



THE GEORGIAN GROUP

Tim Knox, ‘The Model of the Kentish Town Chapel of Ease’, *The Georgian Group Journal*, Vol. V, 1995, pp. 97–102 + 136–138

The Model of the Kentish Town Chapel of Ease

Tim Knox

Saint John's, Kentish Town is a frowning neo-Romanesque church with twin towers stranded amidst warehouses on the Highgate Road.¹ It is of yellow brick, economically embellished with stone dressings, and was built to the designs of James Hakewill between 1844–45.² Although entirely nineteenth century in appearance it is in fact an extensive and audacious remodelling of an eighteenth-century chapel of ease. Embedded within Hakewill's starved neo-Norman dress is a substantial fragment of the Kentish Town Chapel, the precursor of the present church, built to the designs of James Wyatt in 1782–84.³

Although the exterior of Hakewill's church betrays little of its Georgian origins, a large and finely detailed model of the old chapel was for many years preserved inside the church. It bore the painted inscription 'Model of the Kentish Town Parochial Chapel previous to its enlargement in 1845, erected in AD 1784'. When, in 1993, St John's Church was made redundant and closed, the model was removed for safekeeping. It is now on long term loan to the Royal Institute of British Architects Drawings Collection in London.⁴

The model had been in the church since at least the late nineteenth century – being mentioned in all accounts of the interior as a great curiosity.⁵ By 1910 it was described as 'much neglected and shifted about from place to place' but was restored in that year and provided with a handsome glass case mounted on a stand – to which it doubtless owes its preservation.⁶ It is an impressive object and is principally constructed of wood, painted and varnished, with the details rendered in a variety of materials including card, paper, wire and cloth. The windows of the model are made of thin sheets of mica.⁷

The model is however not merely an ingenious curiosity of local topographical interest – it is a unique and very complete record of the fittings and furnishings of a fashionable preaching box, a genre of building which rarely survives unaltered. The roof of the model can be removed to reveal the meticulously detailed interior of the chapel; the numbered box pews, the vested communion table and the upholstered triple-decker pulpit – even the hat pegs in the vestry at the west end of the church are shown.⁸ The wall monuments are likewise finely detailed and represent actual examples that were in the church – as no doubt do all the details; the Venetian blind over the window in the south recess, the painted altarpiece and Ten Commandments above the communion table and the green baize draught-excluders around the pews.⁹ Underneath the model is an unexpected surprise, a hidden tray which can be drawn out to show the vaults beneath the chapel, each labelled with the name of the owner, containing model coffins.¹⁰

The model is also signed – the replica of the chapel organ bears a small label inscribed 'W Randall/maker'. The name also occurs again on one of the labelled catacombs in the vaults.¹¹ This is almost certainly the William Randall, who died in 1822, to whom there is a tablet in the church. Randall is described as an 'artist in oak' in an early twentieth-century church history but street and professional directories of the period reveal that he was a barrister, and

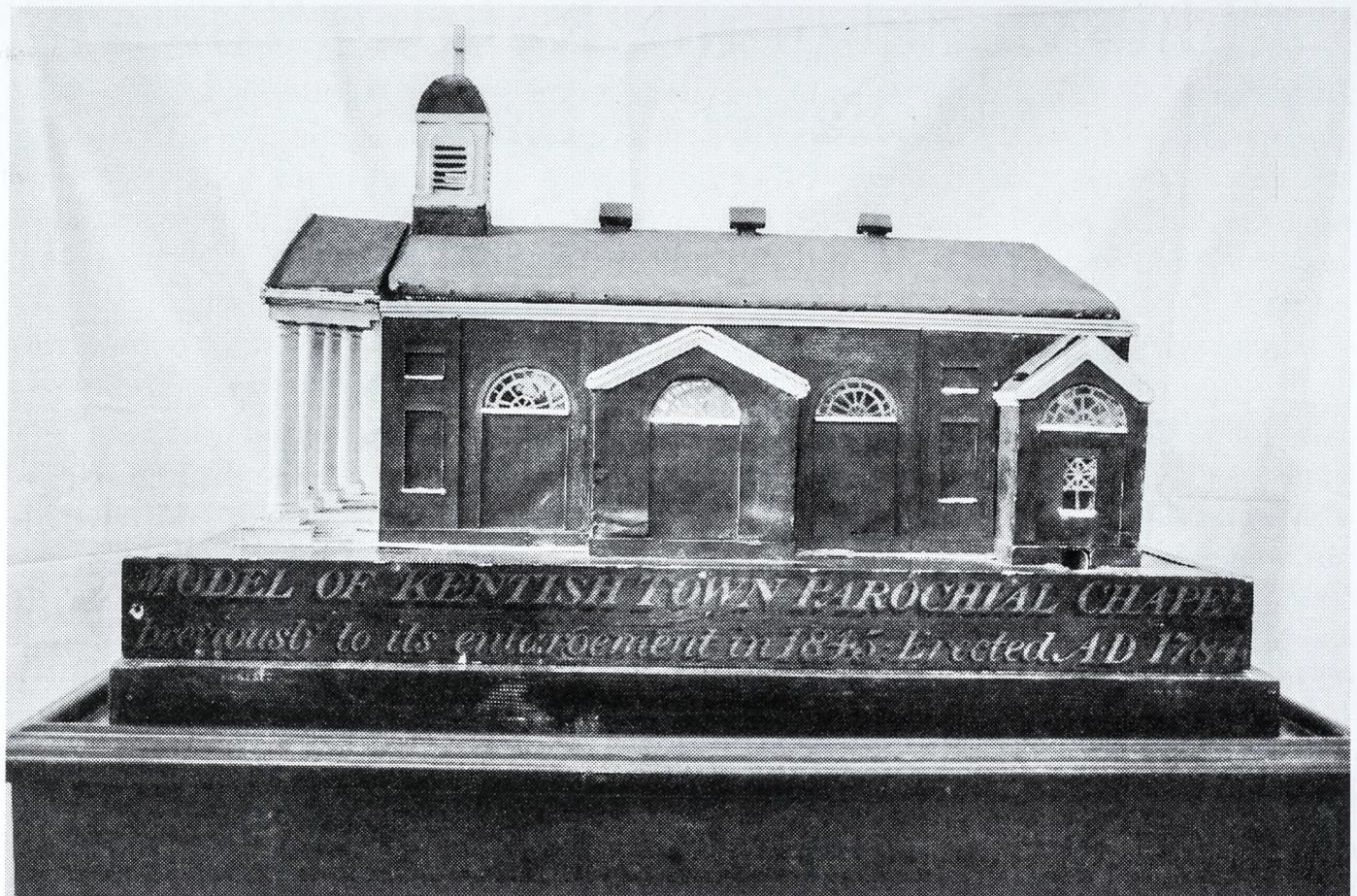


Fig. 1 Side view of the model.

lived nearby at 1 The Terrace, Kentish Town (now 26 Grove Terrace) until 1822. A 'Mr Randall' was appointed churchwarden on the 8 April 1817.¹²

The extraordinary level of exactitude with which every aspect of the interior and exterior is shown suggests that this is a record model rather than one made for the purposes of demonstrating a proposed design.¹³ It has always been assumed that the model was made as a memorial of Wyatt's chapel, indeed, the Edwardian inscription on its base seems to confirm this explanation of its origins. However, recent research shows that it must in fact record the extensive improvements carried out on the chapel in 1817, 33 years after its consecration in 1784.

In 1782 Wyatt was commissioned to rebuild a dilapidated seventeenth-century structure which served as a chapel of ease to the Parish Church of St Pancras. The new chapel was consecrated on 21 July, 1784, it was Wyatt's first ecclesiastical commission.¹⁴ The *London Chronicle* pronounced it to be a 'successful instance of the superior effect of simplicity in architecture. The stile of the building is elegantly plain; the portico partakes somewhat of the grand, while the interior presents an appearance at once neat and noble.'¹⁵

Three of Wyatt's presentation drawings for the chapel survive and it is possible to compare his design with the model.¹⁶ Both show a rectangular building of stock brick with a pedimented portico of four Tuscan columns at its east end. The chapel was entered beneath the portico, which faced on to the Highgate Road. Perched on the roof above was a modest domed cupola containing a bell with a weather vane. In the centre of each of the side walls of the building were two projections crowned with broken pediments – shallow transepts which accommodated the communion table and the pulpit. The flanks of the chapel were articulated with arched recesses containing large semi-circular windows. At each end doors

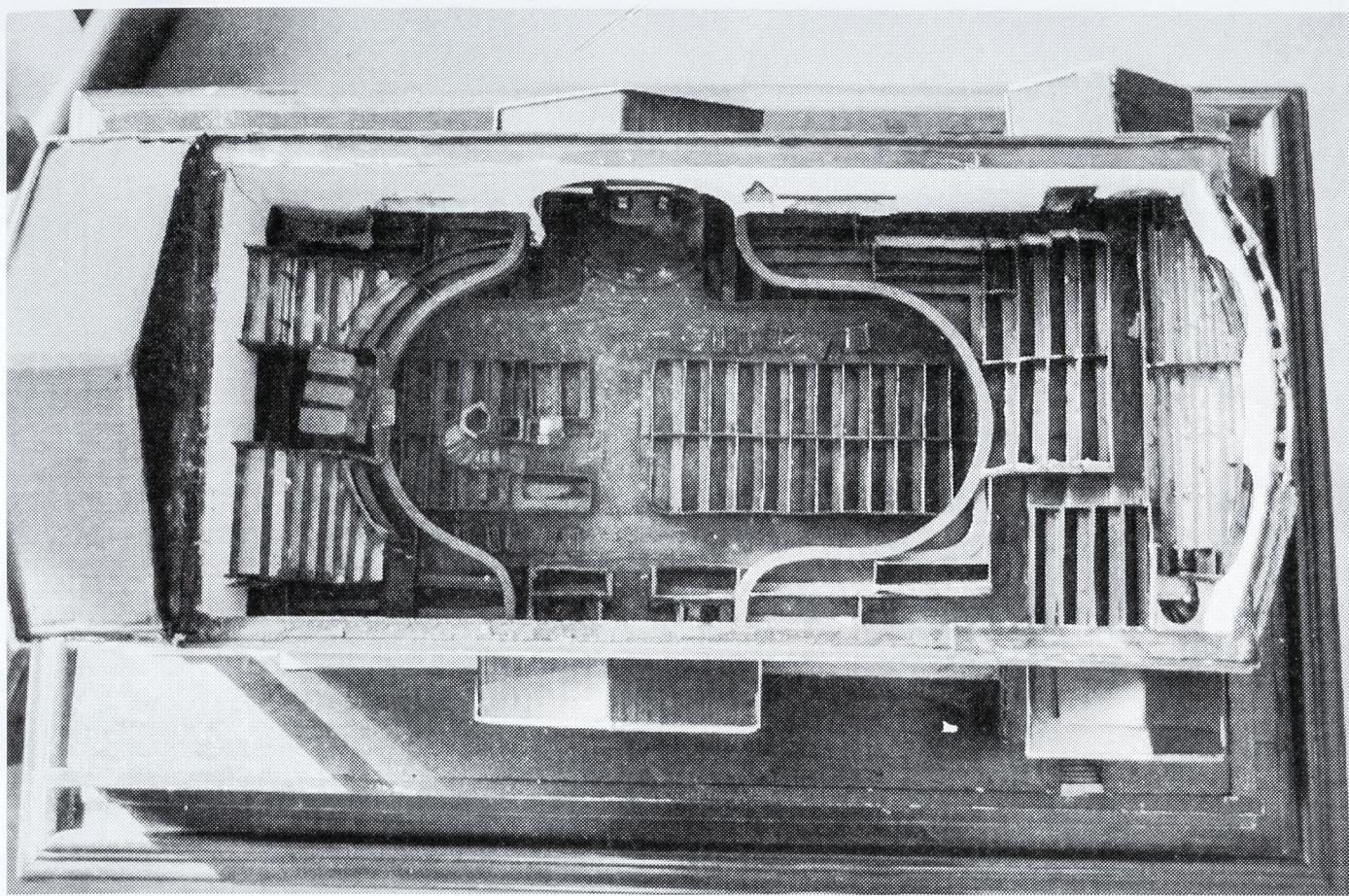


Fig. 2 View of the model showing interior.

gave access to galleries within. Wyatt's drawings show that the building was originally terminated at the west end by a low chancel-like vestry but the model shows the west end of the chapel extended and rebuilt in a different form.

Wyatt's original arrangements within the chapel are recorded by a near-contemporary engraved plan.¹⁷ This shows that the pulpit and the communion table originally faced each other across the nave, occupying the recesses in the north and south walls. The seating was arranged in four blocks on either side of this north-south axis, the area in between being left clear. The pulpit was moved into a more prominent position in the body of the church in the winter of 1807.¹⁸ This allowed an extensive reorganization of the seating 'to accommodate more parishioners', although the communion table remained in its old position in the recess on the south wall. However a subsequent meeting of the Vestry records that this improvement, a 'profligate waste of money', only made room for six more persons.¹⁹

The need to accommodate a growing congregation was a frequent subject for discussion by the Vestry and plans for the enlargement of the chapel were advanced as early as 1807.²⁰ Between 1812 and 1816 proposals were put forward for an entirely new church but these were opposed as 'impolitic and ruinous' and a more economic plan of alterations was embarked upon instead.²¹ The Vestry Minutes for 21 February, 1816 record that James Spiller (d.1829), a pupil of Wyatt and a church architect of some distinction, was appointed to carry out the improvements.²² The involvement of this interesting architect with the Kentish Town Chapel has hitherto been unknown.

The alterations of 1817 dramatically altered the interior of Wyatt's chapel. The model, which was almost certainly constructed as an amateur but contemporary record of these improvements, demonstrates how Spiller 'considerably enlarged' the chapel to bring the total

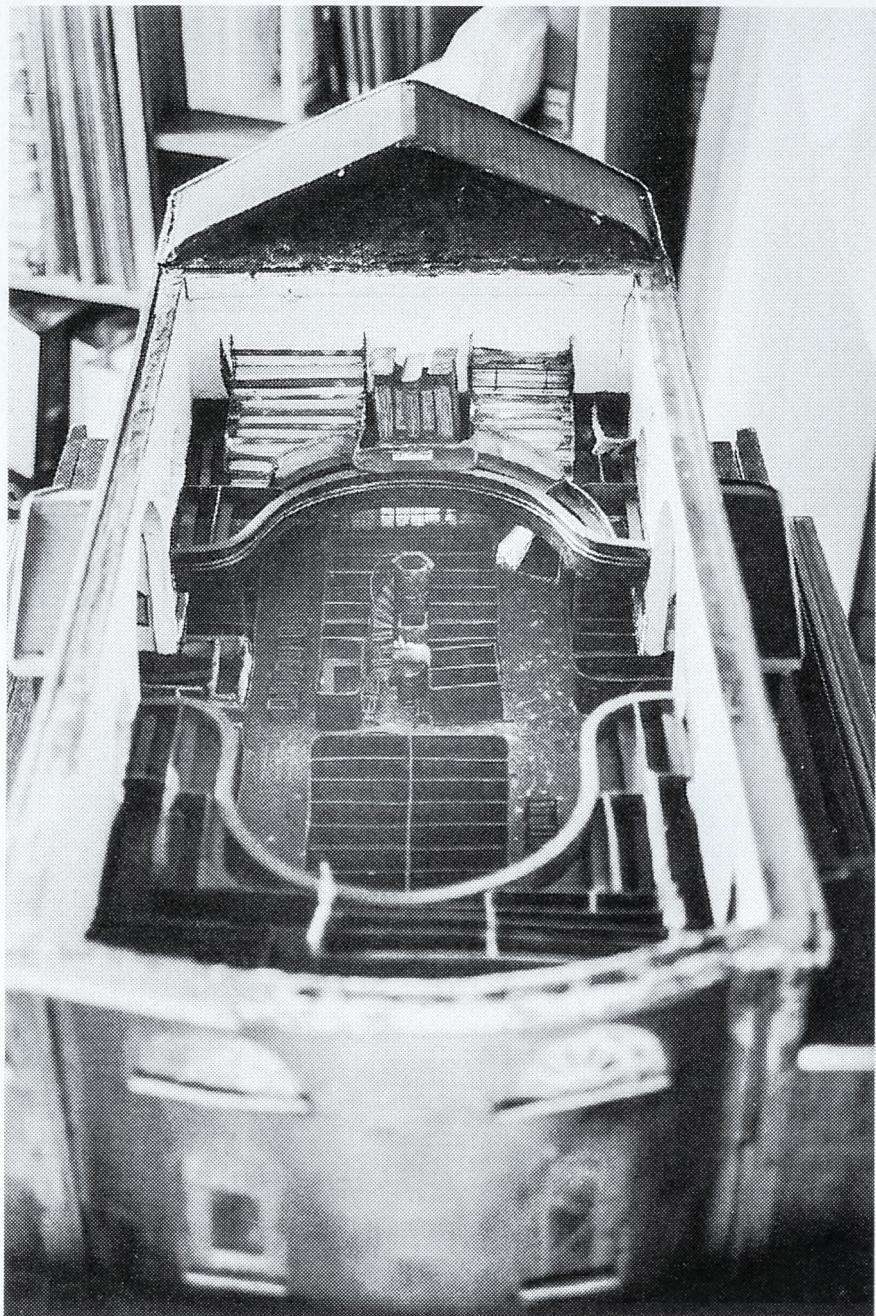


Fig. 3 View of the model showing interior and curved western wall.

number of sittings to 1,100 – an increase capable of earning a handsome revenue in pew rents.²³ He accomplished this by extending Wyatt's small eastern and western lofts into spacious horse-shoe shaped galleries with raked seating. Cast iron columns supported the sweeping curves of the balconies, reminiscent of, and doubtless inspired by, contemporary theatre design. The smaller, eastern gallery was reserved for the new organ and 'sittings for the children of the Kentish Town and Camden Town National School'.²⁴ To accommodate these improvements Spiller demolished the west end of Wyatt's building, extended it by a bay and rebuilt it in the form of a curved wall.²⁵ This was pierced by two pairs of windows to provide additional light for the interior much darkened by the overhanging galleries.

Spiller also added pedimented projecting vestries on each side of the new curved west end. These also contained staircases to the galleries and entrances to the vaults below the chapel, formerly only accessible from beneath the portico.²⁶ The remainder of the exterior was little altered, although a clock was installed in the tympanum of the pediment and three flues on the ridge of the nave roof provide evidence of attention to the ventilation of the building.²⁷

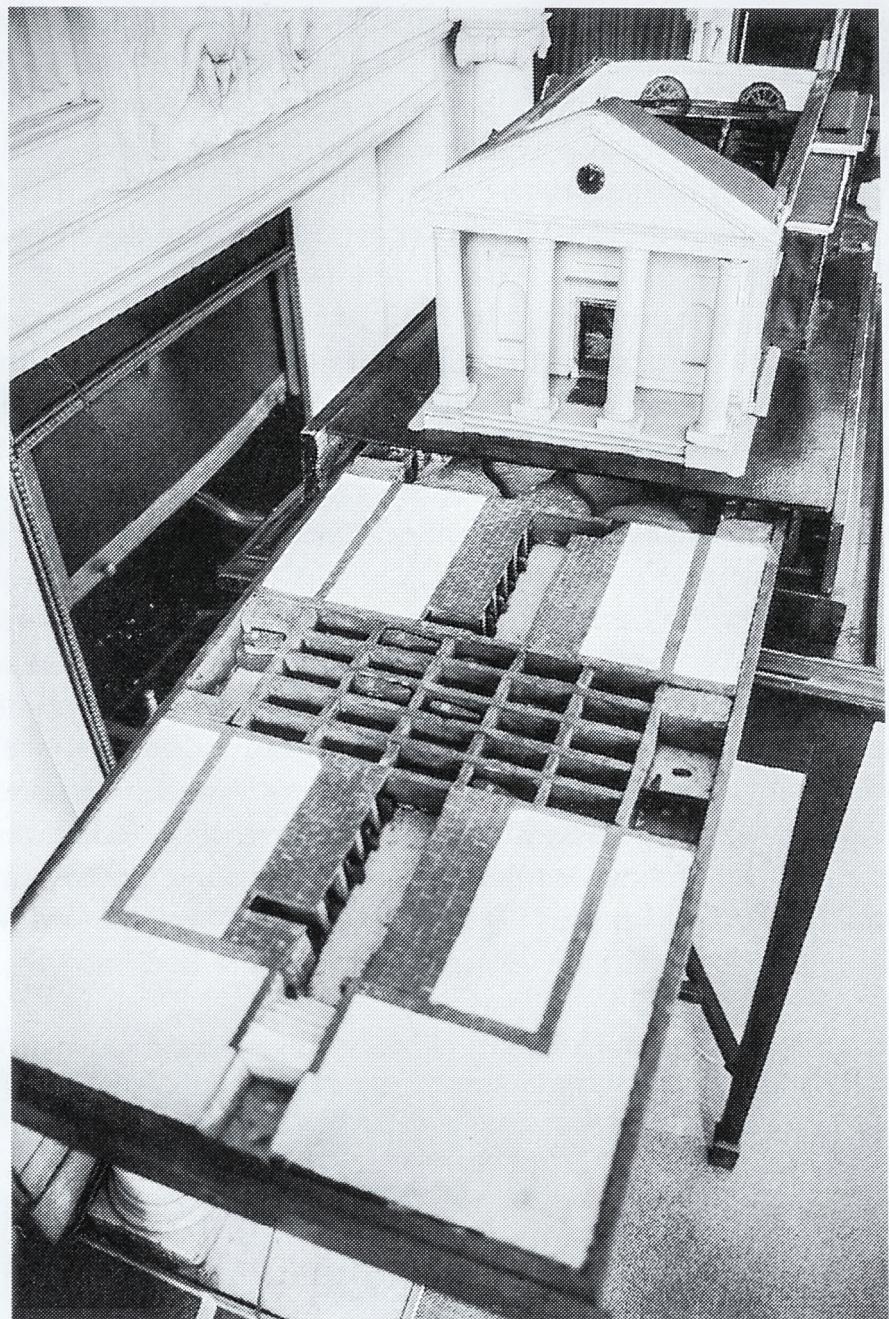


Fig. 4 View of the model showing portico and 'drawer' depicting the vaults beneath the chapel.

The extension of the chapel westwards allowed for the crypt, another important and lucrative source of parochial revenue, to be enlarged at this time. 'Eleven arched and groined' private catacombs were provided and 'a long vault extending from north to south about 40 ft by 20 ft' for cheaper interments.²⁸ The layout of the crypt, including the inaccessible vaults under the body of the chapel, is carefully recorded in the drawer which slides out from the base of the model. It is even possible that it was used to demonstrate the arrangements in the crypt to prospective purchasers of burial vaults.

The enlargement of the Kentish Town Chapel was not undertaken solely to accommodate a burgeoning congregation, the improvements also increased its income from the rent of pews and sale of burial space in the crypt. It is perhaps significant that the alterations were carried out during the vigorous incumbency of Dr James Moore, Vicar of St Pancras between 1814–1846. During his vicariate an unprecedented number of new churches and chapels were constructed to serve the rapidly increasing population of the parish. These new buildings,

including the new Parish Church of St Pancras in Euston Road, the Camden Chapel and the Chapels in Regent Square and Somers Town, were erected with the aid of parliamentary grants and parochial rates.²⁹ All were equipped with a generous provision of rentable sittings and in some cases catacombs were also available for purchase in the crypt.³⁰ Dr Moore's pastoral improvements were not without their critics. On the opening of the new Parish Church of St Pancras *The News* thought it a 'lavish, Grosvenor Square-like kind of edifice; with pews well carpeted, pulpits French polished . . . and windows like those of a conservatory', but noted that few free seats were provided.³¹ In 1832 *The Morning Chronicle* published a hostile article under the heading 'Mammon' which criticised Dr Moore's rapacity for pew rents. The 'rich benefice' of St Pancras, it asserted 'is a living equal to the Bishopric of Rochester, and Dr Moore looks well after it; so I judge by the urgent applications of his emissaries for that noble portion of his revenue, The Easter offering'.³² It is tempting to see the profitable improvements at the Kentish Town Chapel some 15 years before as the germ of Dr Moore's ecclesiastical enterprise.

It is fortunate that the model of the early nineteenth-century chapel has survived – changes in fashion and demands for space have obliterated almost all trace of the building itself. In 1844–45 the portico and the galleries and box pews were swept away and the remains of the old chapel disappeared beneath a coat of neo-Norman brick and render – not without protest from the churchwardens who, from thrift, piety or conservatism, objected to the destruction of the 'commodious and substantial building'.³³ Successively altered in this century, made redundant and left to stand derelict, the church is now put to alternative use. Today, the former Kentish Town Chapel seems poised on the brink of its latest incarnation.³⁴

Acknowledgements

The author would like to thank Mr Philip Gunnar of Messrs Biscoe and Stanton, Chartered Surveyors, for removing the model from the church and for negotiating its loan to the RIBA. Thanks are also due to Dr Terry Friedman for his advice and encouragement and to the staff of the Swiss Cottage Reference Library, Local Studies Collection; the Greater London Record Office and Sir John Soane's Museum.

All photographs by Todd Longstaffe-Gowan

- ornament to make it equal to any Piazza in Christendome, (LPL MS 2690, 429, 13 November 1711). It was a sensitive site, acknowledged as such by the Commissioners in their restrictive comment that ‘there [should] be no churchyard, no burials in the church, nor a ring of bells’ (*Ibid.*, 408, 4 December 1711.). The Commissioners made another approach to the Inn and to the inhabitants, but this too was unsuccessful (*Ibid.*, 21 July 1714) and no further attempts were made to gain control of the site.
- 32 LPL MS 2690, 4 December 1711, 408.
- 33 LPL MS 2690, 1 December 1711. Watts’ ground is variously and indiscriminately described also as the ground on Ratclif (or Ratcliff) Highway, in Upper Wapping and in Wapping Stepney. It was used for St George-in-the-East.
- 34 LPL MS 2690, 445, 16 October 1711; MS 2693, 29 July 1712.
- 35 *Ibid.*, 402, 11 December 1711.
- 36 Two sites were suggested in Limehouse, West’s field and Rigby’s ground, the former was preferred, but arguments and discussion were prolonged, see LPL MS 2690, 28 November and 5 December 1711.
- 37 The Commissioners agreed a price of £300 for the site at Harefields, Bethnal Green, but the owner, a Mr Slater, failed to establish his title (LPL MS 2712, ff. 191–2). Negotiations dragged on for a number of years, but the purchase eventually lapsed (LPL MS 2728, ff. 5v–6). In 1724, the Commissioners purchased another site in Bethnal Green later used for the church of St Matthew, erected to a design by George Dance the Elder.
- 38 LPL MS 2690, 81, 15 April 1713. Thomas Crocker was discharged from his duties as messenger to look after the models.
- 39 LPL MS 2692, 8 April 1738, bill of 30 December 1734.
- 40 LPL MS 2724, f. 4; f. 6; f. 8.
- 41 V&A E. 3024–1909, E. 3025–1909 & E. 3026–1090.
- 42 Kerry Downes, *Hawksmoor*, 1979, 173. In building this church Hawksmoor reoriented the plan of the model, removed the side entrances and changed the interior proportions. Nevertheless it is still possible to recognize the church as derived from his model of 1713. Hawksmoor’s designs seldom emerged from their initial concepts without major improvement.
- 43 RIBA, X16/11, 1–7.
- 44 T. L. Donaldson, *The Architect, Engineer and Surveyor*, xlvi, 1 December 1843.
- 45 Sally Jeffery, Ph.D. Thesis, University of London 1986, *English Baroque Architecture, The Work of John James*.
- 46 LPL MS 1750 includes unattributed site plans, many of which can be identified and attributed to Dickinson by reference to the Commissioners’ minutes.
- 47 ‘Survey of London, 1957’, xxii, *Spitalfields and Mile End New Town*, p. 152.
- 48 LPL, MS 2750, No.16, entitled ‘The Basilica after the Primitive Christians’.
- 49 BL, K. Top. XXIII, 28–3; Sally Jeffery, op. cit.
- 50 LPL, MS 2690, 30 May 1716.
- 51 LPL, MS 2697, 39.
- 52 LPL, MS 2690, 4 November 1713.
- 53 BL, K. Top. XVIII, 18–1.
- 54 PRO Kew, Work 6/120, 21 January 1854.
- 55 Museum of Construction, 1862 catalogue, section M, Sally Jeffery, op. cit. [Corresp. John Physick].
- 56 Some of the plans are inscribed ‘Plan of the Models for Churches proposed to be erected in the reign of Queen Ann, formerly preserved in Westminster Abbey now in the Kensington Museum. 1876’.

NOTES TO PAGES 97–102

- 1 The church was formerly the St Pancras or Kentish Town Chapel of Ease. The dedication to St John the Baptist was only adopted in c. 1845.
- 2 James Hakewill (1778–1843).
- 3 James Wyatt (1746–1813). The chapel’s ‘extraordinary transformation under (the hands of Mr Hakewill’ was described in *The Ecclesiologist*, Vol. 4, July 1845, p. 185, ‘The architect has pulled down the east end facing the road but has kept the curved west end and western parts of the side walls. The main thing is the street front. Choose for the style Romanesque . . . if the visitor goes behind he will find the old brick walls and curved west end, neatly stuccoed to harmonise in some degree with the front. The only end in view in this work is *show*; the very meanest and most contemptible to which one could stoop in dealing with a House of God.’
- 4 Accession number 1994.12, presented on permanent loan by the former Parish Church of St John, Kentish Town through the Diocese of London.
- 5 *The North Western Telephone*, 31 May 1890, Swiss Cottage Reference Library, Local Studies Collection, cutting in the Heal Collection, A VI; *The Churchwarden*, 15 May 1911, Greater London Record Office P90/JNB 100, cutting in the manuscript volume by P. L. Langman *Some Notes Concerning Kentish Town Parish Church* 1910, vol. I, p. 97.
- 6 Langman, vol. I, p. 9.
- 7 The dimensions of the model, including plinth are 800 × 470 mm and 535 mm high. The stand is 970 × 385 mm and 905 mm high. The model is in a

- somewhat precarious state of preservation, having been affected by damp as well as by misguided attempts at repair. The varnish that covers much of the exterior of the model has discoloured and the roof and portico have been crudely repainted, probably as part of the 1910 restoration. Damage has been done to the cornice of the curved west wall and to the roof of the projecting southern vestry, where late nineteenth-century newspaper provides additional evidence of repair. The cupola on top of the chapel may be a replacement. The glazing bars crudely painted on the windows may also be additions although the windows themselves appear to be original. The interior of the model remains in a better state of preservation and seems to have escaped the attentions of the restorer. It is however affected by engrained dirt and some of the furnishings are loose or broken. The ‘drawer’ in the base which shows the crypt is in good condition although repeated use has affected its sliding action. Langman, in his account of the 1910 restoration, recalled that ‘the coffins were found to be much “mixed up” and I am afraid have not been returned to their proper vaults’, Langman, I, p. 9.
- 8 The interior of the model exactly corresponds with an undated watercolour view of the interior of the chapel looking east by ‘J Farnald’, coincidentally also recently acquired by the RIBA Drawings Collection. However, colour of the upholstery is red trimmed with gold rather than green. An anonymous manuscript description of the interior in 1821 relates that ‘the pulpit, reading desk and communion table are covered with crimson velvet, which was formerly ornamented with gold lace: this, among other things, was stolen from the chapel a few years ago’, Heal Coll. A VI, p. 59.
- 9 In fact all the memorials shown on the model can be identified with pre-1817 memorials surviving in the Victorian church today.
- 10 The names on the catacombs correspond with a list of subscribers given in a post-1855 manuscript account of the interments in the crypt of the church, Heal Coll. A VI, p. 60.
- 11 Langman, I, p. 8; Randall appears in the *Triennial Directory of London* (1817–19), *Robson’s Improved London Directory* (1820) and Clarke’s New Law List (1817–20); Rates were paid on the property in his name from 1793 to 1823 (*Survey of London XIX*, Old St. Pancras and Kentish Town, II, p. 69).
- 12 Swiss Cottage Reference Library, Local Studies Collection, *Extracts from the Minutes of St Pancras Vestry 1718–1889*, (Vestry Minutes) 8 April 1817, 587.
- 13 A comparable model of the church in Deal (1838), in the Deal Maritime and Local History Museum,

- also takes apart to show the interior. Judging from photographs (taken by Dr John Physick, shown to me by Dr Terry Friedman) the model is of coarser workmanship and has been drastically repainted.
- 14 C. E. Lee *St. Pancras Church and Parish*, London, 1955, p. 33. H Colvin, *A Biographical Dictionary of British Architects 1600–1840*, London, 1978, p. 944.
- 15 Cutting from *The London Chronicle*, 22 July, 1784. Heal Coll. A VI, 47.
- 16 Front and side elevations and perspective from the south-east, pen and coloured washes, within ruled and wash borders, all inscribed in pencil ‘Kentish Town Chapel’. On the perspective, in a later hand (by Ambrose Heal?) is inscribed ‘Bought with other 2 from Daniels Wigmore St 1887’, Heal Coll. A VI 35–7.
- 17 C. L. Stieglitz *Plans et Dessins Tirés De La Belle Architecture . . . accompagné d’un traité abrégé sur le beau dans l’architecture* (Leipzig, 1800). Stieglitz, pp. 65–6. I am most grateful to Dr Terry Friedman for drawing my attention to this engraving and sending me a copy of it. The engraved plate shows a plan and front and side elevations of the Kentish Town Chapel. It must have been engraved directly from close copies of Wyatt’s presentation drawings.
- 18 *Vestry Minutes*, 16 September 1807, 503.
- 19 *Vestry Minutes*, 1 December 1807, 506.
- 20 *Vestry Minutes*, 1 December 1807, 506; 7 October 1812, 538; 27 August 1813, 546; 21 June 1815, 566; 24 January 1816, 574.
- 21 *Vestry Minutes*, 24 January 1816, 574.
- 22 *Vestry Minutes*, 21 February 1816, 575; see also Colvin, pp. 772–3. Spiller was architect of the Church of St John Hackney (built 1792–93, steeple and porches 1812–13) and author of *A Letter to John Soane Esq. on the subject of the New Churches* (1822).
- 23 Heal Coll. A VI, p. 59.
- 24 Ibid.
- 25 This wall still exists beneath Hakewill’s render at the back of the present church and is principal survivor of the old chapel.
- 26 A somewhat similar arrangement exists at St Pancras New Church where the famous ‘caryatid’ porches provide entrances to the burial vaults below the church.
- 27 Heal Coll. A VI, p. 59.
- 28 The catacomb labelled ‘Mr W. Randall’ is located in the extension of the crypt. An undated, post-1855 account of the Kentish Town Chapel states that the large vault was ‘clear filled with coffins to the entrance’ and was bricked up and closed in 1855. Another undated account gives the following description; ‘in the vault beneath are ranges of catacombs the entrance to which is under the portico in front. Of these which are coeval with

- the enlargement of the structure some yet remain untenanted. Each is calculated to receive five coffins, the price is fifty pounds. Other similar private repositories for the dead were formed when the chapel was erected. To obtain admission it is necessary to remove the pews and the flooring of the chapel. There is also a general receptacle denominated ‘the Vestry Vault’ wherein on payment of a moderate fee, the remains of frail mortality may securely rest’, Heal Coll. A VI, p. 60 (both accounts).
- 29 The new Parish Church of St Pancras, Euston Road (built to replace the old parish church and consecrated in 1822), the Camden Chapel (later All Saints Church, consecrated in 1824) and the Regent Square and Somers Town Chapels (both opened in 1826), see Lee, pp. 44–54.
 - 30 St Pancras New Church and the Camden Chapel were thus equipped.
 - 31 *The News*, 12 May 1822, quoted in Lee, p. 43.
 - 32 *The Morning Chronicle*, 22 June 1822, quoted in Lee, p. 48.
 - 33 3 January, 1844. see Langman, vol. I, p. 70.
 - 34 The church is now in occupation by the Rainbow Community. The author would like to thank members of the Community for their courtesy and consideration and for permitting me to inspect the church.

NOTES TO PAGES 103–6

1. For the documentary evidence see: T. S. Rosoman ‘The decoration and use of the principal apartments of Chiswick House 1727–70’. *Burlington Magazine*, CXXVII, 1985 pp. 663–77. For the restoration options see: Julius Bryant ‘Chiswick House – the inside story. Policies and problems of restoration’. *Apollo*, CXXXVI, 1992 pp. 17–22.
2. Illustrated in John Cornforth ‘Chiswick House, London, *Country Life* 16 February 1995 pp. 32–7 fig. 4.
3. Julius Bryant ‘Preserving the Mystery: a tercentennial restoration inside Chiswick House’ in *Below'd by Ev'ry Muse* edited by Dana Arnold (Georgian Group 1994) pp. 29–36.

NOTES TO PAGES 107–10

- 1 British Library Add, MSS.21152. A letter from James Dawkins to Josiah Taylor, editor of *The Antiquities of Athens*, Vol. IV, 1830 attributes to Revett ‘a very beautiful temple, near the Western Portico, the Temple of Flora, and the Temple in the Island’. Also, Howard Colvin, *A Biographical Dictionary of British Architects 1600–1840*, London, 1978, p. 684.
- 2 *Dashwood Papers*, West Wycombe Park. An

Inventory dated 1782 lists ‘A Register Stove on the Theatre on the Island’.

- 3 Bodleian B12/13 and B12/14. Four payments to Nicholas Revett from Messrs. Croft & Co. on behalf of Lord Le Despencer (the title inherited by Dashwood through his mother in 1763), for amounts of £20.0.0d., £30.0.0d., and £50.0.0d. between February 1778 and November 1780.
- 4 James Stuart and Nicholas Revett, *The Antiquities of Athens*, London, 1762, ch. III, pl. III.
- 5 Lesley Lawrence, ‘Stuart & Revett; their Literary & Architectural Careers’ *Journal of the Warburg and Courtauld Institutes* 1938, p. 144 noted the ‘ill-defined capitals faintly suggestive of Egyptian ones’.
- 6 *The Bodleian Gough Misc. Ant. Fol.4/35*. Also Howard Colvin, *A Biographical Dictionary of British Architects 1600–1840*, London 1978, p. 684.
- 7 Colvin, op. cit., p. 684.
- 8 Vol. I, 1762, Vol. II 1789, Vol. III 1795.
- 9 Colvin, op. cit., p. 684.
- 10 Society of Dilettanti *Minutes vol. 2*, held at the Society of Antiquaries.
- 11 Ibid.
- 12 Eileen Harris, *British Architectural Books and Writers 1556–1785*, Cambridge 1990, pp. 289–90.
- 13 Ibid., pp. 441–6. They were obliged to start work in the northern part of the city on monuments of less importance as their movements ‘... were dictated to a great extent by the location of a Turkish garrison on the southern ridge of the Acropolis’. The political situation continued to hinder Revett’s work on the drawings of the Acropolis and they were incomplete on their return to England in 1754. Stuart’s decision to revise his text following Le Roy’s publication caused further delay.
- 14 Lawrence, op. cit., p. 131.
- 15 Gervase Jackson-Stops, ‘The West Wycombe Landscape’ *Country Life*, Vol. CLV, p. 1621. Also, Anne Purchas, *A Building History of West Wycombe Park with a Catalogue of Architectural Drawings* (M.A. thesis, Courtauld Institute of Art, 1992) cat. no. 56. Inscribed ‘Temple of Winter at the Bottom’.
- 16 Ibid., cat. no. 57. A drawing by Captain Moody for the octagonal roof. Also, Bodleian MS D. D. Dashwood (Bucks) B/12/6/3. An account dated 19th October 1759 to Sir Francis Dashwood, Bart, for £5.0.1½d. for stucco work to the Temple of the Winds from Wm. Parker.
- 17 Harris, op. cit., p. 441. Also, Jackson-Stops loc. cit., p. 1621.

NOTES TO PAGES 111–14

- 1 Published in *Architectural History*, vol. 27, 1984, pp. 163–82.
- 2 See her article in the *Georgian Group Journal* 1993, pp. 78–81.