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# SOUTH SHIELDS: SOUTH MARINE PARK BANDSTAND RESTORATION



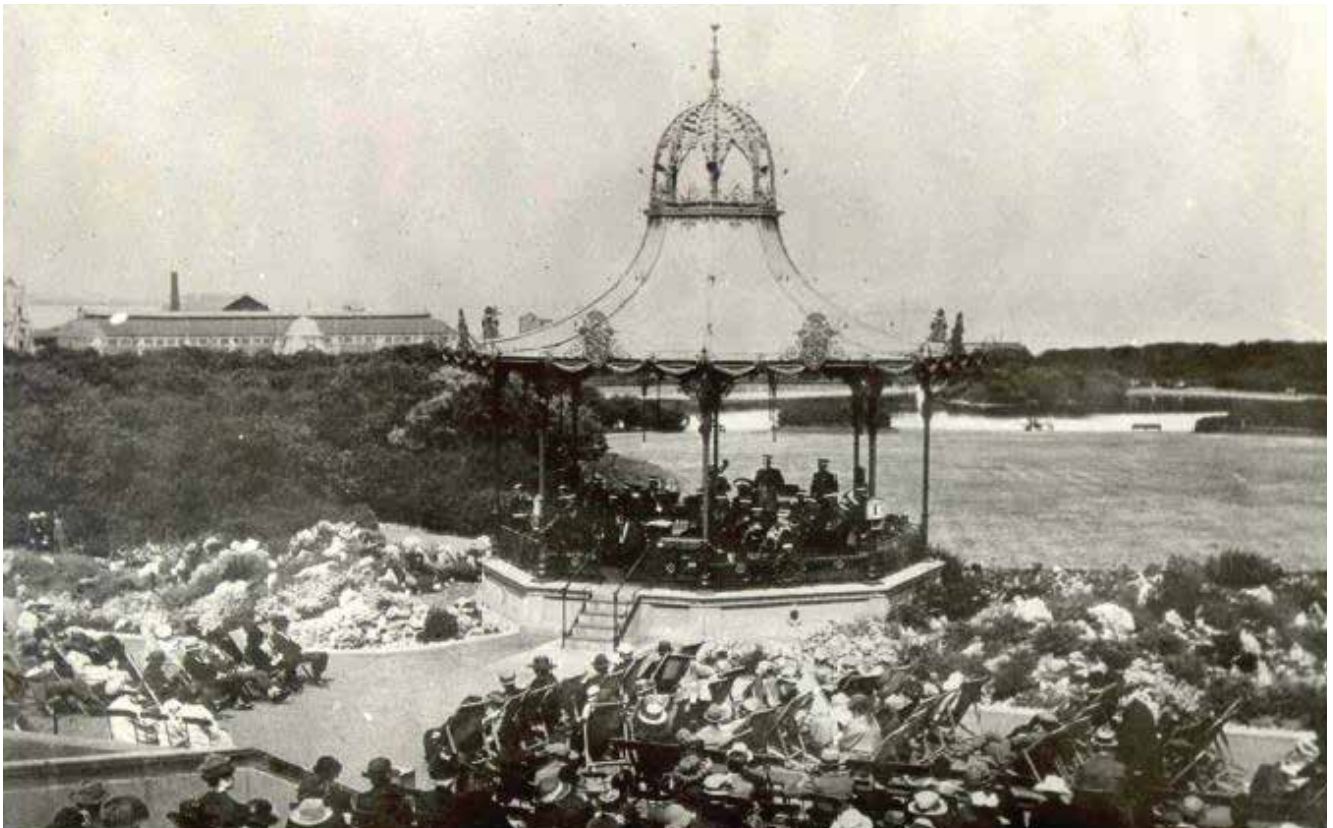


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**South Shields: South Marine Park Bandstand Restoration**

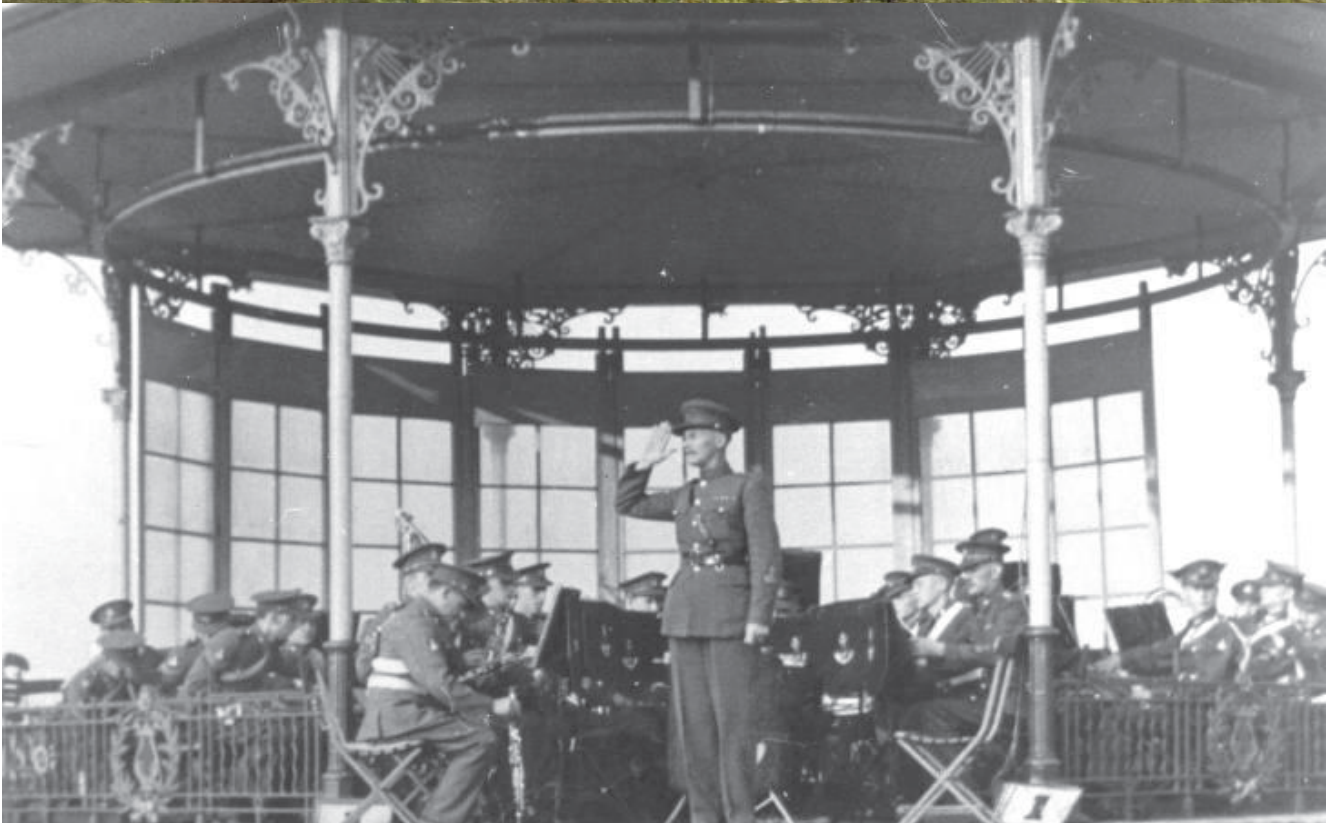
An example of a design and build project undertaken by Lost Art Limited and completed within the allocated budget.





As part of a restoration and regeneration project at South Marine Park, South Shields, Lost Art Limited were commissioned to reproduce and install a copy of the previously installed bandstand.

At the time of the commission all that was available to Lost Art were a series of images, mainly old postcards, showing the old bandstand.

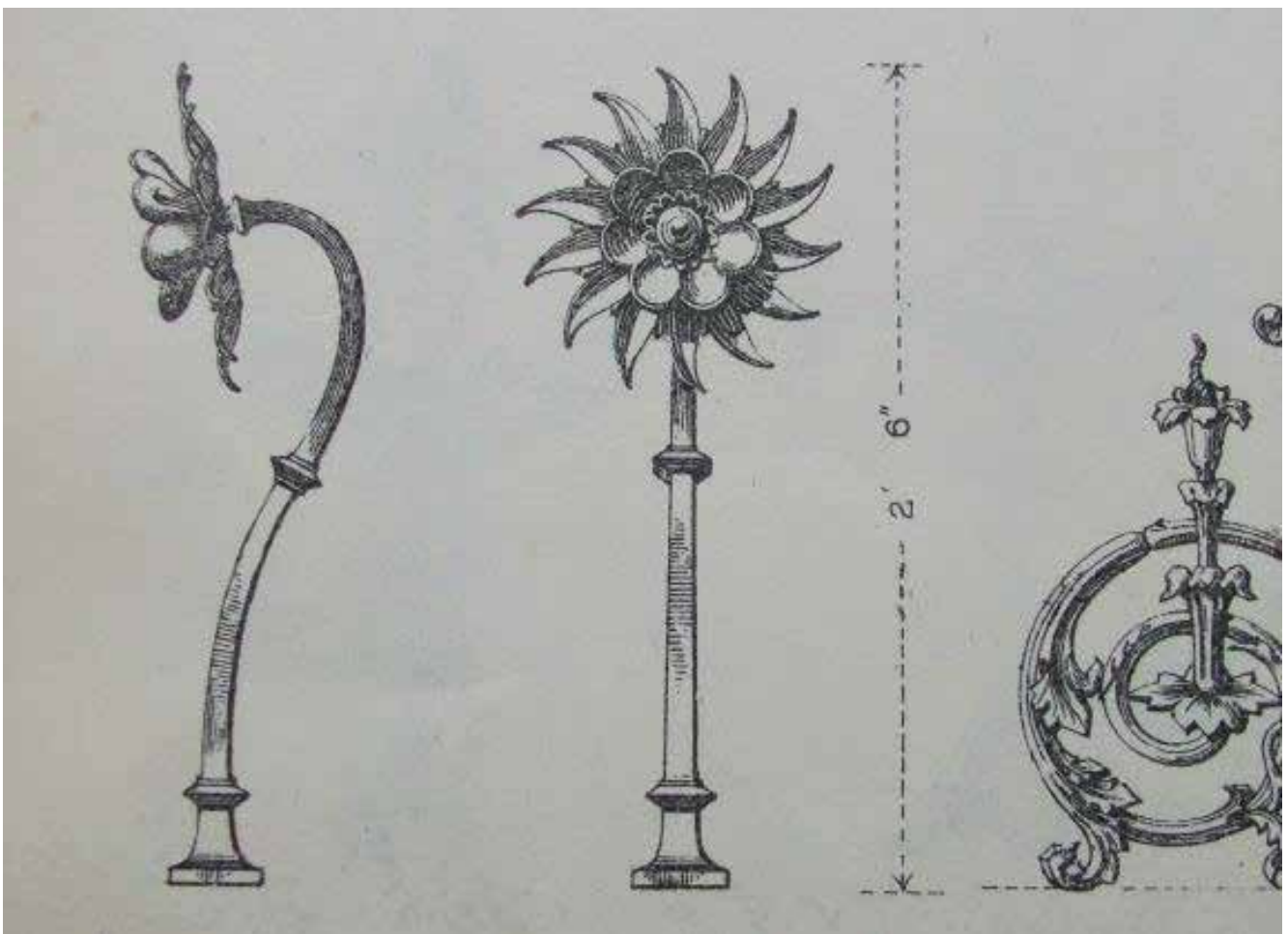


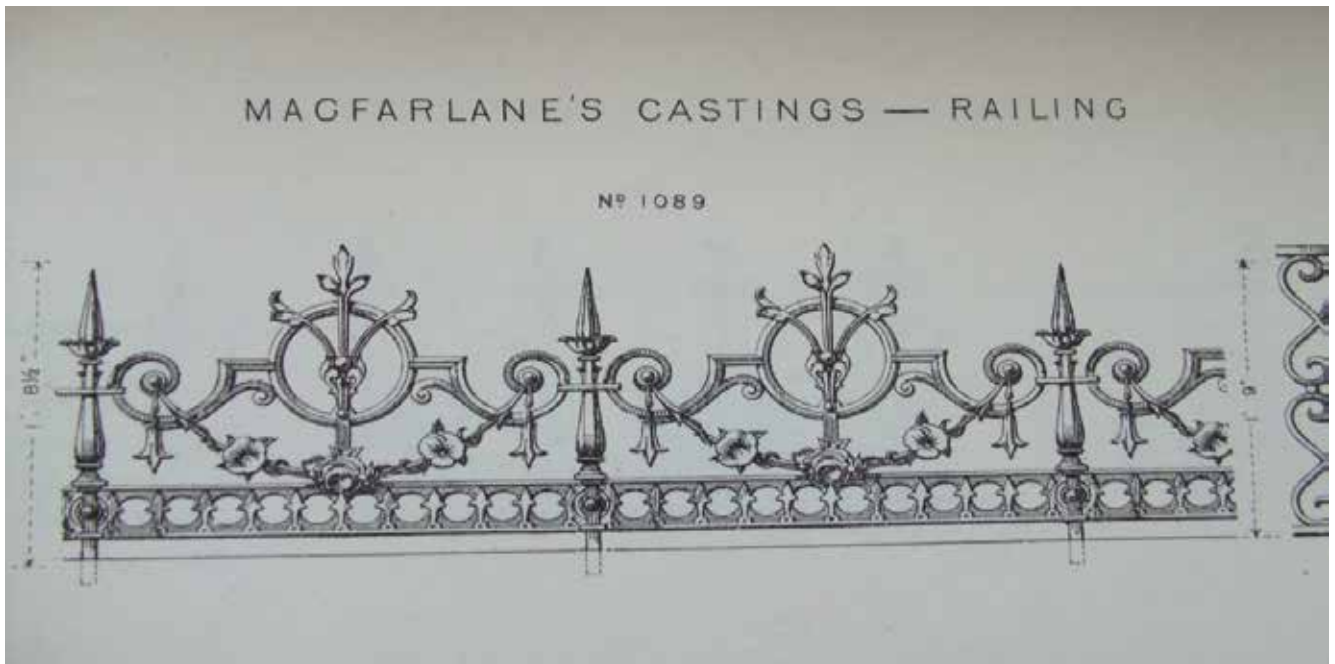
Using the historical images as the starting point for our research, the original bandstand was identified as having been produced by the MacFarlane Company of Glasgow who operated from the Saracen Foundry and were significant producers of architectural ironwork including bandstands.

As with other notable foundries of the time such as Coalbrookdale, MacFarlane often produced products such as fountains and bandstands that were similar yet different, using various combinations of a number of stock components to create distinct constructions.

Starting with Lost Art's own collection of antique catalogues plus visits to archives as far apart as the Ironbridge Museum in the Midlands, Bolton in the North West and Kirkintilloch in Scotland, we were able to identify many of the component parts used in the South Shields bandstand from original catalogues produced by the MacFarlane company.

The following images show examples of these components.



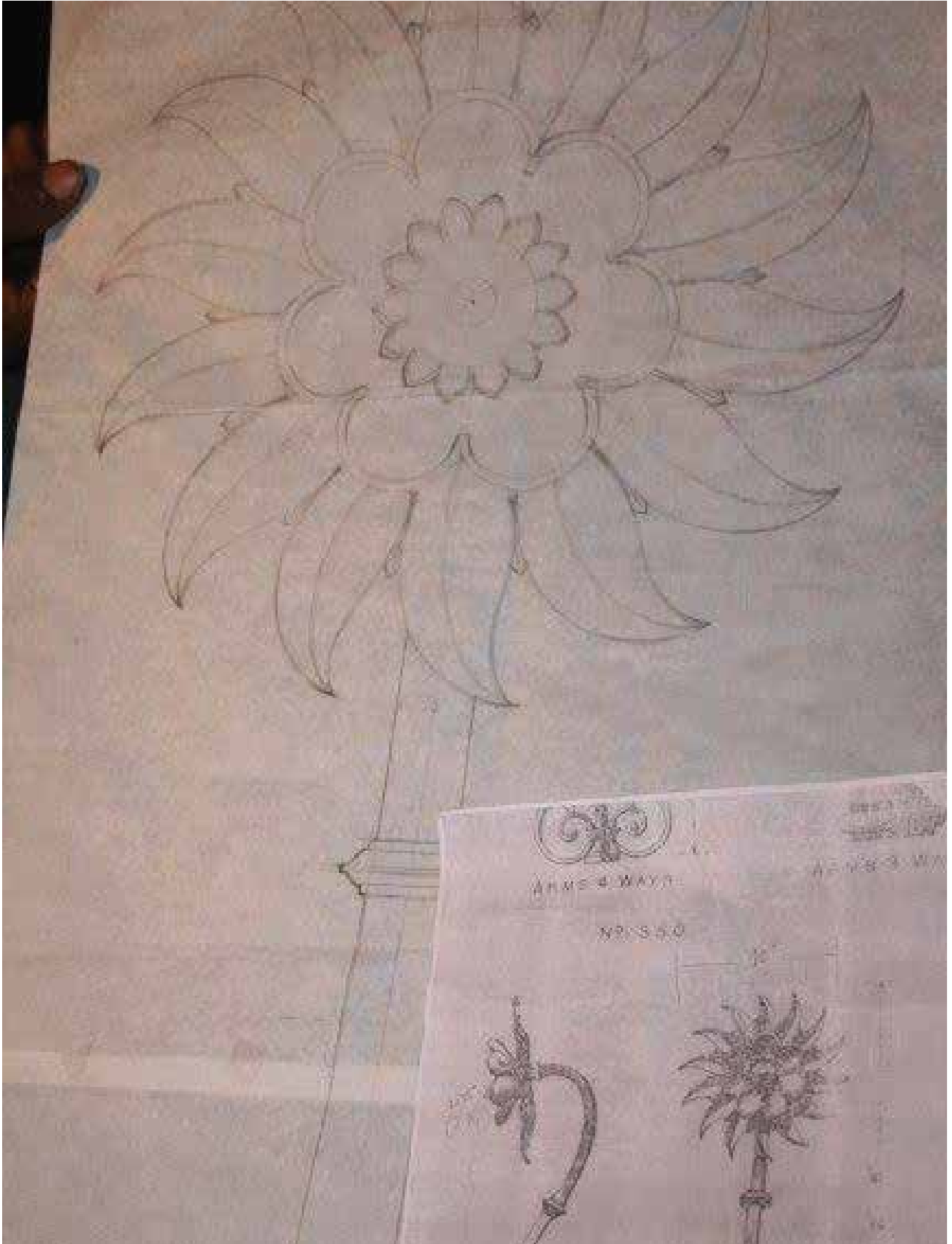


In order for us to produce new cast iron examples of these components patterns had to be produced.

The first stage of this is to produce working scaled drawings from the catalogue images.



The next stage of this process involves the wood carver working with the pattern maker.



Working from the scaled drawings, the wood carver produces a 3 dimensional carved wooden rendering of the scaled drawing from which the pattern maker will eventually produce the pattern from which the foundry will cast the components.



The image above shows the back section of the sunflower detail whilst the following image shows two carved sections of the flower together, as they would be assembled on the bandstand itself.



A further component of the sunflower feature is the 'stalk' which was also carved.



Having produced carvings of all three sections of the sunflower roof detail, these were then passed to the pattern maker in order that the actual foundry casting pattern could be produced.

Other components, such as the panel from the roof of the bandstand was also produced in wood.





As the work progressed, with the drawings overlaid onto the wood and carved through, they were repeatedly checked for accuracy until a final positive carving was completed, such as that shown below.



The process outlined as then repeated for numerous other components of the bandstand:





In addition to the lyre and laurel wreath assembly, further bandstand components were identified and carvings prepared. These include:

The swags for the edge of the roof



Splash plates



Ribbon details



## The ceiling rose



As the carvings were produced and passed on to the pattern maker, he was then able to construct the moulds from which the foundry would create the cast components



The patterns are set on wooden boards and are used to make a mould in sand into which the foundry workers pour the molten iron.



Following the casting process, the components are first shot blasted to remove the roughness from the surface of the metal and then fettled to remove any excess iron remaining from the casting. Having used high quality patterns and an experienced craft foundry, what remains is a crisp clean casting demonstrating a lot of clear detail.



A variety of components were first cast in iron, with each part then being electroplated. This process offers significant protection against corrosion (primarily rusting) but because of the thinness of the chemical coating allows much more of the detail and fineness of the casting to be viewed when compared to the alternative process of galvanising.

The following images show a variety of components that have first been cast then electroplated.





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Components were also combined as for the final versions for the construction of the bandstand.





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The roof edge swag and ribbon feature



## The laurel wreath and lyre

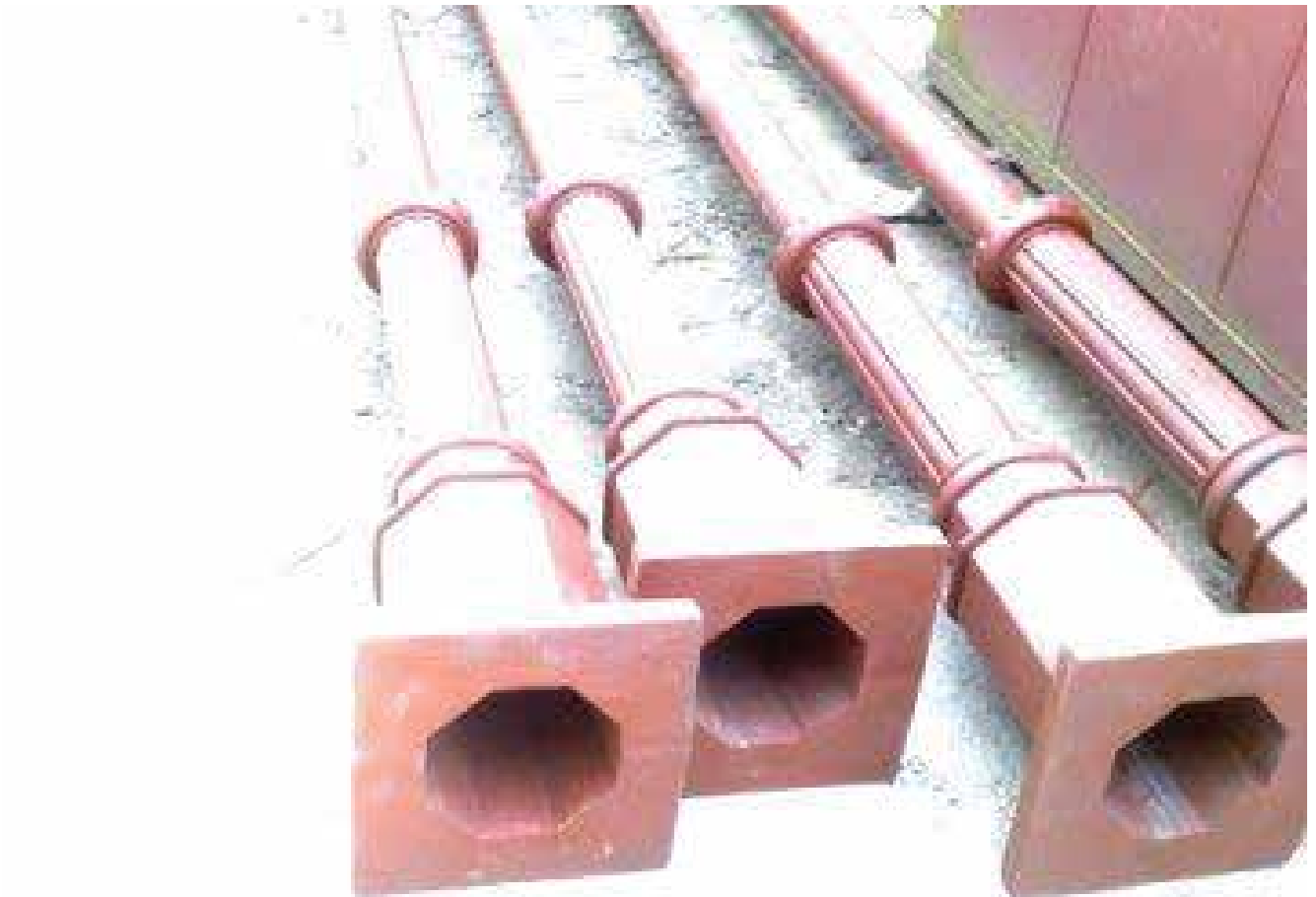


These two components are produced individually and then combined into the item shown on the historic photographs where they form a decorative element to the panels surrounding the bandstand.



In addition to the casting and plating of the smaller components, some of the larger components had also been cast and primed:

These include the support columns:



## Support brackets



In addition, further bandstand components were being identified and carvings, patterns and castings produced. These include:

The flower detail for the lower railing:



## The fringe top to the bandstand



Progress was also being made on the shield features for the edge of the roof. This was proving to be rather difficult as there was little detail in the initial photographs available to us and required considerable enhancement of the images that we had sourced. These components did not appear to be stock items of the Macfarlane Company, but were items that had been designed specifically for the South Shields bandstand, incorporating features of local significance.

The back plates of the shields themselves were produced separately and the shield decorative detail carved prior to casting the details. Further research helped identify the flowers shown on the decoration as passion flowers. These were then carved prior to casting of the detail for application to the shield backplate.



Shield Backplate



Shield decorative detail





The crowning glory of any bandstand is usually the roof. This was particularly true of the South Shields bandstand. In addition to the usual sloping zinc covered roof, there was the added feature of a wrought iron cupola, also featuring cast iron decorative elements.

Following the production of scaled engineering drawings of the roof, individual components of the roof structure were produced and test assembled.





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The production of the roof cupola continued, with significant progress having been made on the inclusion of the wrought iron decorative elements.



The lower part of the cupola incorporates a small section cast iron panel. As previously described, this was identified within the archive MacFarlane Foundry catalogue and a pattern created to allow for new castings to be produced.



The cast panels produced were incorporated into the cupola section of the roof along with further decorative wrought ironwork.

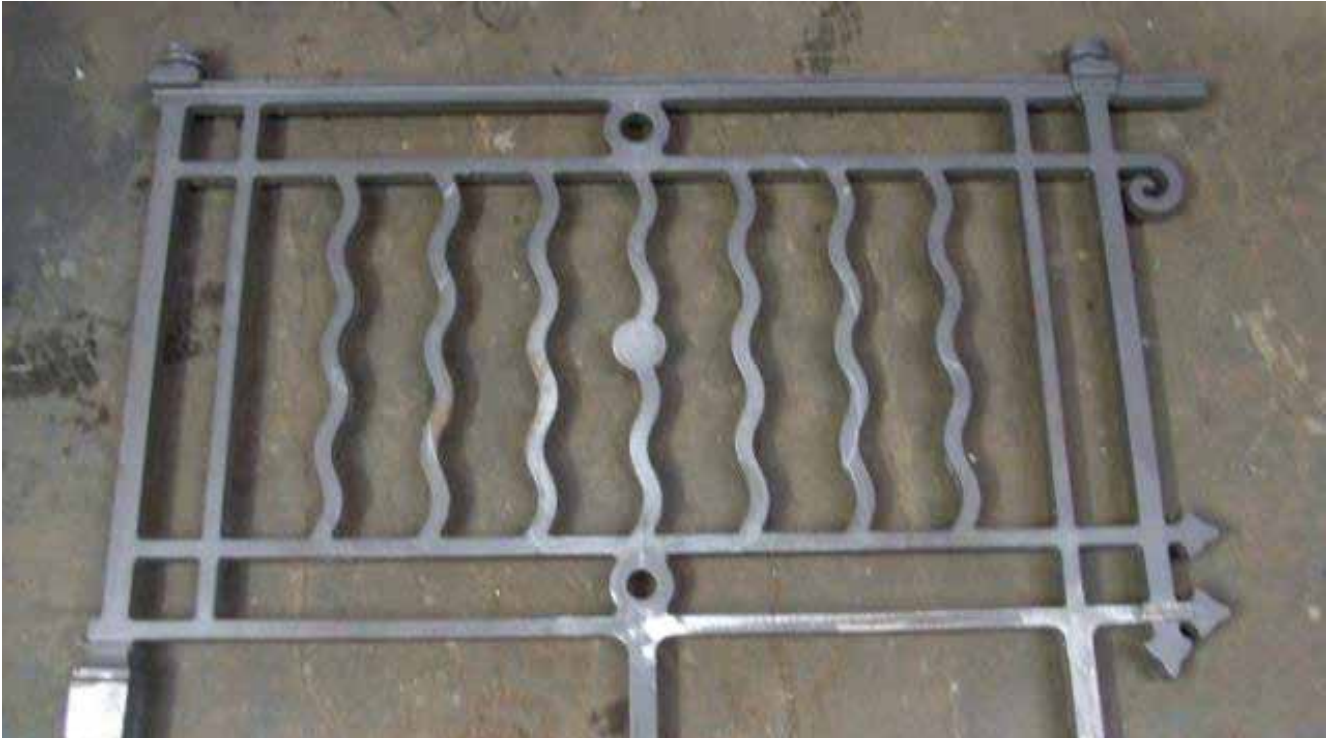




The base of the cupola was also fabricated.



A pattern was also produced to allow for castings of the bandstand perimeter panels.



As can be seen, there are two styles of perimeter panel, this is necessary to allow the production of the full perimeter.



The panels were subjected to test assemblies using the other decorative components that would be added later as appropriate to each panel.





The cast panels also underwent electroplating as protection against corrosion.

Once components had already undergone electroplating, they were then painted.

Each component has several layers of paint for maximum protection against corrosion. Here the support columns have been painted with a zinc phosphate primer.





This is a base cover of paint and is applied to the large components shown above and the smaller components shown below, in addition to these having been electroplated.



Following on from the zinc primer, an undercoat is applied, promoting both protection and adhesion of the top coats.



The top coats of paint are being applied in the historic paint scheme selected for the bandstand.





Once painted, components could be assembled and made ready for delivery to site when required for inclusion in the bandstand itself.



At the same time as painting and sub assembly was taking place, some important components were still taking shape.

The South Shields town crest was reproduced as a cast iron panel, having first been wood carved, this would then be sent for decorative painting in order to highlight the detail of the shield.



In addition, further decorative elements were being assembled and the topcoats of paint were being applied.

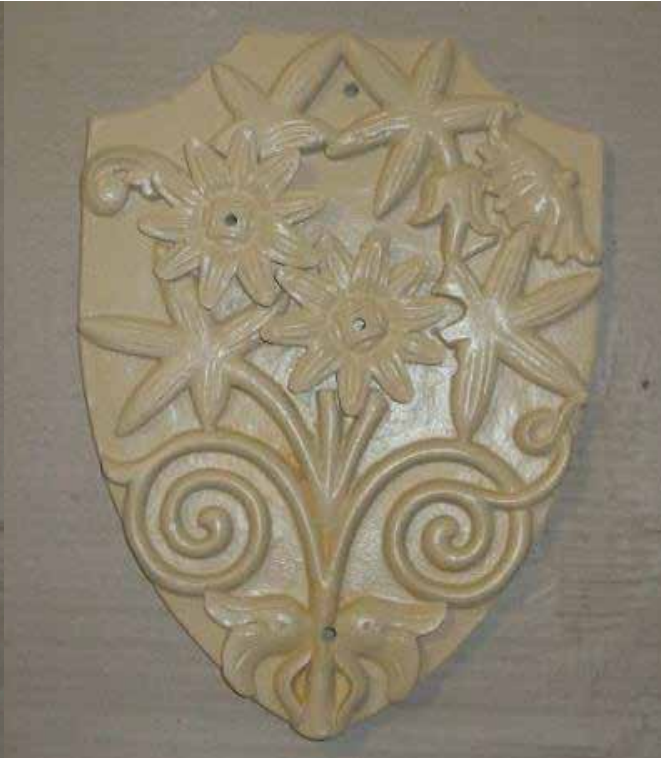
Small passion flower for inclusion in shield.



Shield panel



Shield panel containing passion flower inserts



Large shield panels



Support brackets





Roof swags



Lyre detail



Roof support columns





Laurel wreath and lyre details



Macfarlane panels



Please note that the use of flash photography means that the colours reproduced in the images are not necessarily representative of the real colour of the paint used.



The final pieces of the jigsaw had also been finished – the terminal for the top of the bandstand.

And more prosaically, the guttering for the roof edges.



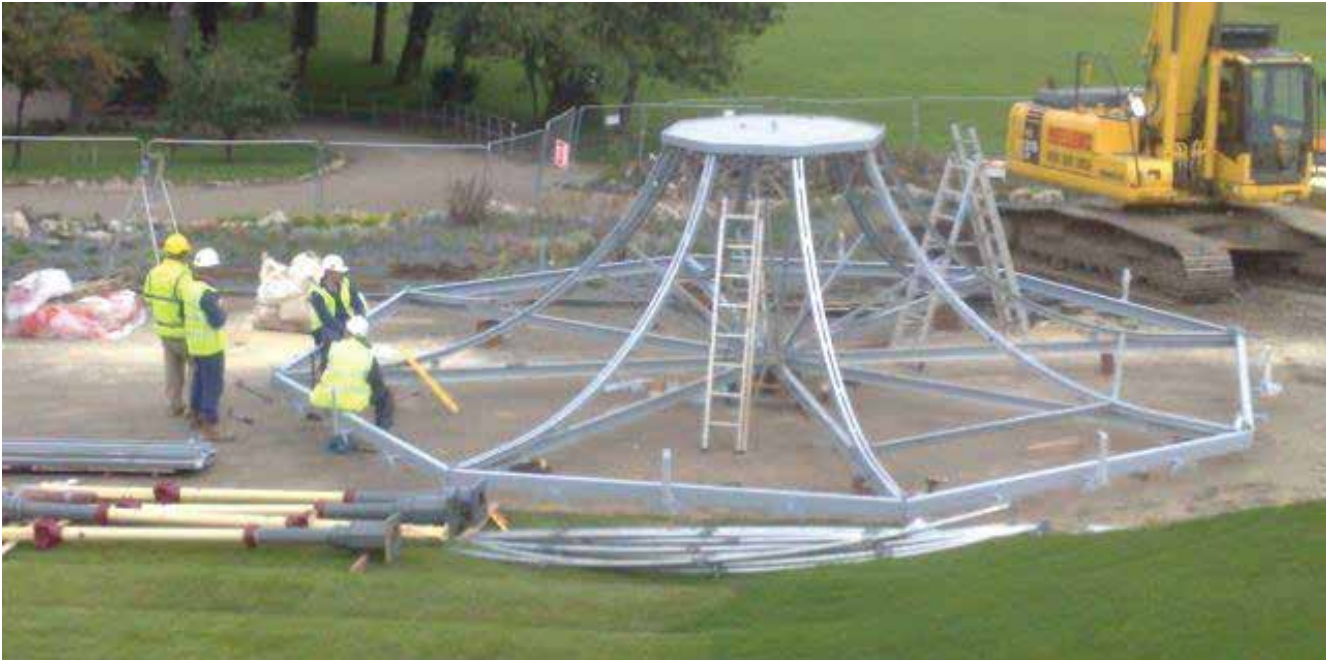
After several months of developing, producing and preparing the component pieces, the bandstand had finally reached the stage where on site assembly could take place.





At first the scene just appeared to be one of parts lying around, with little purpose to their presence.





But gradually one part was attached to another.



And things started to take a more definite shape.



There are times when you want things to go smoothly rather than with a swing.



And this was one of those times.

With the use of an even larger crane, things really started to move.



Until finally it all came together.





Just waiting for a clear up and then ready for a band.



Since these photographs were taken, more clearing of the site has taken place, the wooden roof lining has been added and a little more decorative painting has been applied.



Lost Art is proud of our achievement in recreating an historic bandstand and look forward to our next project to which we will bring the same level of expertise and enthusiasm as we invested in this one.





WINNER of Conservation award for our work in conjunction with Renfrewshire Council on The Grand Fountain, Paisley



Winner of the Institution of Mechanical Engineers Award for Conservation of an Industrial Heritage Artefact.



WINNER: MONUMENTS AND PUBLIC SCULPTURE ASSOCIATION: Marsh Award for Excellence in Conservation of a Public Sculpture or Fountain 2015.



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