned the Glasgow Architect, James Boucher, to design the building. This was the first of a long association with architects and designers such as Alexander 'Greek' Thomson, where a symbiotic relationship between ironfounder and designer proved lucrative for both parties in design commissions and contracts.

The success of the company was such that a decision was made to move to what was at that time a green field site on the outskirts of the city. This was to be the third and final Saracen Foundry, built and expanded to a vast scale. The partners acquired a number of plots of land at Keppoch and Possil Estates from the Historian Sheriff Allison, including his mansion house which was demolished before the building of the foundry.

The new foundry building was designed by architect James Boucher who had previously designed the Washington Street Foundry in Anderston. The Possilpark Saracen foundry itself covered 80 acres, the remainder of the ground

Fig. 27 Photograph of Walter MacFarlane
Image courtesy of The Scottish Ironwork Foundation

laid out as streets and dwelling homes for workers.

1872 was an eventful year for the company, relocating to Possilpark and also welcoming Walter MacFarlane Jnr to the company. It is generally accepted that having no children of his own, Walter MacFarlane 'adopted' his nephew and namesake as his own son.

Standing at the site of the Possilpark Foundry now, it is difficult to imagine the sheer scale of construction and operation.

The aerial view shown in the 7th Edition of the catalogue is the best indication of the operational layout of the foundry. Rail transport was utilised for the receipt and delivery of goods and materials, as can be seen from this illustration and photographs.

The illustrations showing the interior showroom of the Possilpark foundry give us a tantalising glimpse of what appears to have been a cast iron treasure trove. MacFarlane's love of the grandiose would suggest it might really have been as grand as illustrations and descriptions suggest. Many, if not all of the products shown in the illustration were certainly manufactured.

Walter MacFarlane Jnr was left very much on his own to develop the business, Thomas Russell having also died in 1863. The company perhaps reached its peak under his leadership. By the 1890's the Saracen Foundry was a major employer, providing work for around 1200 people. During this period Walter MacFarlane Jnr became president of the Ironfounders of Scotland. Following in his Uncle's philanthropic footsteps, he gifted land for the construction of Possilpark Library in 1909.

Walter MacFarlane Jnr's son also came into the family firm at some point.

In 1914 the foundry output was taken over by the Ministry for Munitions for the manufacture of shell cases etc, noting that the pattern store covered a vast area, with patterns in iron for the full range of architectural products shown in the catalogues. It records a significant outlet in South Africa, between the wars with the firm operating a warehouse in Cape Town for a period.

The highly ornamental ironwork of the earlier period was not so much in demand after 1918 and the firm concentrated on rainwater goods and enamelled baths for the domestic market and building facades, which became a significant part of the output of the company. The Second World War practically ended the production of ornamental work, with a portion of the foundry contributing to the war effort and some limited engineering work. A shortage of skilled moulders who had moved into the non- ferrous and steel-founding industries during the war created a particular problem. Following the end of the war, the housing programme created a new demand for pipes. A mechanised pipe plant was installed to give an output of 10 – 18,000 pipes per week. This plant operated until the foundry closed, the increasing use of plastic pipes no doubt hastening its demise. Also recorded is the fact that only limited ornamental work was called for, mostly to damaged buildings, notably to the Victoria Tower at the Houses of Parliament.

It is recorded that the last cast iron frontage to be erected was the Financial Times building in London in the 1960s.

Fig. 28 Walter MacFarlane Jr. standing beside a lamp produced by the foundry *Image courtesy of Gordon Urquhart*

Fig. 29 Winter Gardens, Rothesay, Isle of Bute *Image courtesy of The Scottish Ironwork Foundation*

Fig. 30 Railings at the Pinang Peranakan Mansion, George Town, Malaysia *Image courtesy of The Scottish Ironwork Foundation*

At this time the staff numbers had reduced considerably from the heyday of the late Nineteenth Century, with twelve draughtsmen, two watercolour artists, a structural engineer, and a designer with 'experience both here and in America'.

The death of Colonel Walter MacFarlane in 1965 marked the end of the family association with the company. The company became part of Allied Ironfounders in 1965, Federated Foundries and Allied Ironfounders having merged in 1964. Allied Ironfounders was an effort to combine the resources, direction and marketing skills of a number of British Foundries who mostly dealt with the domestic market. In turn, Allied Ironfounders was absorbed into Glynwed Group in 1966.

The foundry at Possilpark eventually closed in 1967. The Glynwed Group and its successor firms have no record of what happened to the company business records, archives, patterns, designs and company literature.

Fig. 31 Walter MacFarlane & Co trademark *Image courtesy of The Scottish Ironwork Foundation*

Numerous individuals in the Scottish Foundry trade at the time have advised anecdotally that the entire stock of patterns etc were destroyed by burning or disposed of. Whether this is true or not is unclear, but it is difficult to believe that the merits of at least some of the designs and patterns could not have saved them for posterity. The wanton destruction of 100 years of history from the most important architectural ironfounder of the age beggars belief but is not without parallel. When Lion Foundry closed in the early 1980's an auction sale was held, but most of the design and company literature was intended for destruction. The foresight of the local librarian managed to save the bulk of the material. Hope springs eternal that some enlightened soul may have done the same for at least some items from Possilpark.

Archive documents record that; 'The range of patterns had been reduced over the years to make room for developments, and those remaining were broken up, except some gutter patterns which were taken over by two foundries in the North of England'.

In 2005 an interview was held with Mr John Cameron, of Cameron & Roberton, Southbank ironworks in Kirkintilloch. In his nineties, John is one of the last of the Scottish ironfounding generation and remembers Saracen foundry where his brother Tim was for a time Commercial Director via Federated Foundries. He still has bitter memories of Allied Ironfounders and the method in which the Scottish ironfounders were dismantled. He advised that under Federated Foundries a spirit of co-operation had existed, whereas Allied set out to destroy the individual identities of the firms. He recalled that two days after Walter MacFarlane & Co signed deed to Allied Ironfounders, they dispatched two men to Glasgow to specifically break up patterns for royal coat of arms which Saracen had supplied to Embassies and Royal buildings – from then on, only Coalbrookdale was to make these.

All the castings from the Saracen Foundry of Walter MacFarlane & Co carried the distinctive diamond trademark - look around you in Stornoway and you will see many of these.

2.0 A Survey of Ironwork in Stornoway

2.1 Introduction

Stornoway (Steòrnabhagh in Gaelic) is located on the Isle of Lewis off the North West coast of Scotland. As the main town in the Western Isles, 30% of the island population live in and around Stornoway. The town itself has a population of 5,600 people.

Stornoway expanded through the course of the 19th Century, thanks in large part to the herring industry which was booming at that time.This expansion coincided with the growth of the hugely successful architectural ironfounding industry which was developing across Scotland. Consequently, many of Stornoway's new homes were decorated with cast iron railings, gates, balconies and finials which were all produced to the latest design trends and tastes of the late 19th and early 20th Centuries.

At this time, towns and cities across Scotland were incorporating cast iron, in a variety of architectural forms. The material had come to be seen as the new wonder of the age, and was readily incorporated into buildings and streetscapes. Structural, engineering and agricultural components, as well as decorative items such as railings, all came to be produced in cast iron in an ever expanding range of choices. It was an age where anything that could be made in iron invariably was, from flower pots and park benches to lamp standards and fountains - even wonderfully ornate urinals and public conveniences.

Over the course of the past 60 years much of this ironwork has been swept away by the war effort and development. Wholesale removal of ironwork was undertaken across Scotland during the Second World War to stimulate the malleable iron industry. Bare cope stones, with only the stumps of what were once iron railings, are a familiar sight across Scotland, as are the privet hedges

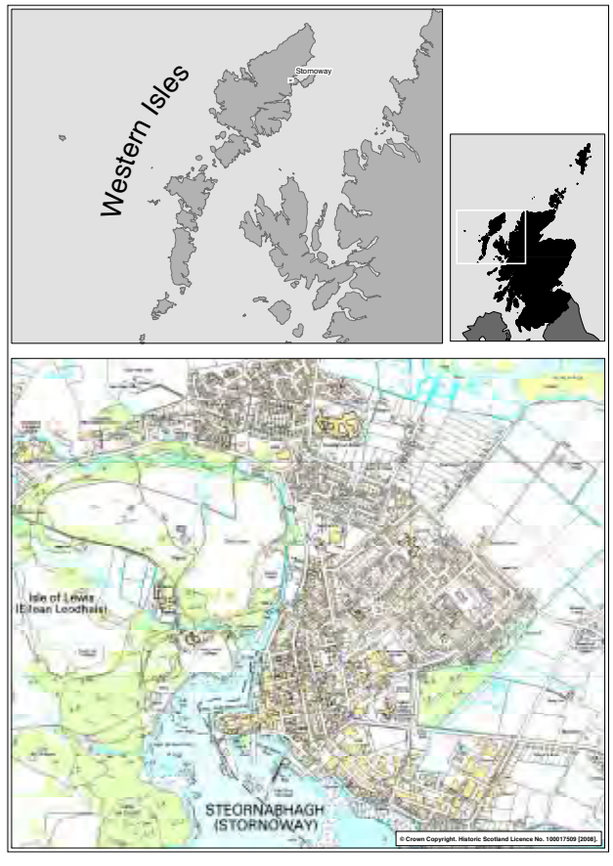


Fig. 32 Map of the UK showing the location of the Isle of Lewis off the west coast of Scotland

and poor quality mild steel railings which replaced those that were removed. Since then, the craft skill of the traditional iron founder has been slowly dying out to the point where it is almost non existent on the mainland.

This has left a sizeable discrepancy in the historic record. Little physical evidence now remains across Scotland to illustrate the enormous popularity of cast iron, and the size, success and incredible skill of the iron founding industry that once existed. Today, few foundries in Scotland have the skills to produce cast ironwork in the traditional way, and the decline in the number of traditional pattern-makers is compounding this shortage.

Fortunately, unlike most towns and cities on the mainland, Stornoway, along with other island communities in Orkney and Shetland, did not lose its ironwork to the war effort. This is most likely due to the town's location. It was probably considered too remote to warrant the effort of shipping the ironwork back to the mainland. Nevertheless, a quantity of ironwork was removed for scrap after the war and many can recollect piles of railings being removed from the Cromwell Street quay. Not everything was taken and a great deal of the ironwork has survived to this day.

Stornoway remains a bastion to this bygone era and is home to one of the most significant collections of domestic architectural cast ironwork anywhere in Scotland. The quality and condition is exceptional. Virtually all of the major Scottish foundries are represented, a fact that few other places can boast. The enormous quantity and variety of designs span more than a century of production and are a rare reflection of the eclectic taste of the 19th Century. The town also includes some superb early 20th Century Art Nouveau examples.

Fig. 33 Railing stubs in the tops of cope stones are a common sight in Scotland

Fig. 34 Mild steel railings and hedges have now replaced many of the railings that were removed

Fig. 35 Mr and Mrs Crichton beside the railings outside their home, Garden Street

Stornoway's heritage of cast ironwork provides an invaluable insight into many aspects of Scottish ironwork, most notably:

- The range of designs that Scottish foundries produced
- The quality of castings that were produced by Scottish foundries
- What Scottish foundries were producing specifically for the Scottish market
- What designs Scottish homeowners and builders were specifically choosing and how they were combining the designs of different items such as railings and gates
- How the choice of designs selected by homeowners and builders changed over time and according to different trends and fashions
- How the designs found in Stornoway compare with Scottish designs found elsewhere in Scotland, the UK and across the world
- The aesthetics of 19th and early 20th Century Scottish streetscape and building design
- The durability of cast iron

Because of this, an extensive survey of architectural ironwork in Stornoway was undertaken by Historic Scotland's Architectural Ironwork Research Fellow, Ali Davey, in May 2006.

Fig. 36 Goathill Crescent

Fig. 37 Matheson Road

2.2 Planning the survey

The purpose of the survey was to record the extraordinary collection of railings, gates, finials, balconies and rainwater goods (gutters, downpipes, hoppers and gutter brackets) which survive in the town.

In collaboration with Ian Wilson, of Comhairle Nan Eileann Siar (Western Isles Council), an area incorporating the Conservation Area, plus a number of properties along Goathill Road and Goathill Crescent, was selected for the survey because of the concentration of ironwork that existed there.

Through the course of the survey, it was possible to identify the manufacturers of many items of ironwork by noting their names which were cast into the iron. For those items that could not be identified during the survey, further archival research was able to match many individual patterns to drawings in the 19th Century manufacturer catalogues.

During the survey, every different railing, gate, finial, cresting and rainwater good design was allocated a number. As a result, the collected information created a record of Stornoway ironwork which could be searched under key words and allowed statistical data to be extrapolated.

The text that follows outlines some of the major survey findings and aims to give the reader a flavour of the diversity of ironwork and designs found around Stornoway.

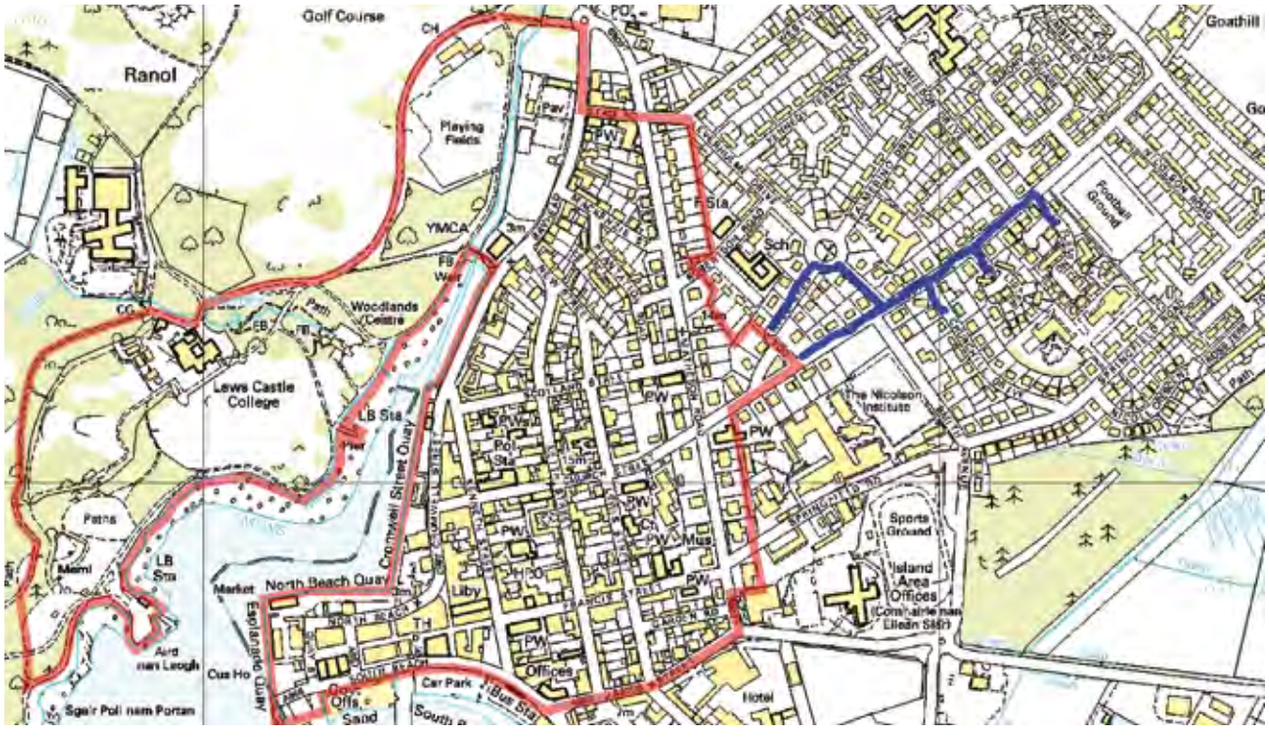


Fig. 38 Map of Stornoway showing the Conservation Area circled in red and the additional area surveyed along Goathill Road marked in blue

2.3 The development of the town

The fortunes of Stornoway have long been linked to its harbour. The name of the town comes from the Norse "Stjornavagr", Steering Bay, which alludes to the importance of the harbour as one of the few safe points of anchorage for ships along the West coast of Scotland. From Viking times Stornoway became an important seaport, although the presence of a chambered cairn on Gallows Hill points to much earlier, Neolithic occupation of the area.

Fig. 39 John Wood, Plan of the Town and Harbour of Stornoway, 1821 *Image courtesy of The National Library of Scotland*

Fig. 40 Ordnance Survey 1st Edition, Ross-shire (Isle of Lewis), sheets 20 and 27, (surveyed 1849)
Image courtesy of The National Library of Scotland

Stornoway was created a Burgh of Barony in 1607, an honour of considerable significance to the town as it conferred rights to conduct commercial activity legally within its confines. In 1610, the Mackenzies of Kintail, later Earls of Seaforth, were granted Lewis by James VI and imported Dutch fishermen to organise fisheries in the Minch waters. The rise in status of the town to Burgh of Barony, combined with the investment of the Mackenzies, saw Stornoway grow into an important seaport so that by the end of the 18th Century it was a thriving town.

1844 was the beginning of a new phase of development for Stornoway, when James Matheson purchased the island of Lewis for £190,000. Matheson invested heavily in the town, and concentrated much time and money on the development of the harbour, building a number

Fig. 41 Stornoway Harbour *Image courtesy of Western Isles Libraries*

Fig. 42 Ordnance Survey 2nd Edition, Ross-shire (Isle of Lewis), sheets 20 and 27, (revised 1895)
Image courtesy of The National Library of Scotland

of additional piers and making other infrastructural improvements. The second half of the 19th Century was a period of great economic success for Stornoway as the herring industry boomed following these improvements to the harbour. Stornoway came to be one of the most important herring stations in Europe, and this success, combined with Matheson's investment, was reflected in the building boom and expansion of the town which accompanied it.

On the mainland, the Scottish ironfounding industry was growing in size and importance. Advances in technology through the course of the 18th and 19th Centuries meant that ornate cast iron products were becoming increasingly affordable to the middle classes who could now enhance their homes with ornate railings, finials and balconies of cast iron. Embellishing their homes in this way was a means of displaying wealth and standing in society, and is typified by the homes that line streets such as Matheson Road in Stornoway.

The widespread availability of cast iron had a significant impact not only on the aesthetics of buildings, but also on the way that buildings functioned. Prior to the Industrial Revolution for example, rainwater goods were expensive and therefore largely confined to high-status buildings. However, with the advent of affordable, mass produced cast iron, rainwater goods came to be used far more widely, a fact which is clearly illustrated by the buildings in Stornoway.

Fig. 43 The Fish Market, Stornoway *Image courtesy of Western Isles Libraries*

Fig. 44 Herring gutters, Stornoway
Image courtesy of Western Isles Libraries

Fig. 45 Herring gutters, Stornoway
Image courtesy of Western Isles Libraries

The demand for cast iron architectural goods continued to grow as enormous firms such as Walter MacFarlane & Co and George Smith & Co emerged in Scotland, promoting their products by means of extensive, well-designed catalogues. The versatility of cast iron led to its use for an enormous range of architectural detailing of almost infinite variety. It is hardly surprising that the buildings of Stornoway, many of which date to this period of industrial expansion, reflect this trend.

Stornoway experienced a renewed period of growth following the purchase of Lewis by Lord Leverhulme in 1917. Leverhulme had ambitious plans for the development of the town and invested heavily, although his plan ultimately came to nothing. Nevertheless, there was renewed building during his time and many of the houses and ironwork on Goathill Road date to this period.

The ironwork of Stornoway is therefore significant not only as a reflection of the technological advancements and fashions of the 19th and early 20th Centuries, but also as a record of the changing fortunes and social history of the town.

Fig. 46 James Street *Image courtesy of Western Isles Libraries*

Fig. 47 Francis Street with New Post Office and U.F. Church
Image courtesy of Western Isles Libraries

Fig. 48 Industrial School, Matheson Road
Image courtesy of Western Isles Libraries

Fig. 49 Free Church Seminary and School (now Museum Nan Eileann) *Image courtesy of Western Isles Libraries*

Fig. 50 Matheson Road
Image courtesy of Western Isles Libraries

Fig. 51 James Street
Image courtesy of Western Isles Libraries

Fig. 52 Post Office, Cromwell Street
Image courtesy of Western Isles Libraries

Fig. 53 Cromwell Street *Image courtesy of Western Isles Libraries*

Fig. 54 South Beach *Image courtesy of Western Isles Libraries*

2.4 Local suppliers

The ironwork found in Stornoway was manufactured by a wide range of specialist foundries on the mainland. This is shown by the foundry marks of makers such as Walter MacFarlane & Co, George Smith & Co and the Falkirk Iron Company which can be seen cast into many of the railings which still survive. Despite these railings being manufactured on the mainland this is not to say that Stornoway firms played no part in the erection of the ironwork existing today.

The most prominent firm who was involved in this work was James Mackenzie and Sons. They were based at 23 Cromwell Street at what they described in their advert from 1898 as "The Lewis General Warehouse". They were listed under various guises in the Stornoway directory of that year including as an importer of building materials and proudly proclaimed themselves as "The largest in the North West of Scotland for Builders Ironmongery" certainly indicating that they were responsible for importing much of the ironwork we see in the town today.

There were two other importers of building materials listed in both the 1898 and subsequent directories, these being John Anderson (based at 3 Port Street) and Aeneas Mackenzie (based at the Patent Slip in James Street). Although neither of these companies advertised ironwork in their list of products it is still probable they were involved in the importation of architectural iron work into the town.

Having identified the likely importers of the material there is still the question of who it was that erected the iron work when it arrived in the town. There were a number of blacksmiths in Stornoway during the later 19th century. The town directories show 9 in 1885 and 7 in 1898. These included Colin McIver based on Keith Street and John McFarquar on Bayhead Street. It is also possible that general builders such as John McGregor of Sandwich Street may have helped with the erection of the railings but it seems more likely that the blacksmiths would have been the ones to carry out this work.

Fig. 55 Railings on Goathill Road

2.5 Materials and manufacture

The majority of the ironwork found in Stornoway is made of cast iron, although some wrought iron railings, gates and hopper heads also exist.

2.5.1 Wrought iron

Wrought ironwork is shaped by hammering or machining and was traditionally made by a blacksmith, and it is likely that some of the wrought ironwork found in Stornoway was made locally. Railings and gates were made up of many individual parts which were hammered to shape and then either forge welded (by heating the iron in a fire and then hammering it together), or held together by means of rivets, collars, mortise and tenon joints and piercing. Modern reproduction wrought ironwork is often made of mild steel and can usually be distinguished from older wrought ironwork by the fact that it has been welded together instead of using the more traditional methods described above.

2.5.2 Cast iron

Cast ironwork is made by pouring molten iron into sand moulds in a foundry, but traditionally begins as designs and pattern drawings. These drawings were then usually carved in timber to create a pattern. The pattern was usually made in two halves to correspond to the "top and bottom" of a moulding box – called the "cope" and "drag" respectively.

Castings were usually fitted together using interlocking parts, or bolted mating flanges and lugs (much like joinery). The runs of railing found in Stornoway are made up of a number of individual panels which fit together by means of lugs and corresponding receiving slots.

Fig. 56 Gate 34, detail

Fig. 57 Railing 35, detail

Patterns were used to create sand moulds. These moulds were traditionally made of a natural sand known as "green sand" which consists of round grain particles coated in clay. The clay and moisture content helps the sand to bind together and retain its shape when the pattern is removed. A metal moulding box, in two halves, contained the sand mould.

Fig. 58 Cast iron railing panels usually fit together by means of interlocking parts

2.5.3 The casting process

In 2007, Ruth Davies (Historic Scotland Architectural Woodcarving Craft Fellow) carved a pattern for Railing 26 (found on Garden Road). This pattern was then used to produce a casting which would be displayed as part of the Architectural Ironwork in Stornoway Exhibition, 2008. The images below show the step-by-step process of creating a mould and producing a casting using the pattern made by Ruth.

One half of the moulding box was laid on top of a flat board, and the pattern (which was sometimes split into two halves) was placed on the board. A layer of "facing sand" was then sieved into this and pressed around the pattern. The box was then filled up with sand which was "rammed" (pressed) using a series of ramming tools and finally a "dumper" (a round flat-headed ramming tool).

Fig. 59 Some of the tools used by moulders

Figs. 60 - 83 The casting process


Fig.60


Fig.63


Fig.61


Fig.64


Fig.62


Fig.65

The rammed sand was scraped using a flat bar to smooth and even out the surface. A board was then placed on top of this, the box was turned upside down, and the board which had been on the bottom was removed to reveal the pattern.

The second face of the pattern and surrounding sand was then sprinkled with parting sand and parting powder to help the two halves of the mould separate later. The second half of the moulding box was then located onto the first half, and the process of ramming in sand was


Fig.66


Fig.69


Fig.67


Fig.70


Fig.68


Fig.71

repeated as above.

Once this was done, the two halves of the mould, which still contained the wooden pattern, were separated. Channels were cut in the sand to allow the molten metal flow into the mould, and the sand surrounding the pattern was swabbed with water to give the sand extra binding properties along the vulnerable edges. The wooden pattern was then carefully removed.

The two halves of the mould were then sprinkled and brushed with plumbago to increase the heat resistance


Fig.72


Fig.73


Fig.74


Fig.75


Fig.76


Fig.77

and improve the surface finish of the sand, and any loose debris and sand was gently blown out of the mould using a bellows.

Pig iron and scrap cast iron was then melted in a furnace, poured into a pre-heated crucible and then poured into the mould (which was weighted down to prevent the two halves from separating during pouring). The moulds were then left to allow the iron casting to cool. Once the casting had cooled sufficiently, the box was opened, and the sand knocked out to reveal the casting. The moulds


Fig.78


Fig.81


Fig.79


Fig.82


Fig.80


Fig.83

could therefore not be reused, although the sand itself was collected and could be re-used to make up new moulds.

The casting was then "dressed" to removed the iron left over from the pouring sprue and ingate, and to tidy up any minor surface irregularities.

2.6 The manufacturers

One of the most exciting aspects of Stornoway's ironwork is that it includes castings by many of the most prominent and successful Scottish manufacturers of the 19th and early 20th centuries, including Walter MacFarlane & Co (Saracen Foundry), George Smith & Co. (Sun Foundry), McDowall Steven & Co (Milton Ironworks), Carron, and Lion Foundry. This is hardly surprising given the competitive prices and successful marketing campaigns of the larger foundries. The many items of ironwork bearing the Walter MacFarlane name or trademark suggest that this firm supplied a large proportion of Stornoway's ironwork; in total, 50 properties around Stornoway retain ironwork made by this firm. The work of smaller foundries is plentiful around the town but is rarely identifiable as these firms tended not to cast their names into their ironwork.

The survey identified many manufacturers by their names cast into the ironwork:

Fig. 84 Railing 8, made by Walter MacFarlane & Co

Fig. 85 Railing 42a, made by Walter MacFarlane & Co

Fig. 86 Gate 35, made by Walter MacFarlane & Co

Fig. 87 Railing 23 and gate 23, made by George Smith & Co

Fig. 88 Railing 13, gate post made by the Inverness Foundry (although the adjoining railing matches a design made by George Smith & Co, Sun Foundry, pattern 977)

Fig. 89 Railing 22, made by Lion Foundry Company

The Museum, where the Architectural Ironwork in Stornoway's – Scotland's Hidden Gem exhibition was held in 2008, has a fine set of railings and gates. These were made by George Smith & Co, whose name has been cast into the gateposts. A number of newer bars have been inserted into this run of railings and are now unfortunately corroding quite severely. It is likely that these replacement bars have been made of steel rather than iron, which would explain the accelerated corrosion.

Other manufacturers were identified by archival research.

Unfortunately, it has not been possible to attribute a number of designs to a manufacturer as yet. It is always possible that future archival research may discover references to these designs however.

In other cases, it has not been possible to attribute a design to a specific manufacturer because it is unmarked, and was also produced by a number of different foundries, as in the case of Railing 26.

Other marks that occasionally appear on ironwork include the pattern number and design registration marks. The design registration marks (which were used between 1842 and 1883) gave the year, month and day that the piece of ironwork was produced.

An exciting find during the survey were two sets of matching railings and gates (Railing 30, Gate no. 30, Gate no. 30a) on Goathill Road made by the foundry Aimers McLean of Galashiels. No other examples of domestic, decorative railings made by this foundry are known to exist in Scotland, making them very rare indeed.

Figs. 90, 91, 92 Railing 7, made by G. B. Smith & Co, at Museum nan Eilean

Fig. 93 Railing 21, made by Carron Foundry Works

Fig. 94 Railing 17, manufacturer unidentified

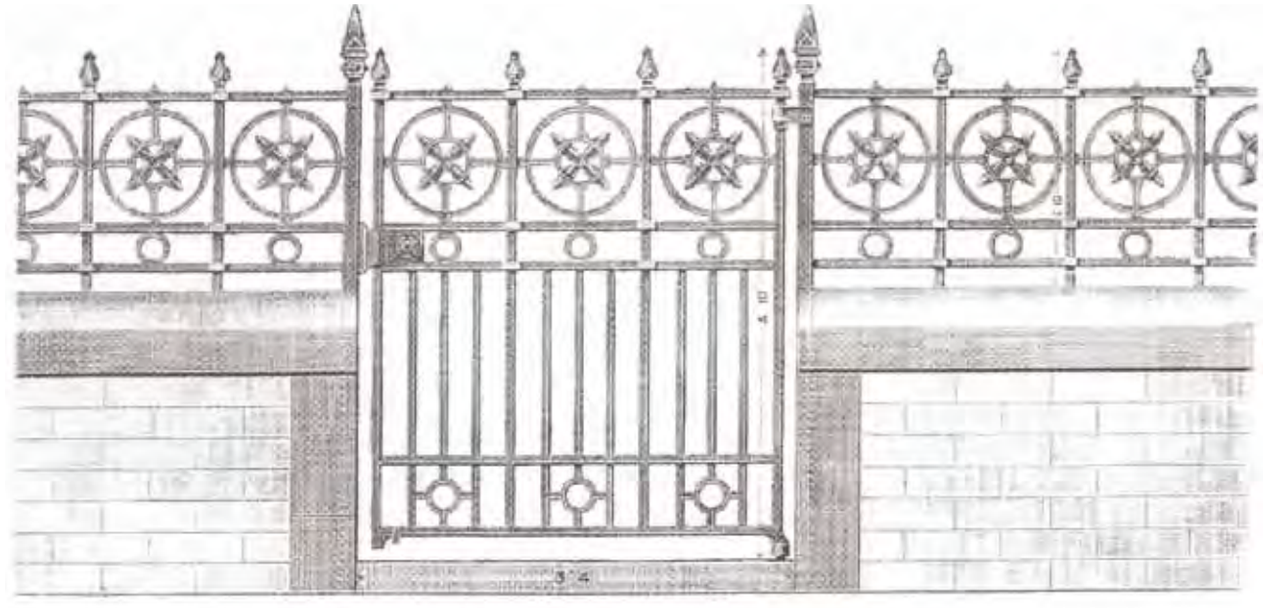


Fig. 95 Carron Foundry Works catalogue, Vol. II, c. 1896

Fig. 96 Railing 29, manufacturer unidentified

Fig. 97 Railing 26, manufacturer unidentified

Fig. 98 Railing 25, showing the pattern number of the casting

Fig. 99 Railing 26, this date stamp is hidden beneath layers of paint

Fig. 100 Railing 30 and Gate 30, made by Aimers McLean, Galashiels

Fig. 101 Railing 30 and Gate no. 30 made by Aimers McLean Ltd

2.7 Design and variety

A huge variety of different designs were identified during the survey. A total of 52 individual railing designs and 56 different gate designs were recorded in addition to some 17 finials and 8 different cresting and balcony rail designs. Many Scottish foundries employed full-time draftsmen to create a wide range of designs. The skill and artistry of these draftsmen is reflected in the attractiveness of the ironwork that survives in Stornoway today. As seen in the section relating the history of Walter MacFarlane & Co., companies often employed young, talented up-and-coming architects to design their products, in the hope that they would specify the foundries' products for their building designs in the future. Nor was it unknown for one foundry to head hunt talented designers from another, which happened in the case of the Lion Foundry and Walter MacFarlane & Co for example. Ultimately the success of these companies was built on the quality and range of their products, and so good designs were of paramount importance. The products of these firms were promoted in extensive, well illustrated and well produced catalogues which proved highly effective for many firms.

The quality of the railings and gates, finials and hoppers of Stornoway is testament to the incredible skill and expertise of the Scottish designers, patternmakers and moulders who

Fig. 102 Walter MacFarlane & Co 6th Edition Catalogue
Image courtesy of The Scottish Ironwork Foundation

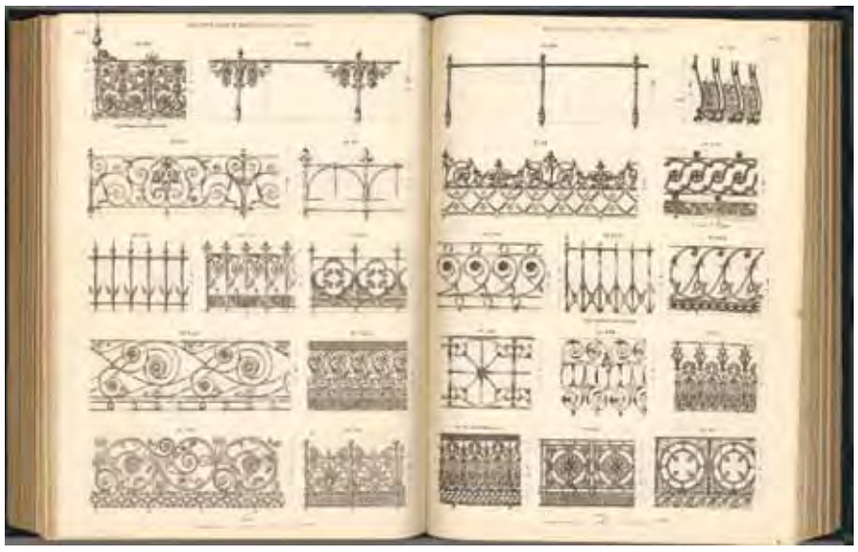


Fig. 103 Walter MacFarlane & Co Illustrated Examples of Architectural Ironwork
Image courtesy of The Scottish Ironwork Foundation

Fig. 104 George Smith & Co. Catalogue, 1866 *Image courtesy of The Scottish Ironwork Foundation*

Fig. 105 George Smith & Co. Catalogue, 1866 *Image courtesy of The Scottish Ironwork Foundation*

Fig. 106 George Smith & Co Abridged Catalogue, 1886 *Image courtesy of The Scottish Ironwork Foundation*

Fig. 107 George Smith & Co Abridged Catalogue, 1886 *Image courtesy of The Scottish Ironwork Foundation*

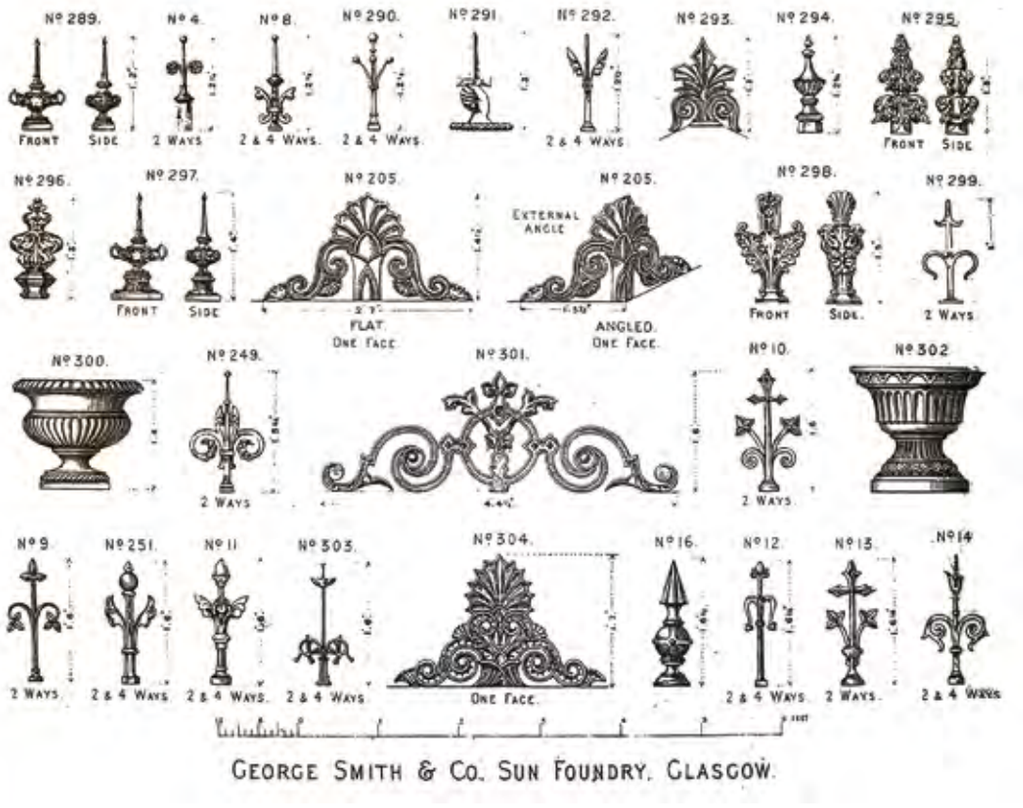


Fig. 108 George Smith & Co. Sun Foundry Catalogue, Section VI, Spray Fountains, Drinking Fountains &c., 1890
Image courtesy of The Scottish Ironwork Foundation

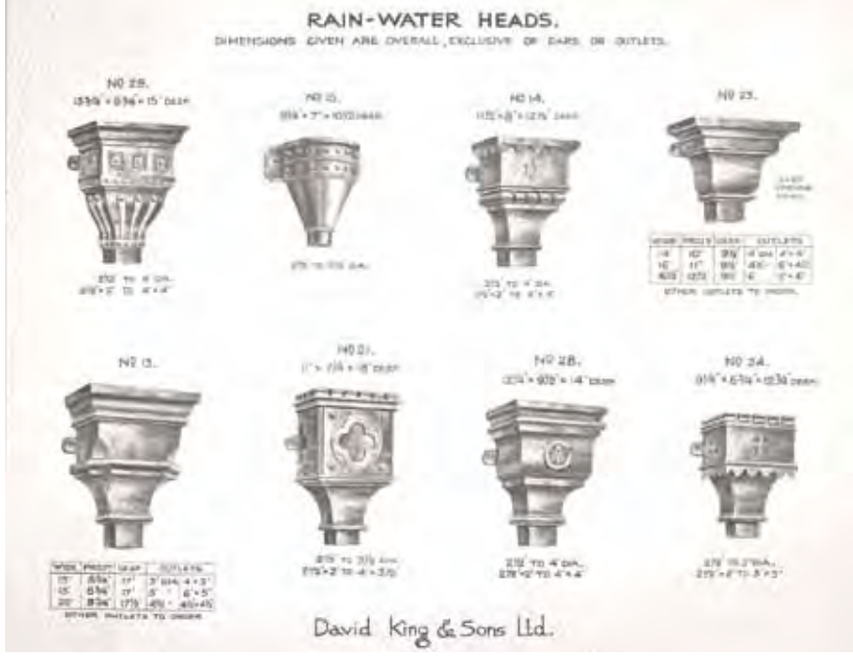


Fig. 109 David King and Sons, Illustrated Catalogue 1923 *Image courtesy of The Scottish Ironwork Foundation*

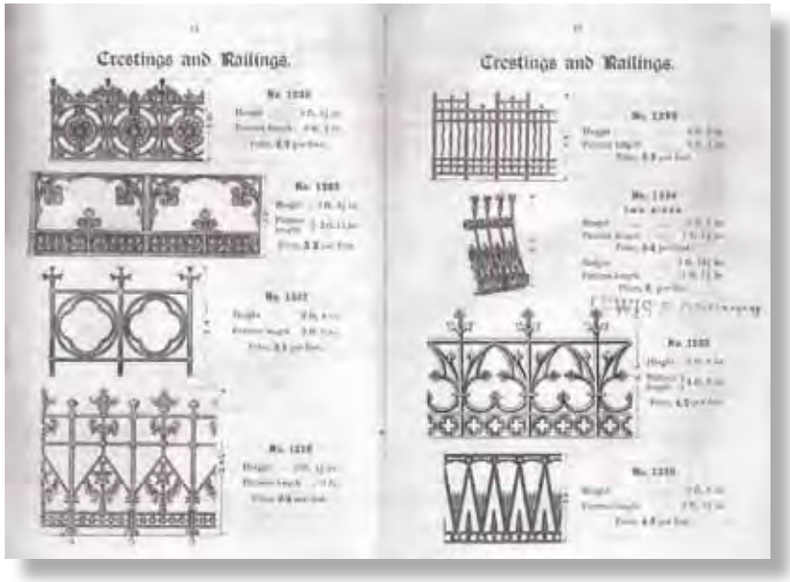


Fig. 110 Alloa Iron Company, November 1898
Image courtesy of The Scottish Ironwork Foundation

made them. Designs were passed to patternmakers to be carved into (usually) timber patterns which were in turn used to make the moulds. Pattern-making was a highly skilled, time consuming operation and the quality of the designs was only as good as the skill of the patternmakers who interpreted them. It naturally follows that, in turn, the castings from the moulds made using these patterns were only as good as the skill of the moulders.

The variety of the designs found around Stornoway is invaluable to current research. While it was possible to trace a large proportion of the designs back to manufacturers' catalogues, many of the railings, gates and other items of ironwork in Stornoway are the only cast examples of these designs known to exist.

Of equal importance are those designs that could not be traced to manufacturers. Many smaller foundries did not cast their names into their ironwork, and in many cases no catalogues survive from these firms. These untraced designs therefore represent the only surviving references to many of the patterns which are sadly un-documented in catalogues.

Fig. 111 Railing 15, detail

Fig. 112 Gate 47, detail

Fig. 113 Gate 8, detail

Fig. 114 Gate 28, detail

2.7.1 Railings

Railing and gate designs vary across the town from simple and understated railing spears, to complex decorative railing panels. The most simple railings comprise of cast iron upright bars with decorative finials which are fixed directly into the stone and slotted through a top horizontal "cope" rail. Other, more ornate railings were cast in panels that fitted together by means of lugs and slotted grooves to form a longer run of a repeating design.

Dating designs can be difficult; manufacturers tended to add rather than delete or replace patterns over time, and it was not uncommon for designs to be available for periods of 60 years or more. Many of the railings around Stornoway are typically ornate and Victorian in style. However, changing tastes were occasionally reflected in the choice of railings and gates that were installed around the town. A number of early 20th Century and Art Nouveau examples survive along Goathill Road, and a particularly striking early geometric design (Railing 47) also survives on Goathill Crescent, made by Walter MacFarlane & Co.

Fig. 115 Railing 2

Fig. 116 Railing 15

Fig. 117 Railing 14

Fig. 118 Railing 13

Fig. 119 Railing 16

Fig. 120 Railing 38, probably made by Falkirk Iron Company

Fig. 121 Railing 22, made by Lion Foundry

Fig. 122 Railing 31, maker unidentified

Fig. 123 Railing 47, made by Walter MacFarlane & Co.

A browse through most 19th Century catalogues reveals that foundry designers repeated motifs in different combinations to create a host of different patterns, and this is certainly confirmed by the selection of railings found in Stornoway.

By adding or removing decorative elements, designers were able to produce a number of variations of the same design, thereby increasing the client's selection.

Fig. 124, **Railing 1** Made by Walter MacFarlane & Co, pattern number 213

Fig. 125, **Railing 1a** Made by Walter MacFarlane & Co, pattern number 213

Fig. 126, Walter MacFarlane & Co 6th Edition Catalogue, pattern number 213

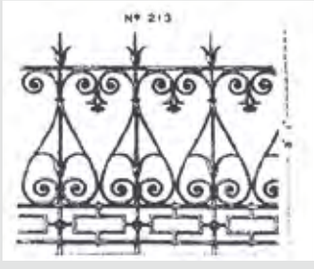


Fig. 127, Walter MacFarlane & Co 6th Edition Catalogue, pattern number 213

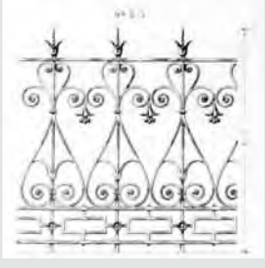


Fig. 128, A variation of Railing 1a, Walter MacFarlane & Co 6th Edition Catalogue, pattern number 213

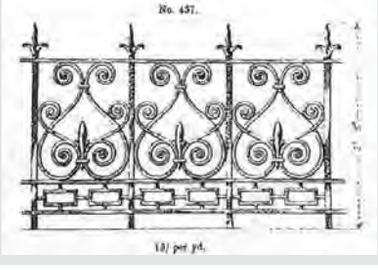


Fig. 129, A railing design similar in overall design to Railing 1a, made by Elmbank Foundry Catalogue (undated), pattern number 437

Fig. 130, **Railing 5** Unmarked but possibly made by George Smith & Co

Fig. 131, **Railing 23** Made by George Smith & Co, pattern number 949

Fig. 132, A variation of Railing 5, George Smith & Co Illustrated Catalogue Of Architectural & Sanitary Ironwork, Volume 1, c 1890, pattern number 789

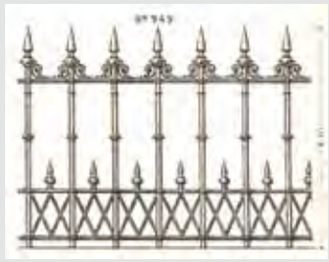


Fig. 133, George Smith & Co Illustrated Catalogue Of Architectural & Sanitary Ironwork, Volume 1, c 1890, pattern number 949

Fig. 134, Variation of Railing 5 (and Railing 23) made by Walter MacFarlane & Co. Walter MacFarlane & Co. 6th Edition catalogue, pattern number 464

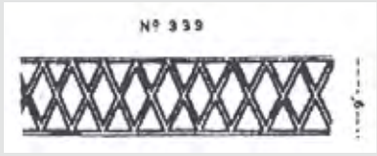


Fig. 135, Variation of Railing 23, Walter MacFarlane & Co 6th Edition Catalogue, pattern number 339

Fig. 136, **Gate 23** Made by George Smith & Co, pattern number 108

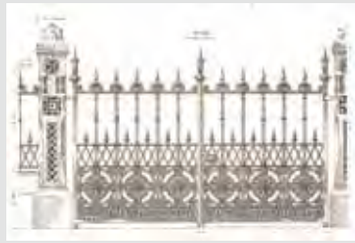


Fig. 137, George Smith & Co Illustrated Catalogue of Architectural & Sanitary Ironwork, Volume 1, c. 1890, pattern number 108

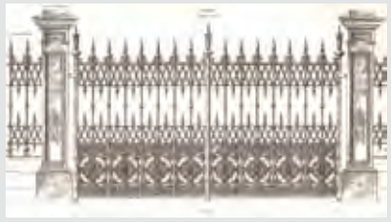


Fig. 138, Variation of Gate 23, George Smith & Co Illustrated Catalogue of Architectural & Sanitary Ironwork, Volume 1, c. 1890, pattern number 109

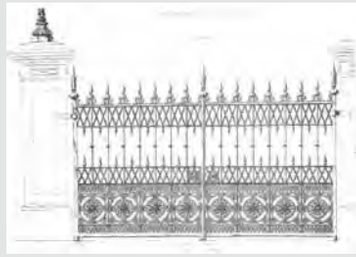


Fig. 139, Variation of Gate 23 made by Walter MacFarlane & Co. Walter MacFarlane & Co. 6th Edition catalogue

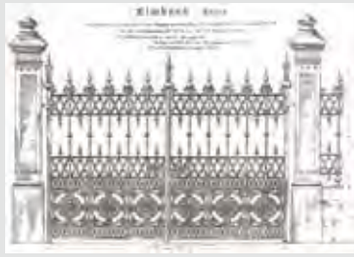


Fig. 140, Variation of Gate 24, Elmbank Foundry Catalogue (undated), pattern number 9

Fig. 141, **Railing 19** Made by Walter MacFarlane & Co, pattern number 1139

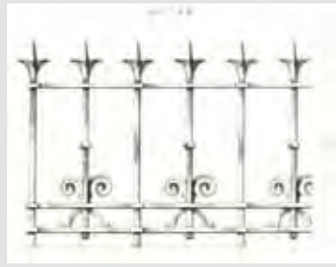


Fig. 142, Walter MacFarlane & Co Ltd, 6th Edition catalogue, pattern number 1139

Fig. 143, **Railing 19a** Made by Walter MacFarlane & Co, pattern number 1139

Fig. 144, Walter MacFarlane & Co Ltd, 6th Edition catalogue, pattern number 1139

Fig. 145, Variation of Railing 19 and 19a, Walter MacFarlane & Co Ltd, 6th Edition catalogue, pattern number 923

Fig. 146, **Railing 42** Unmarked but probably Walter MacFarlane & Co pattern number 864

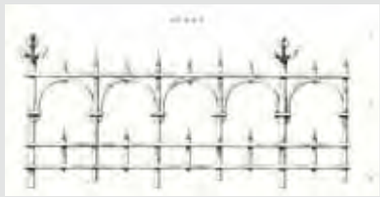


Fig. 148, Walter MacFarlane & Co. 6th Edition catalogue, pattern number 864

Fig. 147, **Railing 42a** Unmarked but probably Walter MacFarlane & Co pattern number 864

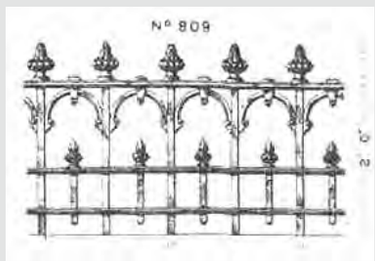


Fig. 149, variation of Railing 42 and 42a, Walter MacFarlane & Co. 6th Edition catalogue, pattern number 809

Fig. 150, **Railing 10** Made by Walter MacFarlane & Co, pattern number 1031

Fig. 151, Walter MacFarlane & Co. 6th Edition catalogue, pattern number 1031

Fig. 152, Variation of Railing 10, Walter MacFarlane & Co. 6th Edition catalogue, pattern number 1031

Fig. 153, **Railing 12** Unmarked but probably Lion Foundry, pattern number 247

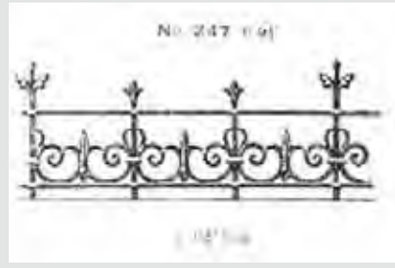


Fig. 155, Lion Foundry 5th Edition Illustrated Catalogue, pattern number 247

Fig. 154, The Lion Foundry version is recognisable by the row of dots increasing in size from top to bottom on the leaf detail

Fig. 156, A section of railing which forms part of the Auld Kirk Museum Lion Foundry collection, Kirkintilloch, identical to Railing 12

Fig. 157, Variation of Railing 12, Walter MacFarlane & Co. 6th Edition catalogue, pattern number 145

Fig. 158, Variation of Railing 12, including a matching gate, Alloa Iron Company, Section 1, Ornamental Gates & Railings, Crestings, Finials and Balusters, 1898 *Image courtesy of The Scottish Ironwork Foundation*

Fig. 159, **Railing 6** Unmarked, but probably made by Walter MacFarlane & Co, pattern number 1126

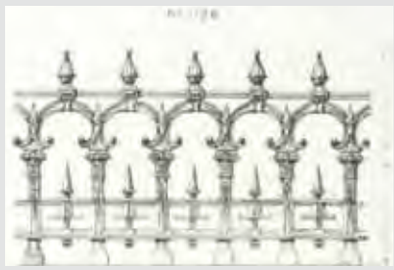


Fig. 160, Walter MacFarlane & Co. 6th Edition catalogue, pattern number 1126

Fig. 161, Variation of Railing 6, Walter MacFarlane & Co. 6th Edition catalogue, pattern number 1126

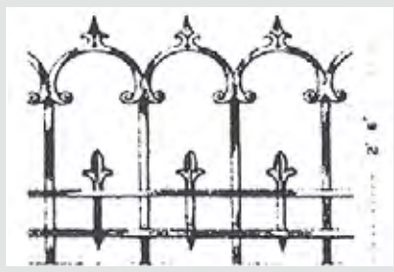


Fig. 162, Variation of Railing 6, Walter MacFarlane & Co Ltd, 6th Edition catalogue, pattern number 973

Fig. 163, **Railing 47** Made by Walter MacFarlane & Co, pattern number 1008

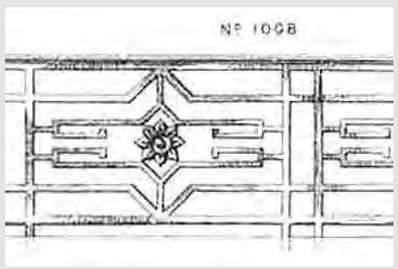


Fig. 164, Walter MacFarlane & Co 6th Edition Catalogue, pattern number 1008

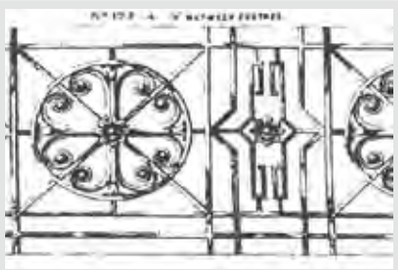


Fig. 165, A railing which incorporates Railing 47 in its design, Walter MacFarlane & Co 6th Edition Catalogue, pattern number 132

Fig. 166, **Gate 11** Made by Walter MacFarlane & Co, pattern number 145

Fig. 167, Walter MacFarlane & Co 6th Edition Catalogue, pattern number 145

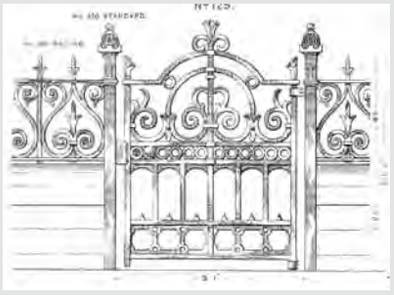


Fig. 168, Variation of Gate 11, George Smith & Co Illustrated Catalogue of Architectural & Sanitary Ironwork, Volume 1, c. 1890, pattern number 125. Illustrated with non-matching railings (pattern number 386) *Image courtesy of The Scottish Ironwork Foundation*

Fig. 169, **Railing 50** Unmarked but probably made by McDowall Steven & Co, pattern number 2107

Fig. 170, McDowall, Steven & Co Ltd, Export Catalogue, 5th Edition, Abridged Catalogue, pattern number 2107. Railing 50 with matching gate. *Image courtesy of The Scottish Ironwork Foundation*

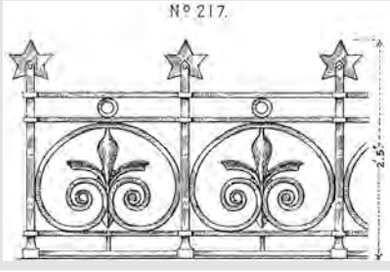


Fig. 171, Variation of Railing 50, George Smith & Co Illustrated Catalogue of Architectural & Sanitary Ironwork, Volume 1, c. 1890, pattern number 217

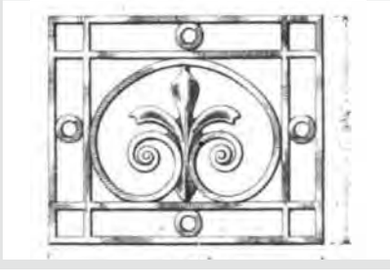


Fig. 172, Variation of Railing 50, Walter MacFarlane & Co 6th Edition Catalogue, pattern number 148

2.7.2 Gates

Most of the railings in Stornoway incorporate a pedestrian gate, and occasionally a double-leafed driveway gate as well. One aim of the survey was to investigate gate and railing combinations; gates around the town appear to have been frequently chosen to compliment railings, rather than to match them exactly. Many of the driveway gates on the other hand were assembled using a frame of mild steel into which a cast iron panel matching the railings was inserted.

Fig. 173 Railing 27 and Gate 27 (made by Falkirk Iron Company), Goathill Road

Fig. 174 Detail of the brass handle on Gate 8 (made by Walter MacFarlane & Co), Matheson Road, pattern number 830

Fig. 175, **Railing 41** Manufacturer unidentified

Fig. 176, Gate 18 Manufacturer unidentified

Fig. 177, **Railing 25** Made by Walter MacFarlane & Co, pattern number 830

Fig. 178, Gate 6 Made by Walter MacFarlane & Co, pattern number 840

Fig. 179, Gate 25 Made by Walter MacFarlane & Co, pattern number unidentified

Fig. 180, Gate 25a Made by Walter MacFarlane & Co, pattern number unidentified

Fig. 181, **Railing 1** Made by Walter MacFarlane & Co, pattern number 213

Fig. 182, **Railing 19** Made by Walter MacFarlane & Co, pattern number 1139

Fig. 183, **Railing 42a** Made by Walter MacFarlane & Co, pattern number 864

Fig. 184, Gate 28 Made by Walter MacFarlane & Co, pattern number 946

Fig. 185, Gate 28a Made by Walter MacFarlane & Co, pattern number 946

Fig. 186, **Railing 12** Unmarked, but probably made by Lion Foundry, pattern number 247

Fig. 187, Gate 12 Unmarked but probably made by Lion Foundry, pattern number 247

Fig. 188, **Railing 8** Made by Walter MacFarlane & Co, pattern number unidentified

Fig. 189, Gate 8 Made by Walter MacFarlane & Co, pattern number unidentified

Fig. 190, Gate 8a Panel probably made by Walter MacFarlane & Co, pattern number unidentified

Fig. 191, **Railing 30** Made by Aimers McClean, Galashiels, pattern number 1226

Fig. 192, Gate 30 Made by Aimers McClean, Galashiels, pattern number 1226

Fig. 193, Gate 30a Panel probably made by Aimers McClean, Galashiels, pattern number 1226

Fig. 194, Railing 30 and Gate 30, Aimers McClean catalogue (undated)
Image courtesy of The Scottish Borders Archive

Fig. 195, **Railing 9** Unmarked, but probably made by Walter MacFarlane & Co

Fig. 196, Gate 9 Unmarked but probably made by Walter MacFarlane & Co

Fig. 197, Gate 9a Cast iron panel probably made by Walter MacFarlane & Co

Fig. 198, **Railing 26** Manufacturer unidentified

Fig. 199, Lion Foundry 5th Edition Illustrated Catalogue, pattern number 355

Fig. 200, Gate 26 Manufacturer unidentified

Fig. 201, **Railing 21** Made by Carron, pattern number 111

Fig. 202, Gate 21 Made by Carron Foundry Works, pattern number 111

Fig. 203, Carron Foundry Works, Volume II, c. 1896, pattern number 111 *Image courtesy of The Scottish Ironwork Foundation*

Fig. 204, **Railing 20** Unmarked, but probably made by McDowall Steven & Co, pattern number 2114

Fig. 205, Gate 20 Unmarked, but probably made by McDowall Steven & Co, pattern number 2114

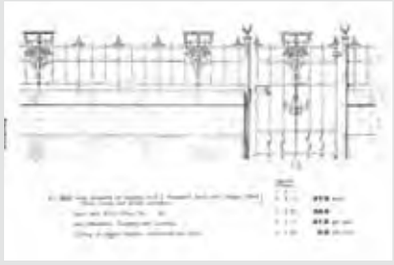


Fig. 206, McDowall Steven & Co Export Catalogue, 5th Edition, Abridged Catalogue *Image courtesy of The Scottish Ironwork Foundation*

2.7.3 Rainwater goods

One of the most surprising outcomes of the survey was the quantity and variety of 19th and early 20th Century rainwater goods that were found to have survived. Until the end of the 18th century, the high cost of manufacturing rainwater goods meant that their use was predominantly restricted to high-status buildings. However, technological advancements during the 19th Century enabled the mass production of cast iron, and the affordability of the products meant that the installation of rainwater goods became widespread. The versatility of cast iron, which could be formed into intricate patterns, also offered a popular medium for additional architectural embellishment. There are many lovely examples of rainwater goods to be found around the town; hopper heads, downpipes, gutters and gutter brackets could be surprisingly decorative and many Stornoway homeowners have realised the aesthetic potential of their rainwater goods by painting them in colours to compliment their house.

A large proportion of Stornoway's rainwater goods were manufactured by one firm - Walter MacFarlane & Co - and are easily recognised by MacFarlane's distinctive diamond-shaped maker's mark.

Many rainwater good designs, particularly for cast iron hopper heads, became standard through the course of the 19th Century, ranging from simple profiles to more complex designs, and were produced by many foundries.

Fig. 207 Walter MacFarlane & Co's distinctive trademark

Fig. 208 Walter MacFarlane & Co trademark

Fig. 209 Downpipe which has been installed flush with the building façade

Fig. 210 Hopper 14 made by Walter MacFarlane & Co

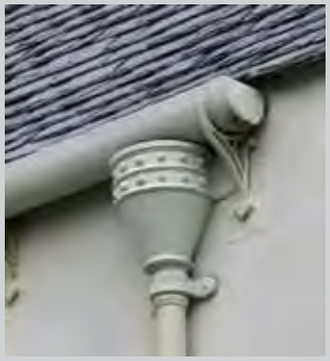


Fig. 211, **Hopper 1** Manufacturer unidentified.

Fig. 212, A variation of Hopper 1, Walter MacFarlane & Co. 6th Edition Catalogue, pattern number 48

Fig. 213, A variation of Hopper 1, David King & Sons catalogue, pattern number 15

Fig. 214, **Hopper 6** Made by Walter MacFarlane & Co, pattern 35

Fig. 215, Walter MacFarlane & Co. 6th Edition catalogue, pattern number 35

Fig. 216, A variation of Hopper 6 illustrated in the David King & Sons catalogue, pattern number 14

Fig. 217, **Downpipe no. 2**, Made by Walter MacFarlane & Co., pattern number 17

Fig. 218, Walter MacFarlane & Co. 6th Edition catalogue, pattern number 17

Fig. 219, **Downpipe 3** Made by Walter MacFarlane & Co, pattern 24

Fig. 220, Walter MacFarlane & Co. 6th Edition catalogue, pattern number 24

Fig. 221, A variation of Downpipe 3, Lion Foundry 4th Edition Illustrated Catalogue, Volume 1, pattern number 19

Fig. 222, **Hopper 3** Made by Walter MacFarlane & Co, pattern unitdentified

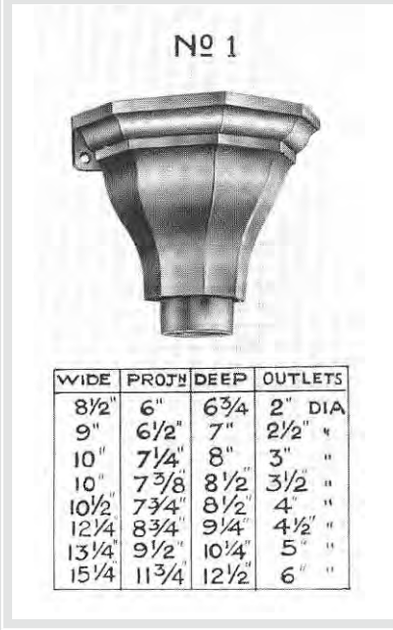


Fig. 223, A variation of Hopper 3, David King & Sons catalogue, pattern number 1

Fig. 224, A variation of Hopper 3, Lion Foundry 4th Edition Illustrated Catalogue, Volume 1, pattern number 1

Fig. 225, **Hopper 9** Made by Walter MacFarlane & Co, pattern unidentified

Fig. 226, A variation of Hopper 9, Walter MacFarlane & Co. 6th Edition catalogue, pattern number 57

Fig. 227, A variation of Hopper 9, Lion Foundry 4th Edition Illustrated Catalogue, Volume 1, pattern number 61

Fig. 228, A variation of Hopper 9, Lion Foundry 4th Edition Illustrated Catalogue, Volume 1, pattern number 121

Fig. 229, **Hopper 11** Manufacturer unidentified, but probably either Walter MacFarlane & Co. or George Smith & Co.

Fig. 230, Walter MacFarlane & Co. 6th Edition catalogue, pattern number 23

Fig. 231, George Smith & Co Abridged Catalogue, 1886, pattern number 64

Fig. 232, **Hopper 13** Made by Walter MacFarlane & Co, pattern number 44

Fig. 233, Walter MacFarlane & Co. 6th Edition catalogue, pattern number 44

Fig. 234, A variation of Hopper 17, George Smith & Co Abridged Catalogue, 1886, pattern number 4

Fig. 235, A variation of Hopper 17, Lion Foundry 4th Edition Illustrated Catalogue, Volume 1, pattern number 48

Fig. 236, **Hopper 14** Made by Walter MacFarlane & Co, pattern number 12

Fig. 237, Walter MacFarlane & Co. 6th Edition catalogue, pattern number 12

Fig. 238, A variation of Hopper 14, Lion Foundry 4th Edition Illustrated Catalogue, Volume 1, pattern number 16

Fig. 239, **Hopper 17** Made by Walter MacFarlane & Co, pattern number 92

Fig. 240, Walter MacFarlane & Co. 6th Edition catalogue, pattern number 92

2.7.4 Finials and terminals

It is easy to miss a whole host of ironwork by forgetting to look up. Ridge cresting, terminals, finials and balcony railings are decorative features which have been added to many of Stornoway's buildings, and greatly enhance their appearance. As with the railings, gates and rainwater goods found around the town, these features are an important record of the many designs that were produced by Scotland's foundries

Fig. 241, **Finial 14** Made by either George Smith & Co, pattern number 252 or Walter MacFarlane & Co, pattern number 140

Fig. 242, **Finial 5** This is a design variation of Finials 14 and 15 Maker unidentified but possibly Walter MacFarlane & Co, pattern 90

Fig. 243, **Finial 15** A design variation of Finials 5 and 14 Maker unidentified

Fig. 244, George Smith & Co Illustrated Catalogue of Architectural & Sanitary Ironwork, Vol 1, c. 1890, pattern number 252

Fig. 245, Variation of Finial 14, Walter MacFarlane & Co 6th Edition catalogue, pattern number 140

Fig. 246, A variation of Finial 14, Walter MacFarlane & Co 6th Edition catalogue, pattern number 90

Fig. 247, **Finial 12** Maker unidentified, but possibly Alloa Iron Company, pattern number 19

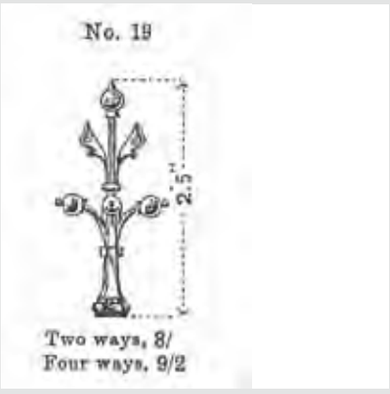


Fig. 248, Alloa Iron Co catalogue, Section I, Wrought and cast iron Ornamental Gates & Railings, Crestings, Finials and Balusters, November 1898

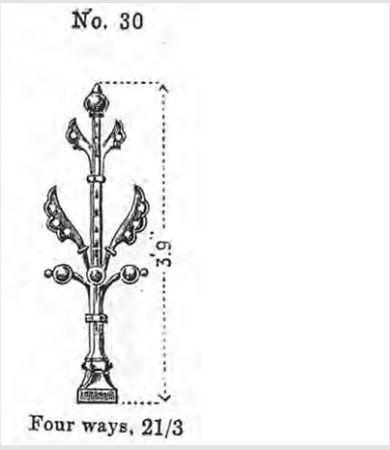


Fig. 249, A variation of Finial 12, Alloa Iron Co catalogue, Section I, Wrought and cast iron Ornamental Gates & Railings, Crestings, Finials and Balusters, November 1898

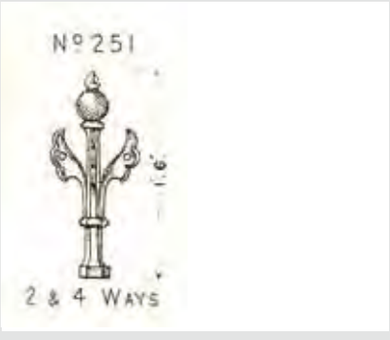


Fig. 250, A variation of Finial 12, George Smith & Co Illustrated Catalogue of Architectural & Sanitary Ironwork, Vol 1, c. 1890, pattern number 251

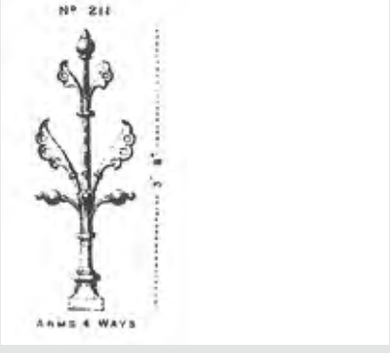


Fig. 251, A variation of Finial 12, Walter MacFarlane & Co 6th Edition catalogue, pattern number 211

Fig. 252, **Finial 13** Maker unidentified but probably Walter MacFarlane & Co, pattern number 137

Fig. 253, Walter MacFarlane & Co 6th Edition catalogue, pattern number 137

Fig. 254, A variation of Finial 13, Lion Foundry 5th Edition Illustrated Catalogue, pattern number 139

Fig. 255, A variation of Finial 13, George Smith & Co Illustrated Catalogue of Architectural & Sanitary Ironwork, Vol 1, c. 1890, pattern number 206

Fig. 256, A variation of Finial 13, Alloa Iron Co catalogue, Section I, Wrought and cast iron Ornamental Gates & Railings, Crestings, Finials and Balusters, November 1898, pattern number 23

Fig. 257, **Finial 2** Made by Walter MacFarlane & Co

Fig. 258, Walter MacFarlane & Co 6th Edition catalogue, pattern number 231

Fig. 259, A variation of Finial 2, Walter MacFarlane & Co 6th Edition catalogue, pattern number 231

Fig. 260, A variation of Finial 2, Lion Foundry 5th Edition Illustrated Catalogue, pattern number 190

Fig. 261, **Finial 9** Maker unidentified, but probably Walter MacFarlane & Co Ltd., pattern number 88

Fig. 262, Walter MacFarlane & Co 6th Edition catalogue, pattern number 88

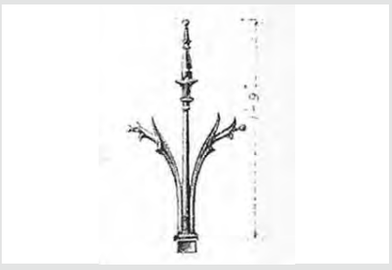


Fig. 263, Carron Foundry Works catalogue, Volume II, c. 1896, pattern number 214

Fig. 264, A variation of Finial 9, Alloa Iron Co catalogue, Section I, Wrought and cast iron Ornamental Gates & Railings, Crestings, Finials and Balusters, November 1898, pattern number 17

Fig. 265, **Finial 16**
Maker unidentified

Fig. 266, A variation of Finial 16, Walter MacFarlane & Co 6th Edition catalogue, pattern number 31

Fig. 267, A variation of Finial 16, Lion Foundry 5th Edition Illustrated Catalogue, pattern number 179

Fig. 268, A variation of Finial 16, George Smith & Co Illustrated Catalogue of Architectural & Sanitary Ironwork, Vol 1, c. 1890, pattern number 2

Fig. 269, A variation of Finial 16, George Smith & Co Illustrated Catalogue of Architectural & Sanitary Ironwork, Vol 1, c. 1890, pattern number 27

2.8 Designs found in Stornoway and elsewhere

While many of the designs recorded during the survey are unique to Stornoway, similar designs are sometimes found in other towns and cities across Scotland, England and Wales and even Australia, Malaysia and South Africa. While much can be learned from the designs found only in Stornoway, designs that are also found elsewhere can be equally enlightening. Some matching examples or variations of Stornoway designs appear elsewhere more frequently than others, suggesting that certain designs became popular and were consequently made by a number of foundries. At first glance the variations usually appear to be identical, but closer inspection often reveals subtle differences which make them distinguishable from one another.

Example 1

Fig. 270, **Railing 26,** Garden Street, Stornoway Maker unidentified This design appears to have been very popular and was made in various forms by numerous foundries, including Mitchell & Carlaw and Alpine Ironworks and Lion Foundry.

Fig. 271, Hope Park Terrace, Edinburgh Made by Mitchell & Carlaw The finial between the flower details is slightly different in this version which also has a handrail and a two-leafed gate *Images courtesy of The Scottish Ironwork Foundation*

Fig. 272, St John's Church, Dunoon Made by Alpine Ironworks This variation has slightly different finials between the flower details *Image courtesy of The Scottish Ironwork Foundation*

Fig. 273, Vinicombe Street, Glasgow Made by Walter MacFarlane & Co The finials between the flower detail are very different from the variations made by Lion Foundry, Alpine Ironworks and Mitchell & Carlaw *Image courtesy of The Scottish Ironwork Foundation*

Example 2

Fig. 274, **Railing 12**, Matheson Road, Stornoway, Unmarked but believed to be Lion Foundry pattern 247

Figs. 275 & 276, High Street, Aberlour, Moray. Made by Walter MacFarlane & Co, pattern number 145 Walter MacFarlane & Co Ltd produced a variation of this design which is almost identical but can be distinguished by the circle detail on the leaf – the MacFarlane version has only one circle, whereas the Stornoway version has four in a vertical line which increase in diameter from top to bottom. The finial detail is also slightly different. *Image courtesy of The Scottish Ironwork Foundation*

Figs. 277, 278 & 279, Thurso Road area, Wick Unmarked but probably made by Walter MacFarlane & Co, pattern number 145 *Image courtesy of The Scottish Ironwork Foundation*

Figs. 280 & 281, Tongland Road, Kirkcudbright Made by Walter MacFarlane & Co, pattern number 145 This example includes a two-leafed gate and an unusual railing panel detail with newel posts. *Image courtesy of The Scottish Ironwork Foundation*

Fig. 282, Valley Gardens and Montpellier Gardens, Harrogate, North Yorkshire Unmarked but probably made by Walter MacFarlane & Co, pattern number 145. This example shows the design being used as cresting. *Image courtesy of The Scottish Ironwork Foundation*

Example 3

Fig. 283, **Railing 10**, Stornoway Made by Walter MacFarlane & Co, pattern number 1031

Fig. 284, St Mary Street, Kirkcudbright Unmarked but probably made by Walter MacFarlane & Co *Image courtesy of The Scottish Ironwork Foundation*

Example 4

Fig. 285, **Railing 20**, Stornoway Unmarked but believed to be made by McDowall Steven & Co Ltd

Fig. 286, Thurso Road area, Wick, Highland Unmarked but probably made by McDowall Steven & Co *Image courtesy of The Scottish Ironwork Foundation*

Example 5

Fig. 287, **Railing 6**, Stornoway Unmarked but probably made by Walter MacFarlane & Co, pattern number 1126

Fig. 288, St Mary Street, Kirkcudbright Unmarked but probably made by Walter MacFarlane & Co, pattern number 1126 *Image courtesy of The Scottish Ironwork Foundation*

Fig. 289, Union Terrace, Aberdeen Unmarked but probably made by Walter MacFarlane & Co, pattern number 1126 This variation differs slightly from the Stornoway example by the addition of a handrail instead of little finial detailing along a top rail. Also unlike the Stornoway example, the lower rail and feet are either hidden within the supporting plinth or absent altogether. *Image courtesy of The Scottish Ironwork Foundation*

Example 6

Fig. 290, **Railing 16**, Stornoway Unmarked but probably made by Walter MacFarlane & Co, pattern number 1125

Fig. 291, Ernspie Road, Castle Douglas Made by Walter MacFarlane & Co, pattern number 1125 This example is a slight variation of the Stornoway version *Image courtesy of The Scottish Ironwork Foundation*

Example 7

Fig. 292, **Railing 8**, Stornoway Made by Walter MacFarlane & Co (as marked on the matching gate), pattern number unidentified

Fig. 293, Muir-of-Ord, manufacturer unidentified Maker unidentified While this railing at first glance appears to be the same as Railing 8, the flower detail, the scrolls and the finials are all quite different. *Image courtesy of The Scottish Ironwork Foundation*

Example 8

Fig. 294, **Railing 17**, Stornoway
Maker unidentified

Fig. 295, Achintore Road, Fort William
Maker unidentified
Image courtesy of The Scottish Ironwork Foundation

Example 9

Fig. 296, **Railing 3**, Stornoway
Unmarked but possibly made by George Smith & Co, pattern number 783 (although catalogue illustration has a fluted bar)

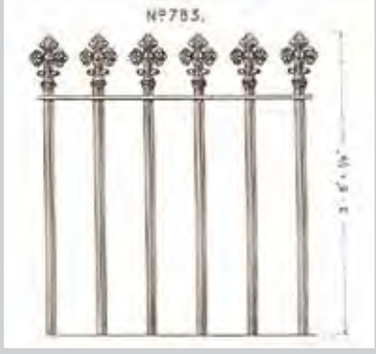


Fig. 297, George Smith & Co Illustrated Catalogue of Architectural & Sanitary Ironwork Volumeume 1, c. 1890

Fig. 298, Achintore Road, Fort William
Maker unidentified but possibly made by George Smith & Co, pattern number 783 *Image courtesy of The Scottish Ironwork Foundation*

Example 10

Fig. 299, **Railing 27**, Stornoway
Made by Falkirk Iron Company

Fig. 300, Bank Street, Cromarty
Probably made by Falkirk Iron Company *Image courtesy of The Scottish Ironwork Foundation*

Example 11

Fig. 301, **Railing 23**, Stornoway Made by George Smith & Co, pattern number 949

Fig. 302, Great Darkgate Street, Aberystwyth, Wales Made by Walter MacFarlane & Co, pattern number 464 This example varies slightly from Stornoway R 23 in the detailing along the lower section *Image courtesy of The Scottish Ironwork Foundation*

Figs. 303a &303b, Kilchenzie Graveyard, near Campbeltown Made by George Smith & Co, pattern number 17 *Images courtesy of The Scottish Ironwork Foundation*

Fig. 304, Rail Bridge Ramps, Magdalene Green, Dundee Made by Walter MacFarlane & Co, pattern number 464 *Image courtesy of The Scottish Ironwork Foundation*

Example 12

Fig. 305, **Railing 1**, Stornoway Unmarked but probably made by Walter MacFarlane & Co, pattern number 213

Figs. 306 & 307, Proby Street, Maryburgh, Highland, Made by Walter MacFarlane & Co, pattern number 213 *Image courtesy of The Scottish Ironwork Foundation*

Fig. 308, **Railing 1a**, Stornoway) Unmarked but probably made by Walter MacFarlane & Co, pattern number 213

Fig. 309, Leith Street, George Town, Penang, Malaysia, Made by Walter MacFarlane & Co, pattern number 213 *Image courtesy of The Scottish Ironwork Foundation*

Example 13

Fig. 310, **Railing 15**, Stornoway Maker unidentified

Fig. 311, Whitepark Road, Castle Douglas Maker unidentified *Image courtesy of The Scottish Ironwork Foundation*

Example 14

Fig. 312, **Railing 14**, Stornoway Made by Walter MacFarlane & Co, pattern number 28

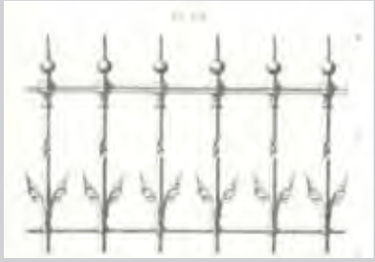


Fig. 313, Pattern number 28, Walter MacFarlane & Co 6th Edition Catalogue, pattern number 28

Fig. 314, Pattern number 28, Walter MacFarlane & Co 6th Edition Catalogue, pattern number 28

Figs. 315 & 316, Macquarie Street, Hobart, Tasmania Made by Walter MacFarlane & Co, pattern number 28 *Image courtesy of The Scottish Ironwork Foundation*

Example 15

Fig. 317, **Railing 2**, Stornoway Unmarked but possibly made by George Smith & Co

Fig. 318, Pattern number 789, George Smith & Co Illustrated Catalogue of Architectural & Sanitary Ironwork Volume 1, c. 1890

Fig. 319, Snowdon Place, Stirling Maker unidentified
Image courtesy of The Scottish Ironwork Foundation

Example 16

Fig. 320, **Cresting number 2**, Stornoway Maker unidentified, but possibly made by: Carron, pattern number 57 or Alloa Iron company, pattern number 1233 or Bo'Ness Foundry, pattern number 500 or Walter MacFarlane & Co, pattern number 40 or George Smith & Co, pattern number 1185 or Lion Foundry, pattern number 286

Fig. 321, Pattern 57, Carron Foundry Works Catalogue, Volume II, c. 1896

Fig. 322, Evelix Road, Dornoch Maker unidentified
Image courtesy of The Scottish Ironwork Foundation

Fig. 323, Near Llwyngwrill, Tywyn, Gwynedd, Wales Maker unidentified
Image courtesy of The Scottish Ironwork Foundation

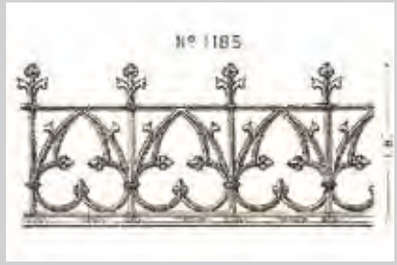


Fig. 324, Pattern number 1185 George Smith & Co Illustrated Catalogue of Architectural & Sanitary Ironwork Volume 1, c. 1890

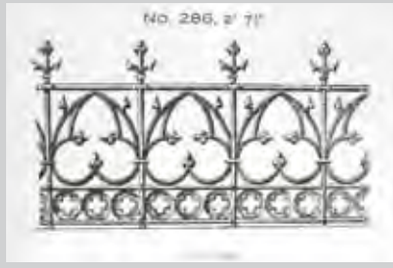


Fig. 325, Lion Foundry 5th Edition Illustrated Catalogue, pattern number 286

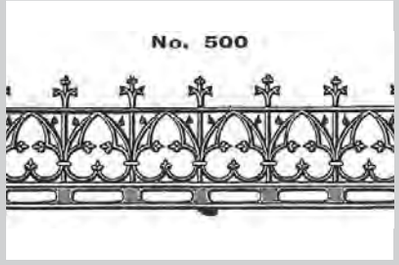


Fig. 326, Bo'ness Iron Co.Ltd catalogue, Supplementary list - More Gates and Railings, 1909, pattern number 500

Fig. 327, Alloa Iron Co Catalogue, 1898

Fig. 328, Scott Street, Galashiels, Maker unidentified *Image courtesy of The Scottish Ironwork Foundation*

Fig. 329, Taybridge Road, Aberlady, Made by Walter MacFarlane & Co, pattern number 40 *Image courtesy of The Scottish Ironwork Foundation*

Fig. 330, Westerton Drive, Bridge of Allan Maker unidentified *Image courtesy of The Scottish Ironwork Foundation*

Example 17

Fig. 331, **Gate 28**, Stornoway Made by Walter MacFarlane & Co, pattern number 946

Fig. 332, Abercromby Road, Castle Douglas Made by Walter MacFarlane & Co, pattern number 946 *Image courtesy of The Scottish Ironwork Foundation*

Fig. 333, Walter MacFarlane & Co 6th Edition Catalogue, pattern number 946

Fig. 334, Taybridge Road, Aberfeldy Made by Walter MacFarlane & Co, pattern number 946 (with adjoining railings R16 also by Walter MacFarlane & Co, pattern number 1125) *Image courtesy of The Scottish Ironwork Foundation*

Fig. 335, Glasgow Road, Sanquhar Made by Walter MacFarlane & Co, pattern number 946 This variation has an extra section added to the base of the gate *Image courtesy of The Scottish Ironwork Foundation*

Fig. 336, St Mary Street, Kircudbright Made by Walter MacFarlane & Co, pattern number 946. This variation does not have the additional detailing along the base *Image courtesy of The Scottish Ironwork Foundation*

Example 18

Fig. 337, **Gate 35**, Stornoway Made by Walter MacFarlane & Co, pattern number 189

Fig. 338, Illustration from Walter MacFarlane & Co 6th Edition catalogue, pattern number 189

Fig. 339, Broad Street Mars Wark, Stirling Made by Walter MacFarlane & Co, pattern number 189 This is a very large version of this gate, which does not include the additional detailing at the base. *Image courtesy of The Scottish Ironwork Foundation*

Fig. 340, Rose Bay Gardens, Sydney, Australia Made by Walter MacFarlane & Co, pattern number 845 This version of the pattern includes a beautiful over-arch. *Image courtesy of The Scottish Ironwork Foundation*

Fig. 341, Kenmore Road, Aberfeldy Made by Walter MacFarlane & Co, pattern number 189 *Image courtesy of The Scottish Ironwork Foundation*

Fig. 342, Queen Victoria Street, Cape Town, South Africa Made by Walter MacFarlane & Co, pattern number 189 Image courtesy of The Scottish Ironwork Foundation

Fig. 343, Collinston Park, Dalbeattie
Made by Walter MacFarlane & Co, pattern number 189
This is a variation has additional detailing in the lower half *Image courtesy of The Scottish Ironwork Foundation*

Example 19

Fig. 344, **Gate 6**, Stornoway
Made by Walter MacFarlane & Co, pattern number 840

Fig. 346, Shoreside Road, Kilmun
Unmarked but probably made by Walter MacFarlane & Co, Pattern number 840 *Image courtesy of The Scottish Ironwork Foundation*

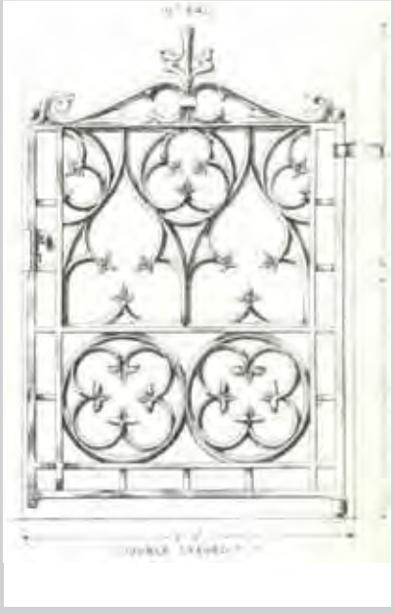


Fig. 345, Illustration from Walter MacFarlane & Co 6th Edition catalogue, pattern number 840

Fig. 347, St Mary Street Parish Church Hall, Kirkcudbright
Unmarked but probably Walter MacFarlane & Co, Pattern number 840 *Image courtesy of The Scottish Ironwork Foundation*

Example 20

Fig. 348, **Gate 13**, Stornoway, Made by Walter MacFarlane, pattern number 743

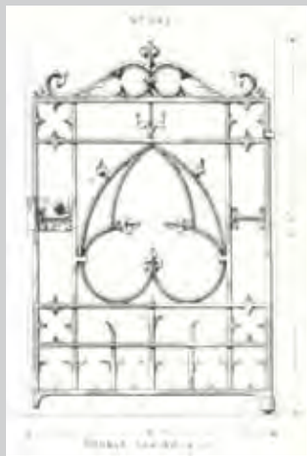


Fig. 349, Walter MacFarlane & Co 6th Edition Catalogue, pattern number 743

Fig. 350, **Gate 13a** Stornoway, Walter MacFarlane & Co, pattern number 743

Fig. 351, Walter MacFarlane & Co 6th Edition Catalogue, pattern number 743

Fig. 352, St Mary St, Kirkcudbright Made by Walter MacFarlane & Co, pattern number 743 *Image courtesy of The Scottish Ironwork Foundation*

Example 21

Fig. 353, **Hopper number 17**, Stornoway Made by Walter MacFarlane & Co, pattern number 92

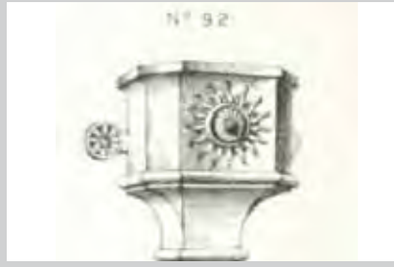


Fig. 354, Illustration from Walter MacFarlane & Co, 6th Edition ctalogue, pattern number 92

Fig. 355, Bank Street, Cromarty Made by Walter MacFarlane & Co pattern number 92 *Image courtesy of The Scottish Ironwork Foundation*

Fig. 356, High Street Museum, Dingwall Made by Walter MacFarlane & Co, pattern number 92 *Image courtesy of The Scottish Ironwork Foundation*

Example 22

Fig. 357, **Hopper number 6**, Stornoway Made by Walter MacFarlane & Co pattern number 35

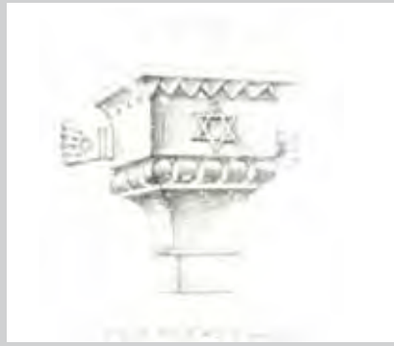


Fig. 358, Pattern number 35, Walter MacFarlane & Co 6 Edition catalogue

Fig. 359, Pattern 14, David King & Sons Illustrated Catalogue 1923

Fig. 360, Taybridge Road, Aberfeldy Made by Walter MacFarlane & Co, pattern number 35 (rainwater head), with a pattern number 24 downpipe and pattern number 30 holderbats (holding the downpipe in place) *Image courtesy of The Scottish Ironwork Foundation*

Fig. 361, Lion Foundry 4th Edition Illustrated Catalogue, Volume 1, Pattern number 39

Example 23

Fig. 362, **Downpipe 1**, Stornoway Made by Walter MacFarlane & Co, pattern number 18

Fig. 363, Pattern number 18, Walter MacFarlane & Co 6th Edition Catalogue

Fig. 364, Lion Foundry 4th Edition Illustrated Catalogue, Volume 1, Pattern number 14

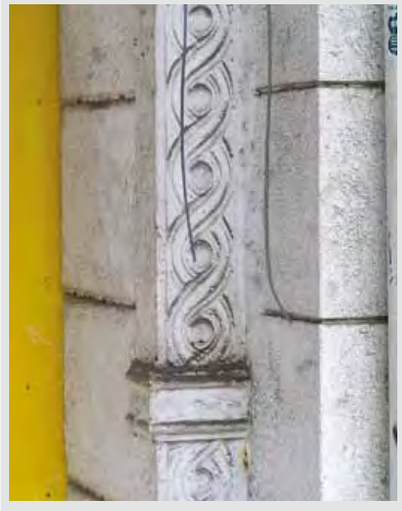


Fig. 365, Beach Street, George Town, Penang, Malaysia Made by Walter MacFarlane & Co, pattern number 18 *Image courtesy of The Scottish Ironwork Foundation*

Occasionally it is not just individual designs similar to Stornoway examples that are found – for example a whole selection of similar designs is found in the town of Kirkcudbright.

2.8.1 Examples of ironwork found in Kirkcudbright, Dumfries & Galloway

Fig. 366 St. Mary Street, Kirkcudbright
Image courtesy of The Scottish Ironwork Foundation

Fig. 367 St. Mary Street, Kirkcudbright
Image courtesy of The Scottish Ironwork Foundation

Fig. 368 St.Mary Street, Kirkcudbright
Image courtesy of The Scottish Ironwork Foundation

Fig. 369 St. Mary Street, Kirkcudbright
Image courtesy of The Scottish Ironwork Foundation

Fig. 370 St. Mary Street, Kirkcudbright
Image courtesy of The Scottish Ironwork Foundation

Fig. 371 Tongland Road, Kirkcudbright
Image courtesy of The Scottish Ironwork Foundation

Nevertheless, despite the existence of matching designs in many places such as Kirkudbright, every town had its own distinctive style. Collectively, the railings found in Stornoway differ greatly from those found in Edinburgh or Glasgow. Equally, a comparison of with ironwork found in Kirkcudbright, or Lerwick, Shetland reveals a difference in the overall choice of designs that residents in the respective towns chose. Interestingly, while many of the individual designs are very different to Stornoway, Lerwick also possesses a fine collection of Art Nouveau railings.

2.8.2 Examples of ironwork found in Lerwick, Shetland

Fig. 372 Railing 43 St Olaf Street, Lerwick *Image courtesy of Shetland Museum and Archives*

Fig. 373 Cresting 2 Eddlewood House, Lerwick *Image courtesy of Shetland Museum and Archives*

Fig. 374 King Harald Street, Lerwick *Image courtesy of Shetland Museum and Archives*

Fig. 375 Railing 27 and Gate 27 King Herald Street, Lerwick *Image courtesy of Shetland Museum and Archives*

Fig. 376 Railing 21 and Gate 21 Ronald Street, Lerwick *Image courtesy of Shetland Museum and Archives*

Fig. 377 King Harald Street, Lerwick *Image courtesy of Shetland Museum and Archives*

Fig. 378 King Harald Street, Lerwick *Image courtesy of Shetland Museum and Archives*

Fig. 379 St. Olaf Street, Lerwick *Image courtesy of Shetland Museum and Archives*

Fig. 380 St. Olaf Street, Lerwick *Image courtesy of Shetland Museum and Archives*

2.9 The use of colour

An immediately striking aspect of Stornoway's ironwork is the variety of colours that have been used to paint it, ranging from bright blue and yellow to green, brown, red and pink. This contrasts strikingly to the predominantly black ironwork found in cities such as Edinburgh and Glasgow. Up until the second half of the 19th Century, ironwork was painted a variety of colours (traditionally grey, green, brown and red) which varied over time according to fashion and taste. It was only after Queen Victoria's period of mourning following the death of Prince Albert in 1861 that black became fashionable for ironwork. Elsewhere across the country, larger iron structures such as bandstands were often painted in the town's colours.

The use of colour could also be viewed as an expression of the Stornoway community's character. Unlike the uniform terraces that are found in other parts of Scotland, a variety is found amongst the styles of people's homes in Stornoway. The quest for individuality which is reflected in the varied designs of houses throughout Stornoway, is also reflected in the range of paint colours selected by individual homeowners for their ironwork.

Fig. 381 Gate 28

Fig. 382 Railing 15

Fig. 383 Railing 15

Fig. 384 Railing 32

Fig. 385 Downpipe 2 and hopper 7

Fig. 386 Gate 6, detail

Fig. 387 Gate 28, detail

Fig. 388 Railing 49, detail

Fig. 389 Railing 30, detail

2.10 Wrought iron

While the majority of ironwork found in the surveyed area is made of cast iron, a few notable examples of wrought iron also deserve mention. Much of Stornoway's wrought iron has corroded severely, due in large part to the marine climate, but several examples of later 19th and early 20th Century wrought ironwork still survive in good condition. The simplicity and elegance of their design is appealing, be it in the form of the vernacular-styled hoop top railings found along Matheson Road, or the more Art Deco examples found on Goathill Crescent. The techniques used by the traditional blacksmiths who assembled these railings, such as mortise-and-tennon joints, piercing and riveting, are of particular historical value as these blacksmithing skills are disappearing across Scotland as modern welding and fabrication techniques take their place.

Fig. 390 Railing 45

Fig. 391 Railing 35

Fig. 392 Gate 46, detail

Fig. 393 Gate 36

Fig. 394 Railing 15

Fig. 395 and 396 Railing 24

Fig. 397 Gate 14

Fig. 398 Gate 44

Figs. 399a-c Gate 17

Figs. 400a-c Gate 52

Distinctive gate latches found around Stornoway

Figs. 401-405 Gate latches around Stornoway

2.11 Street furniture and miscellaneous metalwork

Street furniture is commonly an overlooked aspect of the streetscape. It is easy to miss the traditional cast iron street furniture and other miscellaneous ironwork that survives around the town, most of which still performs its original function to this day. A range of drain covers, post boxes and telephone boxes survive as well as smaller items such as wall vents, testament to the durability of cast iron.

Fig. 406 Wall lamp bracket, Town Hall, South Beach

Fig. 407 Wall vent

Fig. 408 Bronze name plate, Goathill Crescent

Fig. 409 Wall vent

Fig. 410 Drain cover, Keith Street

Fig. 411 Lamp and bracket, The High Church, Matheson Road

Fig. 412 This old sign on Kenneth Street is made of steel plate which has been cut to shape

2.12 The condition of Stornoway's ironwork

The majority of Stornoway's cast ironwork is in excellent condition. It is a credit not only to the durability of cast iron, but to the pride and care which the people of Stornoway afford their ironwork. A summertime stroll along the streets invariably brings the walker across many sets of railings being cleaned and painted, and it is this regular programme of maintenance that has helped Stornoway's ironwork survive in such good condition.

Figs. 413 Railings being painted, Matheson Road

Conversely, much of the town's wrought ironwork has fared far worse which is unusual given the inherent corrosion resistance of the material. It is likely that the harsh marine environment of the Isle of Lewis has hastened the rate at which wrought ironwork corrodes, though it is puzzling that the cast ironwork of the town has not been similarly affected.

Figs. 414 - 416 Severe corrosion occurring to wrought iron gates and railings around the town

2.13 Conclusion

While so much of Scotland's ironwork has been lost over time, Stornoway remains largely intact. Not only is the colourful and varied ironwork a beautiful part of the townscape, it is also a window into the past, allowing us to imagine how many of Scotland's towns and cities might once have looked. It forms a vital part of the historic record, documenting, and in many cases providing the only evidence of, the variety of styles and patterns that were produced by Scotland's many foundries. Stornoway illustrates the distinctive character that each town displayed in its choice of ironwork, suggesting the wonderful array of ironwork designs that must at one time have existed across the country.

This extraordinary collection of ironwork is a rare surviving legacy of the designers, patternmakers and foundrymen who devoted their lives to one of the most important and successful industries in 19th Century Scotland.

Fig. 417 Gate 35

2.14 Index of designs and manufacturers

Table 1 Railings

Railing 1 Height: 730mm (28¾ inches) Walter MacFarlane & Co. pattern number 213

Railing 4 Height: 870mm (35 inches) Manufacturer unidentified

Railing 8 Height: 685mm (27 inches) Walter MacFarlane & Co., pattern number unidentified

Railing 1a Height: 743mm (29¼ inches) Walter MacFarlane & Co. pattern number 213

Railing 5 Height: 850mm (33½ inches) Manufacturer unidentified but possibly George Smith & Co.

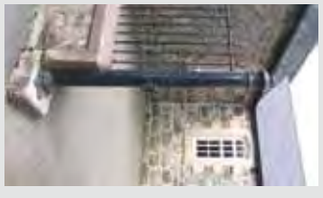
Railing 9 Height: 600mm (23½ inches) Manufacturer unidentified

Railing 2 Height: 647mm (25½ inches) George Smith & Co pattern number 789 or Carron Iron Works pattern number 119

Railing 6 Height: 610mm (24 inches) Walter MacFarlane & Co. pattern number 1126

Railing 10 Height: 692mm (27¼ inches) Walter MacFarlane & Co. pattern number 1031

Railing 3 Height: 954mm (36¾ inches) George Smith & Co pattern number 783



Railing 7 Height: 1234mm (48¾ inches) G. B. Smith & Co, Glasgow

Railing 11 Height: 635mm (25 inches)/ 533mm (21 inches) Manufacturer unidentified

Table 1 Railings (continued)

Railing 12 Height: 635mm (25 inches)
Lion Foundry Company pattern number 247

Railing 16 Height: 609mm (24 inches)
Walter MacFarlane & Co. pattern number 1125

Railing 19 Height: 863mm (34 inches)
Walter MacFarlane & Co. pattern number 1139

Railing 13 Height: 692mm (27¼ inches)
George Smith & Co pattern number 977

Railing 17 Height: 578mm (22¾ inches)
Manufacturer unidentified

Railing 20 Height: 578mm (22¾ inches)
McDowall Steven & Co. pattern number 2114

Railing 14 Height: 736mm (29 inches)
Walter MacFarlane & Co. pattern number 28

Railing 18 Height: 647mm (25½ inches)
Walter MacFarlane & Co. pattern number 895

Railing 21 Height: 540mm (21¼ inches)
Carron Iron Foundry Works pattern number 111

Railing 15 Height: 954mm (35¾ inches)
Manufacturer unidentified

Railing 19a Height: 749mm (29½ inches)
Walter MacFarlane & Co. pattern number1139

Railing 22 Height: 762mm (30 inches)
Lion Foundry Company, pattern number 461

Table 1 Railings (continued)

Railing 23
George Smith & Co pattern number 949

Railing 27 Height: 647mm (25½ inches)
Falkirk Iron Company, Falkirk

Railing 31 Height: 587mm (23¼ inches)
Manufacturer unidentified

Railing 24 Height: 666mm (26¼ inches)
Manufacturer unidentified

Railing 28 Height: 750mm (27¾ inches)
Manufacturer unidentified

Railing 32 Height: 565mm (22¼ inches)
Manufacturer unidentified

Railing 25 Height: 787mm (31 inches)
Walter MacFarlane & Co. pattern number 830

Railing 29 Height: 387mm (15¼ inches)
Manufacturer unidentified

Railing 33 Height: (28¼ inches)
Manufacturer unidentified

Railing 26 Height: 749mm (29½ inches)
Manufacturer unidentified

Railing 30 Height: 738mm (27¼ inches)
Aimers McLean Ltd pattern number 1226

Railing 34 Height: 784mm (30¾ inches)
Manufacturer unidentified

Table 1 Railings (continued)

Railing 35 Height: 750mm (27¾ inches)
Manufacturer unidentified

Railing 39 Height: 590mm (23¼ inches)
Manufacturer unidentified

Railing 42a Height: 451mm (17¾ inches)
Walter MacFarlane & Co. pattern number 864

Railing 36 578mm (22¾ inches)
Manufacturer unidentified but possibly McDowall Steven & Co.

Railing 40 Height: 1120mm (43½ inches)
Ballanitine's of Bo'ness

Railing 43 Height: 356mm (14 inches)
Manufacturer unidentified

Railing 37 Height: 1170mm (46 inches)
Manufacturer unidentified

Railing 41 Height: 698mm (27½ inches)
Manufacturer unidentified

Railing 44 Height: 1050mm (41¼ inches)
Manufacturer unidentified

Railing 38 Height: 381mm (15 inches)
No maker's name visible but probably made by McCallum & Hope Ltd, Glasgow

Railing 42 Height: 660mm (26 inches)
Walter MacFarlane & Co. pattern number 864

Railing 45 Height: 737mm (29 inches)
Manufacturer unidentified

Table 1 Railings (continued)

Railing 46 Height: 680mm (26¾ inches)
Manufacturer unidentified

Railing 49 Height: 1092mm (43 inches)
Manufacturer unidentified

Railing 47 Height: 565mm (22¼ inches)
Walter MacFarlane & Co. pattern number 1008

Railing 50 Height: 596mm (23½ inches)
McDowall Steven & Co. pattern number 2107

Railing 48
Manufacturer unidentified but possibly Carron Foundry Company pattern number 100 or George Smith & Co. pattern number 1485

Fig. 418 Railing 23

Table 2 Gates

Gate 1 Matching Railing 1, Walter MacFarlane & Co. pattern number 213

Gate 5 Manufacturer unidentified

Gate 8a Walter MacFarlane & Co., pattern number unidentified

Gate 2 Matching Railing 2, George Smith & Co pattern number 789 or Carron Iron Works pattern number 119

Gate 6 Walter MacFarlane & Co. pattern number 840

Gate 9 Maker unidentified

Gate 3 Matching Railing 3, George Smith & Co pattern number 783

Gate 7 Maker unidentified, matches Railing 7 by George Smith & Co.

Gate 9a Maker unidentified

Gate 4 Manufacturer unidentified

Gate 8 Walter MacFarlane & Co., pattern number unidentified

Gate 10 Walter MacFarlane & Co., pattern number unidentified but matching Railing 10, pattern number 1031

Table 2 Gates (continued)

Gate 11 Walter MacFarlane & Co. pattern number 145

Gate 13a Walter MacFarlane & Co. pattern number 743

Gate 17 Maker unidentified

Gate 11a Walter MacFarlane & Co. pattern number 145

Gate 14 Maker unidentified

Gate 18 Maker unidentified

Gate 12 Lion Foundry Company pattern number 247

Gate 15 Maker unidentified

Gate 19 Walter MacFarlane & Co., pattern number unidentified but matching Railing 19a, pattern number 1139

Gate 13 Walter MacFarlane & Co. pattern number 743

Gate 16 Walter MacFarlane & Co., pattern number unidentified but matching Railing 10, pattern number 1025

Gate 20 McDowall Steven & Co. pattern number 2114

Table 2 Gates (continued)

Gate 21 Carron Foundry Company

Gate 24 Maker unidentified

Gate 27 Falkirk Iron Company

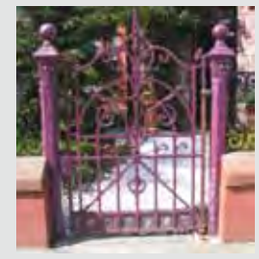
Gate 22 Lion Foundry Company, pattern number 91

Gate 25 Walter MacFarlane & Co., pattern number unidentified but matching Railing 25, pattern number 830

Gate 27a Falkirk Iron Company

Gate 23 George Smith & Co. pattern number 108

Gate 25a Walter MacFarlane & Co., pattern number unidentified but matching Railing 25, pattern number 830



Gate 28 Walter MacFarlane & Co. pattern number 946

Gate 23a George Smith & Co. pattern number 108

Gate 26 Maker unidentified

Gate 28a Walter MacFarlane & Co. pattern number 946

Table 2 Gates (continued)

Gate 28b Walter MacFarlane & Co. pattern number 946

Gate 31 Maker unidentified

Gate 35 Walter MacFarlane & Co. pattern number 189

Gate 29 Maker unidentified

Gate 32 Maker unidentified, matches Railing 32

Gate 36 Maker unidentified

Gate 30 Aimers McLean, pattern number 1226

Gate 33 Maker unidentified

Gate 38 No maker's name visible but probably made by McCallum & Hope Ltd, Glasgow

Gate 30a Aimers McLean pattern 1226

Gate 34 Maker unidentified

Gate 43 Maker unidentified

Table 2 Gates (continued)

Gate 44 Maker unidentified

Gate 48 Maker unidentified

Gate 44a Maker unidentified, matches Railing 44

Gate 50 McDowall Steven & Co. pattern number 2107

Gate 46 Maker unidentified

Gate 51 Maker unidentified

Gate 47 Unmarked, but probably Walter MacFarlane & Co.

Gate 52 Maker unidentified

Fig. 419 Gate 28

Table 3 Rainwater goods

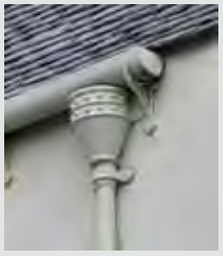
Downpipes	Hoppers	
 **Downpipe 1** Walter MacFarlane & Co. pattern number 31	 **Hopper 1** Possibly Walter MacFarlane & Co pattern number 48	 **Hopper 5** Walter MacFarlane & Co. pattern number 15
 **Downpipe 2** Walter MacFarlane & Co. pattern number 17	 **Hopper 2** Walter MacFarlane & Co. pattern number unidentified	 **Hopper 6** Walter MacFarlane & Co. pattern number 35
 **Downpipe 3** Walter MacFarlane & Co. pattern number 24	 **Hopper 3** Walter MacFarlane & Co. pattern number unidentified	 **Hopper 7** Walter MacFarlane & Co. pattern number 16
	 **Hopper 4** Walter MacFarlane & Co. pattern number 8	 **Hopper 8** Walter MacFarlane & Co. pattern number 6

Table 3 Rainwater goods (continued)

Hopper 9 Walter MacFarlane & Co. pattern number unidentified

Hopper 13 Walter MacFarlane & Co. pattern number 44

Hopper 17 Walter MacFarlane & Co. pattern number 92

Hopper 10 Manufacturer unidentified

Hopper 14 Walter MacFarlane & Co. pattern number 12

Hopper 11 Possibly Walter MacFarlane & Co or George Smith & Co

Hopper 15 Walter MacFarlane & Co. pattern number 15

Hopper 12 Manufacturer unidentified

Hopper 16 Manufacturer unidentified

Fig. 420 Downpipe 1, hopper 5

Table 4 Balconies and cresting

Cresting 1 Unmarked but probably Walter MacFarlane & Co. pattern number 1089

Cresting 4 Maker unidentified

Cresting 7 Unmarked, but probably made by Walter MacFarlane & Co., pattern number unidentified

Cresting 2 Maker unidentified. Variations of this design were made by all the major Scottish foundries

Cresting 5 Unmarked but probably Walter MacFarlane & Co. pattern number 264

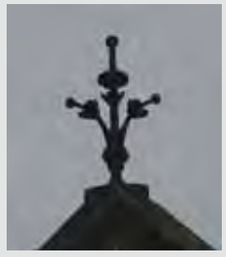
Cresting 3 Maker unidentified

Cresting 6 Maker unidentified

Fig. 421 Cresting 7

Table 5 Terminals and finials

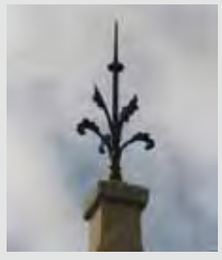
Finial 1 Walter MacFarlane & Co. pattern number 422



Finial 5 Possibly Walter MacFarlane & Co. pattern number 90

Finial 9 Walter MacFarlane & Co. pattern number 88

Finial 2 Walter MacFarlane & Co. pattern number 231

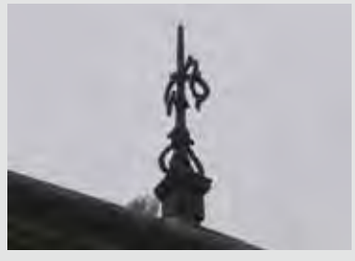


Finial 6 Manufacturer unidentified

Finial 10 Manufacturer unidentified

Finial 3 Walter MacFarlane & Co. pattern number 137 or 187

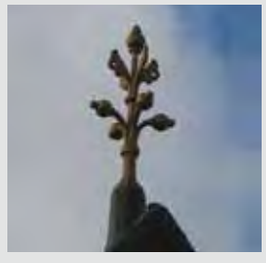
Finial 7 Manufacturer unidentified



Finial 11 Walter MacFarlane & Co. pattern number 11

Finial 4 Manufacturer unidentified

Finial 8 Walter MacFarlane & Co. pattern number 395



Finial 12 Alloa Iron Company pattern number 19

Table 5 Terminals and finials (continued)

Finial 13 Walter MacFarlane & Co. pattern number 137

Finial 16 Similar to Walter MacFarlane & Co pattern number 31 or George Smith & Co pattern number 2

Finial 14 George Smith & Co. pattern number 252 or Walter MacFarlane & Co. pattern number 140

Finial 17 Manufacturer unidentified

Finial 15 Manufacturer unidentified

Finial 18 Manufacturer unidentified

Fig. 422 Finial 10

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