

MORE DECORATIVE IRONWORK

D. STEPHENSON

During the late Georgian and early to mid-Victorian periods, when the balcony railings, described in an earlier paper,¹ were popular, other forms of ironwork were being widely used, particularly on town houses. Such fittings as window boxes, balcony brackets, street rails, lamps and name plates, door knockers and boot scrapers were made in ironwork in a variety of designs, and in large numbers. Very few records of the designs of these once familiar features of our streets exist, and it is thought worthwhile to describe examples from Kent and elsewhere before those remaining disappear with many of our old houses.

Some specimens, especially railings, are beginning to appear in antique shops, but much of the ironwork still goes for scrap when Georgian and Victorian houses are demolished.

WINDOW BOXES

Related to balcony railings, but used on windows in situations where balconies would be inappropriate, are several designs of low rails, the functions of which, apart from decoration, are not always obvious. Generally, they would serve as retaining rails for window boxes. When used in conjunction with sash windows many would lend support to the back of a person sitting on the sill to clean the outside of the windows.

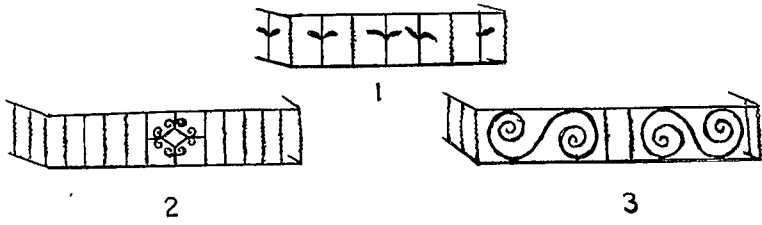
WROUGHT-IRON EXAMPLES

Figure 1 illustrates three designs of wrought-iron rails seen only in Canterbury, nos. 2 and 3 occurring in the Burgate and no. 1 on an old house in Mercery Lane. All three examples use plain and twisted square-section bar, whilst nos. 2 and 3 include scrolls to give added interest to the design. The decoration of opposed leaf forms used in no. 1 resembles that used on a wrought-iron balcony railing on a house on Star Hill, Rochester.² This suggests that the rail can be dated to the end of the eighteenth century, c. 1790.

¹ *Arch. Cant.*, lxxxvi (1971), 173 ff.

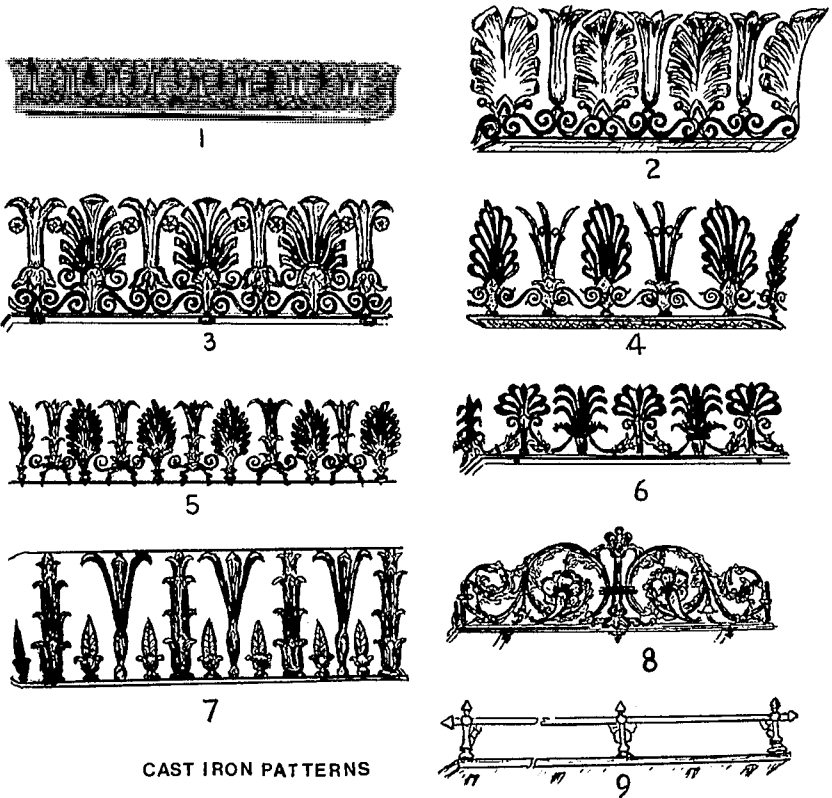
² *Ibid.*, 175.

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WROUGHT IRON EXAMPLES

Fig. 1.



CAST IRON PATTERNS

WINDOW BOXES

Fig. 2

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CAST-IRON DESIGNS

At least six of the designs of this type of domestic ironwork are derived from the classical *anthemion*, which is discussed in Appendix I (q.v.). The subsidiary attachments of the central design of radiating leaves, namely the whorls and the side branches, are also included in some way in each of the six designs.

In the record of examples which follows the design numbers are the same as the illustrations in Fig. 2.

Design No. 1. This is obviously a true window box. Little lining would be required to retain soil. Here the *anthemion* device is used with enveloping scrolls; the formalized side branches join the upper ends of the scrolls to form a continuous undulating rim to the box (see Appendix I). It is usually cast in one piece, except for the base.

Examples can be seen on no. 7 Albion Place, Maidstone, with other good ironwork; on no. 56 West Cliff Road, Ramsgate, and, surrounded by much excellent cast ironwork, around the bay window of no. 6 Old Steine, Brighton. (See, also, Plate IIA.)

Design No. 2. Here the *anthemion* device has been modified into a full leaf form. The leaves stand independently, attached only at the base via the scrolls. The design dates from about 1840. The front, sides and reticulated base would be cast separately. It was fitted on nos. 85 and 86 Parrock Street, Gravesend, now demolished.

Design No. 3. Gloag and Bridgwater give two full-page illustrations of this design on a house, no. 5 Columbia Place, Winchcombe Street, Cheltenham, west side. They describe it as a 'cast iron balcony' and comment that it '... is a free treatment of Greek ornamental forms, making a striking use of the properties of cast iron' and comparing it with 'the more rigid handling of a similar subject in the balcony designed by Robert Adam'.³ This *design no. 3* is at least fifty years later than the 'balconettes' on the first-floor of no. 7 Adam Street, Adelphi, W.1., referred to in the quotation.⁴

In a recent guide to Cheltenham, the author quotes William Cobbett saying that, when he rode into the town in 1826, he saw 'a new row of most gaudy and fantastical dwelling places, called Columbia Place'.⁵ As the 'fantastic' appearance of the houses is due in large measure to the unusual ironwork, we must assume that it was there in 1826. The author says of it '... they are the first panels in the town to make cast iron successful in its own right. This is like nothing that has gone before, this is no imitation of known work. It is strong, sure and inventive, using the new method in its own way; here cast iron has found its own nobility'.⁶

³ Gloag and Bridgwater, *Cast Iron in Architecture*, London, 1948, 140, 141.

⁴ *Ibid.*, 140.

⁵ Amina Chatwin, *Cheltenham's Ornamental Ironwork*, Cheltenham, 1975, 39.

⁶ *Ibid.*, 38.

A specimen of the design occurs on one deep window ledge of a house in Bexleyheath – no. 42 Watling Street. It was cast with separate ends and mounted on a rail.

There is a similar casting on a window ledge on a house in Gravesend, no. 119 Windmill Street, but here the upper scrolls have been cut away. The circular bosses between the *antheimia* and the side branches have also been removed. Any cutting would probably not have been made on the casting, but on the pattern used to make the mould. The tips of the tallest leaf of each *antheimion* and the central leaf of each side branch have an apical lug: there is no similar lug on the specimens previously described. The presence of the lugs suggests that this pattern was intended to be fitted with a top bar or hand-rail, which would restore the strength of a pattern weakened by the removal of the bosses.

Unlike the elements in *designs nos. 2 and 4* the leaves in this casting stand upright, the others turn outwards at the tips. The date of the last specimen is about 1850, some twenty years later than the Cheltenham ones.

Design No. 4. This is, in my view, the most delicate and attractive of all the designs for this form of ironwork. The leaves of the *antheimia* are here turned inwards and joined at the tips, to give strength to the casting. For the same reason rings have been inserted between the three slender leaves of the side branches. The pattern turns outwards towards the tips of the leaves.

The design has been seen only in Tunbridge Wells, at no. 87 London Road and on Wellington Lodge, Mount Ephraim. In the former case the 'boxes' have been provided with reticulated bases. When sunlight falls on the windows the shadows of the reticulations, thrown on the stucco wall, make a delightful pattern which enhances the elegance of the ironwork.

Design No. 5. The *antheimion* has here been divided into two parts; the leaves are merged into one serrated leaf, and the scrolls have been joined with the side branches to form separate items. The two parts of the design have been cast separately, and the required number of parts mounted alternately on a bar of wrought iron or steel. Such small individual castings may have been designed to be made in a small foundry, such as that of Medhurst Troughton and Matthew Bevan, at one time in the High Street, Gravesend.⁷ In Gravesend the design is used on the ground-floor windows of nos. 79 and 80 Windmill Street, built in the 1840s.

Some early nineteenth-century houses, nos. 1 to 5 Grove Terrace, Kentish Town, London, N.W.5, had window boxes of this design and on at least one of the houses the owner is taking the trouble to have new castings made to replace those missing. (These houses also have most

⁷ *Arch. Cant.*, lxxxvi (1971), 184, n. 22.

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unusual cast balcony panels of 'heart and honeysuckle' *design no. 1* but having a central boss. The variant is discussed below under the heading 'balcony railings'.) No. 23 Grove Terrace, N.W.5, also has window boxes of this design: the house is included in the Statutory List of the London Borough of Camden as of c. 1780. The boxes were probably added later.

The design has also been noticed in Upper Ham Road, Richmond. *Design No. 6.* A pattern which has retained some of the neo-classical qualities of the *anthemion* motif, but the 'side branches' have equal importance and similar dimensions. The ironwork forms a strikingly effective decoration on the first-floor window sills of two blocks of stuccoed houses, opposite the Dreadnought Seamen's Hospital in King William Walk, Greenwich, S.E.10. The houses were built in the second quarter of the nineteenth century, at about the same time as the fruit and vegetable market behind them, which was completed in 1831.⁸ The block of brick-faced houses between the stuccoed ones was restored after bomb damage.

Design No. 7. Like *No. 5* this design is assembled from separate pieces, in this case of very different forms. Only the tall three-leaved device retains any of the classical features. The total effect of the assemblage is much less harmonious and pleasing than any of the previous designs. The finished work with its top-rail is the tallest of any of the series, and serves equally well for a guard rail at an upper window, as for a 'window box' on the ground-floor. The complete collection is used in both ways on a pair of houses, nos. 83 and 84 Windmill Street, Gravesend, built in the 1840s. The design has not been seen elsewhere; perhaps this is a local product.

In Brighton, at no. 1 Pavilion Parade, there is a window box of continuous pattern having some resemblance to *design no. 7*, but much more attractive, and having definite suggestions of 'art nouveau'.

Design No. 8. After the middle of the nineteenth century there came a complete break with the classical tradition in many forms of ironwork. This design uses a somewhat grotesque floral motif, and is less pleasing than the earlier ones. Examples have been recorded in London Road, Tunbridge Wells and at 56 High Street, Rochester, both dating from the second half of the nineteenth century. It has been noted, too, in Upper Norwood, S.E.19.

Design No. 9. Approximately of the same period as the elaborate *design no. 8*, this consists essentially of a simple retaining rail; the only attempts at decoration take the forms of conical ends to the rail and its upright supports, with light brackets in the corners. It was seen at nos. 36 and 38 High Street, Rochester, and on houses in south-east London.

⁸ Olive and Nigel Hamilton, *Royal Greenwich*, Greenwich, 1969, 109.

A similar rail with cubical junctions between rail and upright supports is to be seen in Mount Ephraim Road, Tunbridge Wells.

BALCONY BRACKETS

Wrought-iron balconies were usually provided with bars of wrought iron, parallel to the house frontage, to form an openwork flooring. A supporting cross-piece would be used at the centre, and its end would frequently be turned down to form the upright leg of a bracket which, in turn, would be fastened to the wall of the house. At other times, it might prove practicable to incorporate the projecting end of the cross-piece directly into the fabric of the house, as would be done, also, with the ends of the outer flooring bar, and the ends of the hand-rail of the balcony.

With the advent of flat cast-iron balcony panels the floor of the balcony changed in shape from segmental to rectangular, but otherwise continued for a long time to be formed in the way just described. Late-eighteenth-century wrought-iron balconies can still be seen in the Adelphi, in London, on Star Hill and in the High Street, Rochester,⁹ and also in Greenwich, on Park Place, Park Vista, S.E.10. Despite the loss of houses in Parrock Street having balconies stretching along the entire frontage, Gravesend can show many examples of cast-iron panels on wrought-iron balconies, with open floors, extending well into the nineteenth century.

Later, solid floors were used, supported on cantilever brackets, particularly on the long balconies, which were becoming very popular. The brackets were occasionally of wood or stone but more usually of cast iron; a short length of the iron brackets is shaped to be incorporated in the wall of the house, no. 1, Fig. 3. The projecting portion is sometimes severely functional, but has often been given decorative qualities. Even when this is so, it frequently happens that brackets are painted the same colour as the underside of the balcony they support. The colour most often chosen is white, which best reflects light onto the windows below. At a little distance brackets, in such situations, are barely noticeable. If, however, the brackets have been painted black, they may make a striking contribution to the appearance of a house, or a row of houses, when seen against the white background.

Occasionally, one sees adjacent houses or adjacent blocks of houses on one of which there are cast-iron brackets, and on the other a version of the design in wrought iron, or steel. For example, in Fig. 3, no. 4 illustrates a wrought iron support, which has the shape and dimensions of the S-shaped cast-iron brackets on an adjacent block, on the north side of York Road, Tunbridge Wells, the latter shown at no. 3. In Old Steine, Brighton, there is an example in more elaborate designs. No. 9

⁹ *Arch. Cant.*, lxxxvi (1971), 175.

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shows cast-iron brackets, which are next door to wrought-iron ones shown at no. 10.

It will be seen that many of the patterns exhibit an S-shape, but all have a downward projection at the tip of the bracket, which is near the front edge of the floor of the balcony or verandah, and this projection helps to shed rain water and prevents it running backwards to cause rusting at the place of contact with the wall. A further precaution is provided by the, almost invariable, up-turn of the lower edge before it joins the upright.

Design numbers are the same as the nos. on the illustrations in Fig. 3.

Design No. 1. The curved outline of the underside varies from one place to another. Such brackets are used at 158 and 160 Milton Road, Gravesend, with the Henry Shaw balcony *designs nos. 18 and 19*; on Sussex House, no. 61 The Pantiles, Tunbridge Wells, where they appear to be made of wood supporting a wooden floor to the balcony; at 15 The Paragon, Ramsgate; on nos. 26 and 28 Myddleton Square, E.C.1, and at numerous other places.

Design No. 2. The scroll end to the supporting limb gives a pleasing effect to this plain design. It was seen at no. 17 Royal Road, formerly Royal Terrace, Ramsgate.

Design No. 3. A very strong and solid cast-iron version of the 'S' bend with 'scrolled' ends. It occurs on a row of terrace houses in York Road, Tunbridge Wells, north side.

Design No. 4. A wrought-iron or steel version of the 'S' bend with scrolled ends. A traditional blacksmith's device; seen on houses adjacent to those having *design no. 3*.

Design No. 5. A development of the simple *design no. 1* to give adequate support with lightness, avoiding excessive use of metal but adding a decorative feature to the houses. It was used at nos. 15 and 17 Albion Place, Maidstone, with the unique balcony railings, *design no. 22*.

Design No. 6. A still more economical use of metal: note the drip-tip. It was seen on a hotel on the Marine Drive, Folkestone.

Design No. 7. A very pretty use of subsidiary scrolls inside a strong 'S' scroll. It combines lightness with strength and high decorative value. It is to be seen in Spencer Square, Ramsgate, with balconies of *design no. 7*.

Design No. 8. Perhaps the most beautiful design in this type of ironwork. All the elements are clear, but the design must have considerable strength. It has been seen only under the verandah at nos. 20 and 22 Church Road, Tunbridge Wells.

Design No. 9. A decorative cast-iron 'S' bend, which is very attractive when painted black and seen against a white background. It is to be seen below a verandah with 'gothic' balcony railings, *design no. 9*, on a house in the Old Steine, Brighton.

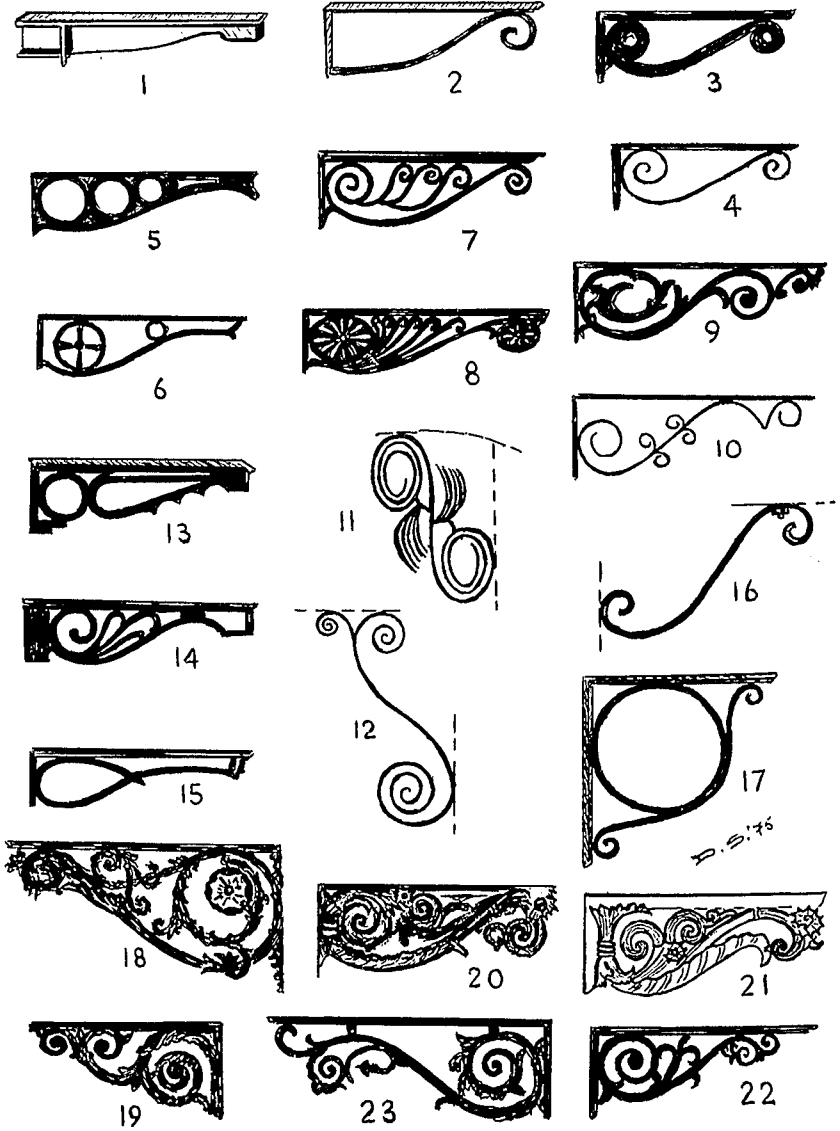


Fig. 3.

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Design No. 10. A design in wrought-iron form with outline following that of *design no. 9* on the house next door in the Old Steine, Brighton. Interest is added in the shape of two pairs of opposed loops.

Design No. 11. Used as bay window brackets in Bedford Terrace, off the High Street, Tunbridge Wells, this fantastic development of the 'S' scroll admirably fits into and adorns its situation.

Design No. 12. Another extravagant 'S'-bend design used as brackets to support an overhung floor in The Pantiles, Tunbridge Wells.

Design No. 13. A further development of *design no. 1*; it is well used on houses in Fort Crescent, Margate, and at no. 38 West Cliff Road, Ramsgate.

Design No. 14. A pleasant combination of 'S' bend and square tip. It can be seen on nos. 23 and 24 Central Parade, Herne Bay, with a very elaborate pattern of balcony rails on no. 23, and a very plain pattern of uprights with an upper, open, border with circles, on no. 24.

Design No. 15. A simple design based on a loop with drip tips; quite pleasing when well sited and suitably painted. It occurs in Augusta Road, Ramsgate, supporting verandahs with balcony railings of *design no. 1*.

Design No. 16. A plain 'S' bend made from thick, broad bar, intended to do heavy support work. It holds up a verandah on nos. 16 and 18 Church Road, Tunbridge Wells.

Design No. 17. Intended to afford strength with lightness, it is to be seen on no. 72 London Road, Tunbridge Wells.

Design No. 18. A large, loose pattern with a rose at the centre of the largest scroll, and all scrolls made to resemble thorny briars – not very successful. Seen only as bay window brackets on no. 4 Mount Ephraim Road, Tunbridge Wells.

Design No. 19. Brackets to support the balcony with the elaborate rails *design no. 25* on Parrock Lodge, Parrock Street, Gravesend. Perhaps a simpler design such as no. 5 would have proved more attractive in that situation.

Design No. 20. When first seen at La Providence, High Street, Rochester, this was thought to be the design illustrated by Henry Shaw in 1826, and attributed by him to L. Vulliamy.¹⁰ On closer examination differences are apparent, see *design no. 21*. In a biography of Thomas Cubitt, the author illustrates 'cast iron balcony supports' in Bloomsbury, amongst 'details from Cubitt houses'.¹¹ The 'balcony supports' are

¹⁰ Henry Shaw, *Examples of ornamental Metal Work*, London, 1836. The plate illustrating the balcony 'Railing Designed by H. Shaw' and 'The Bracket by L. Vulliamy, Archt.', first published in May, 1826, by Priestley and Weale, High Street, Holborn and again in 1836 is reproduced by John Harris, *English Decorative Ironwork, 1610–1836*, London, 1960.

¹¹ Hermione Hobhouse, *Thomas Cubitt, Master Builder*, London, 1971, no. 22c.

brackets of this design, and would most probably have been cast in Cubitt's own foundry, as would also the balcony railings.¹²

The brackets have been used also on no. 7 Albion Place, Maidstone with balcony railings *design no. 8* and the cast iron window box design no. 1.

Design No. 21. The design by Lewis Vulliamy is included for comparison with *design no. 20*. It has not been seen in Kent but was used on the public house 'The Waterman's Arms' on the Isle of Dogs at the southern tip of Cubitt Town. This attractive building has a long balcony across its south face, supported by eight of the brackets, and three rectangular balconies, each supported by two of the brackets, on its east front. The balconies are all formed using balusters in cast iron of simple, identical but pleasing pattern. The house was probably built by William Cubitt in the late 1840s — see the end of Chapter V, *Hobhouse*.¹¹

Design No. 22. Seen in end view from the front of a house this bracket is easily mistaken for no. 20, but it has much less elaboration. It is shorter than nos. 20 and 23; it is well seen on nos. 20 and 22 Central Parade, Herne Bay and on nos. 60 and 61 Trinity Square, Margate.

Design No. 23. This large bracket has been seen only on no. 19 Central Parade, Herne Bay.

The only place where replacement of missing brackets and balconies has seemed to be taking place on any scale is Burney Street, Greenwich, S.E.10. Here there are three designs of brackets, one has some resemblance to no. 7 and the other two are nearest to no. 23.

BALCONY RAILINGS More historical notes

Evidence which throws some light on the history of our early iron balcony railings slowly accumulates, and two centres of interest in particular, seem to be worthy to be recorded here.

Firstly, in Thanet Street, W.C.1 some well preserved Georgian cottages, nos. 8 to 17 were listed in 1971 as being of architectural and historic interest.¹³ Nos. 1 to 21 were built in 1812,¹⁴ and most have small balconies, without brackets but having cast iron balcony panels which appear to be contemporary. At no. 11 the large panel has eight upright ellipses joined at the centres by lugs, with a border of Greek key pattern above, and one of eight quatrefoils below; it resembles the panel removed

¹² *Ibid.*, 491, Appendix VB. *Thomas Cubitt's Works*, 'the ironfoundry was also extremely well equipped, not only with a 10 ton crane and two hydraulic presses, one of 50 tons and one of 100, but also with boxes for casting girders, and useful wood patterns for railings, balconies and fire grates'.

¹³ Reported in 'London Day by Day', *The Daily Telegraph*, Sept. 10, 1971, with drawing.

¹⁴ Private communication from the Public Relations Office, Town Clerk's Department, London Borough of Camden.

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from no. 11 Albion Place, Maidstone, mentioned in my earlier paper.¹⁵ Of greater interest here is the fact that at nos. 11 and 12 the side panels are the narrow 'cobweb' pattern, *design no. 13*, illustrated along with three other members of the 'cobweb' family, in the Carron Company drawing, dated 1823. There is no evidence at the points of insertion of the balcony rails into the brickwork, of its having been disturbed at any time; the general appearance of the balconies and the fact that nearly all the listed cottages have them suggest strongly that the ironwork is contemporary with the building. The above evidence lends support to the view that the three pages of Carron Company drawings, now in the Scottish Record Office, were illustrations of patterns already in use and were not new designs about to be made available.¹⁶ On no. 12 the main pattern resembles *design no. 21* in all respects, except that the diamond and the circles at the intersections of the diagonals are missing; here the delicate diagonals have no embellishments. Might the diamond and circles have been included in a later design purely for decorative effect, or were they perhaps added to strengthen a weak part of the casting? Whatever the reason this casting is excellently preserved. On no. 16, the two balconies have panels of *design no. 20*, as used on the Royal Victoria Hotel, The Pantiles, Tunbridge Wells and attributable to John Nash.¹⁷

The second place of interest is 'Bleak House', Broadstairs. When Dickens lived here there was a verandah which gave the gaunt house what little architectural character it had. The reproductions of an old photograph, available as postcards, suggest convincingly that the verandah was erected with the house in the early 1800s.¹⁸ The ironwork of the verandah was re-erected on a summer-house in the garden when the house was enlarged in 1901, 'nearly one hundred years later'. The balcony panels are of the *design no. 7*. This is further evidence that castings of this pattern were in use before L. N. Cottingham illustrated the design, with a cresting, in 1823/4.¹⁹

Early in the nineteenth century nos. 1 to 5 were added to the houses already existing in what is now Grove Terrace, N.W.5. The rails of the balconies were formed using cast panels of *design no. 1*, which had been modified by the inclusion of a circular floral boss at the centre of the ellipse, where the scrolls and rods intersect. In all other respects the castings exactly resemble the Carron pattern.¹ The panels appear to have

¹⁵ *Arch. Cant.*, lxxxvi (1971), 185, *design no. 20a*.

¹⁶ *Ibid.*, 178-180.

¹⁷ *Ibid.*, 185.

¹⁸ The date is that given by the present owners. No documentary evidence is available, but local tradition says that 'it was built in about 1801 as the first in a row of terrace houses, but work was never started on the other houses.'

¹⁹ Lewis Nickolls Cottingham, *The Smith and Founder's Director*, London, 1823/4, pl. i, no. 4.

been cast complete; the modification would then most probably have been made by an addition to the pattern used in making the mould.

Curved panels of design no. 1 which had been recorded only in Herne Bay have been noticed recently (March 1976) on the Lowood Hotel, Ambleside, Cumbria, together with flat panels of the same design. Flat panels of the design also occur on the near-by Waterhead Hotel in Ambleside.

AREA OR STREET RAILINGS

Early in the eighteenth century when houses with basements or semi-basements began to be built, some form of enclosure was needed around the 'area' so formed to remove the danger of accidents to passers-by. Many town houses were fronted by walls or balustrades. An excellent example of a terrace of town houses now having iron railings is Queen Anne's Gate, Westminster, built about 1704.²⁰ It is often difficult to be sure whether street or area railings are contemporary with the first building of a house or were added later; we can be reasonably certain that railings are later additions if the houses are earlier than the eighteenth century. For example, Lindsey House, nos. 59 and 60 Lincoln's Inn Fields was built by Inigo Jones in 1640. The railings which now enclose it are certainly of later date.²¹ An example in Kent is The Red House, High Street, Sevenoaks. This handsome house now has robust wrought-iron railings with cast-iron urns on the standards, see Fig. 4, nos. 21 and 22. It was built in 1686. Sir John Dunlop in his history of the town, reproduces an engraving of 1719 from Harris' *History of Kent*, showing the front of The Red House with a wall and wooden gates.²² It would, however, be a mistake to assume that railings which are in the Georgian tradition were made in the eighteenth century. A recently discovered pamphlet has a print showing The Red House as The Sevenoaks Academy for young gentlemen. The academy was opened in the early 1800s and is shown in the print fronted by wooden palings above a low brick or stone wall.²³ The present railings may, therefore, be late-Georgian or even early-Victorian.

As in the case of balcony railings, domestic area or street railings were at first made in wrought iron.²⁴ The tips of the bar or rod would be hammered by the blacksmith to, for example, a simple taper, perhaps

²⁰ Sir Nikolaus Pevsner, *The Buildings of England, London, i, Cities of London and Westminster*, Harmondsworth, 1973, 636, no. 95.

²¹ *Ibid.*, 369, no. 57.

²² Sir John Dunlop, *The Pleasant Town of Sevenoaks*, Sevenoaks, 1964, 124.

²³ *Sevenoaks Chronicle*, January 4th, 1975.

²⁴ The earliest recorded cast-iron railings are those erected around St. Paul's Cathedral in 1714: they were cast principally at Lamberhurst. Mark Anthony Lower, *Sx. Arch. Coll.*, ii, 169-220.

with a 'neck', or to form a spear head. Later, tips or finials were cast onto wrought-iron rails, and later still the entire rail would be cast in one piece. Such castings are comparatively small items of foundry work, which could be made in numerous factories all over the country, and patterns could be copied or modified to suit the requirements of the designer or the whim of the customer. The number of variations in design of area and street railings is large; more than a hundred patterns have been noted, and about half of them are illustrated in Fig. 4.

The railings on the early eighteenth-century West House, West Malling,²⁵ built with the same sort of bricks as the earlier Bradbourne House, are, with the handsome gates, entirely of wrought-iron with cast-iron urns. Here, necked and tapered rails alternate with rails which end in two upward-turning scrolls joined in a pointed tip. The standards are openwork wrought-iron panels, strengthened and decorated with scrolls, surmounted by long necked, cast-iron urns. The present condition of the ironwork suggests that it was probably in place not very long after the house was completed.

Some railings of about 1770, with lamp standard and torch extinguisher, from no. 13 John Adam Street, Adelphi, W.C.2, are exhibited in the ironwork gallery at the Victoria and Albert Museum. The rails are of wrought iron, tapered at the tips, and with simple necks, Fig. 4, no. 1. Short lengths of such original rails still survive in the Adelphi.²⁶ At no. 10 Adam Street there are two patterns of classical urns, Fig. 4, nos. 2 and 3. *Design no. 2* can be seen also at no. 18 across the street; here the original rails, surviving unharmed until 1974, curved away from the pavement, over the area, at their lower ends. *Design no. 3* occurs also in Buckingham Street; the urns are, of course, made of cast iron.

At this point it is interesting to consider the entirely wrought-iron railings at Forsters, on the west side of the High Street, West Malling. The house is thought to be of mid-eighteenth-century date with modifications later in the century. The thin, flat finials of the rails are set diagonally on the square section bar: they are alternately of simple, pointed spear and fleur-de-lys shapes; the latter are all too easily bent and some have been replaced.

There is some additional evidence that this type of railing may have been approximately contemporary with the 'Adam style' of railings just described. For example, on the street front of Swan Hill Court in Shrewsbury, 'a later eighteenth century house'²⁸ there are rails also of square section bar set diagonally and having thin, flat finials of spear

²⁵ John Newman, *The Buildings of England, West Kent and the Weald*, Harmondsworth, 1969, 579, gives the date as c. 1720.

²⁶ Douglas Stephenson, 'Surviving Adelphi Ironwork', *Journal of the Royal Society of Arts*, cxxv (1977), nos. 5246-8.

²⁷ Lt.-Cdr. A. C. and Mrs. Painter, personal communication.

²⁸ Nikolaus Pevsner, *The Buildings of England, Shropshire*, 1958, 283.

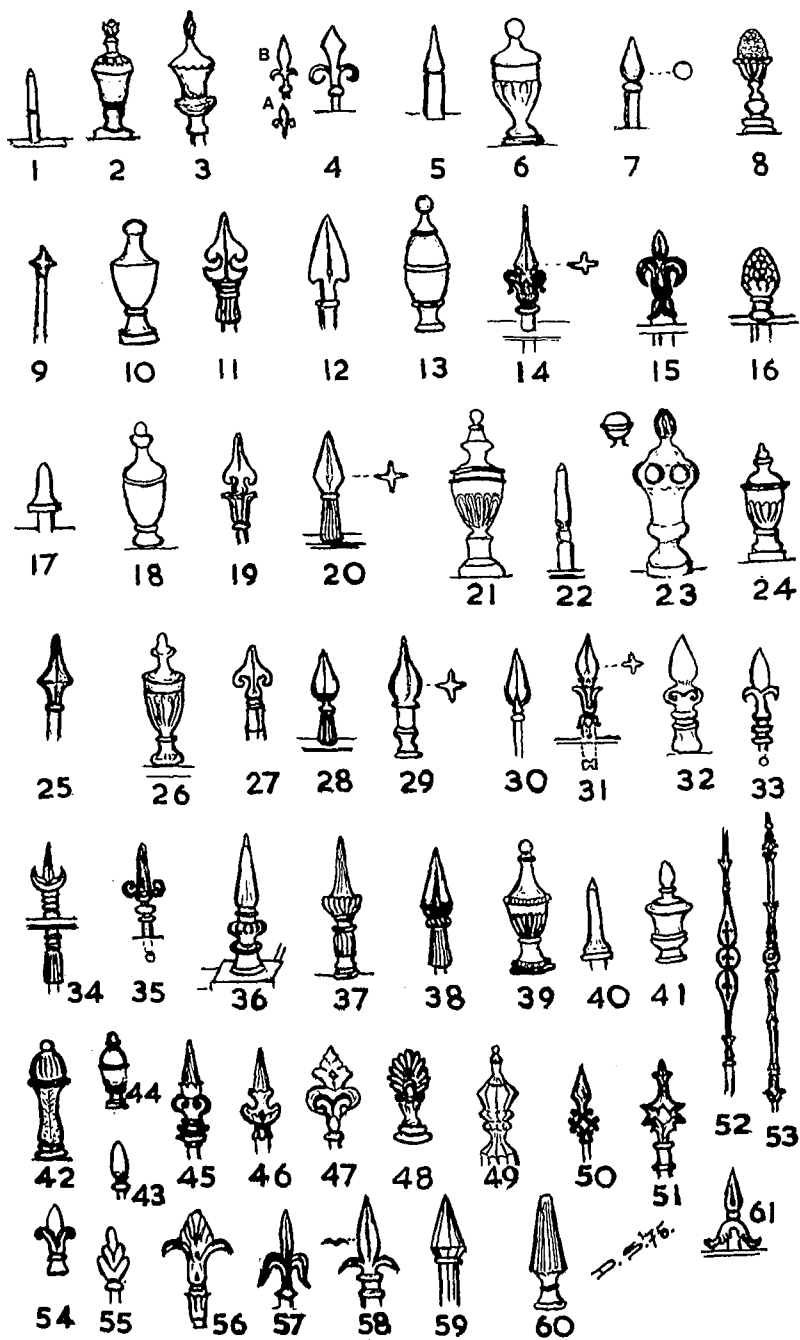


Fig. 4.

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shape with rounded tips. As at Forsters the upper ends of the bars are neatly rounded, where they seem to overlap the finials.

At Bisley, in the Cotswolds, the post office and the adjacent house each has square rails with flat finials set diagonally, but here the transition from square section rails to flat heads is more elaborate, consisting in the first case of a double collar and a short round shaft tapering away into the finial, a flat circle surmounted by a narrower squared tip; the second case has finials of a similar shape but bar ends in three 'necks' and a short tapering shaft.

An extensive search has not revealed any series of architects', blacksmiths' or ironfounders' catalogues or pattern books of designs beginning in the eighteenth century, but the City of Birmingham Reference Library has a fine collection of trade directories from 1767 onwards. It was not until 1815 was reached, however, that any reference to railings was found. In that year Wm. Neville & Co. claimed, in Wrightson's *New Triennial Directory of Birmingham*, to be patentees of hurdles and gates. The only patterns of rails shown are illustrated in Fig. 4, nos. 4A and 4B. The garden gate at Ightham Mote would appear to be of this period. The finials of the round, wrought iron rails, now gilded, are shown at no. 4. They were made, each from a single piece of rod, by making cuts in the flattened end, and shaping the spear tip and recurved side pieces, or by very delicate welding of shaped parts. The gate posts consist of four openwork cast-iron panels held together at the top by a heavy square casting which carries the *anthemion* device on each side.

In the Wrightson's directories of 1823 and 1825 there are large folded engravings illustrating agricultural and domestic ironwork which include fences and gates. In the latter, the ironwork by T. & J. Uphill includes large gates with stone or brick pillars, some with elaborate overthrows or lamp-holders. There is one gate shown with heavy openwork cast-iron posts and in all cases the gates appear to be made from rails with simple spear tips or slightly more complicated wrought-iron patterns of the type shown in Fig. 4, no. 4. From 1839 onwards, a wide variety of decorative ironwork appears in the advertisements, e.g. 'ornamental ironwork for churches and pleasure grounds, balconies and virandas (*sic*) and every kind of fencing' or 'manufacture of mechanical and ornamental ironwork of every description; elegant balcony and ornamental fencing in every style. Metallic shop fronts, sashes, fanlights etc.' and again 'manufacture of wrought iron gates, hurdles, palisading, park fencing, verandah and ornamental ironwork'.²⁹

Many tips are missing from the rails on no. 7 Fortfield Terrace, Sidmouth, South Devon, dating from 1795; tips and urns are shown,

²⁹ All three quotations are taken from *Robson's Birmingham and Sheffield Directory of 1839*.

Fig. 4, nos. 5 and 6. This is an example of cast-iron tips on wrought-iron bar; it may be that at this early date the process of casting tips or finials onto wrought-iron bar or rods had not been perfected.

The railings around George III Customs House in Gravesend are almost certainly contemporary with the building of 1816.³⁰ The rail heads are rounded conical castings, *design no. 7*, and the standards carry small cast-iron pineapples, *design no. 8*. There is a wrought-iron lamp standard of the period incorporated into the rails on the east side. Another small pineapple is used on rails at nos. 108/9 Windmill Street, Gravesend – *design no. 16*, with a fleur-de-lys *design no. 15* as rail head, heavily rusted.

The *designs nos. 9 and 10* have been included as they surround houses, with areas, known to be of the years just before 1820. They are in Oxford Parade, Cheltenham, at the corner of Oxford Street.³¹

A short length of railings of excellent design, recently straightened and strengthened, stands along the pavement edge at the north end of Milton Place, Gravesend: the *design no. 11* bears a close resemblance to one illustrated by Cottingham.³² The pattern can be seen also at no. 13 Trinity Square, Margate, and a smaller version exists at no. 122 King George Street, Greenwich, S.E.10. The related *design nos. 19 and 27* were seen at no. 36 Royal Hill, Greenwich and at Morden College, Blackheath (as standard finials) respectively.

Design No. 12 is another one which has many variants, some of which are of wrought iron. The one illustrated is at nos. 14 and 16 High Street, Sevenoaks, and appears to be of wrought iron. The design also occurs on the area railings in Thanet Street, W.C.1 (see page 00). On Knole Cottage in Bradbourne Road, Sevenoaks, the spears have longer and more slender necks. Gloag and Bridgwater illustrate the design with a long neck as cast-iron rails in Bryanston Square, Marylebone, London.³³

Design No. 13. This urn accompanies the spear heads, on standards, at nos. 14 and 16 High Street, Sevenoaks.

Design no. 14. Has been noted in many places. Gloag and Bridgwater illustrate it as 'early nineteenth century' on railings round Portman Square, London. It is used in the gate of Ightham Place, The Square, Ightham, along Dudley Road and in York Road (nos. 59 and 60), Tunbridge Wells, in Park Vista, Burney Street, Gloucester Circus and Royal Hill in Greenwich, and there is an odd rail outside no. 53 Wellington Street, Gravesend. See also Fig. 5, no. 114.

The firm of A. Ballantine & Sons, Ltd. of New Grange Foundry, Bo'ness, Scotland exhibits in its catalogue of 1957 illustrations of rail

³⁰ John Newman, *op. cit.*, 291.

³¹ Amina Chatwin, *op. cit.*, 22 3.

³² L. N. Cottingham, *op. cit.*, pl. xxxi; reproduced by Gloag and Bridgwater, 224.

³³ Gloag and Bridgwater, *op. cit.*, 142.

heads which are 'at least a hundred years old'.³⁴ The Company 'made ornamental castings even before 1856, and the first order which started the foundry was for seven miles of ornamental railings for the Thames Embankment'. The two pages of illustrations with table of dimensions may be of interest to other workers in this field and are reproduced in Fig. 5. The designs nos. 111 and 115 in this series have been seen in Appledore.

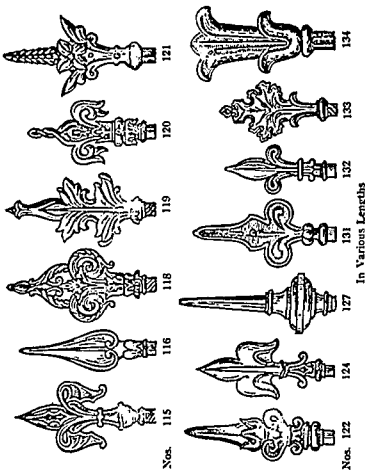
Design no. 17 is the finial on a short section of old wrought-iron railings at 21 King William Walk, Greenwich and the urn *design no. 18* is on the standards. Nearby in St. Alphege Passage there are heavy spears *design no. 38*. John Nash used the similar *design no. 20* in Park Street East, N.W.1, and it is also to be seen on no. 10 Inglebert Street, E.C.1. On the standards in St. Alphege Passage there are heads of *design no. 37*.

Designs nos. 21 and 22 illustrate the beautiful cast-iron urns and the double-necked rail tips on the front of The Red House, High Street, Sevenoaks, see page 84. There are urns of the same pattern, but about one third larger on the gate pillars. The urn *design no. 23* is on the standards at nos. 38 to 44 High Street, Sevenoaks; it can be seen also at nos. 21 and 22 Fort Crescent, Margate with 'heart and honeysuckle' balconies (*design no. 1*). At nos. 3, 9 and 10 Crooms Hill, Greenwich, the early-eighteenth-century houses³⁵ have a slightly more elegant version of the design in which the 'flame' knob is replaced by a sphere with an equatorial band. In all three places, the rails which are used have tapered tips and single necks. In the High Street, Sevenoaks, some of the tips are broken off 'square', which indicates that they were most likely cast onto lengths of wrought-iron bar. The small urn *design no. 24* was seen at no. 15 The Paragon, Ramsgate, with rails tipped with *design no. 40*. Urns of *design no. 26* can be seen on the front of old Sevenoaks School in the High Street. The design is used in Oxford Parade, Cheltenham on houses of 1820 or later. It is to be seen also at no. 18 Crooms Hill, Greenwich and at no. 55 Swan Street, West Malling it is used with rails which have delicately necked and tapered tips.

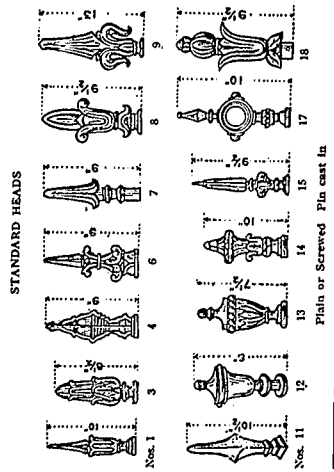
Of the representative series of spears, *designs nos. 27 to 33*, little more need be said, except to give the locations which are as follows; *no. 28* at Paragon Court, Fort Terrace, Margate; *no. 29* at no. 15 Edwin Street, Gravesend; *no. 30* at Romney's House, Holly Hill, Hampstead; *no. 31* on the old theatre in The Pantiles, Tunbridge Wells; *no. 32* is a baluster finial from St. Dunstan's Terrace, Canterbury; *no. 33* is to be seen in St. Dunstan's Terrace, Canterbury, in Edwin Street, Gravesend and on no. 19 Central Parade, Herne Bay. A more striking version of the last of these, *design no. 58* with one sleeve ring fewer, but with a larger spear blade occurs on the Chinese restaurant, London Road, Sevenoaks, and

³⁴ Personal communication from the Managing Director, Mr. H. C. Ballantine.

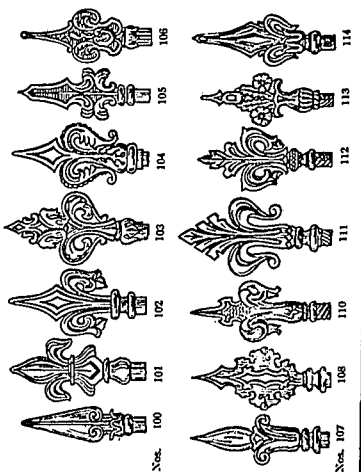
³⁵ Olive and Nigel Hamilton, *op. cit.*, 113.



In Various Lengths
 Nos. 115 116 118 119 120 121
 Nos. 122 124 127 131 132 133 134



STANDARD HEADS
 Nos. 1 3 4 6 6 7 8 9
 Nos. 11 12 13 14 15 17 18
 Plain or Screwed Pin cast in



RAILING BAR HEADS
 From 2 ft. long
 Nos. 100 101 102 103 104 105 106
 Nos. 107 110 111 112 113 114

RAILING BAR HEADS
 Heights of Heads From Bottom of Collars, as Under—

Nos.	1/2 Dia. Shank.		1/2 Dia. Shank.		1/2 Dia. Shank.	
	Plain.	Twisted	Plain	Twisted	Plain	Twisted
100	5 1/2	—	—	—	—	—
101	—	8 1/2	—	—	—	—
102	—	5 1/2	—	8 1/2	—	—
103	—	—	—	—	—	—
104	—	—	—	—	—	—
105	—	5 1/2 & 6 1/2	—	7	—	—
106	—	6 1/2	—	—	—	—
107	—	—	—	—	—	—
108	—	—	—	—	—	—
109	—	—	—	—	—	—
110	—	7	—	—	—	—
111	—	—	—	—	—	—
112	—	—	—	—	—	—
113	—	—	—	—	—	—
114	—	—	—	—	—	—
115	—	—	—	—	—	—
116	—	—	—	—	—	—
117	—	—	—	—	—	—
118	—	—	—	—	—	—
119	—	—	—	—	—	—
120	—	—	—	—	—	—
121	—	—	—	—	—	—
122	—	—	—	—	—	—
123	—	—	—	—	—	—
124	—	—	—	—	—	—
127	—	—	—	—	—	—
131	—	—	—	—	—	—
132	—	—	—	—	—	—
133	—	—	—	—	—	—
134	—	—	—	—	—	—

TULIP PATTERN, Fluted Bar, Length of Head 5 1/2

RAILING BARS — To Various Lengths
 148

Facsimile reproduced by courtesy of A. Ballentine & Sons, Ltd.

Fig. 5.

with large urns on no. 5 Pound Lane, Sevenoaks, also, with *design no. 36* on the standards, at Church House, High Street, West Malling. *Design no. 34* is worthy of John Nash. Lister illustrates it.³⁶ It may be seen in Tunbridge Wells fronting the row of houses, nos. 11, 13 to 29 on the north side of Church Road and at no. 67 London Road. *Design no. 35* is at nos. 1 and 2 York Road, Tunbridge Wells. *Design no. 36* occurs quite frequently: Ballantine's pattern no. 15 is very close. In addition to the earlier reference it was seen also in Windmill Street and Peacock Street in Gravesend; in Park Vista, Greenwich and in York Road, Tunbridge Wells. It is used for finials on the columnar standards round the mid-nineteenth century tomb of the Larkin family in the old churchyard, St. Michael's, East Peckham, with a slender version of *design no. 31* on the rails.

Designs nos. 39 and 40 survive on the late-eighteenth-century houses in Gloucester Circus, Greenwich³⁵ and the unusual small urn *design no. 41* was seen nearby on no. 49 Burney Street. *Design no. 42* is a standard finial used in St. Dunstan's Terrace, Canterbury, at no. 19 Central Parade and on a house off William Street in Herne Bay. The unusually small finials *designs nos. 43 and 44* are also seen in Herne Bay at nos. 20/22 Central Parade; *no. 43* is only 4 in. high, *no. 44* is 5 in. high. *Design no. 45* is the Ballantine pattern no. 122 and was used on no. 47 The Pantiles, Tunbridge Wells; *design no. 46* is on no. 47 York Road, Tunbridge Wells. *Design no. 47* was seen in Trinity Square, Margate and *design no. 48* at no. 17 Royal Road, Ramsgate with *design no. 54* and at no. 29 Burney Street, Greenwich, awaiting demolition. *Design no. 49* is akin to Ballantine's pattern no. 4 and was seen with *design no. 56* on no. 7 Milton Place, Gravesend, and in South Street, S.E.10. *Design no. 55* was seen in Parrock Street and in Windmill Street, Gravesend. The good fleur-de-lys *design no. 57* survives on a strip of old rails by the open space, once a cemetery, at the north end of Windmill Street.

It has already been noted that street rails were beginning to be used around graves in churchyards by the middle of the nineteenth century. Further examples from East Peckham old church are worth recording. On the Martyr-Boorman tomb of about 1860 rails of *design no. 51* are used with finials of *design no. 60* on standards, which are shaped like turned wooden stair rails. The rail heads *no. 51* have been used as step rails in Wellington Street, Gravesend. On the Biggenden tomb of about 1870 rail heads of *design no. 61* are used; standards are again of the 'wooden stair rail' pattern, with Ballantine's pattern no. 18 (with modified base) as finials. Not only are the rails fixed into the stone curb with lead, but lead was also used between the rails and the iron horizontal above.

³⁶ Raymond Lister, *Decorative Cast Ironwork in Great Britain*, London, 1960, 153.

Design no. 59 was included in Fig. 4 because of its bold modern design and its unusual polygonal section; it is on the corner of Lime Tree Walk and London Road, Sevenoaks.

During the last six or seven years decorative ironwork has begun to appear in some antique shops. The very interesting rail *design no. 52* was offered for sale in Nelson Road, Greenwich, together with specimens of *design no. 50* and a number of balcony rails of *design no. 16*.³⁷ Odd rails of the *design no. 52* can still be seen with Carron Company 'gothic' balcony rails *design no. 9* serving as step rails at nos. 52 and 53 Wellington Street, Gravesend. The rails of *design no. 52* are of a pattern included in a series of early Carron Company drawings of the early nineteenth century, now in the Scottish Record Office.³⁸

Decorated rails such as *design no. 53* are sometimes seen being used as area or street rails or standards. Such rods are more frequently seen as spacing rails on balconies. Designs with a central boss are common, but minor variations are numerous.

Although a reasonably close inspection of all rail heads and finials recorded here has been made, no maker's name or craftsman's mark, such as has been noted by Miss Chatwin, has been found.³⁹ If they occur in south-east England, they have probably been hidden under layers of paint, or have rusted away.

It is not unlikely that some of the railings made at Cubitt foundry would have been used in places other than the developments in London and Brighton, between 1820 and 1850, for which Thomas and the firm of T. W. and L. Cubitt were responsible: we have already noted the use of the Cubitt balcony bracket and the Henry Shaw palmettes in La Providence, Rochester, the Henry Shaw balconies in Milton Road, Gravesend, and the Cubitt bracket on no. 7 Albion Place, Maidstone. Cubitt's preference was for heavy spears on his railings, as befitting the London scene.⁴⁰

DOOR KNOCKERS

'The knockers with which the eighteenth century Englishman equipped his front-door were less things of beauty than utility. They were cast from a half dozen patterns, amongst which a lion's head or a clenched hand were favourites, and only occasionally did one come across a human face or a reversion to the dolphin or dragon type. When the fashion of brass knockers set in, these were usually of the plainest description – a curved bar of metal and nothing more.

³⁷ *Arch. Cant.*, lxxxvi (1971), 184.

³⁸ Scottish Record Office, G. D. 58 15/1, pattern no. 10.

³⁹ Amina Chatwin, *op. cit.*, 54.

⁴⁰ Hermione Hobhouse, *op. cit.*, the illustrations.

It is not to be denied that a powerful factor in reducing the door-knocker, as well as the bell handle, to its simplest and small (as well as most inexpensive) dimensions was the pleasant pre-Victorian pastime of wrenching these objects from their sockets, a pastime with which the ancient watchmen very ineffectively interfered. When a householder had no guarantee that he would not lose a knocker a week from this cause, he was not very apt to spend much money on objects which were costly and ornate.

A door knocker is so profoundly interesting a symbol that however it may be superseded by less resonant and imperative contrivances, there will always be some house lovers whose house-pride not only will never consent to depose them from the front-door, but will even devise new and pleasant forms for them to take. There are even collectors and connoisseurs of knockers. There is a beautiful set of them in the South Kensington Museum, and one private collector is reported to have upwards of forty interesting varieties.⁷

The above quotation is taken from an illustrated article entitled 'Some Artistic Door-Knockers' published by *The Connoisseur* in 1909.⁴¹ All three paragraphs have some relevance to the situation at the present time. Until the beginning of the post-war period many late-Georgian and early-Victorian town houses had cast-iron knockers amongst which the two patterns, the lion's head and the hand clasping a rod and wreath, were very often seen. Of recent years such knockers have been rapidly vanishing, not only because many such houses are being demolished, but also because many others are having their solid doors replaced by more modern ones, which often include a large proportion of glass, and in which the contemporary knocker is replaced by an electric bell-push. (One wonders what happens to these knockers, they are rarely to be seen in local museums and I have only occasionally seen examples in an antique shop.) The fine collection of beautiful specimens at the Victoria and Albert Museum, referred to in the last paragraph of the quotation, does not include any English cast-iron knockers of the late eighteenth and early nineteenth centuries: the Department of Metalwork would probably consider starting a collection, if examples were offered. The London Museum has no specimens but the Geffrye Museum has examples of four designs, Fig. 6, nos. 2, 3, 4 and 5, in its 'Georgian Street'. No. 5 has a narrow flask-shaped handle.

In the only other work to be found, devoted entirely to door knockers, by Claude W. R. Messent, there are forty-five illustrations of knockers in Norwich, many of which are in cast iron and said to be more than one hundred years old.⁴² He remarks that the lion's head pattern is very

⁴¹ H. B. Westerham, 'Some artistic Door-Knockers', *The Connoisseur*, 1909, 223.

⁴² Claude W. R. Messent, A.R.I.B.A., *The Old Door Knockers of Norwich*, Norwich, 1948.

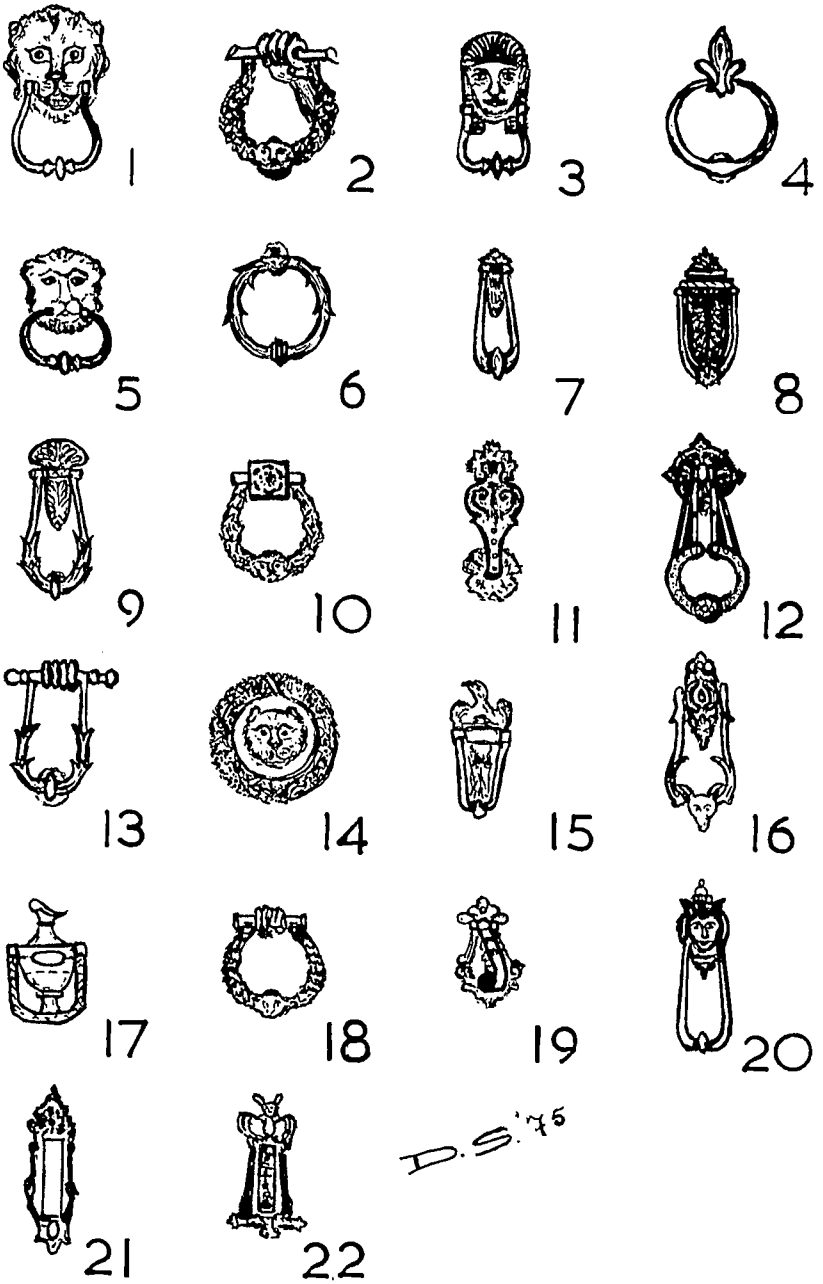


Fig. 6.

widely popular, as is still the case. No other design shows quite such variation: the hammer ring may be approximately circular or at other times flask-shaped, and may vary in size. Several patterns of lion head have been observed; the patterns may have been made by several foundries. Lion's head knockers are to be seen in bronze and brass, as well as in cast iron, which may have been made more than a century ago. Of the hand-and-wreath pattern, Messent says that 'it probably dates back to Georgian days when quite a number of this type were cast'.

In an article, published in 1906 in the quarterly journal called 'The Reliquary and Illustrated Archaeologist', the author suggests a 'Moorish origin of certain amulets in Great Britain' and refers to the use of the human hand as a house protecting amulet in Mohammedan countries, illustrating a Spanish hand door knocker from Gibraltar and a similar one in use in King's Lynn.⁴³ He also illustrates the hand-and-staff designs *nos. 2 and 13*, from the same town, as being in the same tradition.

A representative selection of the more widespread and interesting designs is illustrated in Fig. 6 and described below.

Design No. 1. The lion's head is very well modelled in this specimen which occurs in Stroud, Gloucester. Similar patterns are common, e.g. in High Street, Sevenoaks and other parts of Kent, in Ashbourne, Derbys., and other towns throughout England.

Design No. 2. Illustrated by Lister as of about 1825.⁴⁴ Described also by Messent⁴² and also illustrated in an article of 1906.⁴³ The head at the hammer, in the centre of the wreath, is undoubtedly intended to represent a lion. Very popular but rapidly disappearing. A terrace of houses built in 1837, in Union Street, Maidstone, once had a knocker of this pattern on every door. (One householder here, when asked what had happened to the knocker when a new door was substituted, said that he had put it in the dustbin.) Now only two or three of this pattern are to be seen in Union Street. Seen also at no. 14 Milton Place and 118 Windmill Street, Gravesend, on The Old House, 18 High Street, Sevenoaks, at Crooms Hill and Crooms Hill Court, Greenwich and Brewer Street and Wheeler Street, Maidstone. It is exhibited on the eighteenth-century shop in the 'Georgian Street' at the Geffrye Museum.

Design No. 3. Head of a Pharaoh. Probably first cast at the time of Napoleon's archaeological activities in Egypt at about the end of the eighteenth century. Messent illustrates it as 'just over a hundred years old'. The Geffrye Museum exhibits it in its 'Georgian Street'. At least one specimen was noted in London Road, Canterbury, in 1969, which has now gone. One was dug up recently in a garden in Dunks Green,

⁴³ Author unknown, *The Reliquary and Illustrated Archaeologist*, new series, xii, 1906; (several pages were missing from the copy).

⁴⁴ Raymond Lister, *op. cit.*, 118.

Tonbridge, another was seen in Brighton, and two out of four still remain on the row of late Georgian cottages at Piccot's End, Herts., where medieval wall painting was discovered in 1953.

Design No. 4. Said by Messent to have been used on the house in Norwich which was occupied by the artist, John Sell Cotman, between 1782 and 1842. Messent also speculates that Cotman may have designed this knocker as he did the ornamental ironwork in the very beautiful weather-vane on Knapton church. An exactly similar knocker consisting of a heavy ring depending from a fleur-de-lys emblem, is exhibited on an eighteenth-century door in the Geffrye Museum. The hammer ring is thickened at the base and projects into a hammer head at the back. Not seen elsewhere yet.

Design No. 5. This knocker, smaller than *no. 1*, in which the lion appears tame and meek, is frequently encountered in Kent and elsewhere. It can be seen on nos. 6 and 7 London Road, Canterbury, at no. 136 High Street, West Malling, on several houses in Maidstone e.g. no. 13 Lucerne Street and at nos. 26 and 38 High Street, Sevenoaks.

Design No. 6. A very graceful wreath which fits admirably on the late Georgian panelled doors within the handsome wooden pilaster doorcases at nos. 6 and 7 Marsham Street, Maidstone. Plain wreaths have been seen at 41 Russell Square, Brighton, in High Street, Odiham, Hants. and in Royston, Herts.

Design No. 7. A simple knocker, included because it can be dated with some confidence. Of the forty houses in the quadrangle at Queen Elizabeth's Almshouses in the Greenwich High Road, S.E.10, all but two have knockers of this pattern. The houses were built in 1819, and it seems safe to assume that the knockers are contemporary with the building.

The design has been noted on several houses in Victoria Street, Tunbridge Wells.

Design No. 8. Contrasts unfavourably with *design no. 7* particularly when the back-plate is so encrusted with paint that the leaves below the hinge are obscured: seen on nos. 49 and 50 Swan Street, West Malling. When the plate is unclogged, as at no. 19 High Street, Sevenoaks, where the knocker is lightly gilded, the appearance is much more pleasing.

Design No. 9. The hammer ring is attractive and strong, but the back-plate is less good. Seen at no. 4 Queen Anne Road, Maidstone, now demolished. It can also be seen in Turnpin Lane and on no. 40 Queen Elizabeth's Almshouses, Greenwich. The pattern may have been in use for a long time. There is a specimen on the station-master's house at Borough Green station; this must have been put in place after 1874 – the date of construction of the railway line from Otford to Maidstone East.

Design No. 10. A small wreath with lion head at the hammer. The hinge is a short smooth rod set in a square block, which carries a floral

design. Seen in Canterbury and in The Square, Ightham, and on no. 18 Grove Terrace, N.W.5 (c. 1780).

Design No. 11. A strange design with a large anvil; singularly unattractive. It has been seen in London Road, Canterbury, and in Maidstone. It occurs also in Turnpin Lane, S.E.10, on several houses; this suggests a date of about 1840. It also occurs on the door of the matron's house, no. 39 Queen Elizabeth's Almshouses, S.E.10. There are two in the High Street, Odiham, Hants.

Design No. 12. A much more attractive design for a heavy door; pure design with no representational aspects. Seen in Kent only at no. 3 East Terrace, Gravesend, at no. 2 Dale Street, Tunbridge Wells. There is such a knocker at no. 172 Forest Hill Road, S.E.23, and on the under-surface of the hammer ring is the indented lettering '402 A Kenrick & Sons'.⁴⁵ This design 'first appeared in the list of Archibald Kenrick and Sons Limited of West Bromwich dated 1876 and was included in lists up to 1926'.⁴⁶

Design No. 13. The hammer ring has the same design as *no. 9* but the clenched hand is rather crude and the staff is corrugated. There is a photograph of the knocker in the article in the *Illustrated Archaeologist*; it was reported from King's Lynn, and presumed to be quite old in 1906. Also in the article was an illustration of a hand-and-staff bell pull.⁴³

Design No. 14. A very different lion head knocker; the property of Mr. L. R. A. Grove. The heavy circular back-plate to which the lion's head is attached by a bolt, is about $7\frac{1}{8}$ in. in diameter; the inner, raised, ring being about 4 in. in diameter. A rectangular space is provided at six o'clock in the thick back-plate, to take the anvil; a hammer-head projects from the underside of the ring. The ring is in the form of a wreath of vine leaves and grapes with a ribbon at the top; the hinge is hidden by the wreath as the hammer head is, but elsewhere the ring is concave. The whole weighs just under six pounds and would need a heavy door to carry it well.

Design No. 15. Is in the form of an eagle or other bird of prey. Mentioned by Messent and seen at no. 5 Queen Anne Road, Maidstone — now demolished. Several were recently seen in Knight rider Street, Sandwich.

Design No. 16. A striking design with deer's head at the hammer; at no. 25 London Road, Canterbury, and also on nos. 2–9 Park Row and at no. 28 Park Vista, Greenwich, S.E.10.

Design No. 17. A Grecian urn. One often sees this motif used in knockers of brass. This is apparently of cast iron, and rather crudely

⁴⁵ Personal communication from the owner, Mr. S. W. Bowler.

⁴⁶ This company was founded in 1791 and made cast-ironwork until the ironfoundry was closed in 1965. The 1887 list showed 185 different designs of door knockers. The firm never made railings. Mr. H. Kenrick, director, personal communication.

executed – or suffering from past neglect. At no. 2 East Terrace, Gravesend.

Design No. 18. A smaller version of the earlier *design no. 2* in which the hand clasping a short staff is less well formed. A version at no. 118 Windmill Street, Gravesend, has a different staff, with oblique ends, as in *no. 2*, and the wrist is surrounded by a cuff. The writer in the *Illustrated Archaeologist* shows a hand-and-staff bell-pull of similar pattern.⁴³

Design No. 19. A baroque design with projecting hammer-ring, very pleasing at no. 16 Lucerne Street, Maidstone.

Design No. 20. Another very striking design, but what can the motif be, Mephistopheles or a jester? On no. 59 Wheeler Street, Maidstone.

With the coming of Rowland Hill's penny post in 1842, the need arose for letter-boxes, but the first pillar box did not appear until 1852–53.⁴⁷ One could not expect letter-boxes to be used on doors of small houses until years later. The incorporation of letter-slits into door knockers brought about a deterioration in the design of the knockers.

Design No. 21. A foliar design, perhaps one of the best of the new combination. Seen on a door at no. 24 New Street, Canterbury, without the letter flap and, entire, at no. 6 Stoney Lane, the narrow street leading up to the church from the Guildhall, in Thaxted, Essex.

Design No. 22. One of the worst? Intentionally or not, the bat is comic. Messent depicts it from Norwich. There are several in Fisher Street, Sandwich, some in Maidstone, and one or two still survive in Turnpin Lane, Greenwich.

The houses in London Road, Canterbury, at the city end where the road joins the Whitstable Road, were until recently a veritable museum of door knockers and boot scrapers. Now the variety of knockers is much reduced, but the scrapers seem safe at present.

BOOT SCRAPERS

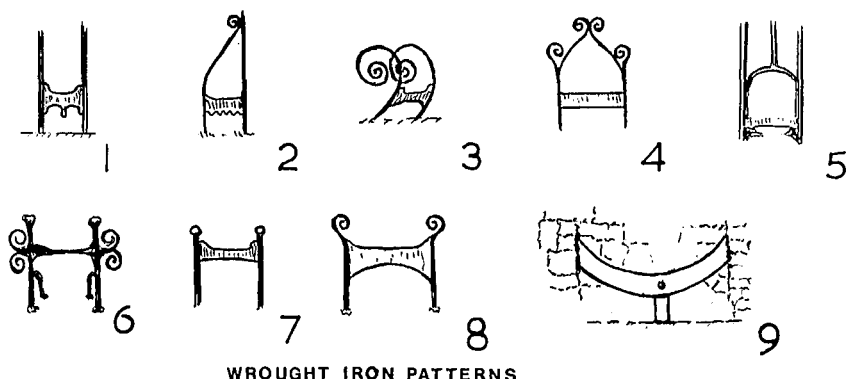
Very little mention of examples of these useful, and, on occasion, quite decorative pieces of domestic ironwork, appears in the literature. As with railings, so scrapers were probably made at first by the local blacksmith. The entrance porches of country churches, more often than not, still have examples to show; they are perhaps even used from time to time. In our towns, where cast-iron specimens outnumber the wrought ones, numbers are falling. Lister makes passing reference to wrought-iron boot scrapers.⁴⁸ No specific reference to boot scrapers was noted during the

⁴⁷ Jean Young Ferrugia, *The Letter Box*, Centaur Press, 1970.

⁴⁸ Raymond Lister, *Decorative Wrought Ironwork in Great Britain*, new impression, Newton Abbot, 1970, 10, 201.

MORE DECORATIVE IRONWORK

exhaustive examination of the Birmingham and District trade directories. The only entry of any interest concerning decorative ironwork in *The Ironmonger* from 1859 onwards was an illustration in an advertisement for a Victorian 'Gothic', portable, cast-iron boot scraper fixed in an elaborate tray.⁴⁹



WROUGHT IRON PATTERNS

Fig. 7.

Wrought iron patterns — Fig. 7. The earliest examples of the tool occur on houses of the late eighteenth century:

Design No. 1. This scraper is one of a pair, incorporated into the step rails on each side at no. 42 Gloucester Circus, Greenwich. The shape of the underside of the bar enables the toes of boots to be cleaned.

Design No. 2. Is later than *design no. 1*: it was added by a smith to the end of area railings made up from cast panels of the Carron Company, *designs nos. 13 and 21*⁵⁰ in Marsham Street, Maidstone.

Design No. 3. Is set in the paving and on one side partly into the wall of the porch of another of the houses on the late-eighteenth-century side of Gloucester Circus, Greenwich — no. 39. Scrapers of almost identical design may be seen on a number of houses in Bath Road, Cheltenham. The terrace, known as Paragon Buildings, was completed in 1833.⁵¹

Design No. 4. Seen at Went House, Swan Street, West Malling, but probably not contemporary with the house or its splendid gate and rails.

Design No. 5. Incorporated into railings outside a house in the High Street, Odiham, Hants. It is provided with a shute to direct the mud into the small piece of enclosed garden.

⁴⁹ *The Ironmonger*, April 30th, 1863. (Search by courtesy of Messrs. Benn Bros. Ltd., and the Museum of Rural Life, Reading University.)

⁵⁰ *Arch. Cant.*, lxxxvi (1971), 183, 185.

⁵¹ Amina Chatwin, *op. cit.*, 35, no. 18, 33.

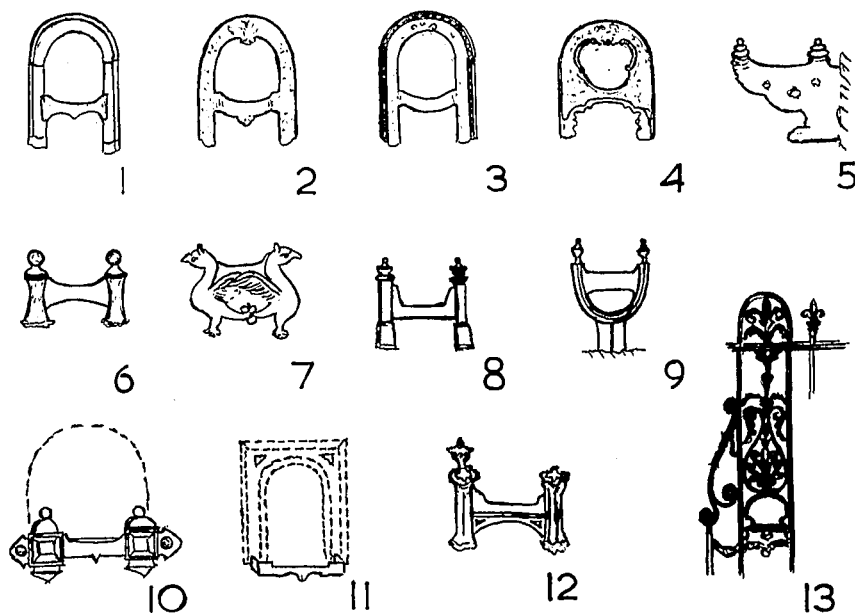
Design No. 6. Free-standing, but with side supports at no. 1 London Road, Canterbury.

Design No. 7. This free-standing scraper was also seen in London Road, Canterbury. A very similar scraper outside St. Peter's Church, Ightham, has the tips of the uprights beaten into square 'cushions'.

Design No. 8. Was seen by the porch of St. Leonard's Church, Thorpe, Derbs., a variant with trefoils in place of scrolls occurs at Highworth, Berks.

Design No. 9. Occurs frequently outside churches. The semi-circular band is cemented into a wall and the circumference supported at one or more places, as at St. Martin's Church, Eynsford.

Cast-iron patterns – Fig. 8. *Designs nos. 1–4 and 10 and 11* are intended to be let into the wall of a house by the door, with a small cavity behind the scraper. Lister comments on the various designs of cast-iron scrapers and illustrates one said to be of 1870 date.⁴⁴ Gloag and



CAST IRON PATTERNS

BOOT SCRAPERS.

Fig. 8.



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ΜΟΥΣΕΙΟΝ ΣΠΑΡΤΗΣ - ΛΑΚΟΝΙΚΗ ΠΕΡΙ ΣΤΗΝ 433 μ.Χ.
 SPARTA MUSEUM - LACONIAN GRAVE MUSEUM - 47

Smith

Plate I.

[facing p. 100

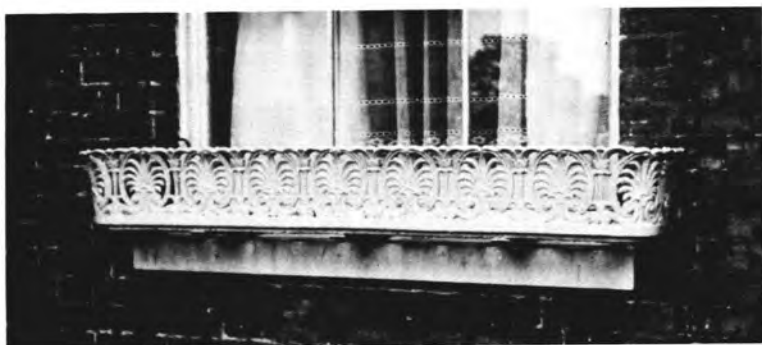


Plate IIA.

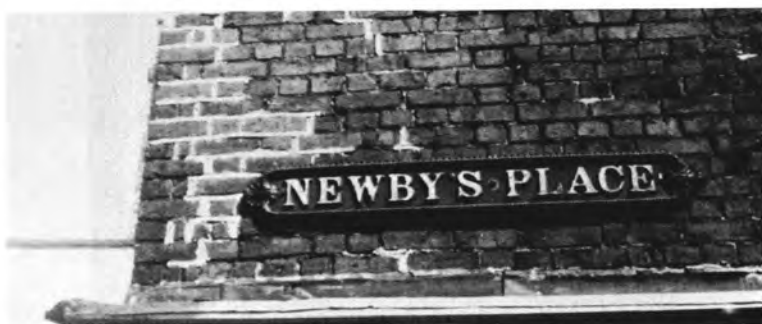


Plate IIB.



Plate IIC.

Bridgwater show two ornate examples, of Victorian Gothic revival form, from the catalogue of the Coalbrookdale Company, published in 1875.⁵² *Design No. 1.* Has been seen in many places. London Road, Canterbury, has about a dozen specimens; one survives at no. 35 High Street, Sevenoaks; across the road, there is a variant having a larger toe scraper, and at no. 50 London Road another has a mask at the apex; one was recently removed from no. 1 Turnpin Lane, and several occur in Gloucester Circus, Greenwich.

So many of this pattern occur in Shrewsbury, particularly in St. John's Hill, that one is tempted to say that they are most likely to have come from the nearby Coalbrookdale foundry, before the time of the 'gothic revival'.

Design No. 2. Similar to *design no. 1* but having 'drops' under the arch and below the scraper blade. This model has some raised ornament on its surface and has been seen in London Road, Canterbury, on no. 12 Harmer Street, Gravesend, and around nos. 7 and 8 Central Parade, Herne Bay.

Design No. 3. More decorated than *design no. 2* with a plain, bent scraper bar; there is no 'drop' under the arch. Seen only at no. 12 London Road, Canterbury.

Design No. 4. Still more elaborately decorated; has been seen only at nos. 13 and 14 London Road, Canterbury.

Design No. 5. A very distinctive but unattractive design – protruding from the wall of no. 25A High Street, Sevenoaks. A pattern very like this, a pair of free-standing scrapers, was seen at the late-eighteenth-century house, Fosters, no. 26 Church Street, Ashbourne, Derbys., and another one at no. 18 Clarence Square, Brighton.

Design No. 6. Thought to be of 1830–40 date: at 67 King William Walk, Greenwich.

Design No. 7. A free-standing design showing two 'griffon' with tails intertwined; the scraper blade is held in place by a similar symmetrical casting behind the first. Fixed into the pavement by projections below the feet; seen only at no. 78 London Road, Canterbury.

Design No. 8. Is a Ballantine pattern, no. 5, 'more than one hundred years old'.³⁴ It may be seen at no. 30 Crooms Hill, Greenwich, S.E.10.

Design No. 9. Is the Ballantine pattern no. 3 and has been noted at no. 3A Bank Street, Herne Bay.

Design No. 10. Was photographed at a corner of Wheeler Street, Maidstone: a thick scraper blade shows no sign of rusting; set in front of a cavity, the wall is crumbling around the heavy tool which will probably soon disappear.

Design No. 11. A much lighter and cheaper version of the previous

⁵² Gloag and Bridgwater, *op. cit.*, 304.

design. The iron scraper-bar is fixed into and projecting from a moulded cavity of cement and sand. Seen only in the Potteries, particularly in Hanover Street and School Road, Newcastle-under-Lyme.

Design No. 12. Victorian Gothic; the right hand finial missing; at no. 2 London Road, Canterbury; probable date about 1860. Less ornate than the other 'Gothic' examples.^{49,52}

Design No. 13. A scraper incorporated into the pattern of a Victorian cast-iron gate-post in Burney Street, Greenwich; the house was awaiting demolition in 1975.

STREET NAME PLATES AND LAMPS

The only name plate which has especially caught my eye, during recording sessions in Kent, is the delightful design illustrated in Plate IIB. This was at first thought to be an eighteenth-century design, as, with its excellent lettering, its prettily scalloped edges and the delicate use of the *anthemion* at the ends; it fitted so admirably into the late-Georgian and early-Victorian streets of Margate. It was not until the Ballantine catalogue came to my notice that it was discovered that the plate is a mid-Victorian design, in very good taste.⁵³

Very few lamps of the period have been noted as surviving in Kent, but, here and there, excellent brackets in wrought or cast iron can still be seen, although they are no longer required to support lamps. Mention has already been made in passing, of the George III lamp standard in the railings around the Customs House in Gravesend, which must at times have carried an oil lamp. There is, in the porch of Ightham church, a lamp of typical shape – square in horizontal section, tapering downwards and having a decorated top with a finial. There is no provision for a gas supply; it was most probably used with candles or an inner oil lamp. The attractive lamp head is carried on a swinging arm, which arises from the lower end of an iron or steel bar. It could be conveniently attached to a post to light the entrance to the churchyard or the porch. The superb gas-lamp on 'The Iron Duke', Belle Vue Road, Ramsgate, is hexagonal in plan, has *acroteria* at the corners and rows of *anthemia*, or similar decorations, between.⁵⁴ From similarities with illustrations of lamps seen in advertisements in *The Ironmonger* this would appear to be later than the Ightham lamp, but both about 1850 to 1870⁵⁵ (see Plate IIC).

⁵³ 'The first name-plates of the no. 2 pattern were made in approximately the years 1870' – Mr. H. C. Ballantine.

⁵⁴ *Arch. Cant.*, lxxxvi (1971), 182.

⁵⁵ *The Ironmonger*, (1) 1868, 'C. R. Matthew – Gas Lantern and outside reflecting Lamp Maker, 52 High Street, Bloomsbury; established 1853' (2) 1871, 'Parks Patent Globe and other Lamps, 17 London Street, Paddington, W.'

MORE DECORATIVE IRONWORK

APPENDIX

The Oxford Illustrated Dictionary definition of the Greek word *anthemion* is 'ancient Greek ornament of radiating plant forms'. The forms are usually long and narrow, widening to a rounded or pointed tip, sometimes curving outwards, at other times curving inwards and then usually joined at the tips. This latter version is often preferred when the device is to be reproduced in fragile or brittle material such as stone, terracotta or even cast iron.

The pattern seems to have been devised for an architectural ornament early in the sixth century B.C. It was very popular with the sculptors and painters who decorated the capitals, coffers, columns and cornices of the Parthenon and the Erechtheum in Athens, and other classical temples of the sixth and fifth centuries B.C. The unit of radiating plant forms is almost always accompanied by two opposed scrolls set each side of the centre from which the leaves radiate. The scrolls are sometimes continued to surround the *anthemion*, and at other times serve to join *anthemia* in borders. A. W. Lawrence, in plates and figures, shows many examples of architectural ruins or restorations on which the device is clearly shown.⁵⁶

Painters of Greek pottery, particularly red-figured Attic pottery of the years shortly before and after 500 B.C., often used the device as border decoration. Examples of this can be seen on the 'amphora of the olive pickers' and many other beautiful pieces in the British Museum. Some of these, and examples from other museums, are splendidly illustrated in a volume by R. V. Schoeder.⁵⁷

It was no surprise to see at the British Museum's exhibition of Thracian treasures that goldsmiths of the fifth and fourth centuries B.C. were also familiar with the device, and used it frequently in their superb pieces of plate. The designs are referred to in the catalogue as 'palmettes' or as 'lotus blossoms alternating with palmettes'.⁵⁸

As noted in the previous paper, the *anthemion* was a favourite motif in Robert Adam's neo-classical scheme of decoration. In this connection, a funeral slab, *stele* or grave monument of the fourth century B.C., now in the Sparta Museum, is of particular interest (Plate I.) It shows the 'leaves' of the *anthemion* as Adam used them on the heavy first-floor 'balconettes' in the Adelphi. The 'side branches' too, are of interest; a secondary ornament was used in borders in the fifth century B.C., for example, on the Parthenon and the Erechtheum, as can be seen on fragments preserved in the British Museum. Robert Adam used the side branches as secondary ornament with the *anthemion*, in interior and in

⁵⁶ A. W. Lawrence, *Greek Architecture*, Harmondsworth, 1957.

⁵⁷ Raymond V. Schoeder, *Masterpieces of Greek Art*, Studio Books, London.

⁵⁸ Catalogue, *Thracian Treasures from Bulgaria*, British Museum Publications, 1976, see particularly nos. 171, 266, 360, 549 and 551.

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exterior decoration, as for example, in stone, on the entablatures of the porticoes at Brasted Place, Kent.⁵⁹

The motif continued to be popular with architects, and with ironfoundry designers long after the Adam brothers' deaths. The series of cast-iron window boxes illustrates this survival, and its decline, very well.

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⁵⁹ Arthur Thomas Bolton, *The Architecture of Robert and James Adam*, Feltham, 1922, ii, pt. iv, ch. xxvi.