

# PORTRAIT OF AN INDUSTRY

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*Scotch Whisky distilleries and their communities*

## Tom Mills

### REPORT

An investigation into the Scotch Whisky industry, its buildings and its people.



## ACKNOWLEDGEMENTS

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First and foremost, I would like to acknowledge the financial support received through the Gordon Ricketts Memorial Fund, issued by the Royal Institute of British Architects. This has been instrumental in affording the lengthy travels around Scotland needed to undertake this report. I would also like to thank Lauren McArthur of The Scotch Whisky Association, Graham Collingridge of Collingridge and Smith Architects, Lara Ross of The Macallan Distillery, Toby Jeavons of Rogers Stirk Harbour + Partners, Chris Brousseau of Chivas Brothers, John Galt of Edradour Distillery, Graham Coull of Glen Moray Distillery, Faye Coull, the staff at Glenfiddich Distillery, Tatsuya Minagawa of The Highlander Inn and to all of the incredibly helpful and friendly distillery tour guides that I met along the way.

I would also like to thank my fiancé Hayley for all of her unwavering tolerance of my whisky and architectural obsessions.



## BACKGROUND

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The author's somewhat esoteric background in architecture and in whisky served as the catalyst for the manifestation of this report. Having studied architecture to degree level and having founded Malt of The Earth Whisky Company, an independent Scotch Whisky bottling company, this investigative study into the industry broadly set out to explore the interrelationships between its people and its buildings. Access to historical information and many of the operational facilities under the ownership of multinational corporations proved to be somewhat of a testing subject during travels around Scotland. Those acknowledged above were sincerely helpful, keen to engage and is often the case in the industry, I left them with a sense of having forged new friendships.

Though gaining access to a number of working distilleries was not possible, this arguably might not have been all that surprising. Whilst a considerable number of Scotland's whisky distilleries are operating seven day production cycles and feature engaging visitor experiences, this was not always the case. The capital investment needed to transform these historic and functionally specific buildings into places that can be visited by the public is significant. Further, although single malt whisky as a category in itself is now known the world over, the majority of Scotland's malt whisky distilleries have for long supplied their output for blending purposes with almost nine out of ten bottles of Scotch enjoyed around the world being Blended Scotch Whisky - a blend of Single Grain and Single Malt whiskies (*Scotch Whisky Association, <https://www.scotch-whisky.org.uk/discover/faqs/>*).

The production capacities of distilleries whose primary function is to supply malt whisky as a constituent element of Blended Scotch Whisky are vast. Many of these have not traditionally tended to release official bottlings under their own distillery names and have instead focussed upon guaranteeing a continuous supply of whisky made up to the specification of the Master Blender; in the mass market, consistency is key and it is in turn the role of the blender to ensure this.

The fundamental structure of the whisky making process is at once simple yet complex. Despite the endless permutations in flavour profiles from distillery to distillery, it follows five discrete stages: malting, mashing, fermentation, distillation and finally maturation. There are five categories of Scotch Whisky as defined by the Scotch Whisky Association: Single Malt Scotch Whisky, Single Grain Scotch Whisky, Blended Grain Scotch Whisky, Blended Malt Scotch Whisky and Blended Scotch Whisky. (Scotch Whisky Association, 2019).

At each stage, the Master Distiller, Distillery Manager - or an individual with a title therein - is able to choose from a vast array of variables be it time, temperature, volumes etc.; any of which will impart a significant outcome upon the final product. Much like the beer brewing process, an adherence to predefined timings is essential if large quantities of the raw ingredients are not to be spoilt.

In the broadest sense, if Scotch Whisky is to be legally titled as such, under the terms of the Scotch Whisky Associations' protected characteristics, it must only contain water, yeast and cereals and be matured in cask for a minimum of three years prior to bottling. Further, Single Malt Scotch Whisky - produced by the distilleries solely under study in this report - must follow a strict definition:

"A Scotch Whisky distilled at a single distillery from water and malted barley without the addition of any other cereals, and by batch distillation in copper pot stills. Single Malt Scotch Whisky must be bottled in Scotland". (Scotch Whisky Association, 2019, <https://www.scotch-whisky.org.uk/discover/faqs/>).

## **BUST AND BOOM**

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The economic recession of the 1980s and the overproduction in malt whisky that preceded it resulted in the closure of a significant number of the country's distilleries; whilst some such as Millburn in Inverness were fully dismantled with their production equipment being passed on to other distilleries or sold elsewhere, others were mothballed, retaining much of their plant intact. Scotland had been left with enormous amounts of maturing whisky but without a commensurately sized audience to demand it. The term 'whisky loch' came to be, referring to these vast unwanted reserves and the future of this historic beverage looked uncertain.

Despite closures and the associated significant job losses during this period, Scotch Whisky still retained a foothold in the international markets and "malt production rose from a mid -1980s low of less than 100 million litres of pure alcohol per annum (lpa) to around 185 million lpa in 2007". (Smith, G.D, 2012, p. 133). In relative terms, Scotch Whisky consumption had exploded over the course of little more than a decade and few could predict how it was to grow even further.

Fast forward to the present day and aged stocks of Scotch Whisky are in marked demand. Distillers are withholding age statements on some of their bottlings and are instead producing No Age Statement (NAS) whiskies that tend to possess a 'model name' instead; Storm, Superstition, Navigator, Gold are some such examples.

The jury is very much out in debating both the ethics and the quality of these releases and doubtless the conversations will continue to exist for the foreseeable future. Distillers cite a variety of reasons for the existence of their NAS releases with some outright declaring their stock shortages whilst others proffer artistic expression. George Grant, Sales Director for J & G Grant and the man behind the highly sought after Glenfarclas Distillery releases talks candidly about the situation:

"Those distillers pushing NAS whiskies talk of all the creativity it gives them, whereas in truth it's entirely due to running out of stocks. It happened to us and we had to pull our 30- and 40-year olds from the market for almost two years until we had enough.

Of course age isn't everything and there are some very good young whiskies out there. But I think the thing that annoys consumers, and certainly annoys me, is the fact that people are bringing out NAS whiskies that are quite clearly younger than the whiskies they're replacing, yet carry a 50% price increase" (Scotchwhisky.com, 2016).

Irrespective of such debate within industry and consumer circles, gainful employment opportunities for many

individuals living in the vicinity of Scotland's malt whisky distilleries have once again arisen. Many are operating at full capacity, seven days a week with expansion being widespread across the country. In an architectural sense, this offers an interesting context for the design decision making process



*Benriach Distillery, Speyside: ventilator roof detail*

## THE PIONEERS

Charles Doig and William Delmé-Evans were hugely pivotal figures in the history of Scottish whisky distillery design; Doig of the Victorian era and Delmé-Evans of the post Second World War era with the former pioneering the incorporation of an Oriental ventilator for malting purposes; a symbol so embedded in the historical narrative of the Scotch Whisky industry that it now constitutes part of many a whisky company logo.

Charles Chree Doig was born in 1855 on a farm near Lintrathen, Angus and in 1882 made a move northwards to Elgin, Moray where he was to forge a prolific architectural career; principally in the design of distilleries but he also worked on some ecclesiastical, residential and commercial commissions. Between the period 1882 to 1912, The Dictionary of Scottish Architects lists 119 schemes ([www.scottisharchitects.org.uk](http://www.scottisharchitects.org.uk), 2016) on which he worked; many of which are entire builds in addition to a series of alterations and additions to existing buildings. Doig appeared to have not only had abilities as an architect but also as a designer in general. He was instrumental in the design and development of the stills used for distillation in the buildings he designed and clearly had an aptitude for problem solving and logistics planning given the remote nature of many of the sites on which he worked.

Typologically speaking, Doig's designs - and those he altered or extended - were relatively typical of one another with pitched roof linear buildings being either arranged around a courtyard or flanked by an external yard. Internally, the production spaces are cellular in nature with repetitive fenestration patterns offering little in the way of distinguishable clues as to their internal ordering. This would perhaps account for the intrigue that many distilleries seem to impart on the visiting public where tour guides lead their visitors through often seemingly labyrinthine spaces; ultimately nowadays ending up in a tasting room cum shop.

Whilst the visitor economy would never have been a design consideration in Doig's day, one can only speculate as to how he might have addressed this now ubiquitous requirement of the distillery client. Perhaps the intrigue that these sometimes confusingly intertwined production spaces generates might have been somewhat diminished should he have had to conform to contemporary building codes and design guidelines.

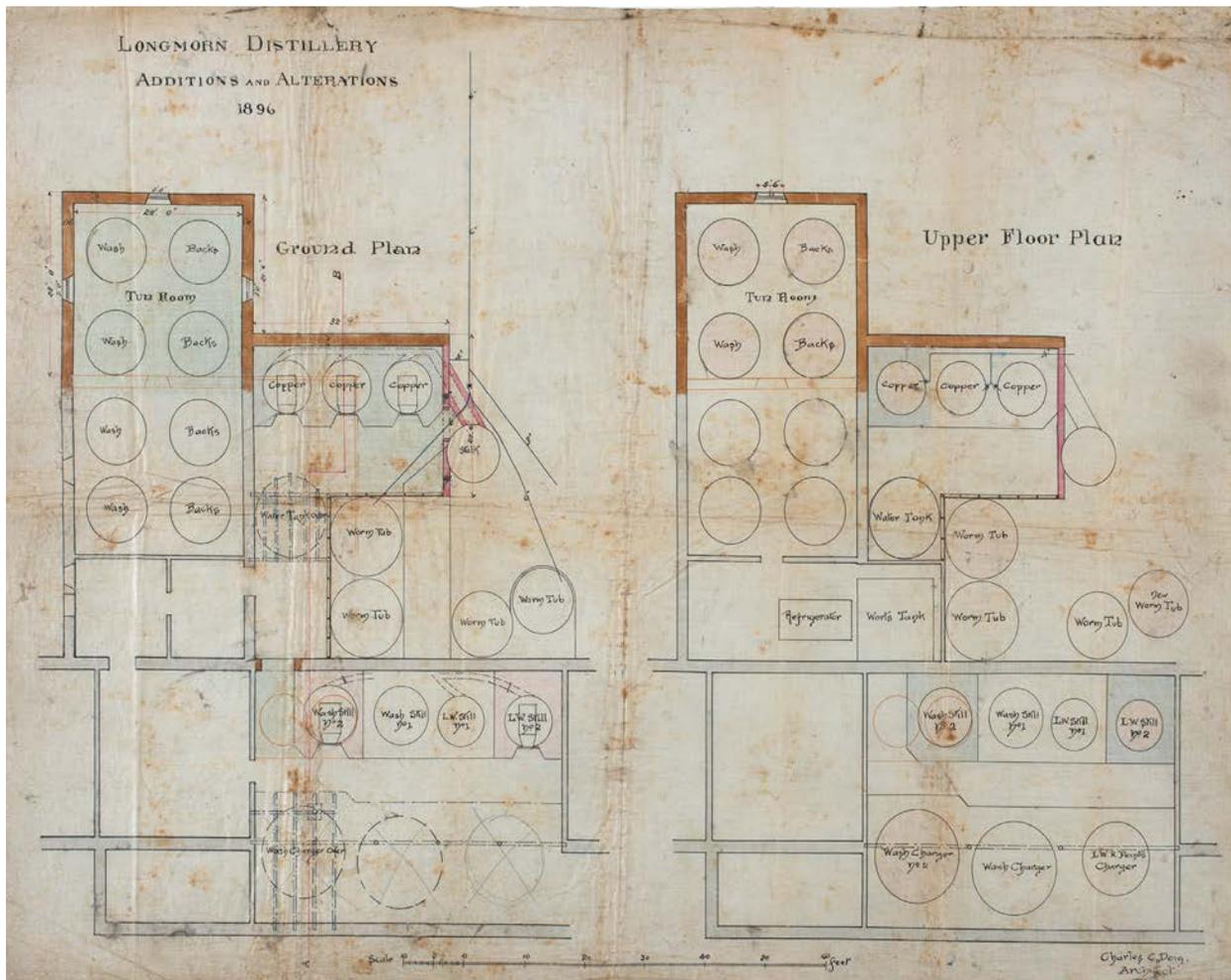
Much like Doig, Welshman Delmé-Evans had an aptitude for design beyond the architectural realm. It has for long been known that the shape and size of pot stills used to distil whisky plays a significant part in the character of distillate and Delmé-Evans was very much aware of this. Whilst the original Isle of Jura distillery closed in 1913, he set about designing a new one in 1958 where not only was he to function as the architect but also as an arbiter of its spirit character. In an interview with acclaimed whisky author Gavin D. Smith, he cites his active involvement in shaping its output:

"It was our intention to produce a Highland-type malt differing from the typically peaty stuff last produced at

the turn of the century, he observed. 'I therefore designed the stills to give spirit of a Highland character, and we ordered malt which was only lightly peated.' (Smith, G. D, p2, 2005).

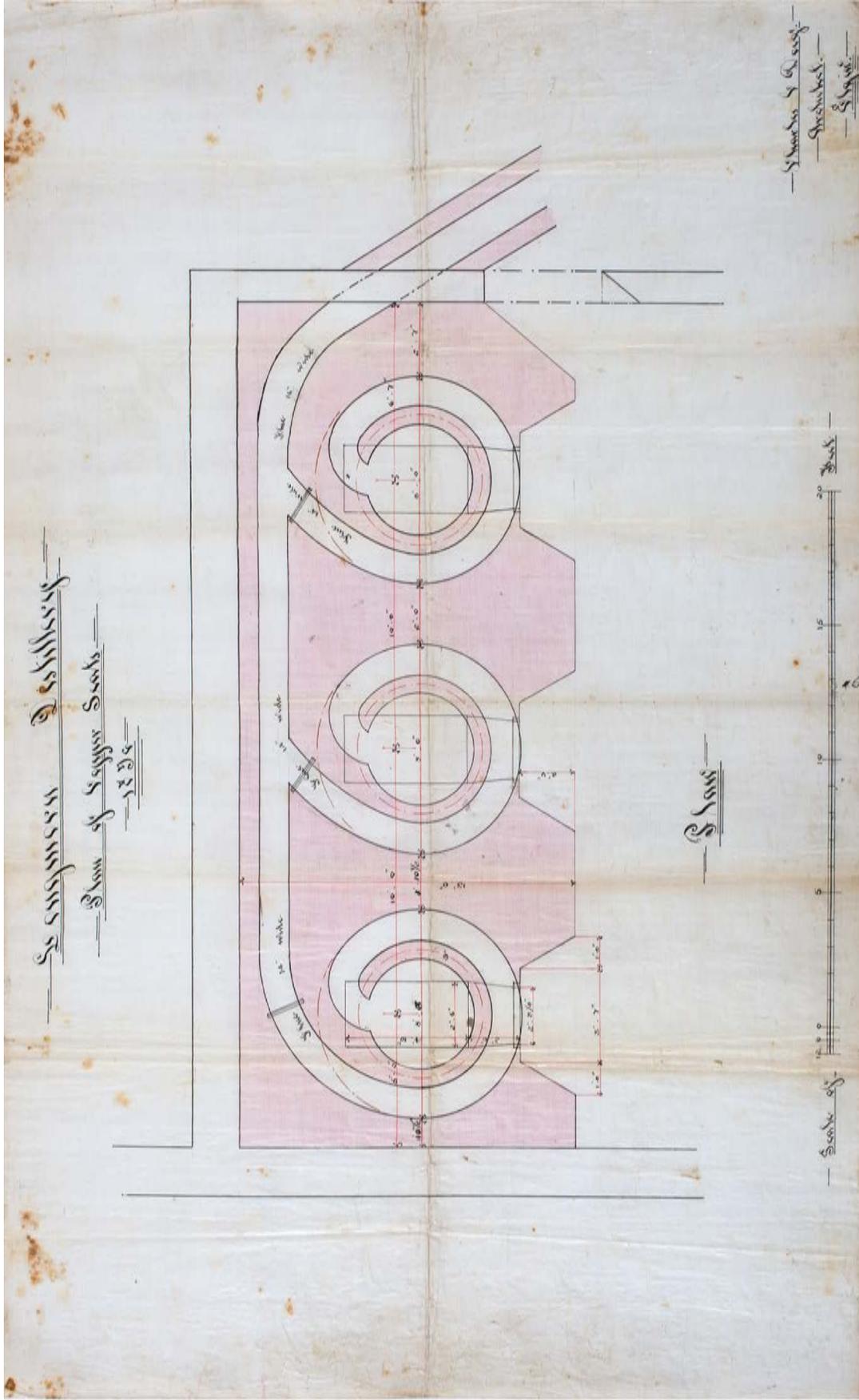
The result of Delmé-Evans' and his associates decisions live on today. Whilst the neighbouring Isle of Islay is world famous for its very heavily peated malt whiskies and is but a 10 minute ferry ride away, Jura's character continues to exist as the reincarnation dictated; rich and spicy. That said, due to the immense surge in international popularity of the more heavily peated malts, Whyte and Mackay, present day owners of the Jura Distillery have elected to produce expressions that have their peated malt specified to a higher phenolic level than usual.

It is readily apparent that the Scotch Whisky industry - and those associated with it - has for long comprised of many innovative, industrious and resourceful characters. Though the complexities of working on remote and weather-dependending construction projects are undoubtedly testing, one has to marvel at those working in Doig and Delmé-Evans' respective eras. It is of course now common for architectural commissions to be filmed and broadcast to the public at large and when consideration is given to how many of these encounter setbacks, budgetary overspends and fall prey to foul weather, it serves to put the efforts of the aforementioned into context.



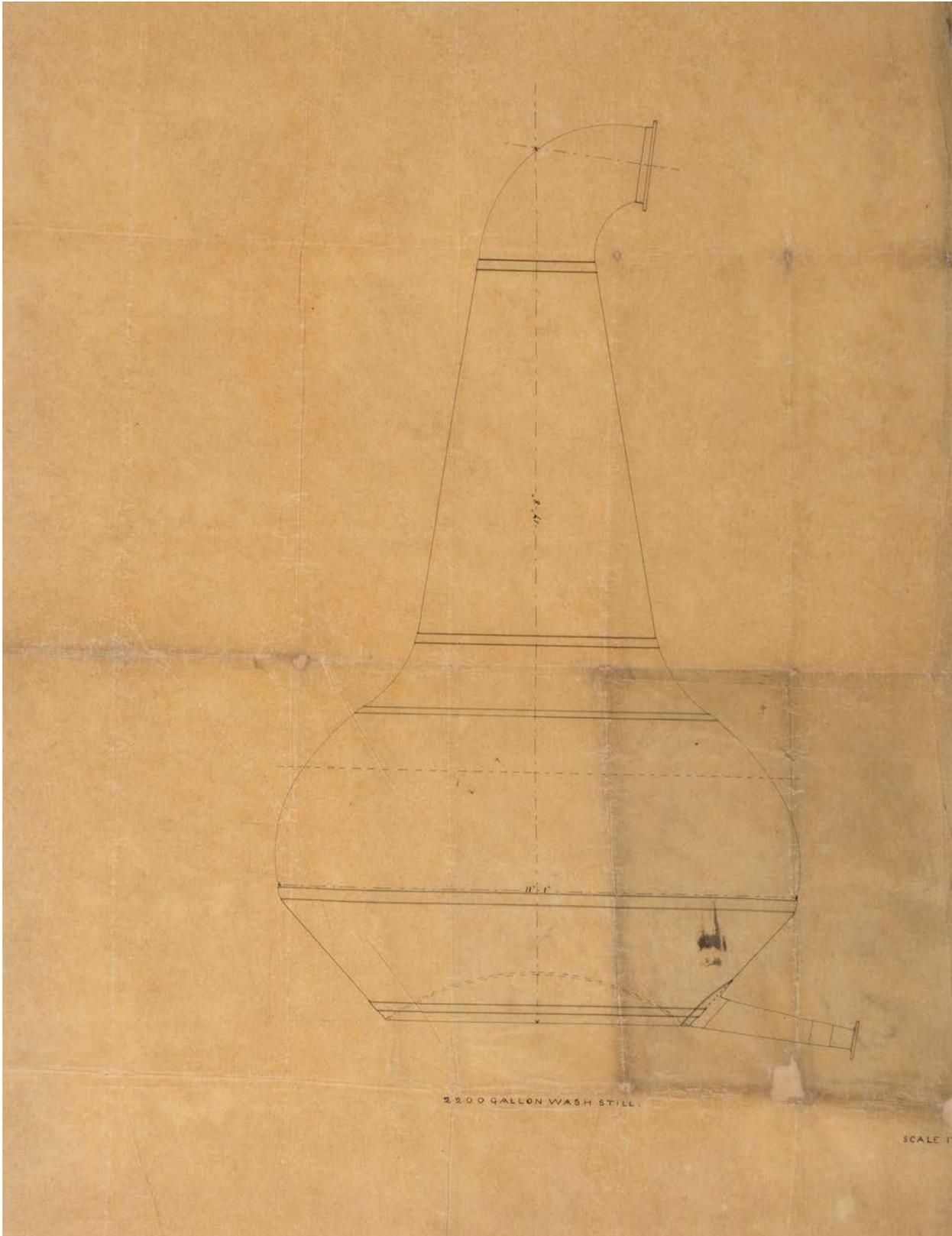
Longmorn Distillery, Speyside: Charles Doig additions and alterations drawing, 1896 (not to scale). Note cellular spaces and economy of plant distribution and circulation space

Image courtesy of the Chivas Brothers Archive



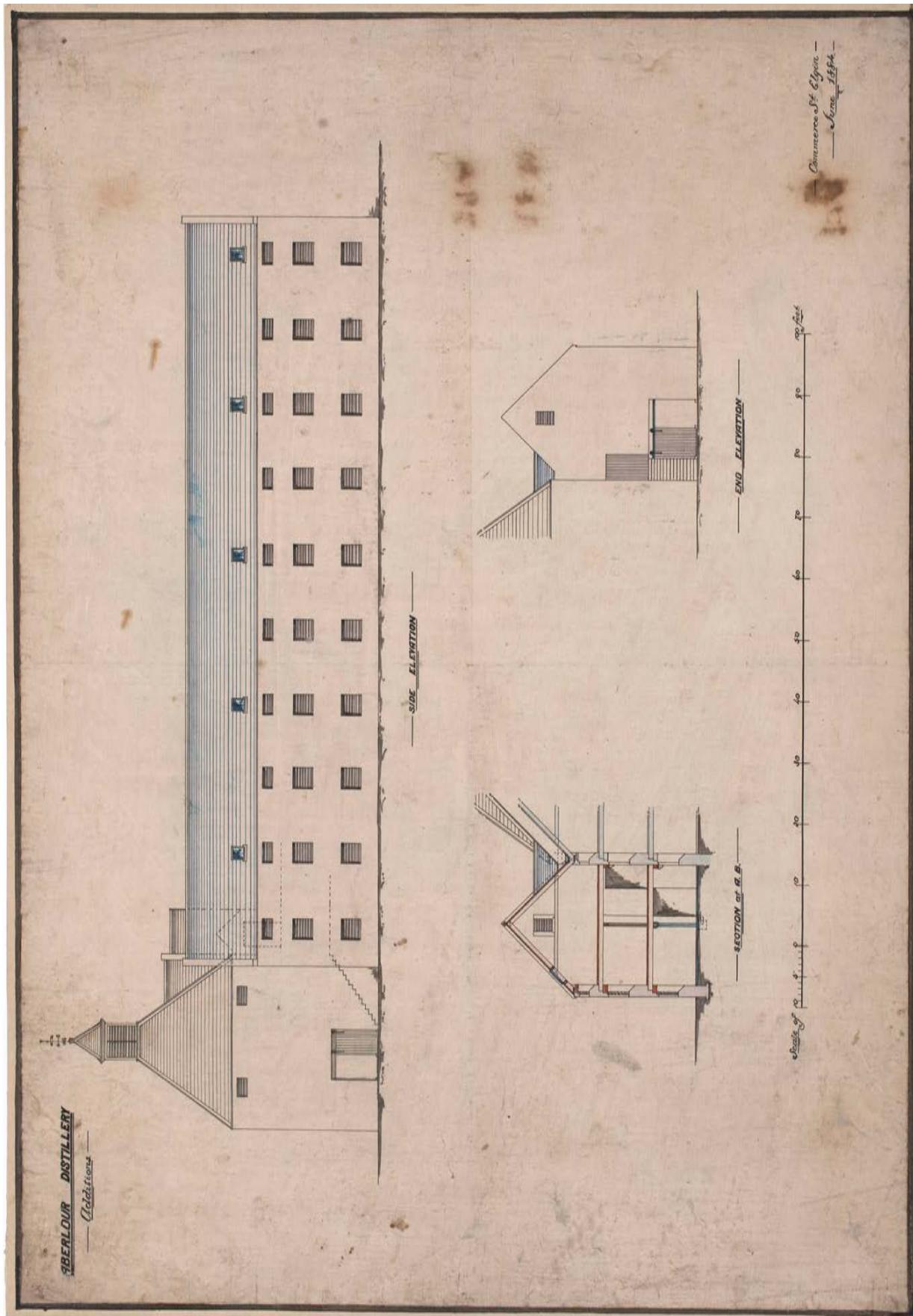
Longmorn Distillery, Speyside: Charles Doig plan for still seats, 1896 (not to scale).

Image courtesy of the Chivas Brothers Archive



*Longmorn Distillery, Speyside: Charles Doig design for 2200 gallon wash still (not to scale). The relationship between its proportions contributes significantly to the character of the distilled spirit*

*Image courtesy of the Chivas Brothers Archive*



Aberlour Distillery, Speyside: Charles Doig additions, 1884. The elevation is typical of a 'model' Scotch Whisky distillery with a notable lack of ornamentation besides the ventilator

Image courtesy of the Chivas Brothers Archive

The decline of on site malting floors at all but a few Scottish distilleries has largely rendered the ubiquitous motif of Doig's ventilator obsolete with the majority of distillers now purchasing this key ingredient from outside of the immediate locale. Curiously, the architects behind the majority of newly built Scottish malt whisky distilleries appear unwilling to omit this symbolic element from their designs despite it serving no practical function in many cases. It is entirely possible that the client and/or the local planning authority are responsible for demanding this be incorporated of course and in an industry that is so hugely historic, one can appreciate the reticence of these parties to leave the past behind. In a representational sense, the ventilator appears to exist as the 'hearth' of the Scottish malt whisky distillery and while there are undoubtedly many contemporary architects capable of subtly reinterpreting the distillery typology in which it features, few appear to have dispensed with it.

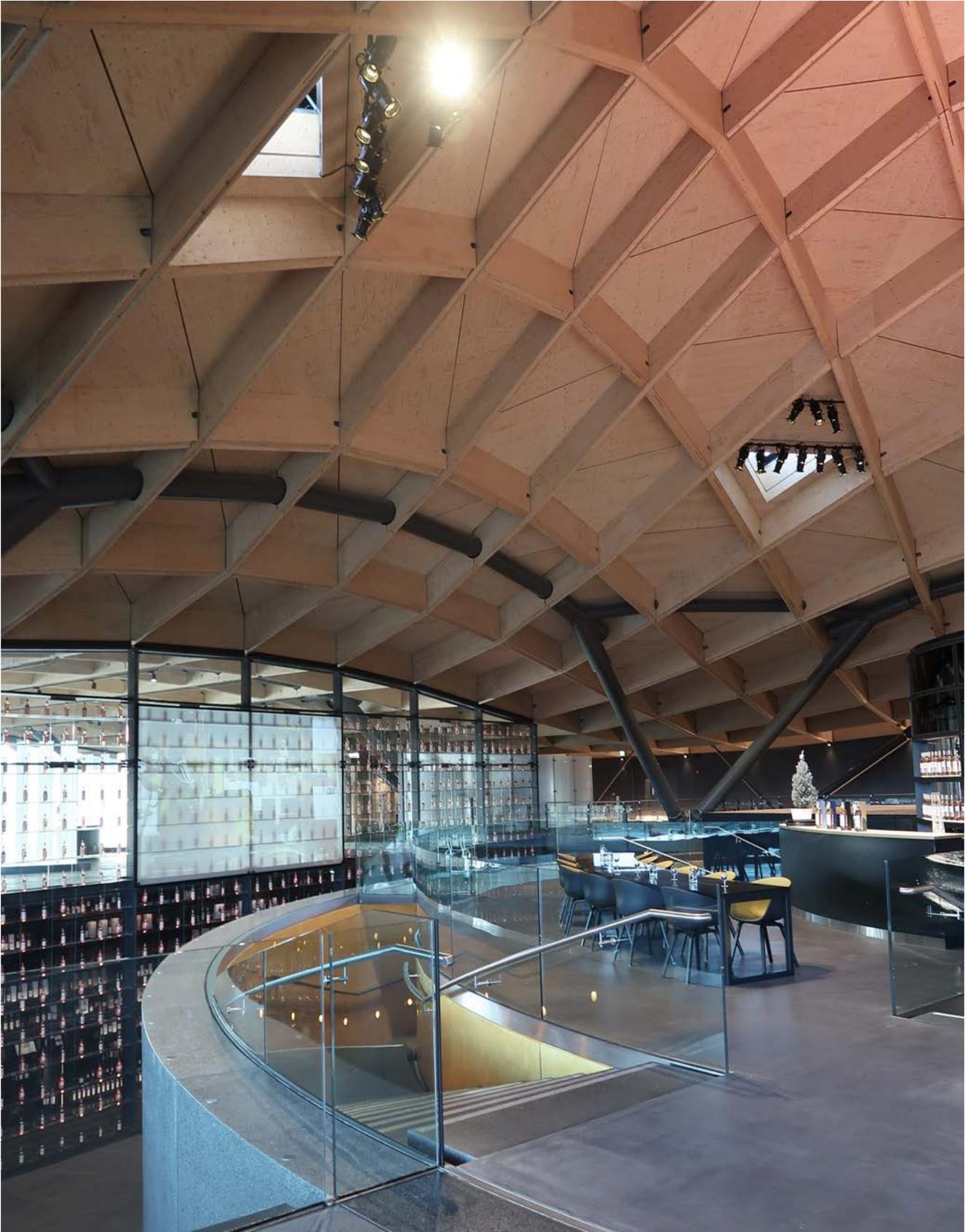
Less a subtle interpretation of the distillery typology than a complete reimagining is Rogers Stirk Harbour + Partners' design for the Macallan Distillery in Speyside. Rather than offer an extension to the existing distillery buildings, the owners chose to commission an entirely new facility on site that would serve to clearly delineate between the discrete stages of production. The scheme is a radical subversion of the model Scottish whisky distillery with an open plan layout containing - and indeed celebrating - all plant pertaining to the pre-maturation stages of production.

On entering the building, a cathedral-like sense of calm is imparted which stands contrary to the experience of entering some older Scottish distilleries where space can be at a premium and tour guides, workers and the public often overlap; that is not to do a disservice to Scotland's many historic distillery buildings. It is simply an altogether unfamiliar experience and one that might sit very differently from what the visiting public have become accustomed to. Having taken a curved staircase to the floor above, the visitor is at the outset of the journey 'across' the building. Unusually, the stills are set out on a radius as opposed to straight banks as is commonly the case. At the centrepiece of each cluster, the roof rises to accommodate the heads of the stills and simultaneously focusses the eye upon the monumental appearance of the gleaming copper pot stills; these are not just pieces of production apparatus confined to a small stillhouse but instead statuesque, metallic monoliths given a celebrated position as the centrepiece of the whisky making process.

The lack of cellular production clusters appears to be partly responsible for the atmosphere within the building though the intricate roofscape and the haptic qualities of the materials in situ certainly contribute to a sense of serenity. Whether this drastic departure from the architectural norm paves the way for other Scotch Whisky companies to take similarly radical approaches to the commissioning of new distillery buildings remains to be seen; in any event, what has been clearly evidenced in the construction of the Macallan Distillery is the success of a wide ranging collaborative design team and planning authority in bringing it to fruition.



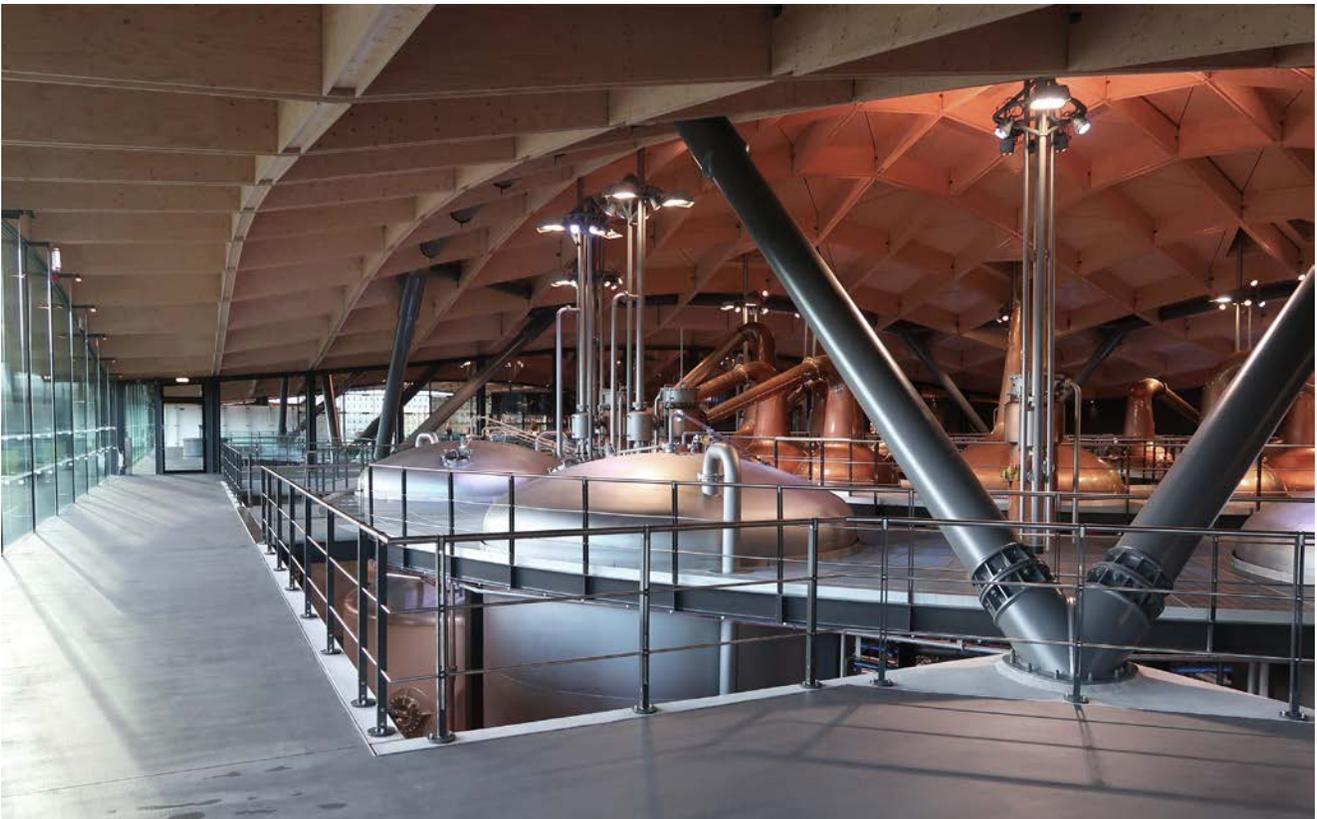
*Macallan Distillery, Speyside: an undulating roofscape discretely situates the building within the landscape*



*Macallan Distillery, Speyside: Note lack of spatial separation. Reception at ground floor and tasting space/bar at upper level*



*Macallan Distillery, Speyside: low profile undulating roofscape with curtain wall glazing*



*Macallan Distillery, Speyside: open plan layout containing fermentation and distillation apparatus*

## GRAIN AND GLAMOUR

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Scotch Whisky labels have become ever more glamorous but as with the manufacture of many goods, there is often a disconnect between the people producing them and the output of marketing departments; neither function necessarily operate in close proximity on a daily basis yet there is a wide variety in the tactics marketers and distillers take to marketing their wares.

Whilst label and peripheral marketing material trends might change, many workers in the Scotch Whisky industry are from a long family line or have roots somewhere along the line in it; furthermore, many of these workers work in the same capacity as their forebears.

Although a common public perception of the industry is one steeped in symbols of Scottish history and mythologies, it must be remembered that it is a process-driven environment and the quality of the liquid produced is completely governed by each of the discrete brewing and distilling operations and the harmonious integration of each of them. Talented as many of the marketers in the industry may be, their abilities pale into insignificance if the skills of the Distillery Manager and his production team are not finely honed.

Founded in 1897, Glen Moray distillery in Elgin, Speyside currently has an annual production capacity of six million litres. Prior to the sale of the distillery to current owners La Martiniquaise in 2008, it had been operating at an annual capacity of over three million litres and in both cases, operational automation has been instrumental in ensuring that this vast volume of liquid can be produced unfettered.

Graham Coull, Distillery Manager and Master Distiller for Glen Moray Distillery in Speyside is responsible for the seamless scheduling of production in order to meet these annual production requirements and is additionally responsible for developing an ongoing array of Glen Moray whisky expressions.



*Glen Moray Distillery, Speyside. Interventions across the ages are apparent*



*Graham Coull*

**Interview: Graham Coull, Distillery Manager and Master Distiller, Glen Moray Distillery, Speyside**

**How long have you worked at this distillery for?**

I've been at Glen Moray for 13 years now. Prior to that I was at William Grant's in Dufftown on the Glenfiddich Balvenie site for 11 years.

**Have you worked at any other distilleries prior to that?**

No that's it. Winding the clock back before William Grant's I worked at a brewery in Halifax in Yorkshire which was my first job after university and because

whisky is distilled beer it gave me the experience to get my foot in the door in the whisky industry as well. So it's kind of been logical steps and it was actually the bottling experience in brewing that got me in to bottling Glenfiddich and then I moved back in to the distillation and production process. Those skills then allowed me to become the Distillery Manager and Master Distiller for Glen Moray.

**Have you had any family members in the brewing or distilling industry?**

I come from a family of teachers so no direct influence but if you go way further back, I have family on my mother's side who were farmers in the heart of Speyside. So there's always been a link back to distilling and a few other relatives have worked within the business. I'm the first one in the family to go in to it and didn't fancy teaching. I think I made the right choice!

**Do you enjoy working here and if so, what do you like about the job?**

I do. Glen Moray is a little bit unique; we're part of a very big French family-owned company called La Martiniquaise but we are their only single malt distillery so from that point of view we're the jewel in the crown for them. They own many companies and they like to leave their individual companies to run themselves. So we get free reign to do whatever we want as long as we meet what is needed. There's lots of scope for experimentation with the spirit and the maturation. It's good fun, it really is.



*Glen Moray Distillery, Speyside: still room*

**As Master Distiller, this involves you working with the spirit stills day in, day out. Forgetting about the other parts of the production process, what role do you believe yours plays in the outcome of the final product?**

Being the Master Distiller and the Distillery Manager for Glen Moray, I do have two hats so I get to look after the spirit from raw material through so no matter what point you look at in the process of whisky making, it's all about getting it right at that stage or as right as you can. If you hand it on to the next stage and you're not quite there or lacking a little, then it can only go one way and it becomes very difficult to then try to improve things at the end if you haven't quite got the steps right. It's all about consistency of spirit distillation and then putting it into the right casks of the right quality at the right time. That then makes life a whole lot easier than having to juggle at the end with maybe different ages of stock and different cask types that aren't particularly what you want or don't fit the recipe. It's a long term planning game basically to get everything right at the end. But there's always new things coming in so you're creating at the same time. It's ever-changing.

**How do you find the still house as a working environment?**

It's almost like the heart of the distillery. It's the warmest place from January to December; we're here on a cold December day and if you wander in, you'll just get this lovely warmth. You almost get the feeling of the distillery as you walk in and because the stills are all different shapes and sizes at every distillery, that's almost your main characteristic. It's like your pimples and your freckles; there are no two distilleries the same. They tend to be quite small spaces with the stills crammed in and the pipework doesn't run in straight lines because it can't. It's just wonderful to see and I'd probably say in many distilleries, the shape of the stillhouse has dictated the shape and the height of the stills. This has therefore dictated the spirit character of that place.



*Glen Moray Distillery, Speyside: Expansion - stills and mash tuns.*

**Charles Doig and his roof ventilators had not only a very specific purpose but also an ornamentation to them. Do you have any thoughts as to how future Scotch Whisky distilleries might look and what is your take on the conservation jobs that have been completed?**

Serious distilling in Scotland is approaching 200 years now so on a distillery site, you've got buildings from all ages going back over 100 years with traditional stonework and then you move into what I would call the 'asbestos era' where you have brick walls and asbestos roofs. And then you move into the more modern traditional steelwork and cladding buildings which are obviously the most cost effective to put up. So as distilleries have grown, they have had to make the choice of whether they remain traditional or not. The heart of the distillery: the stillhouse, the mashhouse, the production area, they remain quite traditional in most distilleries. Maybe they've bolted on or maybe they haven't but where you've seen more changes are probably on the warehouse side of things. In a traditional dunnage warehouse where casks are stored on their side 3, maximum 4 high, it's great for me because you can select a parcel of two casks or you can select a parcel of twenty casks and get to them easily

for sampling. In the long term where you're making millions of litres of alcohol and filling tens of thousands of casks per year, you do have to move towards a more modern palletised setup. So on the warehouse side you do have a little bit of tradition but we're losing that because of the nature of the building basically not being high enough and the risks of manual handling in a dunnage warehouse are much greater than anywhere else. So warehousing has probably moved into the 21st century but the distillation and production buildings have remained quite the same.

**How friendly are you with your neighbouring distilleries and what kind of relationships do you hold with their people?**

The relationships are probably unique and they're excellent between company to company. Diageo are the biggest but they do help the industry so much by paving the way; they do a lot of research and development and they're very much willing to share that with the smaller companies. I think there's an understanding that the whisky industry is much stronger with many, many companies in it rather than we've maybe seen with breweries where they went down to just two or three massive companies. Room has remained for everyone when it comes to distilling and probably the existence of Blended Scotch Whisky accounts for that; you put a mix of different malts into your blend so you need a bit of complexity there. The industry is great; I had a call last week from people that do the electrical work here. Macduff Distillery which is just along the coast had seen their spirit pump fail. I was on a train to Edinburgh when I got a call to say can you lend Macduff a pump because they had a tanker to load on Monday and I said "no problem at all". What goes around comes around and you'll get help back; we've been helped on several occasions by other distilleries so the relationships are on a serious level. You reciprocate spirit and swap it for blending but there are relationships below that which are more like friendships where it's just a case of you help me and I'll help you. The currency of maybe a few bottles of whisky is also great. If you do a favour for somebody, you generally see some liquid in return. Whisky is generally good currency in those sort of situations!



*Glen Moray Distillery, Speyside*

**Are there any particular stories of interest about the building and its people throughout its history that you're aware of?**

Before Glen Moray was even here or the brewery that existed before it, if you wind the clock back two or three hundred years ago, Hatton Hill that we're looking at is where they used to carry out the hangings for Elgin. In the 1960s, Warehouse One had a very low floor so they raised the floor and the roof. When they did that, they dug into the hillside to infill and they found six or seven skulls. The story - and it's true - the Stillman of that day took one of the skulls and put it on the dashboard of his car and drove it around Elgin so the skull could see how much Elgin had changed. More recently, in the last five years we did some digging up near company houses on Hatton Hill and we got about one foot deep and found two skeletons. We need to have a ghost, that would be good. Some marketeers could definitely make a story of all this!

## How has the building evolved over the years?

Up until the 1950s Glen Moray was running two stills and was quite a simple place. They put in two more stills in the 1950s so were running a total of four. In 2012, we put another two in to become six and four years later doubled to twelve. So you can see that growth is just massive in the last ten to fifteen years. To meet this demand, we've had to bolt on the additional capacity so we have a real mix of old and new as you can see; old brick buildings, stonework, asbestos-clad buildings and new framed buildings as well. We've had to adapt our process to fit within existing buildings, making the most of them first and foremost and then adding from there. The footprint is the first critical thing you have to look at when doing anything to the distillery. I don't know what the next ten years holds but we could expand again and will need to find even more space but the initial look of the distillery will not change from here.

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My travels throughout Scotland during the course of this report were extensive. From distilleries situated in the smallest hamlet to the largest towns and cities, I was privileged to have met many friendly and hospitable people working in the Scotch Whisky industry. During conversations with distillery workers and ambassadors, I admired how much many of them knew not only about the 'party line' of the company that they represented but about the equipment and capabilities of the buildings in which they worked. It seems unlikely that many office workers would take such a keen interest in the environments in which they work and these conversations seemed to be symptomatic of all that is so special about the Scotch Whisky industry.

The public flock in their tens of thousands every year to the various annual distillery festivals around Scotland. It is difficult to think of another process-driven industry in which so many people are so enthusiastic about visiting production sites, being keenly aware of the capacities of washbacks, temperature at which stills are run and the location from which the oak is sourced to make a cask. It is similarly difficult to pin down why this industry inspires such a keen, increasingly common interest in it. Perhaps the often disorientating layout of many distilleries fuels the intrigue alongside the countless stories akin to Graham Coull's. Perhaps it is simply that the country's distilleries are interwoven into a quite obviously beautiful landscape. Or perhaps the notion of following malt whisky trails is a happy accident resulting from many generations of entrepreneurial Scottish families setting up close to one another in order to maximise return on their immediate natural resources of barley, peat and immaculate running water.

Whatever the reason for the huge international interest in Scotch Whisky, it is an industry that looks set to go from strength to strength. How distillery owners and prospective new distillery owners respond to fluctuations in demand for their products over the years will be interesting to bear witness to. Certainly, many will have learnt lessons from the whisky lochs of the recent past and will have defined strategies for mitigating the risks of growing too fast or conversely, missing growth opportunities at the right time.

Another interesting development will be how distillery owners respond to the gauntlet that has been thrown down by those such as Edrington, owner of the world famous Macallan Distillery. Architecturally speaking, responding to site context is one of the foremost challenges for any designer seeking to create a compelling building. Doubtless given the mass international demand for Scotch Whisky, new distilleries will continue to proliferate. But whether many of their designers and commissioners will be willing to forgo the motif of the Doig ventilator but subtly retain or reinterpret some of the other key aspects of the 'model' Scottish whisky distillery is another matter.

The following pages contain a series of elevation studies that serve to draw focus to some of the elements that constitute the traditional Scottish whisky distillery; typologically, many share similar commonalities though the divergences between them are infinite.



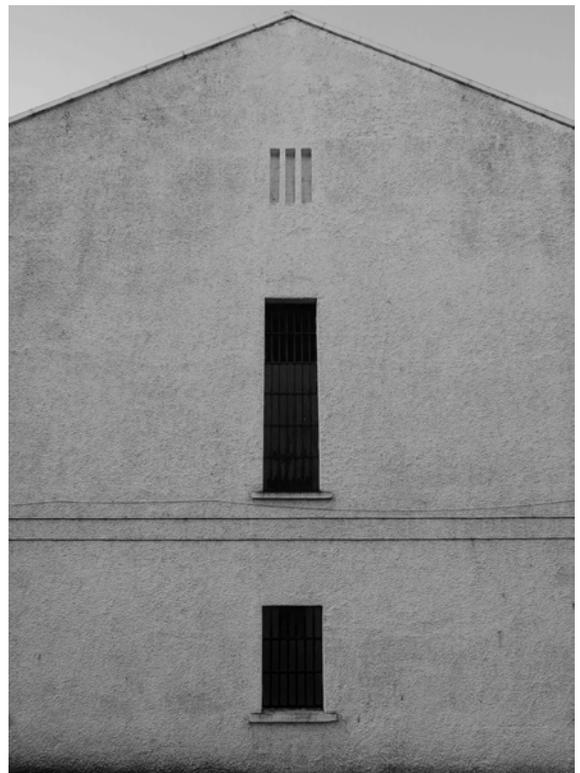
Lagavulin Distillery, Isle of Islay



Ardbeg Distillery, Isle of Islay



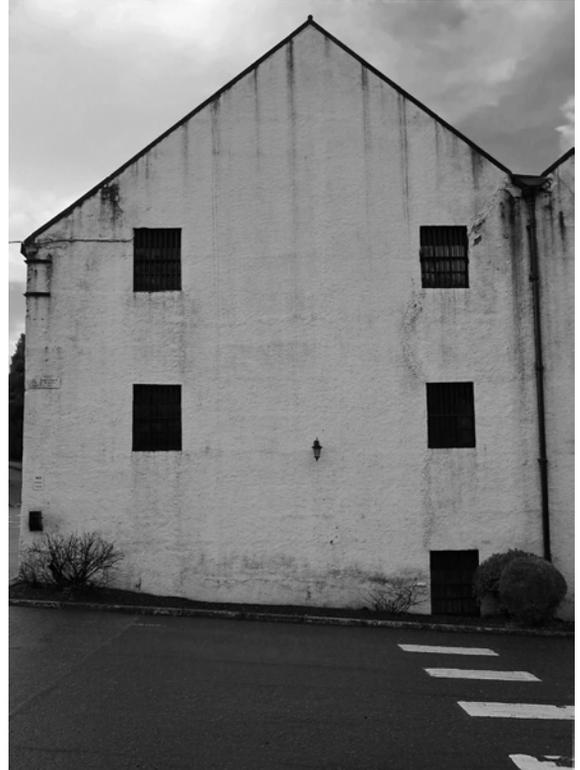
Ardbeg Distillery, Isle of Islay



Aberlour Distillery, Speyside



*Ballindalloch Distillery, Speyside*



*Cragganmore Distillery, Speyside*



*Cragganmore Distillery, Speyside*



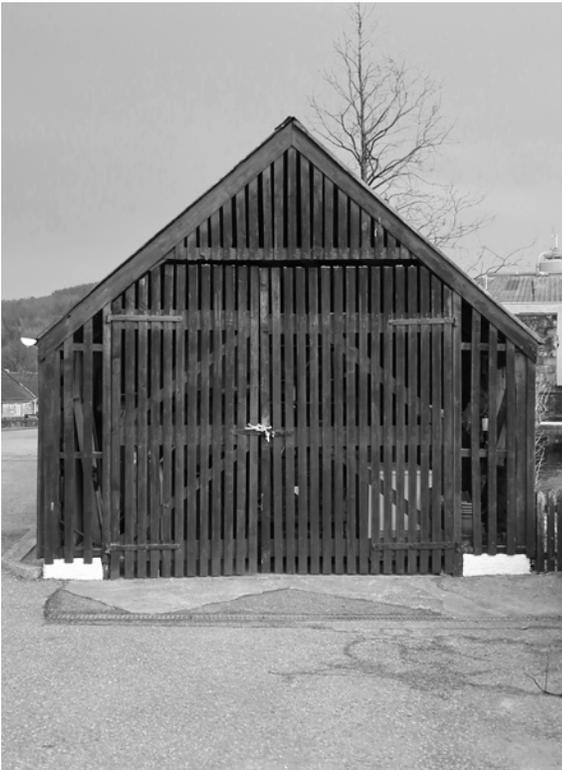
*Dalwhinnie Distillery, Cairngorm National Park*



*Edradour Distillery, Pitlochry*



*Edradour Distillery, Pitlochry*



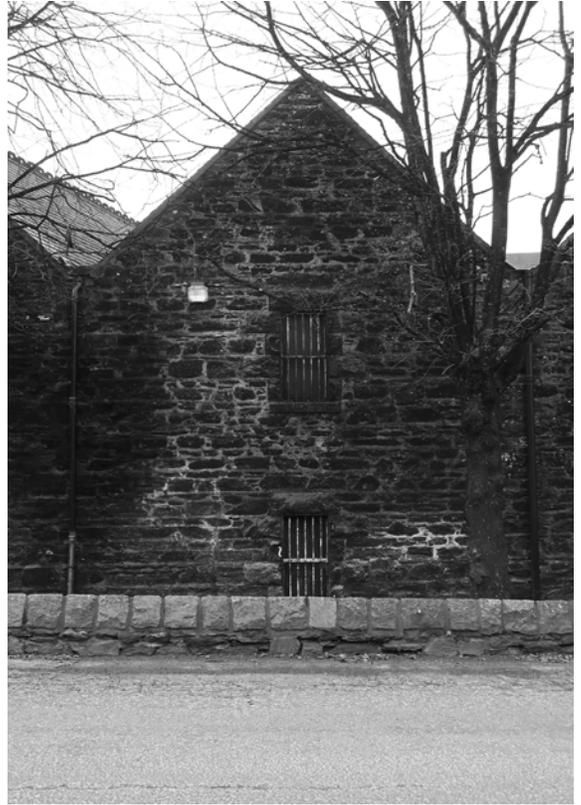
*Glenfiddich Distillery, Dufftown, Moray*



*Glenfiddich Distillery, Dufftown, Moray*



*Strathisla Distillery, Keith*



*Strathisla Distillery, Keith*



*Tormore Distillery, Grantown-on-Spey*



*Ballindalloch Distillery, Speyside*

## PLATES

1. *Ballindalloch Distillery, Ballindalloch*
2. *Glenrothes Distillery, Rothes*
3. *Blair Athol Distillery, Pitlochry*
4. *Cragganmore Distillery, Ballindalloch*
5. *Lagavulin Distillery, Isle of Islay*
6. *Ardbeg Distillery, Isle of Islay*
7. *Laphroaig Distillery, Isle of Islay*
8. *Bowmore Distillery, Isle of Islay*
9. *Glenfiddich Distillery, Dufftown*
10. *Strathisla Distillery, Pitlochry*
11. *Tormore Distillery, Grantown-on-Spey*
12. *Edradour Distillery, Pitlochry*



SINGLE MALT  
SCOTCH WHISKY



BALLINDALLOCH



THE  
GLENROTHES  
ESTD 1829  
MOUNTAIN HOUSE  
DUMFRIES



BLAIR ATHOL  
DISTILLERY















ESTD 1822  
WILLIAM GRANT & SONS LTD  
**THE GLENFIDDICH DISTILLERY**  
ESTD 1822





THE TORMORE DISTILLERY



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