

# Heritage Impact Assessment

of  
Knockderry Castle  
Shore Road  
Cove  
Helensburgh  
G84 0NX

For  
David and Chelom Leavitt

Date : **April 2023**

Our Reference : **E3740**

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Knockderry Castle

## Revision History

Revision	Revision date	Details	Name	Position
0		Initial Issue	Neil McAlister	Associate Director

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## Executive Summary

### Summary

Knockderry Castle has a maintenance deficit and this proposal aims to revitalise the building respecting its history and quality of design while making a few sensitive alterations in-keeping with modern expectations. This document sets out our proposal and puts it into context. Many of the proposed works to the building are evidence-based re-instatements of original features of the building. Where new, the aim is to sensitively detail these additions to fit in within the building.



South elevation of Knockderry Castle

# 1. Context and Character Appraisal

## 1.1. Knockderry Castle

Knockderry Castle is a baronial category A-listed (LB43452) Victorian country house. It has three principal storeys arranged in a loosely rectangular plan plus an attic level and basement. With original phases by Alexander 'Greek' Thomson and John Honeyman, the tour de force Arts and Crafts interiors designed by William Leiper are of particular significance.

Throughout its history, the building has largely continued to be used for the purpose for which it was created: a dwelling. The notable exceptions to this are its use as a world war two hospital and as a hotel in the second half of the twentieth century.

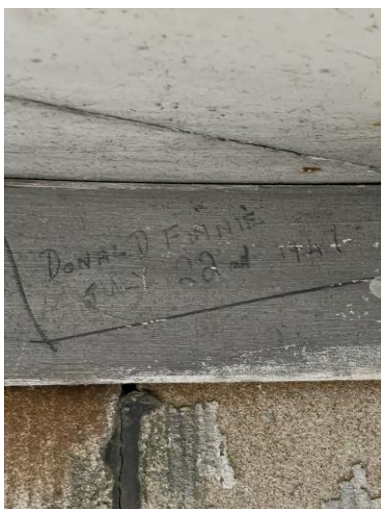
The walls of the building are of solid masonry construction, namely of whinstone and sandstone. A characteristically asymmetrical baronial silhouette is created with a complex arrangement of pitched slated roofs, staggered in height and diverse in form including candle snuffer roofs to bartizans. For the floors, the majority are suspended timber.

## 1.2. Social Significance

The Castle is an important example of a holiday home for wealthy nineteenth-century Glasgow merchants. Its dramatic raised position is likely designed to be seen by sea from steamer boat, the once common mode of transport for its Victorian owners and guests.

While a guest at the house, Scottish-American industrialist and philanthropist Andrew Carnegie composed a letter to the then Lord Provost of Glasgow offering to finance Glasgow's proposed branch libraries on 15<sup>th</sup> May 1901.

It is understood that the building was repurposed as a hospital during the Second World War. Some of the graffiti in a bartizan of the west elevation purports to be from this era.



An example of graffiti possibly from the time of the second world war

### 1.3. Architectural Development of the Castle

The site of Knockderry Castle is reputedly the site of a medieval Norwegian or Danish fort dating from around the 1263 Battle of Largs. Neither the exact location nor any surviving remains of this fort are known.

Knockderry Castle is the iterative product of the second half of the nineteenth century; iterative because it was extended and altered in several phases of development.

Typically the development of castles in Scotland centres on an initial medieval tower house which is subsequently added to by subsequent generations. Dundas, Glamis and Drum castles are examples of this usual trend.

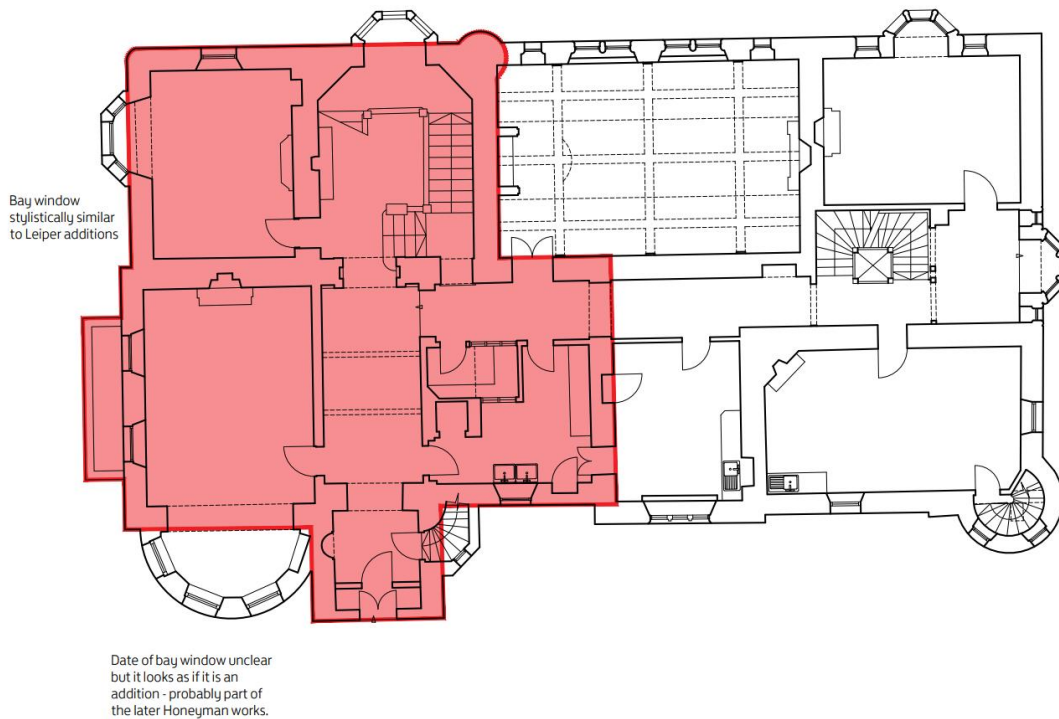
Knockderry Castle is an interesting reversal – its tower house is in fact the newest portion of the building. It has no medieval tower house and the building was not designed as a genuinely defensive castle but to a romanticised baronial design built for the leisure of wealthy Glasgow merchants.

Documentary information about the Castle is rare and no known historic architectural plans or elevations exist. That said, we have secured a select number of images of the building which has informed our understanding of the chronology of the building's development.

Knockderry is a complex building with layers of architectural activity. These layers are not always distinct and in instances interact. We have divided the development of the building into five phases. What follows summarises the key points of the history of the building while noting where there is dispute or confusion.

# Phase 1 – The Original House

## 1852-55



The original house dates from around 1855; a year recorded on a date stone on the south elevation of the building. The owner was John Campbell, a 'whole druggist'. The building's design is typically attributed to Alexander 'Greek' Thomson (1817-1875) although there is some contention about this. F.A. Walker contends that this phase of the house's development is more believably attributed to John Honeyman.<sup>1</sup> The design of this phase of Knockderry certainly is not the Greek- or Egyptian-influenced architecture that Thomson is famed for today. That said, we know Thomson turned his hand to different architectural styles and designed nearby Craigmennie Castle that does stylistically resemble Knockderry. To take one example, both buildings share a similar architectural detail of an oriel window with a vertical support. Furthermore, this portion of the coastline of Loch Long is replete with villas designed by Thomson.

<sup>1</sup> Walker, F.A., 2000. *The Buildings of Scotland: Argyll and Bute* (Penguin Group, London) p.



Date stone within a window lintel recording the year 1855



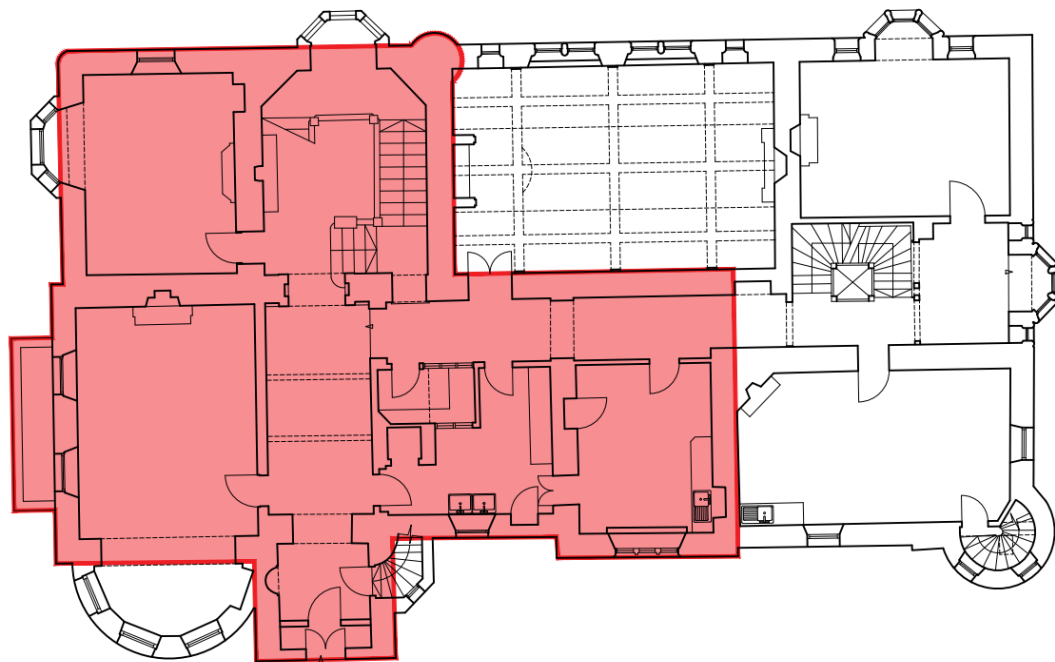
Craigrownie Castle (built 1854) (Image source: Helensburgh Heritage Trust)



Oriel window with vertical support (Knockderry left and Craigrownie right)

## Phase 2 – Eastward Extension

1869



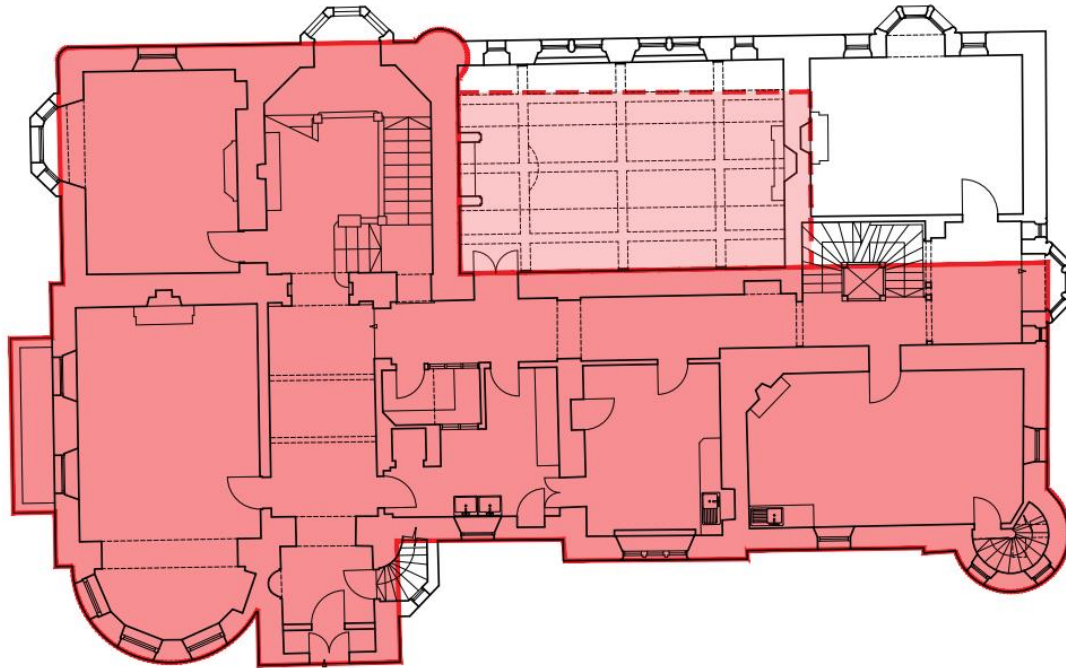
This phase falls under the ownership of warehouseman William Millar who commissioned John Honeyman to extend the building eastward. The exact boundary between this phase and others is speculative based on physical evidence. This includes former external windows, now blocked in the east wall, leading to the conclusion that the east wing on the south elevation was constructed in stages. This phase is the first of several extensions by Honeyman over the next couple of decades.



# Phase 3 – Further Eastward Extension

1870s

It is possible that there was also building to the north under the Leiper music room, as indicated by the walls in the basement. This is also suggested by the blind arch in the corridor which may be a blocked doorway.



Bay window added by this phase at the latest as it is shown in the historic photo. The stained glass is later and the windows have the same glazing pattern as the one to the right of the entrance.

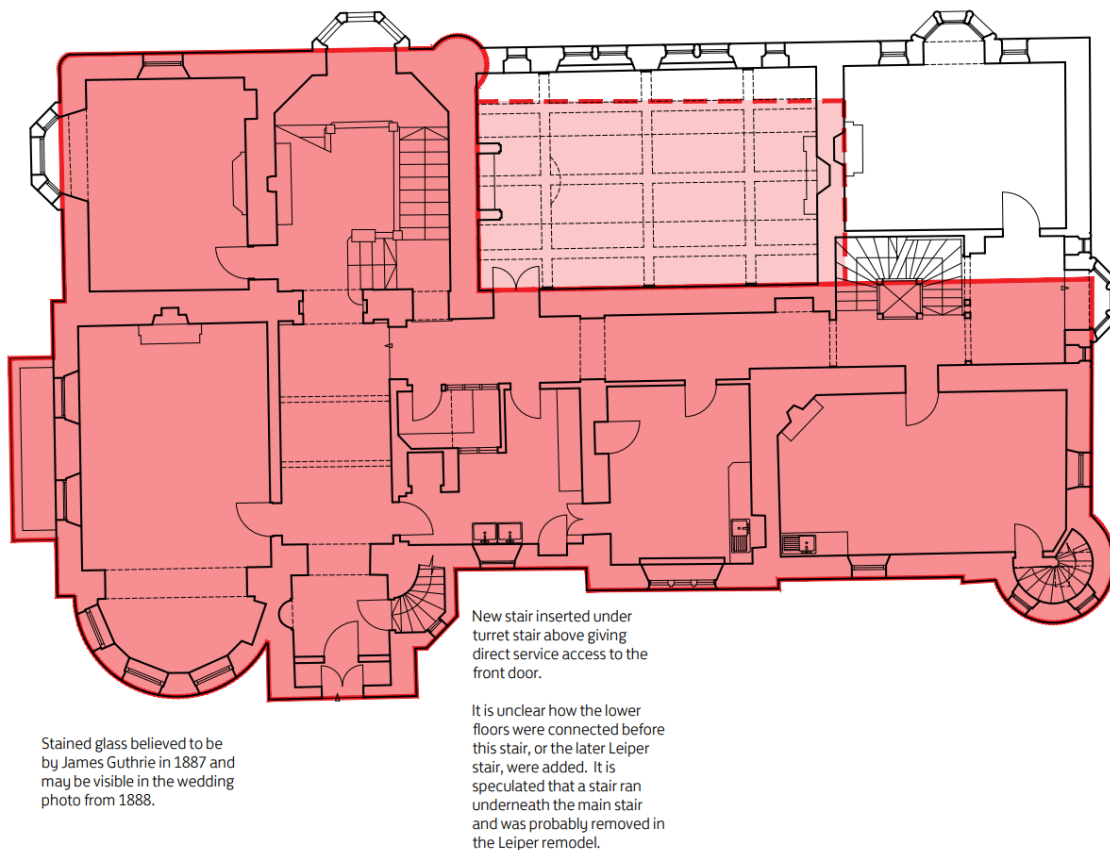
Under the continued ownership of William Millar and involvement of Honeyman, the eastward portion of the building is extended to its full extent on the south side. This phase is shown in an undated historical photograph. The bow window of the south elevation was likely added in this phase but lacks the stained glass at this point that was installed at a later phase, as the historic photograph evidences. There may have also been a single storey structure located below what would later become the music room. This is suggested by the walls of the basement and the blind arch and corridor at basement level which may be a blocked doorway.



Undated photograph showing Knockderry Castle at Phase 3 of development. Note the absence of stained glass in the bow window, no dormer windows in the highest duo-pitched roof, the absence of the staircase below the largest corbelled turret and the absence of the later Leiperian Tower.

# Phase 4 – Alterations

c.1885



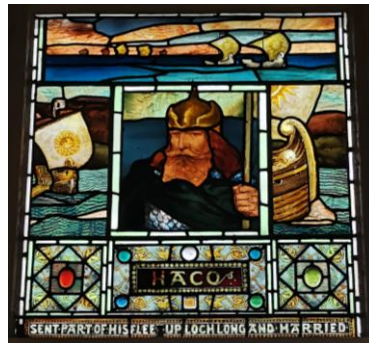
Eminent Glasgow carpet manufacturer John Stewart Templeton (1832-1918) took ownership of the Castle in 1883. Having taken over the family firm of James Templeton & Co. in 1865, John S. Templeton commissioned William Leiper to design the Templeton Carpet Factory on Glasgow Green (1888-1892) which is inspired by the Doge's Palace in Venice. John Templeton and William Leiper therefore knew of each other from at least 1888.

This phase of Knockderry pre-dates the commission of the Templeton Carpet Factory and is partly documented by a wedding photograph from 1888. This includes the addition of a staircase connecting the principal floor with the raised basement storey below an existing staircase turret on the south elevation. The architect of these alterations to the building is not known but may have been Honeyman. An interesting question to ask is how the raised basement level and the principal level were connected before this additional spiral staircase (and the later staircase of the Leiper Tower). There must have surely been an alternative route – a likely place being beneath the extant dog-leg staircase. While this is speculative, this lower portion of the staircase could have been removed during Leiper's later remodelling of the building (Phase 5) and when the Leiper Tower's staircase was built which provided another route to raised basement level.

In 1887, the stained glass windows by Sir James Guthrie (1859-1930) (a Scottish painter associated with the Glasgow Boys) were added to the bow window of the south elevation.



Photograph from the 1888 wedding of Elspeth Alice Templeton to Daniel H.L. Young at the entrance steps of Knockderry Castle.



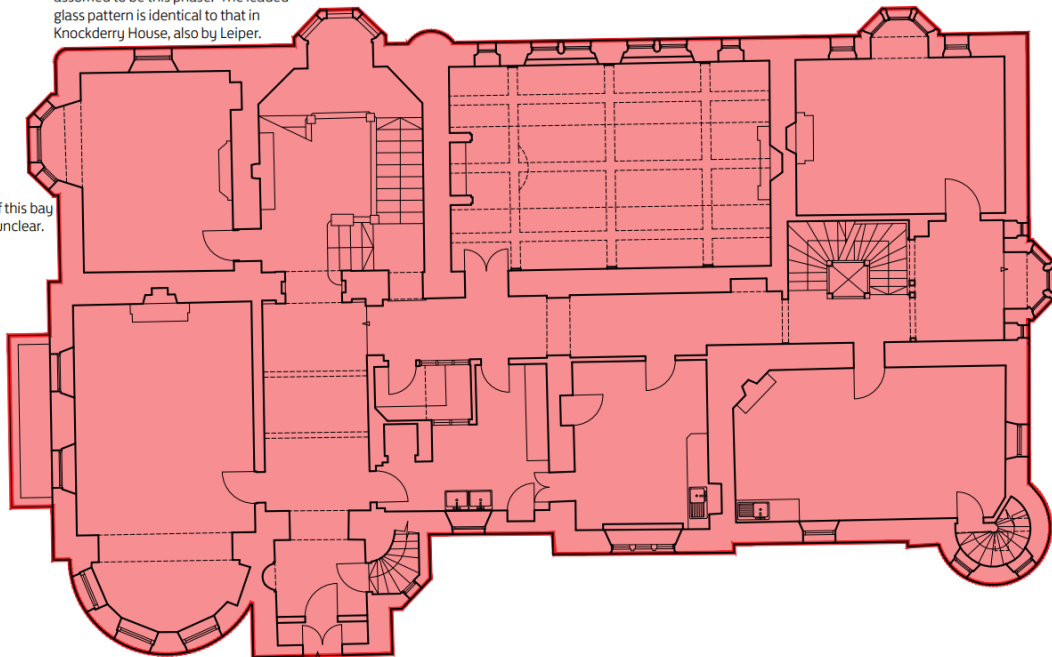
James Guthrie, Battle of Largs stained glass windows (1887)

# Phase 5 – Leiper

c.1896-7

The bay window on the stair is similar in style to those in the Leiper section so is assumed to be this phase. The leaded glass pattern is identical to that in Knockderry House, also by Leiper.

The date of this bay window is unclear.



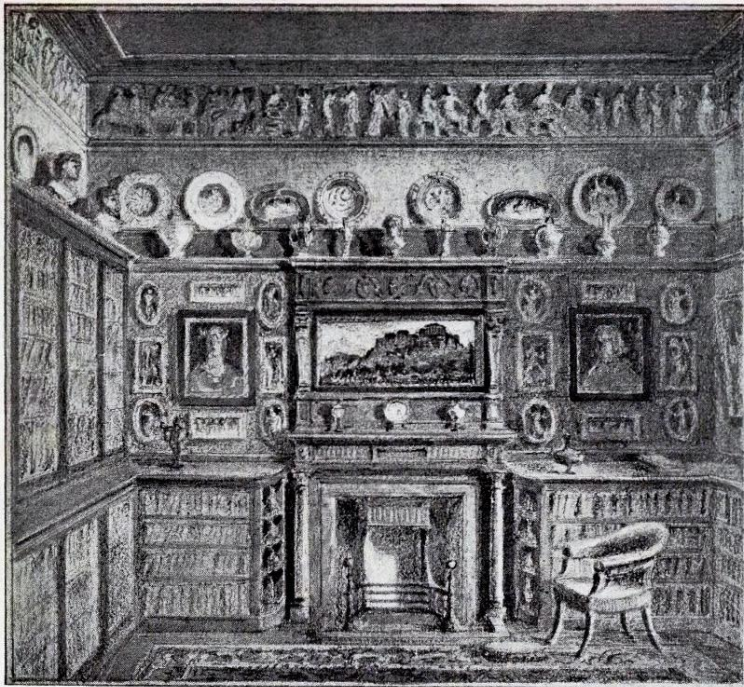
This phase is one of the most significant in the building's history both in extent and quality of design. The extensions to the building were bold but knitted into the rest of the building, filling in the northwest corner to form the loosely rectangular plan seen today. The extensions comprised two elements: a tower house and the banqueting-hall-like music room both conceived by architect William Leiper (1839-1916) with the collaboration of furniture makers William Scott Morton & Co. This phase was under the continued ownership of John S. Templeton whose monogram features in a carved decorative panel by the entrance to the Leiper Tower. On the other side of the same entrance is a date stone recording the year 1896.

Highlights of Leiper's design include an ornately-carved timber additional staircase complete with central hydraulic-powered lift, purpose-built en-suites, parapet walkway, library with replica Parthenon frieze and, in the music room, wagon roof with celestial decoration and minstrels' gallery. The high quality of the woodwork extends to the fireplaces and wall panelling.



Monogramed decorative panel on the Leiper Tower (for James Stuart Templeton) (left) and date stone recording the year 1896 (right).

Leiper's work to the building was not limited to these grand additions but also included remodelling of the existing portion of the building. The exact extent of this remodelling is unclear. That said, some clues to their connection with Leiper are evident in details of the design. For example, the oriel window of the original staircase is leaded panes in a pattern that matches the nearby Knockderry House (also by Leiper), not to mention their similarity with the oriel windows of the Leiper Tower of Knockderry Castle itself.



Knockderry Library with plaster replica of the Parthenon frieze



North elevation showing Leiper's additions which appears to include the oriel window of the original staircase (right)



William Leiper's design of the Glasgow Green Templeton Carpet Factory for J.S. Templeton. By 1900 over 16,000 people were employed producing chenille and Axminster and a further 300 on Wilton and Brussels carpets. The combined capital of the company exceeded £330,000 (equivalent to about £32 million in 2023) (<https://archiveshub.jisc.ac.uk/search/archives/9776d156-1921-3deb-a831-5c7c3d06caab>)

## 1.4. Conservation and Repair Strategy

While the below conservation work does not form part of this listed building application, we have included some information on the conservation work that is already underway underscoring the sensitive and historically-informed approach we are taking to the building.

### 1.4.1 External fabric repair

A phase of repair to the external fabric of the building has already been partially completed and is on-going to ensure that the building is kept wind and watertight after years of neglect and a maintenance backlog.

### 1.4.2 Artwork

The Music Room of Knockderry is the crescendo of the Leiperian interiors. Here the painted processional frieze of the music room has been damaged by water ingress due to neglect by the previous owners which we are addressing. We have engaged with expert Icon-accredited painting conservator Karen Dundas to stabilise the paintings in April 2023.

### 1.4.3 Historic Windows

We are collaborating with Finnigan Shaw Ltd to work towards repairing the stained glass and leaded windows.

### 1.4.4 Historic lift

We have engaged with a specialist lift engineer with an ambition to revive the existing mechanism which has since fallen out of operation.

## 1.5. Areas of Particular Significance

There are several areas of particular cultural significance that must be considered with any proposed works:

### Wall paintings

The Leiperian interiors are amongst the most exceptional of their style in Scotland. The wall paintings play an important role in the music room where a processional frieze adorns three sides of the room. The celestial stencilled design and text of the ceiling also contributes to the aesthetic value of the room.

### Plasterwork

The Parthenon frieze of the library is an interesting incorporation of the ancient Greek design (as well as the fireplace painting of the acropolis) into a library interior, brought to pre-eminence in Britain in the early nineteenth century by the 7<sup>th</sup> Earl of Elgin's removal of the marbles from the Athenian Parthenon to Britain.

### Windows

The stained glass windows offer a creative reimagining and narrative recount of a key local historical event: the Battle of Largs. They feature King Haco of Norway and are an usual example of James Guthrie's (1859-1930) designs executed in stained glass, rather than his more characteristic painting. There is a technical virtuosity to the design which incorporates three-dimensional jewel-like spherical glass.

According to text on another set of stained glass windows, Sir Walter Scott renamed Knockderry as 'Knock Dunder' in his 'Heart of Mid-Lothian' (1818).

The leaded windows of the building, again a Leiper addition, form intriguing geometric patterns.

### Joinery

There is strong aesthetic value in the exquisite joinery through the building namely the Leiper tower stair, the music room fireplace and other fireplaces in the building. These demonstrate exceptional design and craft skills in a well-preserved state.

### Early adoption of cutting edge technology

The hydraulic lift is a superb piece of technological history and an early example of a lift being incorporated into domestic architecture in Scotland. The Leiper Tower houses early examples of en-suite bathrooms in Scotland.



## Accretive design

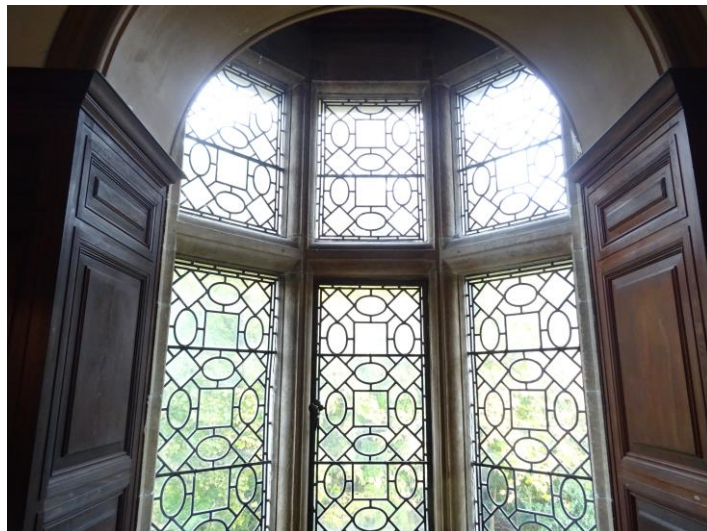
Knockderry is the product of layers of architectural development from multiple Victorian architects. This has contributed to the unique design of Knockderry – its plan, elevations and silhouette. This is a well-preserved example of the activities of wealthy nineteenth-century Glasgow merchants who funded the construction of grand country homes along this coastline.



The crescendo of the Leiperian interiors – the music room fireplace



William Leiper staircase and lift carved timber



Leaded windows of the Leiper Tower.

## 2. Proposed Works

This application concerns the interiors of Knockderry Castle and in select areas, alteration, sensitively managing change. The proposals offer considered alterations enabling its continued use as a private house fit for the twenty-first century. Many of these alterations are in fact re-instatements of now lost features.

### 2.1 Additional bathrooms

It is understood that the house was at one point a hotel changing the facilities of the house, for example for the toilets for the bar in the lower basement. However, the requirements for a house of this status in the twentieth century are considerably greater and therefore it is proposed to insert several bathrooms throughout the house. This will involve the erection of studwork partitions and the careful routing of pipework through the structure. Where appropriate, skirting and cornicing will be replicated according to the specific details of each room.

### 2.2 Continuation of the main west staircase downward

At present, on the west side of the building the only access from the principal floor to the raised basement is via a small spiral staircase located by the main south entrance to the building. As discussed in Phase 4 above, this small spiral staircase was a later addition and there must have surely been internal access to the lower floor by another means. The most likely place would be the continuation of the main west staircase. This is further justified by the fact that the cupboard on the floor below has a ceiling height taller than the surrounding rooms. To improve circulation within the building, we propose to sensitively re-introduce this portion of the staircase.



West main staircase

### 2.3 New doorways between west rooms on principal floor

To enhance circulation between the proposed Drawing Room and Sitting Room on the west side of the building, the proposal includes the addition of two doorways either side of the proposed drawing room fireplace. The proposed doors are jib doors recreating the mouldings of the skirting for their respective rooms.



Fireplace wall of proposed Living Room with wall either side of the fireplace for proposed jib doors

## 2.4 New opening between proposed kitchen

A section of wall is proposed to be opened (2000mm wide) to enable the proposed Family Kitchen to flow into a proposed dining space adjacent, both on the southwest of the building (part of the Honeyman extension).



Wall on proposed Family Kitchen side

## 2.5 Renewed external staircase on north elevation

The current staircase is rotten timber and the proposal is to reinstate this existing staircase but in suitably detailed steel. No stonework would be altered to achieve this.



External existing timber staircase

## 2.6 Glazed screen within the segmental arches of the south elevation

To make better use of these openings and enhance their use, we propose to remove the

redundant female toilets of the former bar and light this space from the two apertures by a new glazed screen. One of the two of these screens would include a new door. We also propose to rationalise the proliferation of pipework above these archways.



One of the two archways on the south elevation (second to left)

## 2.7 Wall re-instatement on lower ground floor

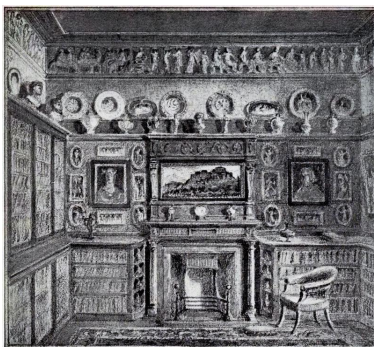
The wall in the former bar area of this storey has been reduced which seems to have led to some sagging of the floor timber on the above principal floor and its hallway. We propose to re-instate a portion of this wall to both address this and enclose the proposed new catering kitchen.



Wall at former bar

## 2.8 Re-instatement of bookshelves in the Library

As discussed in Phase 5 above, this room was once lined with bookshelves which we propose to reinstate.



Bookshelves of library

## 2.9 Re-instatement of full bedroom size to proposed bedroom 4

From the fact that the cornicing of Bedroom 4 extends through the wall of an existing uncorniced corridor, we can deduce that current corridor that separates it from its nearby bathroom is a latter addition, likely during the building's use as a hotel, as it leads to one of the few bathroom on this level. By carefully removing this corridor and partition wall, we will re-instate this room to its original full size.



Corridor with partition to the left

## 2.10 Repositioning of proposed Master Bedroom door

The door of the master bedroom will be redeployed in a new opening to the room. This is to facilitate wall space in the room for furniture. The former door opening will be blocked up.



Master bedroom door

## 2.11 Re-instate timber sash and case windows where uPVC

Consent was not secured by the previous owners for the replacement of some of the timber windows in uPVC. We propose to remove the uPVC windows and re-instate timber sash and case windows with double-glazed panes, more sympathetic to the character of the building without sacrificing on any loss of thermal efficiency.

## 2.12 Renewed fire escape platform of attic studio

The current platform has deteriorated and we propose to renew the platform, cantilevering it from the wall. The platform will also be enlarged allowing views up Loch Long and providing a vantage point for star-gazing whilst being virtually invisible from ground level, being hidden behind other roofs of the building.



Attic studio fire escape (right)

## 3. Impact of Proposals and Impact Mitigation

### 3.1 New and altered internal walls

Most walls remain unaltered, but where they are, this is largely constrained to reversible studwork (for example for the proposed en-suites). Other examples of wall alteration are to existing partition walls and in the case of proposed Bedroom 4, removal of partition walls to re-instate rooms to their original size as designed by Leiper.

There are only a few areas in the building where opening up of masonry wall is proposed to form new doorways and this will have no impact to the external fabric of the building. These locations are outwith the Leiperian interiors and located on unadorned and unpanelled walls. Where new doors are being added, the detailing of these is to marry in with their respective rooms by matching other doors and details. In the case of the new jib doors between the proposed drawing and sitting rooms, these are to match the skirting and wall surface finishes to render them relatively invisible when closed. The new opening between the proposed family kitchen and dining space is designed with matching skirting to the existing to more sympathetically connect the two newly connected rooms together.

The proposed new glazed screen on the two arches of the south elevation will bring this portion of the building back to enhanced use.

### 3.2 New services

William Leiper added en-suites to the building at the end of the nineteenth-century. The Victorian country house builders utilised all the available technology of the time to make their house comfortable for living in and it seems appropriate to continue to do that today.

### 3.3 Changes to levels

The proposed En-suite 8 requires a new suspended timber floor to raise the room to the same level as its accompanying bedroom. Within the existing room, the window on the north elevation is unusually high, meaning that it can be incorporated into the new bathroom well, without the new en-suite floor blocking it. This work would be reversible.

### 3.4 Reinstatement

Much of the impact is the positive reinstatement of features in the building.

3.4.1 Library - We are working on the basis of documented evidence that there were built-in bookshelves in the Leiper library. This impact is positive in the form of reinstatement rather than entirely new or ill-conceived in relation to the interior of this room. The height of the new bookshelves to the Library, like the original bookshelves, will be clear of the plaster Parthenon frieze so as not to obstruct their view from below.

3.4.2 West staircase continuation - As far as we can tell, we are re-introducing the portion of the main west staircase rather than creating an entirely new one. Our design for this fits well within the space and is hidden from view from the landing of the main staircase on the principal floor, behind the existing screen for the understairs toilet (which will be removed).

3.4.3 Windows – timber sash and case windows replacing the uPVC units will help restore the historic character of the building.

3.4.4 External staircase (north elevation) – renewing this in steel will be more robust than timber

restoring access to this side of the building. This is to be suitably detailed and no stonework would be altered to achieve this.

## 4. Conclusions

The proposal outlined here has been designed to be a sensitive and appropriate response to the existing fabric and interiors, whilst making improvements that will bring the building up to modern standards of living. Much of the work being proposed is either an evidence-based re-instatement of original features or reversible. Opening up of walls is restricted to a small selection of locations and, equipped with sensitive detailing, offering an opportunity for enhanced circulation. We are endeavouring for a viable long-term solution and use of this neglected building and this proposal charts a way forward.

### **1.2 Impacts – *things that will change***

1. Re-instatement of currently lost features
2. New openings in certain walls
3. Some new walls and one raised floor
4. New services introduced to some areas

### **1.3 Steps to mitigate – *things that the applicant should do to reduce the impact***

1. Re-instatement works are evidence-based and informed.
2. New openings to be suitably detailed to be in-keeping with surrounding interiors.
3. Most additional walls will be studwork partitions and reversible. The new floor to a sole proposed en-suite will be reversible.
4. Careful routing of new services through the building to cause minimum disturbance and maximum inconspicuousness.



# APPENDIX

## Designation description

The Historic Environment Scotland listed building description of the building reads as follows:

*Alexander Thomson, 1851-4, alterations John Honeyman, 1869 with substantial Baronial additions by William Leiper, 1896-7. 3-storey over basement mid 19th century Scots Baronial house; rectangular-plan; whinstone and sandstone rubble with polished sandstone margins and dressings; deep basement; corbelled eaves cornice; stepped string courses, hoodmoulds, eaves band, Jacobethan detailing; roll-moulded and chamfered reveals; crowstepped gables; candle-snuffer roofs, lead caps, finials on turrets, bartizans and towers.*

*W ELEVATION: 3-bay asymmetrical original villa elevation. 2-storey over deep basement gabled to outer left, roll-moulded round-headed window at ground to right, canted oriel window on deeply-moulded corbelling at 1st floor, corbelled string course, window directly above in gable, triangular pediment. Taller 2-bay tower block to outer right, bartizans, that to left corbelled from principal floor level, that to right at parapet level. Windows symmetrically disposed, 2 small windows at ground, principal floor windows with moulded arrises, Jacobethan detail above lintel (stained glass upper panes), balustraded balcony on boldly moulded corbels, upper floor windows with ashlar panels inset in architrave. Stugged, squared ashlar parapet, bracketted eaves cornice, rope-moulding; bartizan to left with small windows, stepped string course, that to right blank.*

*E ELEVATION: 1896, 2-bay, parapetted tower block on deep, battered base to outer right, with lower narrow block to left. Blind arrowslit in battered base to right of tower, blank plaque at centre of upper stage. Entrance bay to left of tower, slightly advanced elaborate, 2-tiered, pedimented doorpiece with roll-moulded arrises; round-headed door, roll-moulding, hollow chamfer, heavy 2-leaf panelled oak door, cast-iron hinges, 2 round-headed, multi-paned leaded lights directly above, inscription in pediment 'as built on rock so be our lives?'. Flanking round-headed, multi-paned windows, decorative panel above, monogram JTS at centre of panel to left, datestone 1896 to right. Pediment of doorpiece abuts into corbelling of 2-storey canted oriel directly above, roll-moulded transoms and mullions, leaded glass at principal floor level, smaller window at upper floor. Ashlar battlemented parapet; crowstepped gable rising from within, 2 dormers symmetrically disposed, broken segmental-headed pediment, triangulated finials. Lower narrow gable to left with 2-stage squat corner tower to outer left; ashlar stair leading to shoulder-arched, roll-moulded door on SE side; stepped string course, narrow windows, plaque.*

*S ELEVATION: original villa to left with Leiper addition to right. Narrow gable to outer left, battlemented bow at ground to left, pedimented window at centre of gable; lower crowstepped gabled porch advanced to right, balustraded stair to round-headed door, armorial escutcheon above. 2-stage tower rising above canted block in re-entrant angle to right, 1855 datestone above 1st floor window. Window at basement, principal and upper floor to right, segmental-headed dormer to right; lower block abutting to outer right, single window at basement, tripartite window at principal floor, pedimented dormerhead at upper stage. 1896 block to right, lower block with 2 segmental-headed arches at ground, dormerhead with broken segmental-headed pediment, gablet over; wallhead stack rising to right, balustraded stair and tower to outer right.*

*N ELEVATION: tall tower block on double basement, canted oriel window corbelled from principal floor upwards, parapet, crowstepped gable. Lower 2-bay block to right, transomed and mullioned windows. Taller block to right, gable with corner turret at left, canted oriel*

*with ashlar roof at principal floor, plaque in gable; windows symmetrically disposed in bay to outer right.*

*2-pane, 4-pane, 6-pane over plate glass sash and case windows, leaded windows. Grey slate roof, lead flashings; tall and broad wallhead, ridge stacks, octagonal cans.*

*INTERIOR: elaborate Leiperian interior; entrance tower heavily carved wooden staircase, pierced wooden frieze; hydraulic powered lift. Banqueting hall; music room on 1st floor with wagon roof, stencilled purlins, painted ceiling of celestial design, elaborate painted processional frieze (oak and pine), arched braces carried on carved pilasters, carved masonry consoled impost blocks; carved wooden chimneypieces; panelled dado; minstrels' gallery at NW end, decorative cast-iron work; mosaic tiled bathroom, original fittings; original light fittings; attic bedrooms with Art Nouveau cast-iron fireplaces. Original boiler for lift in basement dungeon.*

*BOUNDARY WALL AND GATEPIERS: rubble wall with harl-pointing, boulder and mortar coping; ashlar gatepiers with pyramidal caps, large ball finials; elaborate wrought-iron gates with plain pointed railings.*

*BALUSTRADE AND BIRD BATH: curved, honey-coloured sandstone arcaded, ashlar balustrade, slab coping. Elaborately carved bird bath placed at centre of terrace, squat column, fruit garlands, cherub heads, dentilled capital; large basin with fluted shell base, acanthus leaf carving.*

### **1.5.1. Statement of Special Interest**

The Historic Environment Scotland statement of special interest of the building reads as follows:

*Knockderry Castle is listed category A on account of the exceptional Leiperian interior which is considered one of the finest domestic interiors of its style in Scotland. The early house was designed by Alexander Thomson with further additions by John Honeyman but the architectural importance of the building lies in the 1896 additions by William Leiper for John S Templeton, the carpet manufacturer from Glasgow. Leiper had also designed Templeton's carpet factory in Glasgow Green. Andrew Carnegie penned his offer of funding for branch libraries on 15 May 1901 in Knockderry. The North Lodge is listed separately.*

## **We Are GLM**

We Are Architects  
We Are Building Surveyors  
We Are Project Managers  
We Are Construction Managers  
We Are Operators

## **Respecting our past, building our future.**

We have a passion for architectural heritage.  
But we never look backwards.  
We're here to give beautiful buildings new life and new purpose.  
We're here to ensure they remain an active, relevant part of our cultural and commercial landscape for years to come.  
Respecting buildings' integrity, but always looking to the future.

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