



THE
GEORGIAN
GROUP

Paul Jeffery, 'Thomas Archer's Deptford
Rectory: A Reconstruction', *The Georgian
Group Journal*, Vol. III, 1993, pp. 32-42

THOMAS ARCHER'S DEPTFORD RECTORY: A RECONSTRUCTION

Paul Jeffery

Thomas Archer designed some of the most Baroque buildings ever to be erected in England. These include his London churches, St John the Evangelist, Smith Square and St Paul, Deptford, both of which are well documented. Although, in contrast, few records of any kind exist for most of his houses, and some are known to be by him only from casual reports by others, the Deptford Rectory is also well recorded with craftsmen's bills, building accounts and some correspondence. No original drawings are known and no satisfactory plan or elevation appears to have been drawn in the lifetime of the house. The rectory was demolished early in 1883,¹ well within the era of photography, although no such record of it has so far been found.

The appearance of the house is known from a handful of views which show both church and rectory. All are from the same viewpoint but not all are independent works. The earliest appears to be an engraving by Allin and Toms (Fig. 1).² This was copied (with a dis-

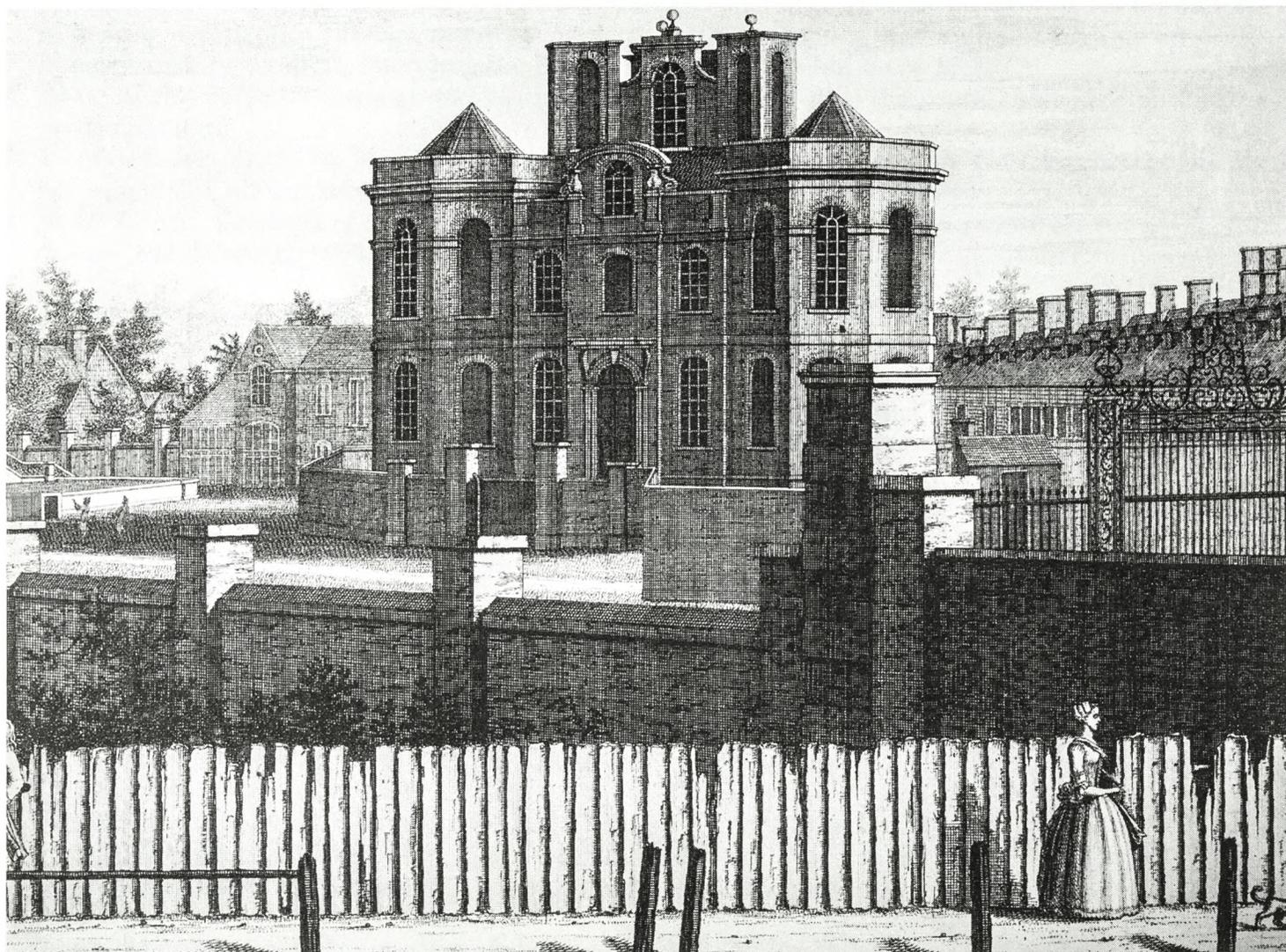


Fig. 1. Engraving of the rectory, Deptford by Allin & Toms.

torted perspective and a number of other minor changes) by Paul Sandby.³ The Allin and Toms engraving was reissued by Robert Wilkinson, with some changes to the foreground⁴ and a new engraving by S. B. Cudlip and M. Duburg of 1822⁵ shows the house partly obscured by mature trees. There is an oil painting from about 1838 whose present whereabouts is unknown.⁶ There are also small-scale drawings of the house (Fig. 2), in the estate papers of the Pleydell-Bouverie family.⁷ Whoever drew these seems to have visited the house and remembered something of it, but was then unable to draw it from memory. These tantalizing views and the brief description recording octagonal rooms and a centrally-placed triangular staircase, suggest that this was a remarkable house.

The history of the construction is well documented. The house was designed as a rectory for the incumbent of the parish church of St Paul, Deptford, erected by the 1711 Act Commissioners with funds from a tax upon coal coming into the Port of London.⁸ The site for church, churchyard and rectory was suggested to the commissioners by Dr George Stanhope, one of their number who was Dean of Canterbury and also vicar of St Mary, Lewisham, and St Nicholas, Deptford. It was ground that had belonged to Henry Wise, the Queen's gardener and partner with George London in a gardening enterprise at Brompton.⁹ He used it for market gardening and later sold it to his brother Richard, described in 1709 as a master caulker in the Royal dockyard in Deptford. Richard Wise let the ground to Samuel Priestman who continued to use it for market gardening. At the time it was purchased by the commissioners it had fruit trees and crops of currants, gooseberries and "sparrow grass" (asparagus).¹⁰

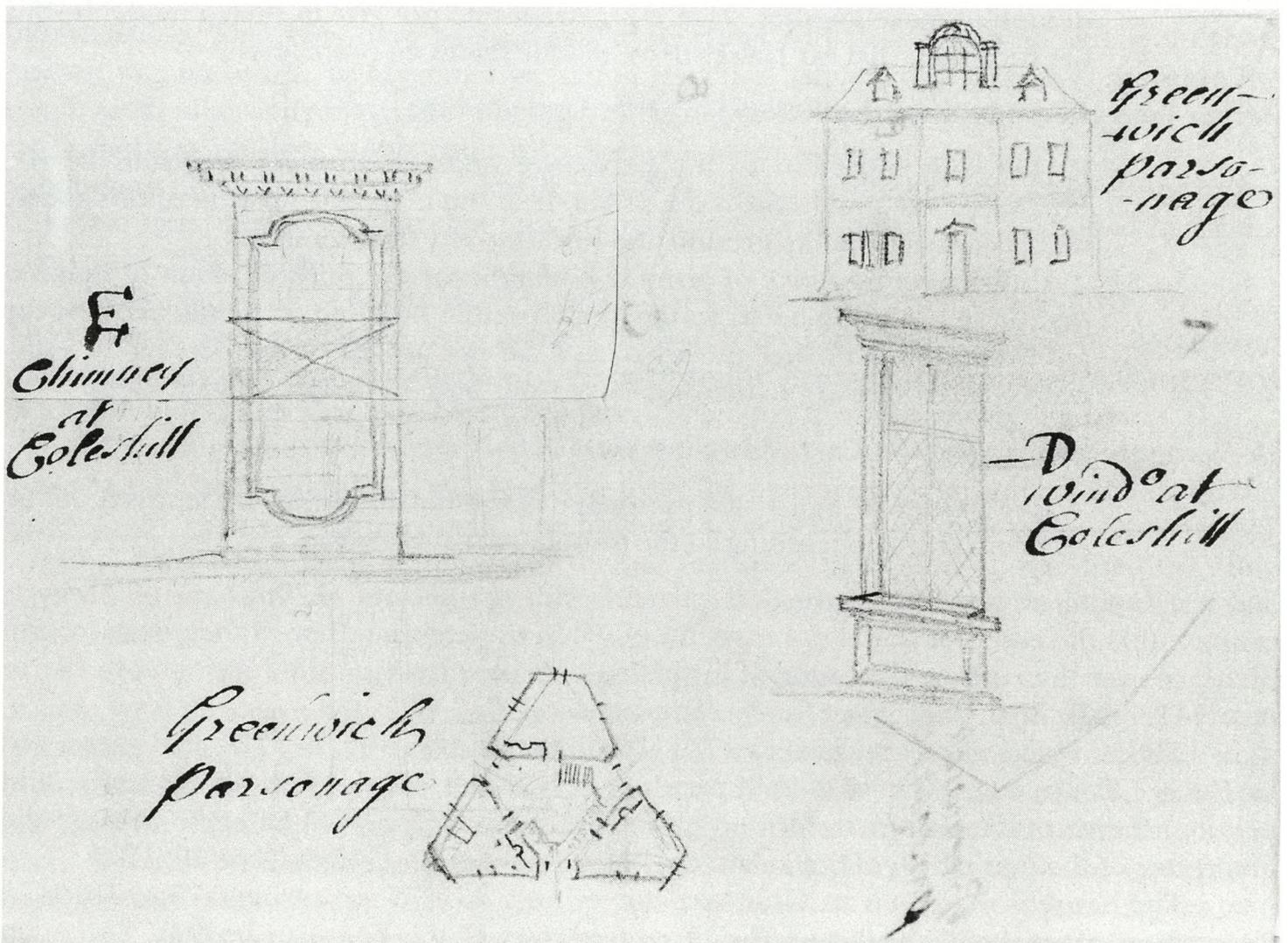


Fig. 2. Sketches from the Pleydell-Bouverie estate papers (Berkshire Record Office).

The site was surveyed by Nicholas Hawksmoor, one of the commissioners' surveyors – his site plan is in the British Library.¹¹ He proposed a rectangular building for the rectory and a church somewhat similar in plan to his “basilica after the Primitive Christians”¹² for a site in Bethnal Green. Neither church nor rectory were built to his design.

In 1717 the surveyors – Hawksmoor and James – were ordered to wait upon Thomas Archer for a design; in August they were ordered to put the parsonage house in hand without loss of time¹³ and the foundations of the house were then laid. In September the commissioners ordered a stop to the work until a more detailed plan and an estimate for the building were forthcoming. Archer's estimate, submitted in October, was for £1,412,¹⁴ but the detailed plan has since been lost.¹⁵ A few scraps of information concerning the house are recorded from that time:

. . . the cellars to be paved with purbeck. The octagonal rooms groyned with brick. Upon the ground floor five rooms wainscotted to the top. All other rooms wainscotted for hangings.¹⁶

It was at about this time that the Commissioners realised that their churches were proving very expensive to build and that they had greatly overspent the money available to them. Their reaction to the extravagance of Archer's rectory design was predictable. In April 1718 they resolved:

. . . that no model of any parsonage house be received whose estimate shall exceed one thousand pounds. That the estimate of the parsonage house proposed to be built at Deptford exceeding greatly the said sum, Mr Archer be desired to make another. That if Mr Archer do not give in such a model by this day fortnight, that Mr Hawksmoor and Mr James do prepare one.¹⁷

Archer then offered to build the rectory for a thousand pounds:

If your only objection to the parsonage house I drew for Deptford be the expence, I will undertake it for £1000. If to the manner or forme of the house, that proceeds from the ground and not from any fancy of mine.

Unless another peice of ground is bought for the purpose, I am of opinion that there can't be a better forme, nor a prettier building, & twould be vaine for me to offerr my further thoughts, as I am not assised of the objections, especially where there are so many abler persons both to design & judge them.¹⁸

Dr George Stanhope, Dean of Canterbury and Vicar of St Nicholas reported:

. . . the triangular figure of a parsonage house for the parish of Deptford will be very convenient, according to the foundations already laid.¹⁹

and the Commissioners then agreed to proceed with the rectory on the basis of Archer's promise that the cost of it would not exceed £1,000. In the event, Archer exercised no control whatever over the costs, and in spite of his promise, expenditure on the house was to rise to nearly £2,500 by 1731 when it was finally completed.

The house was first occupied in 1729 by William Norton who, in 1728, had succeeded Dr George Stanhope as vicar of the old parish of St Nicholas. He was without a vicarage, and petitioned the commissioners to let him move into the new rectory.²⁰ Later he became the first rector of the new parish of St Paul on the consecration of its church, June 30, 1730.

The house is shown on an Ordnance Survey map of 1873 measuring 0.75in, which, at the scale of 5ft to 1 mile, indicates the three frontages of the house to be 66ft. The main entrance of the house was towards the north west, with a second entrance from the south with

access from Crossfield Lane, now Crossfield Street to the south of the church. This may have been the garden entrance. Both were approached by steps. There was a further door, almost certainly the kitchen door, in a position immediately beneath the garden door, approached by descending steps from Crossfield Lane.

From the outline of the building revealed in the map, and from occasional design details included in the building accounts and workmen's bills, it has been possible to reconstruct a plan of the house, at least in its major features. Each of the two main floors had six rooms, three of them octagonal in shape, and three interconnecting. On the ground floor one of these interconnecting rooms would have served as an entrance hall. The stairwell in the centre of the building was lit from the clerestorey windows of a centrally placed lantern.

The size of the octagonal rooms can be calculated from the carpenter's bill. In 1728–29 John Meard was paid for installing 826ft of bracketing for the coving in three of these rooms.²¹ Assuming that the bracketing consisted of four strips of wood, this gives, by calculation, the internal length of each octagonal side as 8ft 7ins. The external length was therefore about 10ft, giving an octagon of 20ft in total width. This, with a frontal width of 66ft, suggests that the centre portion of the house, occupied by one of the interconnecting rooms, was 26ft in length. These figures are in good agreement with a separate calculation made from the bill of Thomas Lucas, bricklayer who was paid for 235ft of "footlace with a strap edged course"²² around the building, giving the perimeter of the house. It is from these dimensions that the ground floor plan of the house has been drawn.

Octagonal rooms suggest a fourfold or tetragonal symmetry while the triangular stairwell suggests a threefold or trigonal symmetry. The two cannot readily be combined; a difficulty noted by Roger White²³ who described the shape of the interconnecting rooms as indescribable. They may have been irregular octagons, with one long side and seven short ones of varying length, as suggested by Cleminson,²⁴ but semicircular rooms, as shown in figure 3, seem inherently more likely, being in keeping with the ethos of the house and providing a more satisfactory comparison with Archer's other building of trigonal symmetry, the banqueting house at Wrest Park.²⁵ The joinery bills contain a number of references to the use of timber described as circular, but they are insufficiently detailed to be identified as for the interconnecting rooms.

The plan shows a large block between the staircase and each of the three octagons. These blocks each contained five chimney breasts, from 15 fireplaces, presumably six from each of the ground and first floors and three from the basement. Cleminson has suggested that these blocks may also have contained passages linking the interconnecting rooms.

The staircase provides the focus of interest within the house, occupying a position in the centre of the building in a well reaching from the basement to the lantern and providing access to the rooms on all the floors. The building accounts give no indication of any back or servants' stairs and it must be presumed that all the inhabitants of the house used the same central staircase. It is the pivot around which the building is framed and its design is critical to the construction and functioning of the house.

The "going" of the stair is recorded as 3ft 4ins, indicating that the stair was composed of units or flights each with the same horizontal advancement of 40ins. The number of steps in each flight is not given, but this figure of 40ins may reasonably be considered as four steps each with a tread of 10ins, or five steps with a tread of 8ins. This going would not have included the small landings. The step edge of each of these, together with the rising for it, must, therefore, have been a further step, giving five or six per flight. As Meard would have been paid for these as steps, they would have been included in the total number. He was paid for 62, of which two provided entry to the attic floor (see below). The remaining 60 steps were therefore arranged as 12 flights of five steps or as 10 flights of six steps.

In a separate calculation given below, the total rising of each flight has been found to be 42ins. At 6 steps per flight this is 7ins rising per step, which is acceptable, whereas at 5 steps per flight the rising would be 8.4ins per step, which is not. It may therefore be concluded that the triangular stair had 10 flights, each of six steps.

As the flights led to the individual floors of the house, the number of them can be determined by the ratio of the heights of the various floors, bearing in mind that these numbers must be small integers. For the ground and first floors this can be obtained from the Allin and Toms engraving, which gives a ratio of about 4:3. The basement storey is not seen, but assuming that its height matched that of the first floor, the 10 flights were probably arranged with three to the basement, four from the ground to first floor and three from the first to the attic.

Thus, from the main entrance door of the ground-floor access to the stairwell led to the basement by descending three flights of stairs to one of the interconnecting rooms from which all the remaining rooms of the basement could be reached. Similarly, the first floor was reached by ascending four flights from the entrance hall. All the rooms of both the first and the ground floor could be reached by interconnecting doors. The second, or attic floor was reached by three further flights of stairs but as this floor contained no rooms over the octagons, the three rooms were isolated from each other. Only one of them was entered directly from the stair well; the remaining two rooms (described as children's rooms) were approached by stairs from the two lower landings. These were split stairs, i.e. they had separate treads for the right and left feet. The bill for the work²⁶ gives both the number of steps and the rising of each step, enabling the total rising to be determined, and these amounted to 30ins for the smaller stair and 72ins for the larger, the difference of 42ins being the height of a single flight in the stairwell. As the attic floor level was changed during the construction, being lowered by 1ft,²⁷ it is possible also to calculate this figure of 42ins by adding 12 to the upper split flight of 30ins (or alternatively by adding 12 to 72 = 84 for two flights), confirming that the rising of the two uppermost flights was 42ins. It is not unreasonable to conclude that all the flights had the same rising. It is from this figure of 42ins that the vertical dimensions of the house have been calculated.

Three flights of 42ins indicate that the basement floor, hidden in all the views, was 10ft 6ins in height, the ground floor 14ft and the first floor 9ft 6ins (10ft 6ins less the 12ins by which the attic floor was lowered). Further examination of the Allin and Toms engraving suggests that the attic storey would have been 8ft high at its highest point, which may be interpreted as two of the basic vertical units of 42ins plus the 12ins by which the attic floor was lowered.

The base of the lantern, which rose above the slated roofs, must then have been at a height of 31ft 6ins above the ground floor level and of a height that seems, from Allin and Toms, to be about 10ft giving the building a total height of 52ft above basement floor level, or just over 40ft above ground floor level. This lantern was flanked by three tall chimney stacks of similar height, linked together and comprising a most impressive skyline.

THE WORK OF THE CRAFTSMEN

By 1717 the commissioners had already let contracts for the construction of the new church at Deptford. It was, therefore, no doubt convenient that the same craftsmen should be used for the construction of the rectory. The names that occur at Deptford are from a small group of men who received contracts for other commissioners' churches and some had been

employed in the later stages of building the Wren churches and their associated steeples. There were few outsiders in the group of men entrusted with the church building of the time.

The shell of the house was constructed of grey stock bricks by **Thomas Lucas**.²⁸ The decorative element was provided by red bricks, rubbed, gauged and set in putty including those set around the windows of the house. Thomas Lucas was a Deptford man and his name is associated with speculative building in Union Street, now Albury Street, to the north of the church.²⁹

A relatively small amount of stone was used by **Edward Strong** and **Edward Tufnell**, masons, in the chaptering of the basement, the window stools, cornice, chaptering of the chimneys, the ornament and decoration of the pediments on all three faces of the building, the door cases and some unknown ornamentation of the chimneys. There was also a run of 2ft 2ins of dentil cut in the south doorcase.

The pediments of the three fronts, shown by Allin and Toms as segmental, were supported on each side by volutes. The size of these was given as 18 by 14ins and the scrolls were decorated with ruffled leaves. The part of the scroll facing away from the window also had carved leaves. Each window had a second pair of volutes which can be seen in the engraving as positioned at right angles to those on either side of the windows. These were similarly decorated with carved leaves. Each of the pedestals supporting the pediments was decorated with six ruffled leaves.

Two of the doorcases, those of the front and garden doors, had lintels supported by consoles with volutes measuring 15ins wide and 13ins high. They carried no further decor-

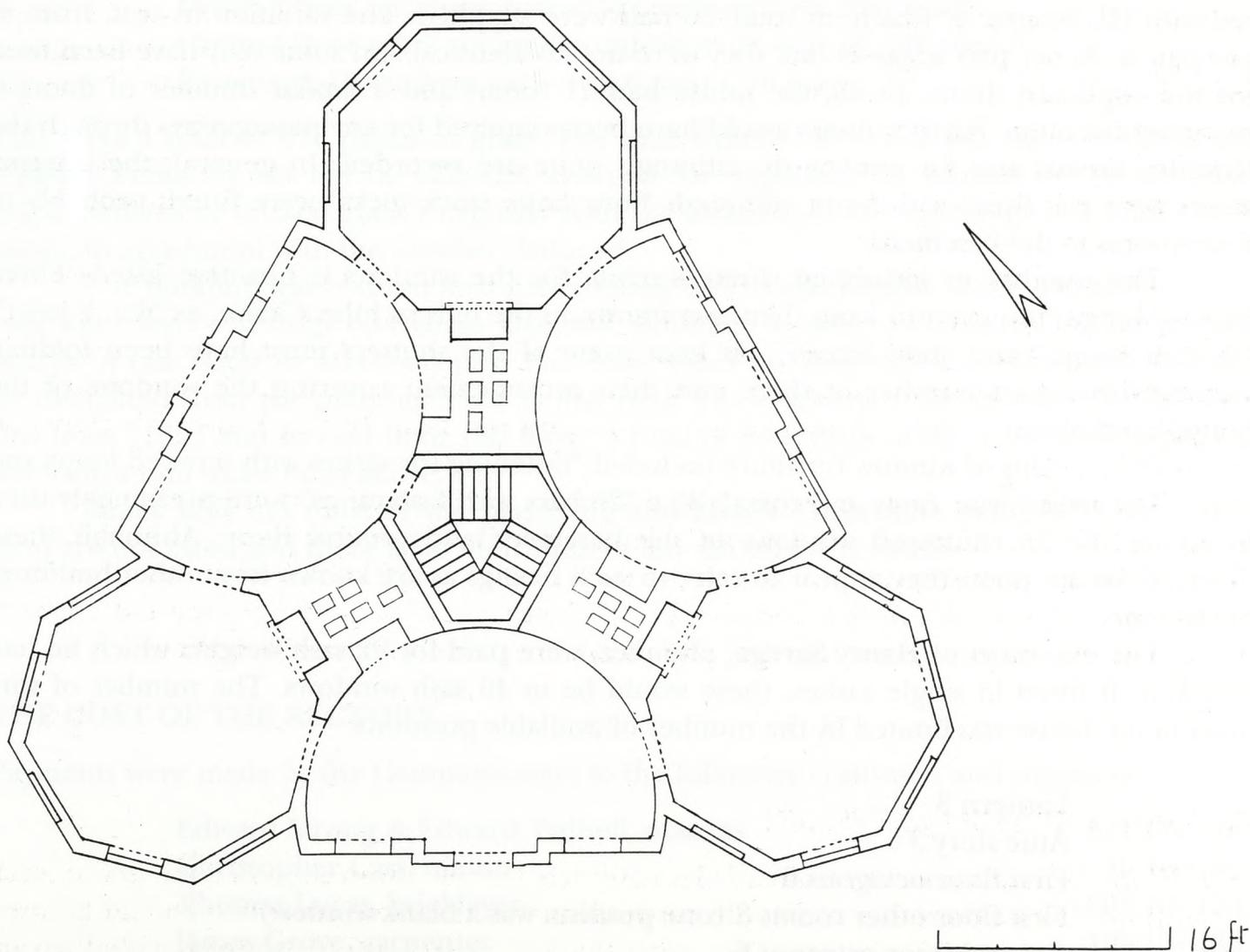


Fig. 3. Reconstruction of the ground floor plan of the rectory.

ation and it is not known if either or both were canted. The doorcases had decorated jambs, one with volutes 2ft 4ins long and 5ins wide having six sides and fronts (i.e. each of the two volutes had two scroll faces and a front) decorated with foliage, ruffles and husks. The other with smaller volutes 17ins long and 5ins wide had only four sides and fronts (i.e. each volute had one scroll face and one front) similarly decorated, indicating that the door case with four decorated faces had canted posts (i.e. set at an angle to the building front). The kitchen door, in a position below the garden door, being adequately protected from inclement weather, would not have needed a lintel and, as would be expected of a servant's entrance, had no carved decoration to the door jambs.

The carpenter's contract was initially held by **James Grove** and much of his work was in support of the bricklayer with scaffolding, shuttering, centering etc. He also installed the flooring in the lower part of the house. As with the church, on his death, the contract was taken over by **John Meard** who installed much of the flooring, the timbering of the roof, the triangular stair case and the smaller stairs of the house. None of these, not even the central stair, although an intricate and precise example of the carpenter's craft, is described in John Meard's bill in terms of more than a listing of the timber used.

John Meard supplied two door cases of fir with sills of oak (measuring 6ft 8 ins by 3ft 4ins) which must surely have been for the two principal outer doors. The doors themselves were supplied by **John Balshaw**, joiner as "six-pannel doors". They were hung on two pairs of HE hinges and fitted with 10in rim locks, both supplied by **John Cleave**, smith. The kitchen door was probably the one fitted with cross garnet hinges and may have been bolted with "2 large round bolts on plates", also supplied by John Cleave. Other doors on the house were fitted with HL hinges, of which, in total, 36 pair were supplied. The variation in cost, from 4s per pair to 8s per pair suggests that they were not all identical and some may have been used for the cupboard doors. In all, the house had 21 rooms and a similar number of doors is recorded for them. Further doors would have been required for any passageways through the chimney breasts and for cupboards, although none are recorded. In general, the internal doors were not fitted with locks, although "four large stock locks" were fitted, probably to store rooms in the basement.

The number of individual shutters made for the windows is nowhere listed. Three types of hinges provided to hang them were given in the bills of John Cleave, as "rising joint", "shutter hinges" and "side hinges". At least some of the shutters must have been folding, although the exact number of these and their arrangement covering the windows of the house is not clear.

Other items of window furniture included "fastening for sashes with screwed loops and keys", "burnished iron rings and roses". The "26 bars with fastenings" were presumably used to secure the 26 shuttered windows of the basement and ground floor. Although these descriptions are poor, they appear to refer to such fittings as are known from other buildings of the time.

The executors of **Henry Savage**, plumber, were paid for 92 sash weights which he had supplied. If fitted in single sashes, these would be in 46 sash windows. The number of windows in the house was limited by the number of available positions:

- Lantern 3
- Attic story 3
- First floor octagons 6
- First floor other rooms 8 (one position was a blank window)
- Ground floor octagons 6
- Ground floor other rooms 7 (two positions occupied by doors)

Basement octagons 6

Basement other rooms 7 (one position occupied by a door, another below the front door being blank)

The total of 46 indicates that all the available positions, other than those indicated, were occupied by windows and confirms that all were single-sash. It is reasonable to assume that all the windows of the basement were square-headed, in line with practice elsewhere. It is also assumed that each of these basement windows had a fixed and a moving sash each with three panels of glass.

The remaining windows were of two types, indicated in John Gillham's bill as with round (semicircular) heads and with scheme (segmental) heads. The numbers of each are not given, but can be deduced from the ratio of wainscot timbering used for the two kinds. This gives 12 round-headed windows and 21 scheme-headed windows. The two types are shown in the print by Allin and Toms, indicating quite clearly that the octagons in the first floor, the lantern and the attic windows all had semicircular-headed windows (total 12), whilst all the remainder (total 21) were segmental.

Again relying on the print by Allin and Toms, it is possible to record the number of panes of glass in the various windows, as follows:

Lantern, 3 windows each with 23, total 69 panes

Attic, 3 windows each with 13, 39 panes

First floor octagons, 6 windows each with 23, 138 panes

First floor other windows, 8 windows each with 15, 120 panes

Ground floor octagons, 6 windows each with 18, 108 panes

Ground floor other rooms, 7 windows each with 18, 126 panes

Basement, 13 windows each with 6 panes, 78 panes

This gives a total of 678 panes of glass. The total number in the house was not listed, but **William Toms**, in his bill of 1728–29, charged for supplying 72 squares of Crown glass (replacements of broken glass?) together with the cleaning of 606, which gives a total of 678 panes, in agreement with the number deduced.

The building was covered with slate roofing by **Thomas Knight**, slater. There were however some lead coverings by **George Osmond**, plumber, notably the channelling for the discharge of rain water to soak away pits. The down pipes carrying rain water from the roof can be calculated from the plumber's bill as 34ft 6ins. These spanned the basement (10ft 6ins), first floor (14ft) and second floor (9ft 6ins), a total of 34ft. Each of these six down pipes was fed from a rain water head above.

James Ellis did most of the plastering and **Henry Turner** the painting. The colours used are not listed and there is no indication of any decorative scheme.

THE COST OF THE RECTORY

Payments were made by the Commissioners to the following craftsmen and suppliers:

Edward Strong & Edward Tufnell, masons	£ 541 12s 1d
Christopher Cass, mason	40 18s 10d
Thomas Lucas, bricklayer	903 10s 10d
James Grove, carpenter	108 17s 8d
John Meard, carpenter	242 12s 0d*

John Balshaw, joiner	107 8s 11d
John Gillham, joiner	96 19s 0d
John Cleave, smith	63 12s 0d
John Skeate, smith	14 15s 2d
George Osmond, plumber	142 3s 0d
Henry Savage, plumber	9 4s 0d
Joseph Wood, plumber	27 19s 0d
James Ellis, plasterer	43 17s 11d
Chrysostom Wilkins, plasterer	9 12s 6d
William Toms, glazier	36 11s 11d
Thomas Knight, slater	23 6s 8d
Henry Turner, painter	53 11s 5d
Total	£2,466 12s 11d

*includes bills totalling £20 14s 5d which are for materials and work done on the rectory but which appear in the church account.

In the early stages of the construction of the house Thomas Archer provided a measure of supervision and this continued until 1719 when the surveyors were ordered to take his directions for covering the house.³⁰ There is no evidence of any further control being exercised by him and in the later stages of the work the craftsmen were overseen by the commissioners' surveyors, John James and Nicholas Hawksmoor. It was under their guidance, and possibly in response to their suggestion, that the height of the attic floor was lowered by 1ft. Some of the detailed designing may also have been by them.

The rectory is an example of a design created by repeating simple geometric shapes to give a building with a coherent symmetrical structure. Other examples include some of Archer's garden buildings, the most well known being the pavilion or banqueting house built for the Duke of Kent at Wrest Park in Bedfordshire. Here the central space is circular and it has alternating rectangular and semicircular rooms arranged around it. Also to Thomas Archer's design at Wrest Park was (it has since been destroyed) Hill House, a remarkable pavilion with a central octagonal room that had square rooms on alternating faces. All the exterior walls were curved. The cascade house by Thomas Archer for the Duke of Devonshire at Chatsworth shows a similar repetition of geometric forms.

Buildings with designs based upon this kind of repetition were known from antiquity, being used for temples, mausolea and, at a later date, even for Christian churches. The revival of interest in Classical building in the 15th century included plans for centrally-designed churches by a number of Italian architects, all based upon repeating geometric forms, but the buildings closest in design to the Deptford Rectory were those of Fischer von Erlach for the chapel of Castle Frain at Vranov and in the designs for a series of garden buildings³¹, of which only one, the so-called *Hoyoshaus*, was built. Thomas Archer may have met Fischer in Austria on his way to or from Italy or, perhaps more likely, on the visit of the latter to England in 1704.

No other English Architect seems to have followed Thomas Archer in designs of houses or garden buildings based so closely upon geometric isomorphism. Nevertheless, the idea of constructing a house around a central well, lit from above and containing the main stair was to appear in a number of villas constructed later in the 18th century, notably in designs by Sir Robert Taylor such as Asgill, Danson and Sharpham Houses. In none of these are the internal arrangements reflected in the exteriors of the houses and they have little in common with Archer's Deptford rectory.

Although the Deptford rectory was so startling in its design, so innovative in its form

and so brilliant in its conception, it was also draughty, small certainly by 19th century standards even though it had 21 rooms, and inconvenient. It was also difficult to keep in repair. Small wonder that it was unpopular with the incumbents of St Paul. In 1881 the decision was made to provide a more modern building as a new rectory. The old rectory was sold on July 10 for the sum of £1,500, much less than what it had cost to build over 150 years earlier. The house was pulled down early in 1883 and the site of it and the rectory garden used for housing. This too has now gone and the site of the old rectory is once again an open space, if only for a short while.

ACKNOWLEDGEMENTS

My grateful thanks to Antony Cleminson for drawing my attention to the sketches in the Pleydell-Bouverie papers, for making available his earlier study of this house and for help in other ways. I am grateful also to Robert Crayford and to the staff of the Guildhall Library and Lewisham Archive and Local History Library for their help with documentary sources. Figure 2 is reproduced by kind permission of the Earl of Radnor and the Berkshire Record Office. This paper is a shortened account of a lecture given to the Lewisham and District Local History Society, October 21, 1990.

NOTES

1. George Walter Thornbury & Edward Walford, *Old and New London 1883–85*, VI, Pt. 1, 161; *Boro' of Greenwich Observer*, Friday April 20, 1883, 6.
2. Engraving of St Paul's church and rectory, Deptford, by Thomas Allin and William Henry Toms, Lewisham Archive and Local History Library PR 69/901.
3. Watercolour, Lewisham Archive. Not autograph but attributed to Paul Sandby. Incorrectly described as an aquatint.
4. The re-issue by Robert Wilkinson can most readily be identified by the absence of the dedication and the presence of a workman with wheelbarrow in the foreground. Lewisham Archive PR/903.
5. Drawn by S. B. Cudlip and engraved by M. Duburg, published September 25, 1822, by Edward Orme, Lewisham Archive PR/923.
6. Oil on canvas, by an "unknown English artist", recorded in a sale room, 1978. Transparency in Lewisham Archive.
7. Berkshire Record Office, MS D/EPb.E33, 1743–1790. Sheet bound between p. 2 & p. 3. Elevation and two plans of the "Greenwich parsonage" (Deptford was formerly known as West Greenwich).
8. Anne 10 cap. XI.
9. LPL MS 2693, 4. See also Jennifer Mills, *St Paul's Church, Deptford*, Lewisham Local History Society, undated.
10. Lambeth Palace Library (LPL) MS 1717, f.66.
11. British Library K. Top. 28.3.w verso. In the Hawksmoor sale catalogue is an item (No. 258) of 28 drawings for "St Paul's church" which Downes (*Burlington Magazine* XCV, 1953, 332–5) has suggested could be St Paul, Deptford.
12. LPL MS 2750/16.
13. LPL MS 2690, April 16, 1717; August 15, 1717.
14. LPL MS 2717, f.98.
15. Thomas Archer asked for his drawings of St Mary-le-Strand and the rectory to be returned to him, LPL MS 2717, f.100.
16. LPL MS 2717, f.98.
17. LPL MS 2691, April 17, 1718.
18. LPL MS 2717, f.100.
19. LPL MS 2691, 8 May, 1718.
20. LPL MS 2717, f.107.

21. LPL MS 2701, January 1, 1726/7 to March 25, 1728.
22. LPL MS 2697, January 1, 1717/8 to March 25, 1719.
23. Roger White, *Country Life*, January 31, 1985, 254–258.
24. Antony Cleminson, *Thomas Archer, his Queen Anne Churches and his Deptford Parsonage*, Architectural Association Dipl. Hist. Th., 1981.
25. Colen Campbell, *Vitruvius Britannicus*, London, 1715, I, pl.31.
26. LPL MS 2719, f.58. This bill is in the church account. There is, however, no place for the split stairs in the church and certainly none there now.
27. *Ibid.*, f.56.
28. Details of the construction are from the Building Accounts LPL MS 2697, 2698, 2700 and 2701.
29. Antony Quiney, *Archaeological Journal* 136, 1979, 269–280.
30. LPL MS 2691, 79.
31. A series of eight garden pavilions designed by Fischer von Erlach for Johann Ernst Graf Thun, Prince Archbishop of Salzburg for his new summer residence at Schloss Klesheim, near Salzburg. Albertina, Vienna CM f.4–11.