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THE ARCHITECT OF WESTON PARK

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Although Weston Park, Staffordshire, has been attributed to the Restoration architect William Taylor in two recent publications, the format of these works did not allow the argument for this attribution to be set out in full.¹ The documentary evidence is fragile – a date written by the owner, Elizabeth, Lady Wilbraham, in a copy of Godfrey Richards’s edition of Palladio at Weston Park, and a letter from William Taylor in the possession of Yale University. But further inference can be drawn from the account books of the Wilbrahams’ friends, the Myddeltons of Chirk Castle, Denbighshire; visual and architectural analogies with some of Taylor’s other works can be observed; and the Wilbrahams’ religious and political opinions were apparently in conformity with those of Taylor’s other patrons.

In 1638 Weston was inherited by the six-year-old Elizabeth Mitton (1632–1703), who married Sir Thomas Wilbraham (c.1630–92), third Baronet, of Woodhey, near Nantwich, Cheshire, in 1651.² Sir Thomas and Lady Wilbraham owned a copy of the first English edition of Palladio, issued by the printer Godfrey Richards in 1663.³ The book, still at Weston, has fourteen pages of notes about building in the flyleaves, all in the same hand, and most dated after Sir Thomas’s death in 1692. They cannot, therefore, have been his notes, and indeed one of them records that a referee of joiners’ prices was to be chosen ‘by me EW:’, indicating that Lady Wilbraham was the author.⁴

Almost all of them refer either to building work at Woodhey Hall, which they reveal as under construction between February 1689 and November

1691, or to the construction of a chapel at Woodhey and a church at Weston between 1699 and 1701. The house at Weston is only mentioned in the past tense, or as a model for the builders at Woodhey. For instance, the note of an agreement made in February 1689 with the carpenter and joiner Allixander Webdale records that he was to roof and saw at Woodhey ‘as good & Substantiall as any att West’; that his ‘perticons’ were to be ‘as Good as any at Weston’; that his ‘Boarding fouring & laying the floors wth dowling & Corking’ was to be ‘as well as y^e Great parlor att Weston; and that his ‘Seeling joycs & Ashlar’ was to be ‘as well done as any att Weston’.⁵ In 1691 Lady Wilbraham noted ‘The demands for Carving such Corinthyan Capitalls (& to performe y^m very well) as upon y^e best stear head att Weston’.⁶ Noting the price of marble for paving the church in 1701, Lady Wilbraham recorded ‘A marble Harth for y^e drawing room att Weston Cost five shillings’.⁷ This gives some idea of the expensive finishes at Weston, but it casts no light on the history of the building.

None of Lady Wilbraham’s notes bear dates earlier than 1689, except for one on the last page, which records the cost of getting stone ‘for Building Weston house 1671’.⁸ This record, presumably retrospective, is the only known evidence for the date of work at Weston Park, presumably the beginning of it, when the assembly of stone must have occurred, or even before.

Three years later than this, on 1 August 1674, the architect William Taylor wrote to one of his patrons ‘from Weston in Stafford Sheer’.⁹ That the author

was a surveyor is revealed by the contents of the letter, and an architect as well by its enclosure of an architectural drawing. William Taylor was a member of the London Carpenters' Company, and had made a living both as a builder and an architect in London after the Great Fire.¹⁰ The date, probably within the construction period of a house whose materials were being assembled in 1671, suggests that Taylor was employed there; although his employment could have been either as builder, surveyor or architect – or as all three.

Contemplating work in 1690 at an unspecified place, probably Woodhey, since it was then in course of construction, Lady Wilbraham noted the prices for brickwork given by different tradesmen, and these included 'Mr Taler'.¹¹ Three of these are given in the present tense, thus:

'M^r Webdalle demand [sic] 20^s: a rod for [a bricke & halfe]¹²

The Londoners demand 26^s: a rod for y^e same
M^r Web demands 15^s: a rod for y^e same'¹³

But three are given in the past tense, thus:

'Mr Taler demanded 43s: per: Rod Measuring over all & att all thicknesses

M^r Russell demanded 43^s: a Rod for a bricke & halfe
W^m: Smith had 4^s: per__ thousand viz 18 per: Rod'

The presumption must be that she knew of Taylor, Russell and Smith's past work. She could have learned this from her neighbours; the next line reveals that Lady Wrottesley of Wrottesley Hall was one such source: 'The Lady Wriothlesley gives 4^s: a thousand for Brickwk for all her house from bottom of foundation to top of y^e Chimneys'.¹⁴ But she could as easily have learned it from work to her own property, even as far back as sixteen years previously, when William Taylor was writing from Weston. The inference to be drawn from that is that Taylor may have been employed as a builder at Weston Park; and, as there is no evidence that any other known architect was employed there in 1671–4, he is most likely to have been its architect as well.

Lady Wilbraham's notes do not include any



Fig. 1. Weston Park: south front, viewed from east.

references to Weston Park other than those cited above.¹⁵ Her husband was alive at the time of its construction, and, as he chose to sit as MP for Stafford in 1679, rather than for a Cheshire constituency, he may have regarded it as his principal seat, in preference to Woodhey.¹⁶ He might be expected to have managed it as his own property, even if *jure uxoris*. Nevertheless Lady Wilbraham's dated notes run from 1689, three years before Sir Thomas's death, and it is evident that, at least in the case of Woodhey, she was an active, conscientious and knowledgeable patron of builders, whether her husband was or not. This was unusual among female patrons, but not unique.¹⁷ Lady Wrottesley was evidently another, as indicated above. So was Lady Bridgeman, who directed the rebuilding of Castle Bromwich Hall in 1685–90;



Fig. 2. Weston Park: south front, centrepiece.

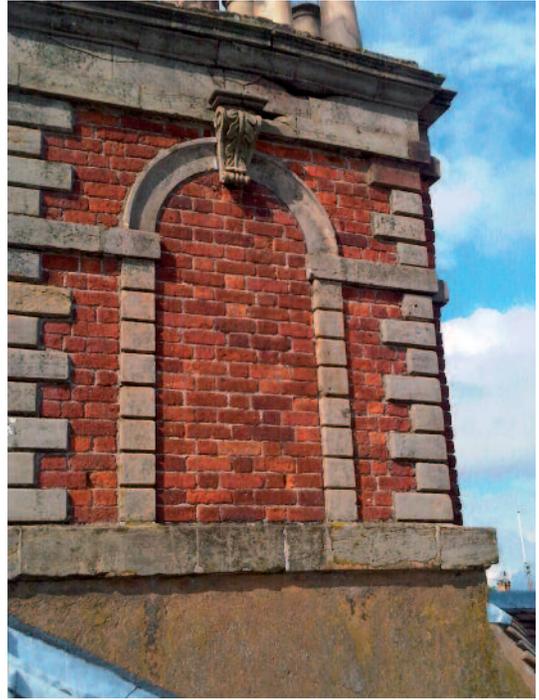


Fig. 3. Weston Park: central stack, south elevation.

although the house was unambiguously her (living) husband's, all of the eighty surviving letters from the architect, William Winde, are addressed to her.¹⁸ So was the widowed Dame Mary Myddelton of Chirk, who was responsible for the rebuilding of Chirk Castle between 1667 and 1675, during the minority of her grandson, Sir Thomas Myddelton, second Baronet (1651–84).¹⁹

While both family seats were in the course of reconstruction, the Wilbrahams and the Myddeltons formed a connection. In February 1673 Sir Thomas Myddelton married Elizabeth, the Wilbrahams' eldest daughter. The Chirk accounts note that 'Sir Thomas [Myddelton] went to Weston to be married' on 30 January, and that he did not 'returne wth yor ladye, from weston' until 18 June. During this interval lamb was brought up from Wrexham to Chirk to mark the visit of Sir Thomas Wilbraham, presumably accompanied by *his* lady, on 11 March.²⁰ The alliance

was evidently a cordial one, and both families would have been able to observe work in progress on the other's house.

In addition, and perhaps as a result, they shared building tradesmen. On 28 February, three weeks after her grandson's wedding, Dame Mary Myddelton agreed with 'Nicholas Needham, carver in wood and stone, . . . and his twoe men' to work at Chirk Castle.²¹ One of these two men was Thomas Dugdale, described elsewhere as Needham's servant.²² Four years later, when Dugdale received a payment, it was 'in pursuance of agreement made at weston'.²³ Either Needham or Dugdale, or both, must have been present when this agreement was signed, and why else would they have been at Weston unless they were working there? No carving in wood or stone of that date survives inside Weston Park, but the richly carved stone ornament of the south front (including some primitive figural sculpture) may therefore be

Needham's or Dugdale's work (Figs. 2 & 3). Needham's other man may have been the joiner Jonathan Hooke, as Hooke was paid for joinery in the same rooms and on the same days as Dugdale was paid for carving, as if they were a team; and it is thus possible that he too came to Chirk from Weston.²⁴ Hooke may therefore have been responsible for the only surviving feature of that date within the house, a stair with flat-cut balusters from the second floor to the roof (Fig. 4). It is even possible that the agreement under which Dugdale was paid in 1677 was the agreement made by Dame Mary Myddelton with his master in February 1673, when both families were at Weston for the wedding which united them.

The Myddeltons benefited from the Wilbrahams' expertise as well as from their tradesmen. Dame Mary Myddelton died in February 1675, and responsibility for direction of work at Chirk Castle might therefore have fallen to Sir Thomas.²⁵ He was, however, able to replace his grandmother's expertise with that of his mother-in-law. Thus in July 1677 he sent a man called Evan of the Nant on a 'journey to Weston, for my lady Wilbraham's direccons about the wainscot in the greate roome in the bell Tower' at Chirk Castle.²⁶ By that date she was his former mother-in-law, as the young Lady Myddelton had died, with their three-day-old child, in April 1675, and the connection of the two families had ceased to exist;²⁷ nonetheless her advice was evidently still regarded as valuable.

It seems unlikely, however, that it was advice about design, for the Myddeltons had already had the advice of a professional architect, obscurely described in the accounts as 'the contriver'. Between June and October 1675 'mr Taylor, the contriver,' had been paid for 'contriving at the Castle for 7^{en} weekes'.²⁸ The relationship between Taylor and Lady Wilbraham at Chirk, and the division of their responsibilities there, may therefore have been based upon a similar relationship and division of responsibilities at Weston. It would appear probable that Taylor was the architect at Chirk because he had previously been the architect of Weston Park.

William Taylor did not design an entirely new house at Weston. From the evidence of the fabric the Wilbrahams inherited a quadrangular house of which the internal faces of the east and south ranges still survive. The work of c.1671–4 comprised the rebuilding of the rest of these two ranges; the north and south ranges were rebuilt later.²⁹ No doubt retention of the previous fabric prevented Taylor from giving either façade the characteristic proportions of a Restoration country house—compact, and often unified by a pediment or a steep hipped roof.³⁰ The façades at Weston are three storeys high, each storey slightly less high than the one below it, but each façade is treated as one composition under a balustraded parapet. This might have produced tower-like compositions (like the contemporary Ashdown House), were it not that both façades are long—nine bays to the east and eleven to the south.

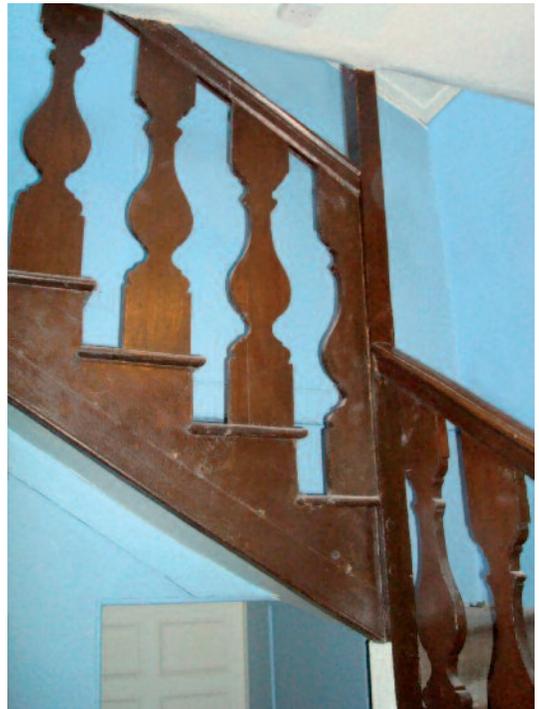


Fig. 4. Weston Park: stair from second floor to roof.
Gareth Williams.



Fig. 5. Weston Park: east front. This only became the entrance front in 1866, when the *porte-cochère* was added to the design of William Burn. *Trustees of the Weston Park Foundation.*



Fig. 6. Weston Park: south front. *Trustees of the Weston Park Foundation.*



Fig. 7. Weston Park: stable, south elevation.

The nine-bay east façade (Fig. 5) allowed the architect to divide it, conventionally, into three groups of three, with a pediment over the central group, but he treated the eleven-bay south façade (Fig. 6) in a manner unique for its day. The two end pairs are slightly brought forward and grouped under segmental pediments; the central bay is faced in stone; and the windows of the fourth and eighth bays are distinguished from their neighbours by the addition of cornices. The need to break up this long front in such a rhythmic and hierarchical manner may account for the provision of richly carved stone ornament, carefully distributed.

Some of these distinctive features recur in Taylor's other buildings. The segmental pediment (Figs. 6) is found at Minsterley Church, Shropshire, and on the frontispiece attributed to Taylor at Dunster Castle, Somerset;³¹ and a serpentine version of it

was to be found at Chipley in the same county.³² The balustraded three-storey elevation (Figs. 1 & 6) is found in Taylor's design for Escott House, and on the house attributed to him at Wembury, both in Devon.³³ The front door at Weston (Fig. 2) has garlands carved in sunk panels on the flanking pilasters, which can also be found on the west window of Minsterley Church.³⁴ The stable at Weston has rainwater heads dated 1688, by which time Lady Wilbraham may have been employing another architect.³⁵ But, if it too was designed by William Taylor, it may be noted that it has a door with a flat-ended pediment (Fig. 7), similar to pediments at Escott, Aldenham and Minsterley, to a door into the chapel at Chirk,³⁶ and to a door attributed to Taylor at Mount Edgcumbe, Cornwall.³⁷

Perhaps the most distinctive feature of Weston Park was a long gallery on the second floor of the

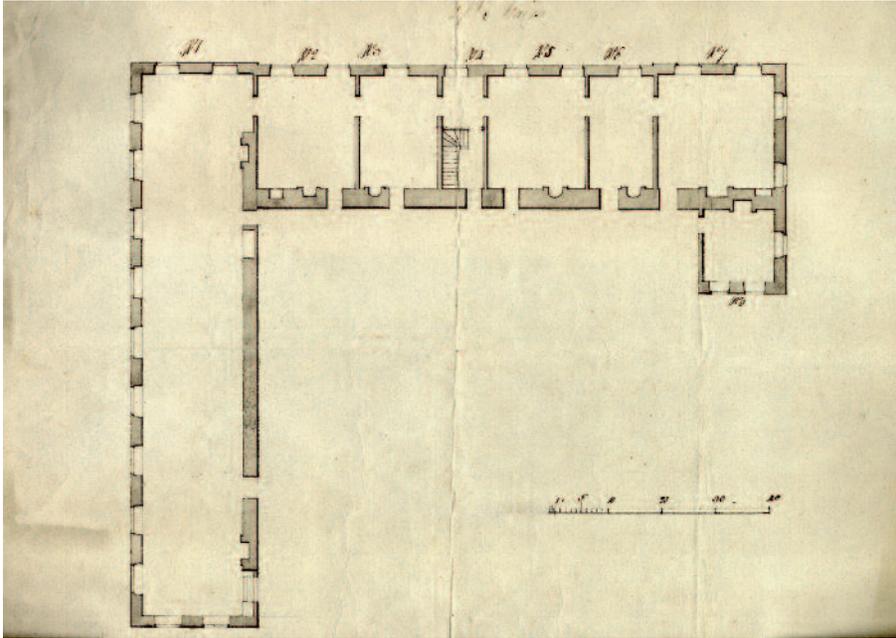


Fig. 8. James Paine (here attrib.), plan of second floor of east wing of Weston Park, c.1761.
Staffordshire Record Office.

east range, recorded in a survey plan made by James Paine shortly before 1765, by which time he had divided it into bedrooms (Fig. 8).³⁸ Few long galleries were built as late as the 1670s.³⁹ But among them were the galleries at Rufford Abbey, Nottinghamshire, and Halifax House, St James's Square, one or both of which were contrived by William Taylor, described as Lord Halifax's 'architector',⁴⁰ and at Longleat, also contrived by William Taylor in 1682–4.⁴¹ Among them also is the Long Gallery at Chirk Castle, the most complete of the surviving rooms there 'contrived' by William Taylor.⁴²

William Taylor's patronage circle was also distinctive. Taylor's existence was unknown until 1978,⁴³ and his patronage circle was not explained until 1998. By origin a London carpenter, much of his work was for a particular circle of men with business in the City and estates either in the West Country or the west Midlands, or both. Weston, not far from work by him at Rossall (1674–7), Minsterley

(1684–9) and Aldenham (1684–91), all in Shropshire, and at Kedleston (1688), in Derbyshire, was at least within his geographical range.

In addition the distinctive character of his patronage circle was Dissenting, or at least anti-Catholic. Most of his patrons supported the exclusion of the Catholic Duke of York from the succession. Their political leader was the Earl of Shaftesbury, and their intellectual mentor was John Locke.⁴⁴ As recently as 2008 it was discovered that Taylor had acted as architect for Shaftesbury himself.⁴⁵ And only in December 2009 was it revealed that Taylor was described as 'architector' of the Marquess of Halifax, the famous 'Trimmer'.⁴⁶

Sir Thomas Wilbraham's beliefs conformed to these. His upbringing was described as 'godly', and himself as 'sober', and a 'believed Presbyterian' whose chaplain was a non-conformist.⁴⁷ The chapel which Lady Wilbraham built at Woodhey in 1699 has a pulpit and reading desk, but no altar, and was

evidently not intended for the sacrament. Her endowment required the incumbent to be ‘someone of the reformed or protestant Religion or Communion opposed to popery’.⁴⁸ As Parliamentary candidate for Stafford in the second election of 1679 he stood in the country interest.⁴⁹ Nevertheless it is interesting to note that Weston Park is not austere. The carved embellishment of its south front and the records of dowed and calked floors in the great parlour, Corinthian capitals on the best stair, and marble hearth in the drawing room indicate that Presbyterian godliness and sobriety did not exclude display from the lives of the country gentry in Restoration England.

If Taylor was the architect of Weston Park, critical appraisal of him is in need of upward revision. Although Needham’s or Dugdale’s figurative carving on the south front may be naive, the architectural ornament is not (Fig. 9). For instance, the friezes of the window entablatures have a *cyma reversa* profile (Figs. 1 & 2), uncommon at any time save the mid and late seventeenth century, but at that date distributed among architecturally ambitious buildings all over the country. They include the Tiltyard Tower in Hampton Court Palace, a structure of the 1530s with a door evidently inserted in the mid-seventeenth century;⁵⁰ Aynhoe Park, Northamptonshire, designed by Edward Marshall before 1675;⁵¹ Hutton-in-the-Forest, Cumberland, built by Edward Addison in 1682–5 (probably to the design of someone better educated);⁵² 5 The Close, Carlisle, perhaps also by Addison; and Arthington Hall, Yorkshire, designed by an unidentified architect a little before 1697.⁵³

Another feature of Weston Park, the giant segmental pediment over the end bays of the south front (Fig. 6), is also characteristic of prestigious English architecture of the mid-seventeenth century.⁵⁴ The earliest English examples may be those on the York Water Gate, London, of 1626,⁵⁵ and in the Canterbury Quadrangle in St John’s College, Oxford, put up in 1633.⁵⁶ After the Restoration giant segmental pediments were placed on the reredos of the Queen’s Chapel at Somerset



Fig. 9. Weston Park: stable, south elevation, carved cartouche in the pediment. The arms are those of Sir Thomas Wilbraham (c.1630–1692). *Trustees of the Weston Park Foundation.*

House, put up between 1660 and 1664,⁵⁷ and on the Royal Exchange, built between 1667 and 1671.⁵⁸ There is little doubt of the prestigious quality of the first three of these four buildings, commissioned respectively by the Duke of Buckingham, Archbishop Laud, and Queen Dowager Henrietta Maria. Their architects are not known for certain, but Inigo Jones is a convincing attribution for the first of them, Sir Balthasar Gerbier for the second, and the third was at least executed by the King’s Works under the supervision of Sir John Denham; Edward Jerman is known to have been the architect of the Royal Exchange. Taylor was a Londoner, and these were presumably his sources.⁵⁹ The use of these features may not take Taylor into the Wren/Hooke league of philosopher-architects, but it indicates that he could at least compete in the lively company of Jerman, Marshall or Addison.⁶⁰

ACKNOWLEDGEMENTS

I am indebted to Gareth Williams for his assistance in preparing this article, and for opening all doors, actual and metaphorical, at Weston Park.

NOTES

- 1 Howard Colvin, *A Biographical Dictionary of British Architects 1600–1840* (New Haven and London, 2008), p. 1030; Richard Hewlings, ‘A lost architect revealed’, *Country Life*, August 3, 2011, pp. 34–9.
- 2 Basil Duke Henning, *The History of Parliament: The House of Commons 1660–1690*, II (London, 1983), p. 720.
- 3 Eileen Harris, *British Architectural Books and Writers 1556–1785* (Cambridge, 1990), pp. 352–5.
- 4 Weston Park, Library, acc. no. 118.0539, Godfrey Richards, *The First Book of Architecture by Andrea Palladio* (hereafter cited as *Weston Palladio*), front flyleaf 9.
- 5 *Weston Palladio*, front flyleaves 2 and 12.
- 6 *Weston Palladio*, front flyleaf 9.
- 7 *Weston Palladio*, front flyleaf 7.
- 8 *Weston Palladio*, rear flyleaf 1.
- 9 New Haven (Conn), Yale University, Beinecke Rare Books Library, Osborn fb214.
- 10 Colvin, *Dictionary*, pp. 1029–30.
- 11 *Weston Palladio*, rear flyleaf 2.
- 12 Allixander Webdale agreed to execute the carpentry at Woodhey on 14 February 1689: see *Weston Palladio*, front flyleaves 2 and 12.
- 13 This was presumably Thomas Webb of Middlewich (died 1699), the mason who designed Erdigg Park in 1683: Colvin, *op. cit.*, p. 1099.
- 14 ‘Wriothesley’ must be a mistake, as the last Wriothesley Earl of Southampton, the fourth, died in 1667, and for four generations previously there had been no married younger sons to have established cadet branches: GEC, *The Complete Peerage*, XII (1) (London, 1953), pp. 122–34; Sir Bernard Burke, *Dormant, Abeyant, Forfeited and Extinct Peerages of the British Empire* (London, 1887), pp. 593–4; Benj. W Greenfield, ‘The Wriothesley Tomb in Titchfield Church’, *Papers and Proceedings of the Hampshire Field Club* (1889), p. 82. On the other hand Wrottesley Hall, a few miles south of Weston, was rebuilt by Sir Walter Wrottesley (1659–1712), third Baronet., ‘about the same time’ as his third marriage, which must have occurred after 1694, when his second wife died: Major-General the Hon. George Wrottesley, ‘A History of the Family of Wrottesley’, *Collections for a History of Staffordshire*, NS, VI (2) (1903), pp. 338–43, which also records a rainwater head dated 1698 (*ibid.*, p. 340, note 1). Nikolaus Pevsner, *The Buildings of England: Staffordshire* (Harmondsworth, 1974), pp. 329–30, gives 1696 as the date. It is possible that Wriothesley, the name of a great, if extinct, noble family, came more easily to Lady Willbraham than that of her neighbours.
- 15 There are other references to Weston, but to the place, rather than to the house. One is a ‘Note att Weston y^t nine stack of Coals makes one Kill of brick w^{ch} contains 18: thousand’ (*Weston Palladio*, front flyleaf 1); and another is a note of ‘The rates of nayles from Wolverhampton to Weston’ in 1691, compared with ‘Nayles if carried from Wolverhampton to Woodhey’ (*Weston Palladio*, front flyleaf 10).
- 16 Henning, *loc. cit.*
- 17 Briony AK McDonagh, ‘Women, Enclosure and Estate Improvement in Eighteenth-Century Northamptonshire’, *Rural History*, 20 (2009), p. 153, reveals, in particular, that Elizabeth Prowse of Wicken oversaw the construction of Wicken church after the deaths of her husband and his father, its architect, in 1767. Notes 1–3 on pp. 158–9 of her article furnish abundant evidence of women as managers of landed and other property. I am indebted to Dr McDonagh for an introduction to this feature of eighteenth-century society.
- 18 Geoffrey Beard, ‘William Winde and interior design’, *Architectural History*, 27 (1984), pp. 150–9.
- 19 Richard Hewlings, ‘The Contriver of Chirk’, *National Trust Historic Houses and Collections Annual*, June 2012, forthcoming.
- 20 WM Myddelton (ed.), *Chirk Castle Accounts AD 1666–1753* (Horncastle, 1931), pp. 55, 98; Hewlings, ‘Chirk’, *cit.*
- 21 Myddelton, *op. cit.*, 98; Hewlings, ‘Chirk’, *cit.*
- 22 Myddelton, *op. cit.*, 102; Hewlings, ‘Chirk’, *cit.*
- 23 Myddelton, *op. cit.*, 122; Hewlings, ‘Chirk’, *cit.*
- 24 Myddelton, *op. cit.*, 122, 128; Hewlings, ‘Chirk’, *cit.*
- 25 Myddelton, *op. cit.*, 65; Hewlings, ‘Chirk’, *cit.*
- 26 Myddelton, *op. cit.*, 123; Hewlings, ‘Chirk’, *cit.*
- 27 Myddelton, *op. cit.*, 109, 110.

- 28 Myddelton, *op. cit.*, 100, 102; Hewlings, ‘Chirk’, *cit.*
- 29 Hewlings, ‘Lost Architect Revealed’, *cit.*; a fuller account of Weston Park by the author is in preparation for the Weston Park Foundation.
- 30 The roof was rebuilt by John Carr in 1784 [Stafford, Staffordshire Record Office, Bradford MSS, E/180; Brian Wragg (ed. Giles Worsley), *John Carr of York* (York, 2000), pp. 221–2, and its earlier form is not known.
- 31 John Harris, ‘William Taylor, new attributions’, *Georgian Group Journal*, 8 (1998), pp. 12–14.
- 32 Bridget Clarke, ‘William Taylor, new discoveries’, *Georgian Group Journal*, 8 (1998), p. 3.
- 33 Clarke, *op. cit.*, p. 7; Harris, *op. cit.*, p. 18.
- 34 Harris, *op. cit.*, p. 14.
- 35 Christopher Hussey, ‘Weston Park, Staffordshire – I’, *Country Life*, 9 November 1945, p. 820. It may be noted that the date of Taylor’s death has yet to be discovered, but he was still alive in 1688: Colvin, *op. cit.*, p. 1030.
- 36 Clarke, *op. cit.*, pp. 7, 9; Harris, *op. cit.*, p. 14; Christopher Hussey, ‘Chirk Castle, Denbighshire – III’, *Country Life*, 5 October 1951, p. 1064 (fig. 2, door at the left).
- 37 Harris, *op. cit.*, p. 14. It is possible that this pediment-type was a convention of the moment, rather than a personal signature. There are other examples: in London (Barber-Surgeons’ Hall, by Edward Jerman, 1667–8); Northamptonshire (Aynhoe Park, by Edward Marshall, before 1675); Yorkshire (Halnaby Hall and Moulton Manor); Cumberland (Moresby Hall, by William Thackeray c.1670, Rose Castle, by William Thackeray 1673–5, Drawdykes Castle, by William Thackeray 1676; Hutton in the Forest, by Edward Addison c.1685), and Scotland (see Colvin, *Dictionary*, pp. 950–1, *sv* James Smith).
- 38 Stafford, Staffordshire Record Office, M657B; the drawing is attributable to Paine by its hand. Paine’s subdivision of these rooms must have been complete by 1765, when he began submitting bills for the chimneypieces with which he had supplied them: Staffordshire Record Office, R300.
- 39 Late examples of long galleries can be found at Bolsover (1666–7), Althorp (1666–8), Nottingham Castle (1674–84), Sudbury (1670s–90s), Shavington (1679–85), Chatsworth (1687–92), and Wrottesley (c.1694–8): Rosalys Coope, ‘The gallery in England: names and meanings’, *Architectural History*, 27 (1984), pp. 446–55; Rosalys Coope, ‘The “Long Gallery”’: its origins, development, use and decoration’, *Architectural History*, 29 (1986), pp. 56, 58; Wrottesley, *op. cit.*, p. 340.
- 40 Mark N Brown, ‘Savile, George, first marquess of Halifax (1633–1695)’, *Oxford Dictionary of National Biography* (Oxford, 2004), XLIX, pp. 99–107; Pete Smith, ‘Rufford Abbey and its Gardens in the 17th and 18th Centuries’, *English Heritage Historical Review*, 4 (2009), pp. 126–8.
- 41 Colvin, *Dictionary*, p. 1030; Christopher Hussey, ‘Longleat, Wiltshire – IV’, *Country Life*, 29 April 1949, p. 991.
- 42 Hussey, ‘Chirk’, *op. cit.*, pp. 1065 (fig. 3) and 1066 (description).
- 43 Howard Colvin, *A Biographical Dictionary of British Architects 1600–1840* (London, 1978), p. 819.
- 44 Clarke, *op. cit.*, 1–11; Colvin, *Dictionary* (2008 ed.), pp. 1029–31.
- 45 Richard Hewlings, ‘Achtaphel’s Architect’, *Georgian Group Journal*, 18 (2008), pp. 3–4.
- 46 Smith, *op. cit.*
- 47 Henning, *loc. cit.*
- 48 Julian Treuherz and Peter de Figueiredo, *Cheshire Country Houses* (Chichester, 1988), pp. 205–6.
- 49 Henning, *loc. cit.*
- 50 There is no published documentation of work to the Tiltyard Tower, but Mr Lee Prosser suggests that the door might be an intervention by Inigo Jones.
- 51 Gordon Nares, ‘Aynhoe Park, Northamptonshire – I’, *Country Life*, 2 July 1953, p. 44 (fig. 6).
- 52 John Cornforth, ‘Hutton-in-the-Forest, Cumberland’, *Country Life*, 4 February 1965, pp. 233 (fig. 4) and 235.
- 53 Elizabeth Hagglund, ‘Cassandra Willoughby’s Visits to Country Houses’, *Georgian Group Journal*, 11 (2001), p. 191; Brian Wragg (ed. Giles Worsley), *John Carr of York* (Otley, 2000), pp. 105–6; Peter Thornborrow, ‘John Carr’s West Yorkshire Buildings’, *York Georgian Society*, 1992, p. 29; Giles Worsley, ‘Crediting Carr’, *Country Life*, CLXXXII, 5 May 1988, pp. 162–5; Hugh Montgomery-Massingberd, ‘Sheepshanks of Arthington’, *The Field*, 11 Jan 1986.
- 54 Segmental pediments were an Antique feature, found, for instance, on the alternate aedicules within the Pantheon. Their earliest modern use may have been on the frame of Donatello’s *Annunciation* in Sta Croce, Florence, made in 1435; Christoph Luitpold Frommel, *The Architecture of the Italian*

- Renaissance*, London, 2007, p. 26. A segmental pediment in giant form was what Alberti intended for the Tempio Malatestiana at Rimini (1447) and what Mauro Codussi built at S Michele in Isola (1468), Venice: Frommel, *op. cit.*, pp. 35, 87. Thereafter more giant segmental pediments were built in Italy, of which the most conspicuous was that on the inner face of Michelangelo's Porta Pia (1561): Frommel, *op. cit.*, p. 182. Giant segmental pediments were frequent in France from the time of Lescot's rebuilding of the Louvre courtyard in 1551: Jacques Androuet du Cerceau, *Le Premier Volume des plus excellents Bastiments de France* (Paris, 1576), *passim*; Rosalys Coope, *Salomon de Brosse* (London, 1972), pls. 31-2, 35-7, 44, 91-4, 105-7, 113-4, 122, 126, 144, 161, 165, 173-4, 176, 178, 190, 199-201, 210; Allan Braham and Peter Smith, *Francois Mansart* (London, 1973), *passim*; Robert W Berger, *Antoine le Pautre* (New York, 1969), pls. 2, 5, 6, 44, 65, 66].
- 55 John Harris, 'Who designed the York Water-Gate?', *Country Life*, 2 November 1989, pp. 150-1.
- 56 Howard Colvin, *The Canterbury Quadrangle, St John's College, Oxford* (Oxford, 1988), pp. 33-8, 45-6. I am grateful to Dr Anthony Geraghty for drawing my attention to this example.
- 57 Simon Thurley, 'The Stuart Kings, Oliver Cromwell and the Chapel Royal 1618-1685', *Architectural History*, 45 (2002), pp. 257-8; Simon Thurley, 'Somerset House', *London Topographical Society*, 168 (2009), p. 69.
- 58 Ann Saunders (ed.), 'The Royal Exchange', *London Topographical Society*, 1997.
- 59 It may be noted, however, that the porch of Castle Bromwich Hall has a giant segmental pediment. Armorial evidence reveals that this was built after 1657, but no more precise date is known: Geoffrey Beard, 'Castle Bromwich Hall, Warwickshire', *Country Life*, May 9, 1952, p. 1408. It may have been among Taylor's sources, or Weston Park may have been its source; indeed it is possible that Taylor designed it.
- 60 Wren's 'Definitive Design' of St Paul's Cathedral, settled by 1675, included open segmental pediments over the ordinal crossing arches beneath the drum, and over the first-floor windows of the transept terminals: Kerry Downes, 'Wren and the new Cathedral', in Derek Keene, Arthur Burns and Andrew Saint, *St Paul's* (New Haven and London, 2004), pls. 125, 126, 129 and 130. Jerman or Taylor may have been aware of Wren's intentions and his sources before these features were settled.