

MORE DECORATIVE IRONWORK (II)

D. STEPHENSON, B.Sc., F.P.S.

In the previous paper with this title¹ some door knockers and some boot scrapers, frequently seen in Kent, were described and illustrated. More has been learned of these rapidly vanishing forms of decorative ironwork and of the ironfoundries where they were probably made. It is proposed to give brief notes of the companies engaged in the trade, to describe their catalogues, where these are available, and to discuss in detail some of the designs. The opportunity will be taken to bring some of the other sections up to date, and to refer to the use of cast iron in the design of simple memorials in a village churchyard.

THE IRONFOUNDRIES

Reference was made to three early foundry companies, namely, the Carron Company, the Coalbrookdale Company and the Falkirk Ironworks, when discussing '*Balcony Railings in Kent*'.²

In the previous paper mention was made of the firm of A.C. Ballantine and Sons Ltd., of New Grange Foundry in Bo'ness, Scotland, which cast (along with many other things), railing bar heads and standard heads, street name plates and boot scrapers but not door knockers.³ Passing reference was also made to Archibald Kenrick and Sons Ltd., when describing knocker *design no. 12*.⁴ In an interview in October, 1976, a director of the firm, Mr. Hugh Kenrick, confirmed my previously held view that many ironfounders copied each others' products by the simple process of buying a

¹ *Arch. Cant.*, xcii, (1976), 73-104.

² *ibid.*, lxxxvi, (1971), 173-92.

³ *ibid.*, xcii (1976), 88, 89, 91, 101, 102.

⁴ *ibid.*, xcii (1976), 97.

specimen, separating the parts and making patterns, or even using the parts as patterns: "We all did it". All Kenrick's products were marked with the name of the company and the catalogue number of the article. If space was too restricted for the company's name to be given in full the initials A.K.S. and the number were always used. Mr. Kenrick had never seen one of their undoubted products which did not carry this means of identification. The ironfoundry began to close in 1959 with the threat of the coming of the M5 motorway.⁵

There were numerous other ironfoundries engaged in the hollow-ware trade in the West Bromwich area. There was intense competition between the different companies and prices were low. There must have been enough capacity to cast all the door knockers and other door furnishings needed to satisfy the demands of ironmongers and builders' merchants throughout the entire country. It seems extremely likely that all, or almost all, our Kentish door knockers and many of our cast-iron boot scrapers would have been made in the West Midlands.

One of the earliest and best known foundries in the area was that of the House of Izons. This company was founded by John Izons who was born in 1735 and died in 1814. He was working as a brass founder in 1760. He entered into partnership with his brother-in-law, Thomas Whitehouse in 1763. A ledger of 1776 refers to brass door knockers. In 1782, the firm bought the mill at West Bromwich, 'near coal pits at Wednesbury and also near a canal which was available for the transport of raw material and the conveyance to all parts of the manufactured articles.'⁶ In 1826, William Izons dissolved the partnership with Whitehouse and the company became Izons and Company. Subsequently, the firm absorbed a number of

⁵ For a history of Archibald Kenrick and Sons, Limited, see R.A. Church, *Kenricks in Hardware — A Family Business 1791-1966*, Newton Abbot, 1969.

It is of interest here to quote from p. 65 '7 COMPETITION Competition in the cast-iron hollow-ware trade stemmed from the existence of many foundries which, when the manufacture of hollow-ware seemed to offer higher than 'normal' profits, could be applied to the production of these products without very great difficulty. William Kenrick noted that it was a peculiarity of the chief houses in the hollow-ware trade that they also made a great variety of articles of general ironmongery, such as hinges, pulleys, coffee mills, smoothing irons, umbrella stands, door knockers, latches, handles, scrapers, porters, and a large variety of miscellaneous articles included in the trade term of 'oddwork'. The manufacture of some of these articles, according to Kenrick, was in every instance the original business, to which that of making hollow-ware had been added, the number of branches of manufacture having increased with the age and standing of the firm.'

⁶ The factory was still in use in 1949. For a history of the company see W.E. Jephcott, *The House of Izons*, 1948.

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competing companies some of which were amongst the oldest in the cast-iron hollow-ware trade. Examples are:

1. Hill Top Foundry Company Ltd. — makers of domestic cast iron in West Bromwich since 1799.
2. T. and C. Clark and Co. Ltd., of Horsley Fields, Wolverhampton, established in 1795.
3. Edward Pugh and Company, of Hall Green on the borders of West Bromwich and Wednesbury.⁷

As a result of these acquisitions IZONS and Company became the largest manufacturers of cast-iron hollow-ware in the United Kingdom. An enormous trade was done in rice bowls for India in ten sizes; two hundred men were employed in making them. William Bullock and Company, Spon Lane Iron Foundry, West Bromwich was established in 1805 and made a wide range of iron goods similar to that of IZONS and Company.

William Cross and Sons, Ltd., was established in West Bromwich in 1835.

THE CATALOGUES

Trade directories, which were issued by publishing companies in the second half of the eighteenth century, appear to have served merchants and manufacturers to advertise their wares up to the first quarter of the nineteenth century.⁸ The earliest catalogue I have seen is that of the Carron Company printed in 1823–24 and now in the Scottish Record Office.^{9 10} It seems probable that some of the copper engravers who had made the plates for illustrating the directories would be called upon to illustrate the early catalogues.¹¹ Even before they were engraved the copper plates would be quite expensive but when covered with, say, twelve designs of door knockers or nine of boot scrapers they had become extremely valuable to their owners. Because of the cost of new plates the existing ones were re-used in subsequent issues of lists or catalogues and new designs were included on fresh pages which were given the

⁷ To retain the trading associations of this and other companies, new companies with somewhat similar names were registered and incorporated under the title of 'Cast Hollow-ware Limited'.

⁸ *Arch. Cant.*, xcii (1976), 87.

⁹ Scottish Record Office, reference G.D. 58 15/5.

¹⁰ *Arch. Cant.*, lxxxvi (1971), 177–8.

¹¹ The Carron Company catalogue of 1823/4 was printed by P. Simonau, a lithographer in London.

previous number plus a letter, when inserted into the new catalogue. None of the catalogues to be described include balconies or railings.

1. *Izons and Company*. This catalogue is undated; it has been said to be of about 1820 date but, as the firm was still Izons and Whitehouse until 1826 and as page 22B illustrates a door knocker incorporating a letter flap, it is most probably a reprint, made in the 1840s, of an earlier edition.

The frontispiece is a fine engraving which displays a view of the West Bromwich Works at the bottom, a royal arms above, and in between, in splendid 'copper plate', the addresses of the company and a list of the large variety of articles made there in cast iron.

There are ten pages of designs of door knockers and eighty-nine designs of boot scrapers. The knockers in the first few pages are numbered in a 500 series with some examples from a 200 series. This again indicates that there was an earlier list.

2. The only copies of the earliest catalogues of Archibald Kenrick and Sons known are still in the possession of the company.¹² The West Bromwich Central Library, Reference Department, has a copy of the catalogue of c. 1871.¹³
3. *William Bullock and Co*. A large catalogue which is very like that of Izons and Company, with a similarly wide range of products. There are illustrations of 280 different designs of door knockers (the largest number yet met with in any catalogue) covering pages 47 to 59 inclusive and then 59A to 59J inclusive but omitting 59I. This catalogue is also undated but clues to the date of publication may be obtained from studying the designs of the knockers. No. 356 on page 59 depicts a Victorian lady; the garland of roses, thistle and shamrock suggests that the head is intended to represent Queen Victoria; it closely resembles the head in the hallmarks of 1838. The following pages bear a letter – 59A *et seq.* – which indicates an extended catalogue printed after 1838. Page 59B has, squeezed in at the bottom, three letter-box plates. 'In 1838 the Secretary to the Post Office in

¹² Mr. Hugh Kenrick kindly made me photo-copies of the door knockers, with hand-written tables of the frequency of occurrence of the different patterns in the company's catalogues. These and many other pages from the company's catalogues have now been reproduced in a small volume by Michael Owen, *Antique Cast Iron*, Poole, 1977.

¹³ Copies of the other catalogues mentioned were seen at the Reference Department of the West Bromwich Central Library.

Scotland told the Select Committee on Postage that "nearer two thirds than one-half the time (taken to deliver letters) might be saved. . . were letter boxes. . . to be provided for the hall doors of the principal houses. . .". It was not until May 1849, however, that it was decided to issue a notice to the public appealing to them to provide "street door letter boxes, or slits, in private dwelling houses". . .¹⁴ One would not expect an enterprising producer of door knockers to miss the importance of the message from the Secretary to the Post Office in Scotland. It seems unlikely that the firm would have waited until the public appeal before making letter-boxes available or incorporating letter flaps into door-knocker designs.

The last page of door knockers in the IZONS catalogue, which is only partially filled, has as its penultimate design a knocker with an upright letter flap. These considerations lead to the conclusion that both these catalogues were printed in the 1840s, the IZONS antedating the Bullock one.

4. *William Cross and Son, Ltd.* This is a late catalogue printed in blue ink on glossy paper. It illustrates 54 patterns of door knockers; there are some 'special registered designs' which are very elaborate and in some of which the word *letters* on the flaps is split into groups of two or three letters. Letter plates and 'postal handles' are also featured. The latter consists of a heavy letter plate with a horizontal handle fastened on each side of the letter flap. The handle would presumably be intended to serve the function of a door knob.
5. *T. and C. Clark and Co. Ltd.* A late catalogue of 'domestic ironmongery' which contains no door knockers, two pages of boot scrapers and an electric iron!

THE DESIGNS

DOOR KNOCKERS. The notes describing designs of door knockers in Kent, given in the previous paper,¹⁵ will first be amplified where possible using the *original numbers* and then further designs will be described.

Design no. 1. This is a classical design and examples may be seen in the collection in the Victoria and Albert Museum.

¹⁴ Jean Young Farrugia, *The Letter Box — A History of Post Office Pillar and Wall Boxes* 1969, Fontwell, Sussex.

¹⁵ *Arch. Cant.*, xcii (1976), 92–8.

Design no. 2. 'The WELLINGTON' This is one of the most interesting and one of the most widespread designs. *It is the only knocker to have been given a name.* Each of the three old catalogues described above refers to the pattern as 'Wellington Knocker', 'Wellington Knockers' or just 'Wellington',¹⁶ see Figs. 1, 2 and 3.

The design consists of a hand clasping a staff, which, in the IZONS pattern has sloping ends but in the other two the staff has raised rings near the vertical ends. From the staff a wreath hangs and serves as the hammer ring. At the lowest point of the wreath is a lion head which serves as the hammer. The leaves of the wreath are deeply divided and are probably strawberry leaves as used in the ducal coronet. This leads to the conclusion that the pattern was devised to commemorate the promotion of Sir Arthur Wellesley to the dukedom of Wellington in 1814. The prominence given to the design by William Bullock and the large number of models of the design made available lead me to suppose that he was probably the first manufacturer to market the design which was copied by other ironfounders when it proved popular. In the Bullock catalogue this design is the first knocker to be illustrated and the various models are identified by a number of Os before single figures, (Fig. 1); Kenrick adopts a similar device but inserts the pattern between nos. 338 and 340, (Fig. 2); but IZONS include two 'Wellington' patterns in their 500 series, (Fig. 3). The second IZONS Wellington pattern with a large circular back plate is included as no. 277 in Bullock's catalogue without reference to the Wellington connection.

In the Coalbrookdale catalogue of c. 1875 there is a hand and wreath knocker (no. 3) very like the 'Wellington' by Bullock but having an ape-like head at the hammer.

Design no. 3. This design is illustrated in Bullock's catalogue as nos. 164-6; as no. 533 in IZONS' catalogue; as 310 and 316 in Kenrick's catalogue and as no. 77 in William Cross and Son, Ltd. It is obviously an old design, probably much earlier than 1840.

¹⁶ It was probably around the time of his promotion to the dukedom that Wellington became the popular national hero: public thoroughfares were named for him, it seemed, in every town in the country. (Geographers' Atlas of London and Suburbs lists seventeen Wellesley and thirty seven Wellington streets). It must have been then that an enterprising ironfounder, perhaps William Bullock, casting the new name plates, designed the first Wellington knocker to accompany them. Other ironfounders copied the successful pattern.

The only house in Wellington Street, Gravesend having the original door is no. 16; the door carries a Wellington knocker, as does no. 3 Peacock Street nearby. Houses in Wellington Street, Cheltenham had Wellington knockers — Miss A. Chatwin, personal communication.

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DOOR KNOCKERS

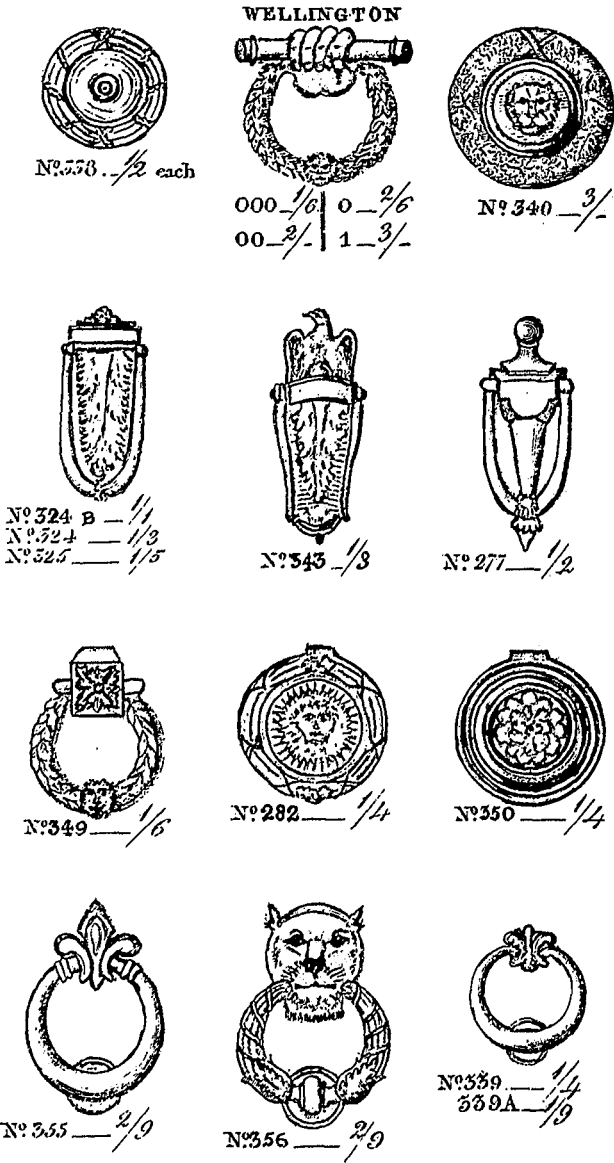


Fig. 2. Door Knockers from the Catalogue of Archibald Kenrick and Sons, Ltd., of c. 1840.

Design no. 4. Two versions of this design were popular; one small, the other much larger, (Fig. 2, nos. 339 and 355). In each case the larger knocker has two (Bullock and Kenrick) or three (Izons) annular rings on each side of the hammer ring, near the top.

Design no. 5. The variations in this other lion head are numerous. Bullock's nos. 167-9 have a heavy flask-shaped hammer ring and the no. 364 has a floral device at the hammer head, as does the Kenrick no. 311. Izons' nos. 525-8 have a very heavy hammer ring and a more leonine head which brings it close to *Design no. 1*. The William Cross late design has a U-shaped hammer ring with a flower at the head.

Design no. 6. Nothing quite like this simple but elegant design has been seen in any of the catalogues examined.

Design no. 7. The Bullock design no. 260 has a diamond shape above the hinge; more decorated patterns are nos. 308 and 351 but no. 426 is nearer to the previously recorded design. William Cross has a diamond shape above the hinge in place of the more frequently observed triangular floral motif. Kenrick's no. 364 is their nearest pattern whilst their no. 215 has three annular rings at the hammer head and a somewhat larger back-plate.

Design no. 8. William Cross does not show this pattern. It is the Izons nos. 208-10, the Bullock's nos. 174-6 and Kenrick's nos. 324B-5 (Fig. 2). All are almost exactly alike.

Design no. 9. All the catalogues include this pattern; Bullock as nos. 261-3; Cross as nos. 43 and 43A; Izons as nos. 559 and 559 A and B; Kenrick as nos. 356 A and B.

Design no. 10. Bullock's design no. 266 is almost identical. The catalogue also contains other wreath patterns; some resemble this but have the lion head replaced by a shell or a crossed ribbon at the hammer; Kenrick also has this design (Fig. 2, no. 349) and others similar to the Bullock ones, e.g. nos. 344 and 345. No comparable designs appear in the Izons catalogue.

Design no. 11. A clear illustration of it occurs in the William Cross series as no. 40. In the Kenrick catalogue of c. 1880 it is shown as the no. 405 but the details of the design are not very clear. Bullock's and Izons' catalogues do not illustrate the design.

Design no. 12. This, like *design no. 11*, is undoubtedly a late nineteenth-century design. It appears also in the catalogue of William Cross as no. 44 and in the Kenrick catalogue of c. 1876 as no. 402.

Design no. 13. No design quite like this has been seen elsewhere on any door or in any catalogue.

Design no. 14. It appears in Bullock's catalogue as no. 179 with a note that it is 7 in. in diameter and cost 3s. — the highest price for a Bullock knocker — see Fig. 1 the price list. It also appears in

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Fig. 3. Door Knockers from the Catalogue of IZONS and Company.

Kenrick's catalogue as no. 340 and it is also priced at 3s. (Fig. 2). Izens' catalogue does not contain a design quite like this; the nearest pattern no. 529 has a smooth hammer ring, not a wreath: the price of 1s. 6d. suggests that this was a much smaller knocker than *design no. 14*.

An example of this knocker was recently seen on the handsome heavy door of no. 6 Euston Place, The Parade, Leamington Spa, in association with splendid cast-iron railings with adjoining balconies of *design no. 7* and panels of *design no. 3* used as step rails.²

Design no. 15. Kenrick's pattern (Fig. 2, no. 343) can be traced back to their earliest catalogue of c. 1836. Izens' design no. 546 (Fig. 3) and Bullock's no. 231 both have a longer tail and hammer ring than the pattern we know in Kent.

Izens' design no. 543 (Fig. 3) having the bird more prominently displayed and turned to the right with a highly decorated back-plate is echoed in Bullock's nos. 221-2 and more simply in the late version by Cross (no. 60).

Design no. 16. This appeared first as a 'registered knocker' in Kenrick's catalogue of c. 1870, given the number 53871. It is also illustrated in Bullock's catalogue as no. 414 and in Cross as no. 73, but not in Izens' catalogue.

Design no. 17. No similar design has been seen in any of the catalogues examined. The example recorded is probably quite early, say, late eighteenth-century.

Design no. 18. The popularity of the Wellington design seems to have given an impetus to the making of patterns employing the wreath as hammer ring. Bullock's design no. 227 is very like *design no. 18*, except that the hand is replaced by a cluster of oak leaves; his design no. 244 has a fist clutching a very short, plain staff and at the hammer the lion head is replaced by a floral device. Beyond making their two Wellington knockers available Izens did not take up the wreath motif. Kenrick's no. 213 has a hand with a small plain rod, a dependent laurel wreath with crossed ribbons and a small flower at the hammer point.

Design no. 19. This is Bullock's design no. 327, Izens' last knocker design no. 608 and Kenrick's no. 390. William Cross's back-plate to his no. 81 is very similar but the hammer is divided as is also the case in Bullock's no. 339 and Kenrick's no. 264; all three patterns seem to be exactly alike; two must surely be copies of the other.

Design no. 20. Mr. Hugh Kenrick regards the head on this pattern as being that of Mercury, the Roman messenger of the gods, wearing his winged hat.¹⁷ The pattern is no. 173000 of Kenrick's

¹⁷ Personal communication from Mr. Hugh Kenrick.

registered designs; it nevertheless appears in the Cross catalogue as no. 72. Kenrick's design has the no. 414 in the catalogue of c. 1869.

Design no. 21. The clearest illustration of the complete design, before the inclusion of a letter-flap, is given on p. 59A of Bullock's catalogue as no. 377. The same design with a vertical letter-flap replacing much of the back-plate is also well illustrated on the next page (59B) as no. 385. The same page carries illustrations of horizontal letter-plates. William Cross has the design without letter-flap as his no. 82. Kenrick illustrates the design with back-plate as no. 295 and with letter-flap as no. 295B in the catalogue of c. 1855. IZONS' catalogue does not have this design.

Design no. 22. This design in which the bat is standing so unnaturally on its hind feet, instead of hanging by them is shown only by Kenrick and by Cross. The former has it in the catalogue of c. 1887 as no. 422 and the latter as no. 61. The latter is by far the clearer illustration.

In the previous paper reference was made to the use of the human hand as a knocker and a 'house protecting amulet'.¹⁸ This pattern of knocker is still to be seen on doors of old houses throughout the Mediterranean area where Islamic influence has been strong. It consists of a dependent female hand, generally with a frilled cuff, hinged at the wrist and holding a ball which serves as the hammer head. The design does not seem to have become popular in England; none have been seen in Kent. The pattern is illustrated in Bullock's catalogue, no. 306, as a left hand in a frilled cuff with a ring on the second finger. In Kenrick's catalogue of c. 1855 it is shown as a left hand with a ring, no. 265, similar to Bullock's no. 306, but in later editions of 1899 and c. 1916 it is shown as a right hand without a ring but still with a frilled cuff.

In Fig. 1 it will be noticed, that, after the 'Wellington knocker', the designs are *numbered strictly in order*; this is continued *on all the pages of illustrations of knockers*; this occurs *only in the Bullock catalogue*. Nos. 145-148 are very definitely in the Regency style, but what are we to think of no. 149? We have considered the role of symbolism in the Wellington knocker but what part, if any, can it have played here? The pattern is much more easily seen in the larger and clearer picture in the IZONS illustration, no. 510; it consists of a three-storey tower with a human head above it with, below that, an animal head. The elliptical hammer-ring is hinged at

¹⁸ Generally regarded as representing the hand of Fatima, daughter of Mohammed; *Arch. Cant.*, xcii (1976), 95.

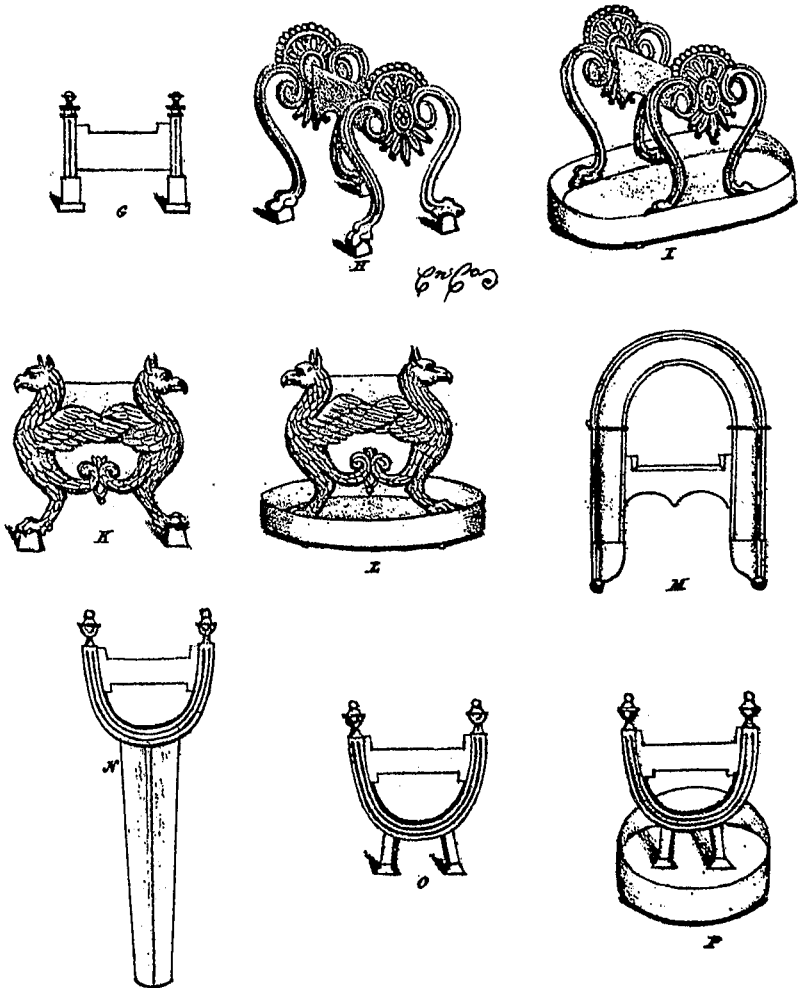


Fig. 4. Boot Scrapers from the Catalogue of Carron Company, 1832/4.

the temples of the feminine face and from both hinges there hangs a leg with a hoof. The hammer ring itself appears to be in the form of folds of fabric or fur and at the hammer head are two haunches with the legs and hooves turned outwards; see Fig. 1, no. 149.

Around 1840, when letter flaps began to be made available for house doors, there was a movement to register designs of door

knockers. This was followed by an increase in complexity of many patterns. The increase in complexity was probably an attempt by the ironfoundry companies to achieve distinction and individuality in their designs. Yet Coalbrookdale's design no. 27 in the catalogue of c. 1870, Kenrick's design no. 332 in their catalogue of 1871 and Bullock's design no. 424 are almost, if not exactly, alike and equally unattractive. So copying had returned in some measure by the early 1870s.

BOOT SCRAPERS. Cast iron patterns.

The earliest patterns I have seen are those in the catalogue of the Carron Company of 1823–24. Page 52, in that catalogue, illustrates, at the top of the page, three scrapers and below them a length of garden edging and two wrought-iron fenders. (The first scraper (A) has two slender, square-section supports with elliptical knobs at the tops and with bases suitable to be set in stone; the scraper bar has two semicircular cut-out portions below. The second scraper (B) is like Fig. 4,P, but has only one supporting foot whilst the third scraper (C) is exactly like Fig. 4,N.).

Page 53 is reproduced in Fig. 4.¹⁹ Scrapers K and L are the original 'griffon' of the *Design no. 7*. Scrapers N, O and P have been widely copied, with minor variations, as for example in the Wm. Bullock and Company catalogue, Fig. 5. The 'griffon' design has also been developed. The designs used in scrapers H and I were reproduced in a slightly more elaborate pattern by, for example, in Bullock's nos. 8 and 9, Fig. 5, and in Kenrick's nos. 429 and 433.

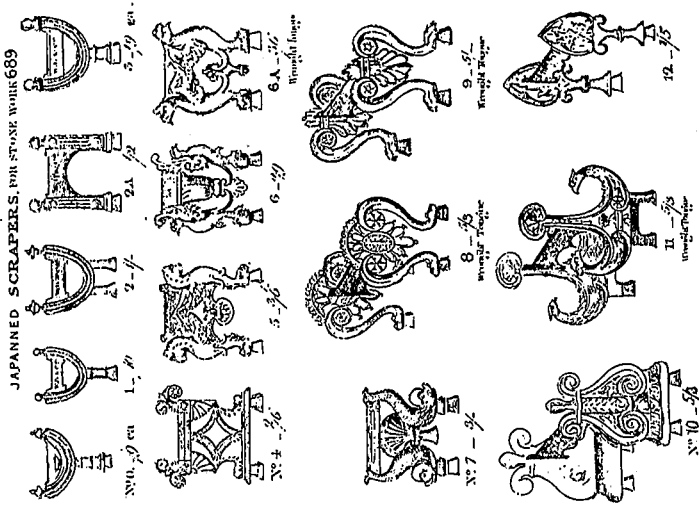
Boot scrapers were cast by nearly all the ironfoundries mentioned in this and the preceding papers.^{1,2} Almost all the patterns were provided with wrought iron (later steel) scraper bars or 'tongues': thin cast iron in such a situation would have been too easily broken or chipped. An example of the use of thick cast iron without a separate tongue is shown in Fig. 6, no. 6.

As with door knockers the notes describing the designs of cast iron boot scrapers noted in Kent, will be extended or corrected where necessary, using the *original numbers*.

Design no. 1. This is the original Carron Company pattern Fig. 4, M. It was made also by the other older foundries such as Bullock, Coalbrookdale 'Wallscraper plain', Izons no. 5 and Kenrick, no.

¹⁹ It seems probable that Carron Company wished to retain the garden edging and the two fenders in their catalogue of 1823/4 and so allowed the duplication of some designs of scrapers thereby avoiding the expense of a new copper plate.

MORE DECORATIVE IRONWORK



JAPANNED SCRAPERS FOR STONE WORK, 689.

If Brazed or Bashed, 94. each extra.

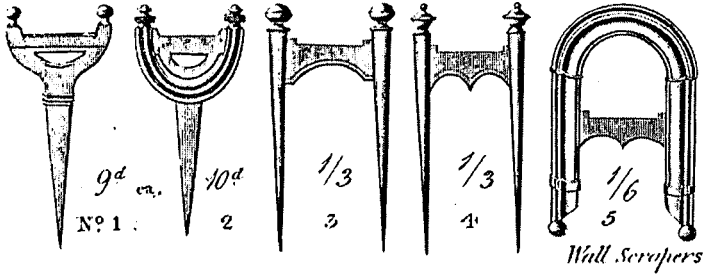
No.	Each.	No.	Each.	No.	Each.
0	-7/8	107	1/2	191	2/8
1	1/10	108	2/8	192	2/8
2	1/10	109	2/8	193	2/8
3	1/2	110	1/8	194	1/4
3A	1/2	111	1/4	195	2/6
4	1/8	112	1/4	196	1/3
5	3/6	113	1/3	197	1/3
6	4/8	114	2/6	198	3/4
7	3/6	115	2/6	199	1/4
7A	3/6	116	3/4	200	1/4
8	5/3	116A	5/6	201	1/4
9	5/4	117	3/3	202	1/3
10	4/4	117A	4/4	203	1/3
11	5/3	118	2/3	204	1/4
12	1/8	119	3/4	205	1/4
13	1/8	120	3/4	206	1/4
14	2/7	121	3/4	207	1/4
15	3/6	122	4/4	208	1/4
16	2/4	123	4/4	209	1/4
17	2/4	124	2/8	210	1/4
18	3/6	124A	6/7	211	1/4
19	1/2	125	3/4	212	4/6
20	1/2	126	2/6	213	1/2
21A	1/10	127	2/6	214	1/2
22	1/4	128	1/6	215	1/2
23	1/4	129	1/6	216	1/2
24	1/4	130	1/4	217	2/6
25	1/6	131	1/4	218	2/3
26	1/6	132	1/6	219	1/10
27	1/6	133	4/4	220	3/6
28	-7/10	134	4/4	221	3/6
29	-7/10	135	3/4	222	3/6
30	-7/10	136	3/4	223	3/6
31	-7/10	137	2/2	224	2/6
32	-7/10	138	2/4	225	2/6
33	-7/10	139	2/4	226	1/4
34	-7/10	140	2/9	227	1/4
35	-7/10	141	2/10	228	5/6
36	-7/10	142	2/10	229	1/2
37	-7/10	143	3/4	230	1/2
38	-7/10	144	3/4	231	1/2
39	-7/10	145	1/4	232	1/2
40	-7/10	146	1/4	233	1/2
41	-7/10	147	1/4	234	1/2
42	-7/10	148	1/4	235	1/2
43	-7/10	149	1/4	236	1/2
44	-7/10	150	1/4	237	1/2
45	-7/10	151	1/4	238	1/2
46	-7/10	152	1/4	239	1/2
47	-7/10	153	1/4	240	1/2
48	-7/10	154	1/4	241	1/2
49	-7/10	155	1/4	242	1/2
50	-7/10	156	1/4	243	1/2
51	-7/10	157	1/4	244	1/2
52	-7/10	158	1/4	245	1/2
53	-7/10	159	1/4	246	1/2
54	-7/10	160	1/4	247	1/2
55	-7/10	161	1/4	248	1/2
56	-7/10	162	1/4	249	1/2
57	-7/10	163	1/4	250	1/2
58	-7/10	164	1/4	251	1/2
59	-7/10	165	1/4	252	1/2
60	-7/10	166	1/4	253	1/2
60A	-7/10	167	1/4	254	1/2
60B	-7/10	168	1/4	255	1/2
61	-7/10	169	1/4	256	1/2
62	-7/10	170	1/4	257	1/2
63	-7/10	171	1/4	258	1/2
64	-7/10	172	1/4	259	1/2
65	-7/10	173	1/4	260	1/2
66	-7/10	174	1/4	261	1/2
67	-7/10	175	1/4	262	1/2
68	-7/10	176	1/4	263	1/2
69	-7/10	177	1/4	264	1/2
70	-7/10	178	1/4	265	1/2
71	-7/10	179	1/4	266	1/2
72	-7/10	180	1/4	267	1/2
73	-7/10	181	1/4	268	1/2
74	-7/10	182	1/4	269	1/2
75	-7/10	183	1/4	270	1/2
76	-7/10	184	1/4	271	1/2
77	-7/10	185	1/4	272	1/2
78	-7/10	186	1/4	273	1/2
79	-7/10	187	1/4	274	1/2
80	-7/10	188	1/4	275	1/2
81	-7/10	189	1/4	276	1/2
82	-7/10	190	1/4	277	1/2
83	-7/10	191	1/4	278	1/2
84	-7/10	192	1/4	279	1/2
85	-7/10	193	1/4	280	1/2
86	-7/10	194	1/4	281	1/2
87	-7/10	195	1/4	282	1/2
88	-7/10	196	1/4	283	1/2
89	-7/10	197	1/4	284	1/2
90	-7/10	198	1/4	285	1/2
91	-7/10	199	1/4	286	1/2
92	-7/10	200	1/4	287	1/2
93	-7/10	201	1/4	288	1/2
94	-7/10	202	1/4	289	1/2
95	-7/10	203	1/4	290	1/2
96	-7/10	204	1/4	291	1/2
97	-7/10	205	1/4	292	1/2
98	-7/10	206	1/4	293	1/2
99	-7/10	207	1/4	294	1/2
100	-7/10	208	1/4	295	1/2
101	-7/10	209	1/4	296	1/2
102	-7/10	210	1/4	297	1/2
103	-7/10	211	1/4	298	1/2
104	-7/10	212	1/4	299	1/2
105	-7/10	213	1/4	300	1/2
106	-7/10	214	1/4	301	1/2

GARDEN.

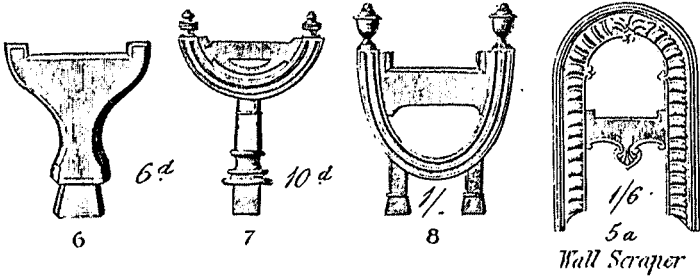
Fig. 5. The first two Pages of Scrapers from the Catalogue of William Bullock & Co.

D. STEPHENSON

GARDEN SCRAPERS,
JAPAN.



SCRAPERS TO SET IN STONE.



DOOR SCRAPERS WITH PANS,
JAPAN.

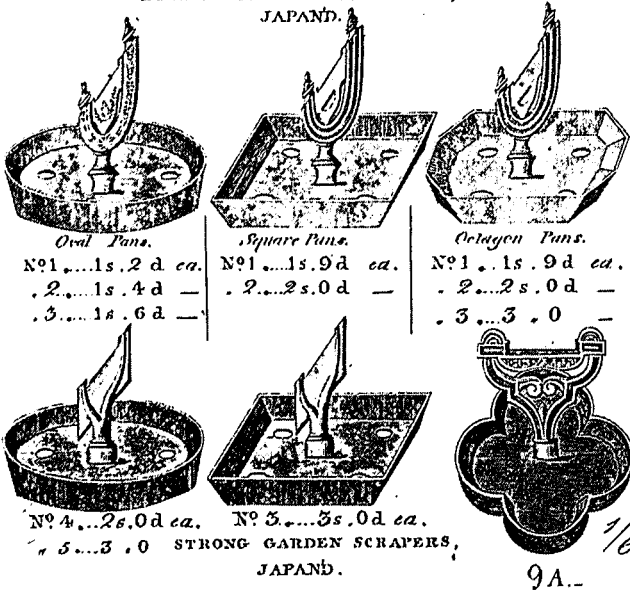


Fig. 6. Scrapers from the Catalogue of Iznos and Company.

432. Sometimes the scraper bar would be straight, at other times curved outwards.

Decoration was frequently introduced, the most common taking the form of horizontal corrugations around the inside edge of the framework as in the Coalbrookdale 'wall scraper ornamented', in Izens' 5a, Fig. 6, and in Kenrick's no. 493. Elaborate 'drops' were also frequently added at the inside top and sides of the framework and below the tongue as in Fig. 6, no. 5a.

Designs nos. 2, 3 and 4. Nothing quite like these designs has been seen in the catalogues examined. It may be that the patterns were specially modified or that they had a short 'life'.

Design no. 5. Another design which has not been noted in the catalogues. Doubtless there were many other foundries than those mentioned here which cast scrapers, and these foundries might have had their own designs.

Design no. 6. None of the catalogues examined has illustrated a similar simple pattern. The scraper shown is outside the oldest part of the premises of the office of the Dreadnought Seamen's Hospital, Greenwich.

Design no. 7. The original Carron Company design Fig. 4, K has been widely copied as for example in Bullock's no. 6A, Fig. 5, in Izens' no. 28 and Kenrick's no. 426.

Design no. 8. It resembles the Carron Company pattern, Fig. 4, G. Other companies have produced their own versions of this plain design, such as Coalbrookdale's no. 16A, Izens' no. 85 and Kenrick's no. 486.

Design no. 9. This is the original Carron Company design Fig. 4, N which has been so widely reproduced by other companies.

Design no. 10. No heavy scraper like this has been seen amongst the illustrations in the catalogues examined. The elaborate design, the rust-proof material and its uniqueness suggest that it was not mass produced in a factory.

Design no. 11. The light inexpensive scraper-bar was not cast; it is most likely made from thick sheet steel and made locally: not seen in any catalogue.

Design no. 12. Victorian Gothic designs do not seem to have been extensively copied, each foundry company having its own preferred designs. Izens show several patterns of approximately the same degree of complexity: Coalbrookdale plate 270, no. 12A has an attractive pattern with tracery under the tongue, whilst Kenrick's no. 584 has two quatrefoils in the tongue and three gothic 'drops' below it.

Design no. 13. The two pieces of this cast-iron gate post are illustrated under the heading 'STANDARDS' as 'pilaster' and

'brace' in the undated catalogue of William N. Froy of the Brunswick Works, Hammersmith, London, W.²⁰

Wall scrapers of the type represented by *designs nos. 1 to 4* are amongst the oldest forms of scrapers (Fig. 4, M), and, except perhaps those scrapers outside churches or other public buildings, have survived in larger numbers than other forms. This longevity may be ascribed to the fact that they do not significantly encroach on the footpath, causeway or pavement. Perhaps because of the extra labour involved in their insertion into the walls, either during construction work or later, their use by builders seems to have lost favour earlier than the pan or garden or even the type 'to be set in stone'. Indeed the pan scraper seems to have outnumbered and outlasted all other types.

IRONWORK IN CHURCHYARDS

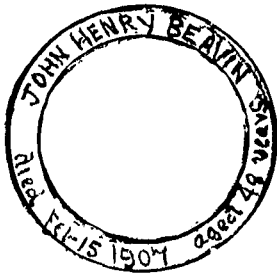
Under the heading 'area or street railings' in the previous paper the use of railings, largely of cast iron, around tombs, was discussed.²¹ At this point two examples of the use of wrought iron around table tombs in St. Peter's Churchyard, Ightham, are worth recording.

1. At the south-east corner of the church: the inscriptions are illegible because of the growth of lichens and algae. The rails are of square-section bar wrought with single necks and pointed tips. Six standards of the 'turned wooden stair rails' pattern support the wrought iron horizontals through which the rails pass. The standards are of cast iron with graceful cast-iron urns on top — one at each corner and at the centres of the long sides.
2. A few yards east of the east window the table tomb is closely surrounded by a wrought iron grille of typical smith's work with sweeping scrolls and hammered embellishments which support a horizontal rail close to the edge of the table top. The rail bears spikes which project above the edge. The whole is now heavily corroded apart from one length of spike-bearing rail which appears to have been renewed.

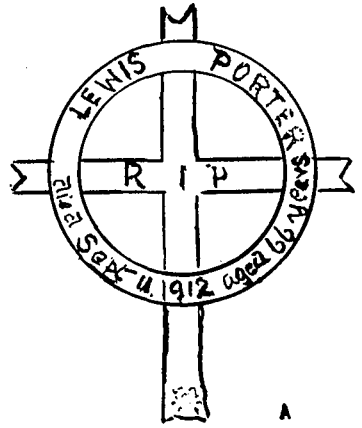
²⁰ Personal communication from Miss Amina Chatwin of Cheltenham. The catalogue also contains pages of illustrations of 'Railing Bars and Heads', 'Standard Heads' and 'Standards'. *Design no. 13* occurs under the last heading and is shown in two parts the standard proper and the side support or 'brace'.

²¹ *Arch. Cant.*, xcii, (1976), 91.

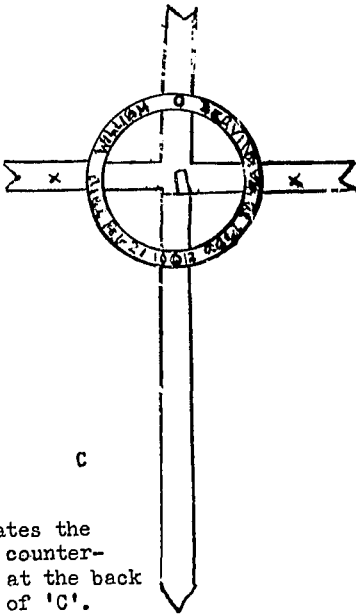
MORE DECORATIVE IRONWORK



B

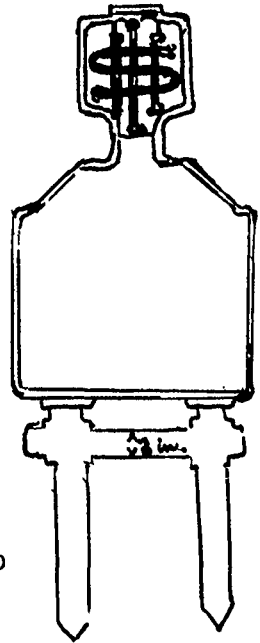


A



C

'X' indicates the position of counter-sunk screws at the back of the arms of 'C'.



D

Fig. 7. Cast-iron Memorials from Plaxtol Churchyard.

The only surname still legible is Crittle — on the east face.

Recently, during tidying of the churchyard at Plaxtol, some unusual cast-iron memorials were found lying in the long grass. They consisted of four separate pieces illustrated in Fig. 7.

A. The most complete memorial; it consists of a simple cross with notched upper ends bearing the letters R.I.P. at the centre: a circle 2 in. wide and 18 in. external diameter, centrally placed, carries the epitaph. The total height of the memorial is 28 in. and width 22 in.; the whole appears to have been cast in one piece. The inscription is in raised lettering, all of which was still quite clear, although heavily rusted, except for the age of the deceased which could have been 66 or 68 or even 88. The epitaph reads 'Lewis Porter died Sept. 11, 1912 aged 66 (?) years'

B. A detached circle of cast iron 18 in. external diameter and $2\frac{1}{8}$ in. wide. It bears the inscription 'John Henry Beavin died Feb 15 aged 48 years'.

C. Consists of a much lighter cross than in 'A' which has been broken at the centre and badly repaired. It is now held together by a circle of cast iron bolted onto the upright; the circle is $11\frac{3}{4}$ in. external diameter and the rim is $\frac{7}{8}$ in. wide; it bears the words 'William Beavin died Feb 21 1912 aged 80 years' At the back of the arms of the cross are the remains of two countersunk screws 15 in. apart.

Although the rusty surface at the back of circle 'B' now shows no remains of screws it is very probable that 'B' was fastened concentric to the smaller circle on 'C', the whole forming a memorial to father and son.

D. This memorial was cast in one piece and was evidently intended to carry a painted epitaph. Nothing is now to be seen but an empty rusted surface. The dimensions are: total height $42\frac{1}{2}$ in., width of the body $16\frac{1}{2}$ in., the cross bar is $14\frac{1}{4}$ in. long and 2 in. wide. The head carrying the monogram IHS is $7\frac{1}{4}$ in. high and $6\frac{3}{4}$ in. wide. The memorial was obviously held in place by having the legs pushed deeply in the soil.

This is the only specimen of its kind I have seen but such a heavy and comparatively complicated memorial, bearing no epitaph, must surely have been intended to be cast in some number and to be widely used. It would be interesting to know of any similar examples elsewhere.²²

²² The memorials could not have been cast in Plaxtol. In living memory there has not been a foundry in Plaxtol. Personal communication from Hyders to Mr. L. Lowery.

MORE DECORATIVE IRONWORK

ACKNOWLEDGEMENTS

The Borough Librarian of the Metropolitan Borough of Sandwell, Mr. R.B. Ludgate, A.L.A., welcomed me to see the Izens catalogue, and Mr. J.K. Maddison, of the Reference Library, West Bromwich, showed me the other catalogues in their excellent collection and made photo-copies. I am very grateful to both these gentlemen for their help. My thanks go, too, to our member Mrs. M. Lewis, for drawing my attention to the cast-iron memorials in Plaxtol Churchyard.