



THE
GEORGIAN
GROUP

Maxwell Craven, 'James Gibbs's Derby connection', *The Georgian Group Journal*, Vol. XXVII, 2019, pp. 113–124

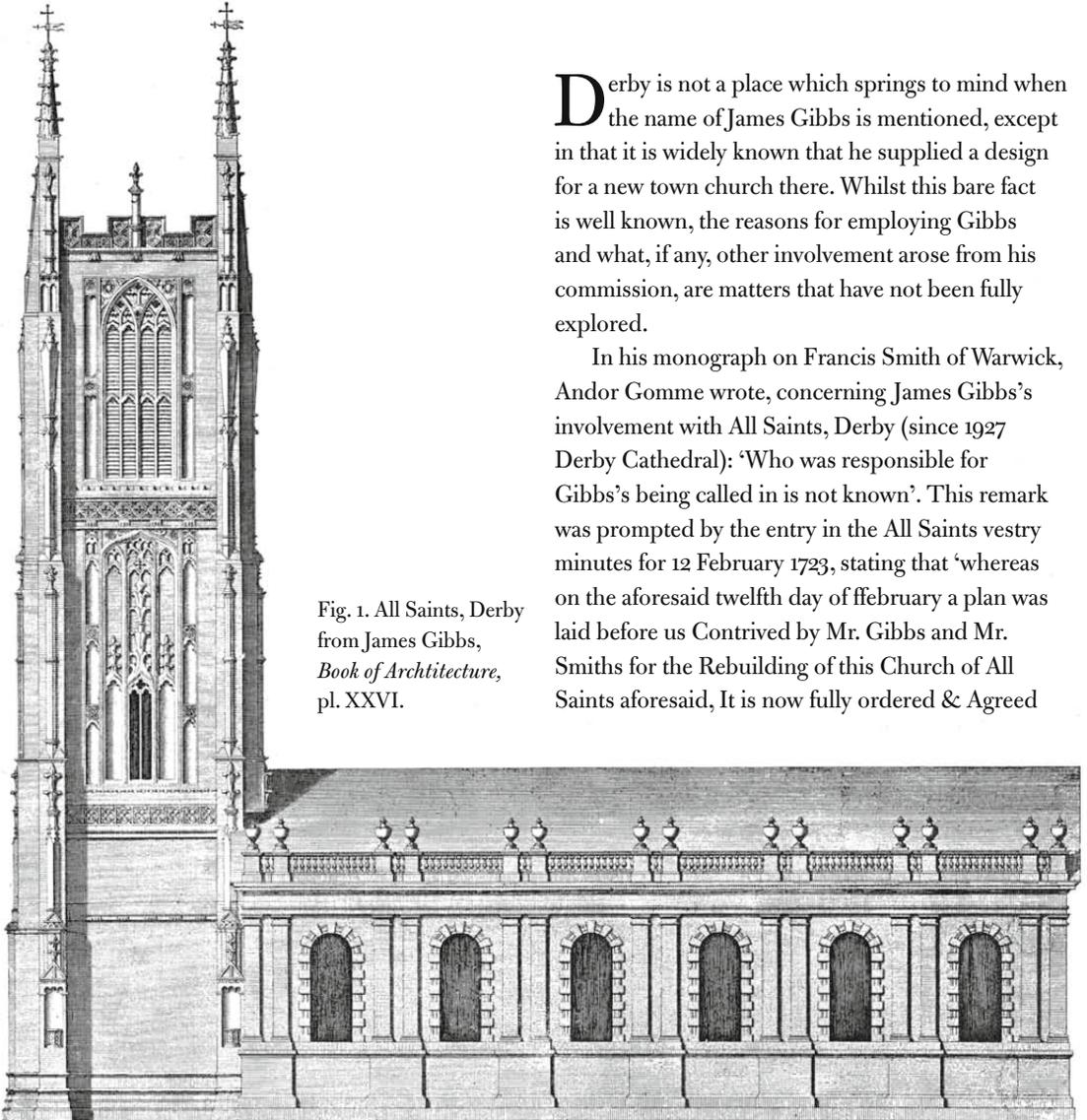
JAMES GIBBS'S DERBY CONNECTION

MAXWELL CRAVEN

Derby is not a place which springs to mind when the name of James Gibbs is mentioned, except in that it is widely known that he supplied a design for a new town church there. Whilst this bare fact is well known, the reasons for employing Gibbs and what, if any, other involvement arose from his commission, are matters that have not been fully explored.

In his monograph on Francis Smith of Warwick, Andor Gomme wrote, concerning James Gibbs's involvement with All Saints, Derby (since 1927 Derby Cathedral): 'Who was responsible for Gibbs's being called in is not known'. This remark was prompted by the entry in the All Saints vestry minutes for 12 February 1723, stating that 'whereas on the aforesaid twelfth day of february a plan was laid before us Contrived by Mr. Gibbs and Mr. Smiths for the Rebuilding of this Church of All Saints aforesaid, It is now fully ordered & Agreed

Fig. 1. All Saints, Derby
from James Gibbs,
Book of Architecture,
pl. XXVI.



that the said plan be accepted for the Modell of the said Church.¹ Francis Smith had been approached for designs for a new church as early as the middle of 1719, for by 16 November of that year he had made a design and a wooden model too.² It may well be that Smith, having been active in Derby since 1713, was the obvious person to turn to and that, with his design ultimately rejected, he himself could have recommended going to Gibbs, with whom Smith had a long association.³

The genesis of the rebuilding was a long and tortuous saga going back to 1691, when the vestry minutes record that the medieval fabric was 'oute of repair and very ruinous...[and that] some speedy course bee taken aboute the repaire of ye same.'⁴ The Corporation, as patrons, were dilatory in this respect to say the least, although in their defence, they had little ready money to spend; Derby was a chartered town, and their fund-raising powers were limited to tolls, fairs and rents. When a major building project was required, like the replacement of the Guildhall (1713, 1731) or the Assembly Rooms (1713, 1763) a subscription had to be opened to obtain the necessary capital, usually reinforced by the judicious sale of property.

Thus it was not until the appointment of a new incumbent – in the case of All Saints, a perpetual curate – in 1719 in the person of the Rev Canon Dr Michael Hutchinson, that anything happened at all. He was the son of the Rev John Hutchinson, who had married the daughter of John Hacket, Bishop of Lichfield from 1661 until 1670. Hacket was a determined and widely admired figure who had rescued Lichfield Cathedral from the dereliction of the Civil War. Michael Hutchinson seems to have inherited much of this determination, but he lacked the charm and emollient required to undertake a major project. Having arrived in Derby in 1719, he determined to push through the rebuilding of the church regardless of opposition.

Unfortunately, by the February 1723 vestry meeting, Hutchinson had become frustrated by the

glacial progress of his project, exhibited both by the vestry and by the patrons, Derby Corporation. He had clearly set out a plan of action before the official appointment of Gibbs to produce designs, for he had already opened a subscription list to raise money for the rebuilding, money which both the vestry and patrons were unwilling to pledge. This early preparation in soliciting funds can be shown by the inclusion of the name and subscription of John Lombe, the originator of the famous Derby Silk Mill, who had been murdered by a migrant Italian silk worker – allegedly for stealing commercial secrets from the Sardinians at Livorno – on 22 November 1722, establishing that the wily cleric had covertly opened his subscriptions well in advance of the date of the vestry meeting.⁵ Yet it appears that Hutchinson had a real genius in talking people into subscribing, and the subscription list bears him out. Anecdotal evidence adds to this; when 'the waites fiddled at his door for a Christmas box' at Christmas 1723 he invited them inside, lavished mugs of ale and sweetmeats upon them, and in so doing managed to relieve them of a pledge of a guinea (£1.05p)!⁶

The total subscribed was £4,162, 13s, 6d, and the initial expenditure eventually amounted to £4,037, 3s, 8d which should have left a surplus of £31, 15s, 10d. Unfortunately, Hutchinson's record keeping was chaotic and it soon appeared that a substantial black hole existed within the accounts, which led to increasing bad blood between incumbent, congregation and patrons, and it took years to raise the money required to plug the gap, including £155 from Mrs Hutchinson, whose husband had by then died, in January 1730. Nor did all the subscribers pay up, £137, 16s, 6d being outstanding with only £11, 0s, 6d recovered from the backsliders.⁷

James Gibbs was paid £25 for his design in December 1725, the church having been re-consecrated on 21 November. Three years later he included it in his *Book of Architecture* (plates XXVI and XXVII) (Fig. 1), commenting that:



Fig. 2. Derby, All Saints', photographed from the SW
by Richard Keene, 1875. (*Author*)

'The Church of Allhallows in Derby is a very large Fabric, join'd to a fine Gothick Steeple. It is the more beautiful for having no Galleries, which, as well as Pews, clog up and spoil the inside of Churches, and take away from that right Proportion which they otherwise would have, and are only justifiable as they are necessary. The plainness of this Building makes it less expensive, and renders it more suitable to the old Steeple.'⁸

He achieved this plain external effect by using the Doric order. He was aided by the fact that the late

Perpendicular tower, then the second highest of any English parish church after Boston Stump, is quite plain at the sides of the lowest of its three stages, consisting of a low plinth with a pair of string courses well above, with plain ashlar in between; the highly ornamented second stage rises from a frieze on the higher of the string courses.⁹ Gibbs's south elevation is of six bays of segmentally headed windows – still mercifully filled with plain glass – sitting on a broad sill band and separated by pairs of Doric pilasters rising from it. The frieze above is studiously plain,



Fig. 3. Derby, All Saints, interior looking E from the gallery, photograph by Richard Keene, October 1875. (Derby Museums Trust)

with a balustrade above the simple cornice and pairs of urns on plinths marking the pilasters (Fig. 2). The fenestration has Gibbs's trademark rusticated surrounds; otherwise there is little to challenge the majesty of the tower.¹⁰ Gibbs chose to align the lower edge of the frieze with the lower string course of the tower; the tower's upper string course defines the bodies of the urns, although, in the event, they were never added – probably casualties of Dr Hutchinson's impressionistic accounting. The total cost of All Saints was £4,800 as against £33,661, 16s, 7½d for St Martin-in-the-Fields.¹¹

Inside, five Doric columns on tall plinths flank each side of the nave, with the vaulting of the ceiling springing from dossierets embellished with triglyphs

(Fig. 3). The east end terminated in a Serliana (Venetian window) until 1967, when Sebastian Comper's respectful extension was built. The tower was connected to the nave through its original high Gothic arch, but it was closed up soon after completion – with Dr Hutchinson and Gibbs safely out of the way – to facilitate the addition of a gallery.¹²

The quality of craftsmanship involved with the church's building is exceptional, thanks no doubt to the executant architect/contractor Francis Smith, who brought in some of his own craftsmen, such as Thomas Eborall and Thomas Manning. Smith delegated most of the work to the local architect/builder William Trimmer (1694–1739).¹³ First-rate local craftsmen included the *stuccadore* Joshua



Fig. 4. Derby All Saints, monument to Thomas Chambers and his wife by Roubiliac, 1737, photograph of 2017. (Author)

Needham, the mason Roger Morledge the younger, Thomas Trimmer (brother of William), carpenter, and England's greatest native-born ironsmith, Robert Bakewell, whose screen, extended by a later (and no less capable hand), still divides the chancel from the nave.¹⁴

A possible clue as to the source of a recommendation to Hutchinson to call upon the services of Gibbs may be found in the list of subscribers. Fifth on the list, amongst the higher nobility is 'Lord Harley, now ye Rt. Honble ye Earle of Oxford' who subscribed £100, just £5 less than the Dukes of Devonshire and Rutland and the Earls of Macclesfield (an ex-Recorder of Derby of local origin) and Scarsdale.¹⁵ Gibbs had

already worked for Lord Harley at Wimpole Hall (Cambridgeshire),¹⁶ and in 1715 his son Edward, the future second Earl of Oxford and Mortimer (to which he succeeded in 1724) married Lady Henrietta Cavendish Holles, the daughter and heiress of John Holles, first Duke of Newcastle of the second creation, and heiress to the great estates of William Cavendish, the 'Loyall' Duke of Newcastle, Bess of Hardwick's grandson. Through her, Harley controlled estates centered on Welbeck, in west Nottinghamshire, but including Bolsover Castle and vast tracts of north-east Derbyshire.¹⁷ As a major Derbyshire landowner (albeit *jure uxoris*) he would have inevitably been an early port of call for Hutchinson in his quest for major subscribers.

Furthermore, Harley and his wife were almost certainly subscribers to the first County Assembly Rooms, built in Derby in 1713, and they doubtless attended the Derby races, the patron of which was their kinsman, the second Duke of Devonshire.

Another possibility may lie with Dr Hutchinson's visit to London to solicit £100 from Thomas Chambers.¹⁸ Chambers was an exceedingly opulent copper and lead merchant who had inherited a large town house by the River Derwent in Derby from the Bagnold family (one of whom, as Mayor, was Hutchinson's principal antagonist during his disputes over costs), but who normally resided in the parish of St Martin-in-the-Fields, work on which slightly preceded that on All Saints, Derby. Chambers died in 1726, being followed in 1737 by his wife, whereupon a substantial marble monument by Roubiliac, embellished with ironwork by Bakewell, was erected in the north aisle of All Saints. (Fig. 4);¹⁹ Roubiliac also lived in the parish of St Martin-in-the-Fields,

and was buried in Gibbs's church.²⁰ Assuming that Chambers was impressed by Gibbs's plans for St Martin's, he may well have passed on to Hutchinson a recommendation that Gibbs should be consulted.

There is another, tangentially related, aspect to Gibbs in Derby. It is certain that he visited Derby before drawing his plans for All Saints, but he may well have returned at the urging of another subscriber to Dr Hutchinson's fund-raising list. Until 1938 St Mary's Gate House, a substantial gentry town residence of brick with Keuper Sandstone dressings, stood about a hundred yards down St Mary's Gate, the ancient street which debouches into Iron Gate opposite the west door of All Saints' (Fig. 5). It was set in a *cour d'honneur* and behind a substantial wall topped with typically Palladian stone balls and punctuated by a particularly fine pair of gates attributable to Robert Bakewell, hung from a pair of pillars with vermiculated rustication topped by equated



Fig. 5. Derby, St Mary's Gate House, photographed by Richard Keene, 1891. (Author)

spheres. Towards the extremities of the wall were a pair of pedimented rusticated entrance aedicules without frieze and entablature, affording pedestrian access. A further pedestrian entrance with Baroque piers from which hung another gate attributable to Bakewell, stood on the north side of the house facing Walker Lane.²¹

The two-storey, five-bay façade had a pedimented centre flanked by a fluted Corinthian giant order, repeated (unfluted) at the angles. Within it was an Ionic Serliana window superimposed over a tripartite pedimented Doric entrance aedicule, which appears to have owed more than a little to the upper stage of the arch of Hadrian at Athens. The giant order supported a frieze and cornice, above which was a balustrade punctuated by bulgy urns set upon plinths, much as at All Saints. The fenestration had eared surrounds on the first floor and, below it, the windows were ensigned by triangular pediments on a pulvinated frieze and rose from a sill band which

defined the plinth and blind balustrading beneath with bays. The entrance, which was approached via a perron, had a Robert Bakewell railing with central wheel motif.

Stylistically, the house is essentially Palladian but with Baroque overtones, yet the architect is unknown and all documentation lost. The builder, William Osborne, was the son and heir of the John Osborne who had had been a generous subscriber to the rebuilding of All Saints church, where the family had held a private pew since at least 1636.²² John Osborne had married Elizabeth, daughter of William Sacheverel of Morley, MP for Derby and a co-founder of the Whig party, who had died in 1691. Although Elizabeth was not his heiress, she nevertheless came with a considerable endowment which, combined with John Osborne's ownership of coal mines on his Nottinghamshire land, greatly increased the family's prosperity.

The late Andor Gomme attributed the house



Fig. 6. Derby, St Mary's Gate House, screen, from the street, looking NW, photographed by Richard Keene, February 1877. (Author)



Fig. 7. Barton Blount, Derbys., garden urn rescued from St Mary's Gate House moved there in 1938 & photographed in 1983. (Author)

to Francis Smith on the grounds of style, but the same stylistic argument can be used to support an attribution to Gibbs, not least because of the close similarities to the general configuration and detailing of buildings displayed in his *Book of Architecture* of 1728.²³ Alec Cobbe has noted congruences with Gibbs's Newbridge, Co. Dublin (see pp. 125–46),²⁴ especially in relation to the tripartite entrance;²⁵ the doorcase, the Serliana without a key block, the lack of rustication and the use of a giant order rather than quoins, are all of them hallmarks of later Gibbs, although the giant order is by no means absent from the *Book of Architecture*.²⁶ Other congruences

include the Serliana over a tripartite door (assuming that plate XLIII, showing a House made for a Gentleman, represents a portico covering such a matching entrance), the gatepiers²⁷, the aedicules to the screen²⁸ (Fig. 6), the ground floor surrounds to the windows (the upper windows are ubiquitous)²⁹ and even the urns, two of which were rescued in 1938 and now adorn the gardens of the hall at Barton Blount nearby.³⁰ (Fig. 7)

Of course, it could be argued that any competent local builder could, with Gibbs's book as a guide, combine these elements into a harmonious whole; the same would go for Francis Smith, long familiar with Gibbs. Smith is known to have profited greatly from the All Saints list of subscribers, for he subsequently built for no less than eight of them, five of them begun within the compass of the building of All Saints: the Earl of Scarsdale (at Sutton Scarsdale), Robert Ferne (at Locko Park), Joseph Hayne (at Green Hall, Ashbourne), Robert Holden (at Aston Hall, Aston-on-Trent), William Woolley (at Darley Hall, Darley Abbey), Rowland Morewood (at Alfreton Hall), Robert Wilmot (at Chaddesden Hall) and Leonard Fosbrooke (at Shardlow Hall).³¹ One gets the feeling that Smith deliberately set out to call on as many of the subscribers as he could whilst the excellence of his work was still fresh in their minds. Yet the harmony, proportion and overall visual effect of St Mary's Gate House suggests a more accomplished hand than that of any local builder (and none in Derby itself stands out at this date), nor does the façade demonstrate anything particularly diagnostic of Smith; only Foxcote (Warwickshire), Sutton Scarsdale (long thought to have been a Gibbs design anyway) and Barrington Park (Gloucestershire) come close.³²

The date of building is also of importance in tying down the possibility of Gibbs's involvement. William Osborne, son of the John who subscribed to the church, is confirmed as the builder thanks to a codicil added to the will of his sister, Joyce who died in 1775. It reads:

‘Whereas my late brother Mr. William Osborne thought fit to take down the greatest part of the House in Derby aforesaid wherein he and several of our Ancestors and Family have long resided and erected a very good and handsome Building in the same place But did not live to pull down and rebuild the Coach House and Stables thereto belonging which I desire may be done and I do therefore give and bequeath unto Hugh Bateman the younger...the sum of five hundred pounds to be by him or his Heirs laid out and disbursed in taking down and rebuilding all or any part of the Coach House and Stables³³

The house cannot have been built until after 1730, when William Osborne inherited it from his father. His wife Mary died childless in February 1748, after which, as a widower with no direct heir, it seems unlikely that he would have indulged in any building work. It is probable therefore that the old house was replaced soon after Osborne inherited it in 1730.³⁴

The circumstantial evidence for the hand of Gibbs in the design of St Mary's Gate House, whilst not overwhelming, is persuasive enough to generate considerable regret that it was pulled down to provide space to store new motor cars in 1938. When William Osborne died in 1752, the house was inherited by his sister's husband, Hugh Bateman, who had long lived opposite in a Francis Smith-inspired house. His great nephew and heir, to whom Joyce Bateman (*née* Osborne) had left £500 to build new coach house and stables, was Sir Hugh Bateman, MP, who in the event put the house on the market with an option to rent, in autumn 1807;³⁵ by then it already had two tenants, Sir Hugh having no real need for a Derby town house, being already equipped with a house in London and a seat at Hartington in Derbyshire. The advertisement described its amenities, which included ‘a good dining room and parlour to the front, breakfast parlour, large kitchen, brewhouse with an excellent pump of spa water, and soft water pipe standing therein. The second floor contains a good drawing room with four large bed chambers ... a spacious yard with good stabling and coach house

to contain four carriages.’ This suggests that Hugh Bateman carried out his great aunt's wish and replaced the stable block. The house was eventually sold by auction in August 1808, along with the Osborne family pew in All Saints'.³⁶ The purchaser was banker Thomas Evans of Darley Abbey for his grandson, Samuel Evans (1785–1874), who lived there for thirty-five years whilst running the family bank next door at No. 3 St Mary's Gate.³⁷ In 1840, however, he bought the architect Joseph Pickford's former house in Friar Gate as his town house, and St Mary's Gate House was sold to the Derby Baptist congregation, for £4,000. The Minister, John Gregory Deodatus Pike, duly called in James Fenton of Chelmsford (a leading Baptist) to rebuild the house as a large and opulent chapel.³⁸ Essentially the entire interior was removed and the displaced wainscoting re-positioned to front the pulpit and dais, and to construct pews, which is why there is no account of the original interior layout or decoration.

The chapel closed in 1936 and was at first considered as a residence for the Provost of Derby Cathedral,³⁹ but in 1937 it was sold for £12,000 to Sir George Kenning to expand the Queen Street/Walker Lane car show-room of his firm, and was mostly demolished in the following year despite the best efforts of the Georgian Group and the Derbyshire Archaeological Society to save it.⁴⁰ The gates, which the Derbyshire Archaeological Society wanted to remain *in situ*, were offered by Kennings to Derby Corporation for £1,000 to embellish the new Council House then under construction, but were refused.⁴¹ Sir George then told the Georgian Group that he was taking them to his house in Ashover, but in the end he sold them to the County Council for a projected new County Hall.⁴² A local businessman, Basil Mallender, bought the perron ironwork and some of the urns from the balustrade and installed them at his house, Barton Blount.⁴³ The war stopped the County's plans for a new headquarters, and in 1956 a decision to move the County Hall to Matlock resulted in the gates becoming available. They were



Fig. 8. The interior of Derby Cathedral showing the east end as remodelled by Sebastian Comper in 1967–9.

purchased by the Cathedral and were installed (between new, Haddonstone, piers designed by Anthony New) at the west door in 1957, replacing the original ones which had been taken down for street widening in 1873.⁴⁴

The site of St Mary's Gate House still remains largely empty, save for a 1950s office block that lies

across part of the front courtyard. But, as a coda to the presence of Gibbs in Derby, some flavour of the original appearance of his All Saints in its heyday has been achieved by a recent major interior redecoration of the church, adhering where possible to the original colour scheme (Fig. 8).

ENDNOTES

- 1 The vestry minutes are now lodged in the Derby Diocesan archive in the Derbyshire Record Office, but are exceedingly opaque and full of duplication. They are now in the Derbyshire Archives at Matlock, D3372. They are most fully and clearly set out for the period under review in J.C. Cox, & W.H. St John Hope, *The Chronicles of the Collegiate Church of All Saints, Derby* (Bemrose, London & Derby, 1881) pp. 61–81.
- 2 A.H. Gomme, *Smith of Warwick: Francis Smith, Architect and Master-builder* (Stamford, 2000), pp. 416–417; Cox & Hope (1881) p. 63.
- 3 For Smith as designer of an unexecuted scheme for a new Guildhall in Derby in 1713, see M. Craven, 'Derby's Lost Georgian Guildhall', *Georgian Group Journal* 12 (2004), pp.105–109. For Smith and Gibbs, see Gomme (2000), pp. 73–4, but there was little of this co-operation prior to 1719, when Ditchley Park (Oxfordshire) was begun.
- 4 Minutes, 22 December: Cox & Hope (1881) p. 61.
- 5 List, Cox & Hope (1881), pp. 79–80; Lombe's heirs subscribed £26, 5s after his death: Parish register, Derby Cathedral. He was buried in a startlingly Hawksmoor-esque monument on an island in the Derwent, opposite his mill (sadly, long washed away): one might wonder who designed it.
- 6 R. Simpson, *A Collection of Fragments Illustrative of the History and Antiquities of Derby*, 2 vols. in 3 parts (Derby 1826), I. pt. 2, p. 335.
- 7 Cox & Hope (1881), pp. 76–80.
- 8 Gibbs (1728), p. viii.
- 9 The church is currently threatened by plans to wreck its contribution to the City's skyline with high-rise buildings.
- 10 Gibbs, *op. cit.* pl. XXVI.
- 11 *Survey of London*, vol. 20, *St Martin-in-the-Fields*, III: Trafalgar Square and Neighbourhood (LCC London 1940), p. 25.
- 12 The gallery, although it detracted from Gibbs's interior, is a well-designed timber affair (by Smith) covering the west end with the ends outswept, supported on exquisitely carved Ionic fluted columns all made by Thomas Trimmer, the carpenter, at a cost of £80, 10s, completed in 1733: Cox & Hope (1881), p. 194.
- 13 Cox & Hope (1881) *loc. cit.* On Trimmer, see H.M. Colvin, *Biographical Dictionary of British Architects 1600–1840* 4th edn., (New Haven & London, 2008) p. 1053. See also Craven, *op. cit.* 108.
- 14 E. J. Saunders, *A Biographical Dictionary of English Wrought Iron Smiths of the Seventeenth and Eighteenth Centuries* (Walpole Society, LXVII, 2005), pp. 252–6.
- 15 Cox & Hope, *op. cit.* pp. 77–78.
- 16 Colvin (2008), p. 424.
- 17 H.A. Doubleday, *et al.*, *The Complete Peerage* (2nd ed., London 1945), X, p. 267.
- 18 Cox & Hope (1881) p. 77. His name was the highest commoner on the list, preceded only by the two dukes and five earls.
- 19 Simpson, *op. cit.*, (1826) I pt. II p. 366; R.F. Gunnis, *Biographical Dictionary of British Sculptors 1660–1851* (London 1953) p. 331; BL, Add. MS. 24460.
- 20 Gunnis (1953), p. 329.
- 21 E. J. Saunders, *loc. cit.* (Walpole Society LXVI, 2005), p. 262.
- 22 Gomme (2000), p. 525; Cox & Hope (1881), p. 78. Osborne subscribed 10 guineas; Bakewell's father-in-law, as Mayor, subscribed £210 (*op. cit.* p. 77).
- 23 M. Craven, *The Derby Town House* (Breedon, Derby, 1987) pp. 95–7; Gomme (2000), p. 468 n. 46.
- 24 Colvin, p. 423, interpreted by the contractor, George Semple.
- 25 Pers. comm. 2005; A. Cobbe & T. Friedman, *James Gibbs in Ireland* (Dublin 2005) *passim*.
- 26 Gibbs (1728) plates XLIX & LI (Milton House), LIV & LXXXIII.
- 27 *Ibid.* plate LXXXVIII (lower); the rear side gate piers to Walker Lane, cf. middle engraving, same plate.
- 28 *Ibid.* plate LXXXIX (upper), cf. an example with matching volutes, plate C (middle).
- 29 *Ibid.* plate XCVII 3rd row, far right.
- 30 *Ibid.* plate CXLIII, combining elements and shapes. For Barton Blount, see M. Craven & M. Stanley, *The Derbyshire Country House*, 2 vols. 3rd ed. (Ashbourne, 2001) I. 36.
- 31 Gomme (2000), pp. 512, 513, 524, 537, 544 & 549–50.
- 32 Gomme (2000), pp. 197, 251–260 & 470.
- 33 Dated 1768, with codicil 14/1/1773, Lichfield Joint Record Office.

- 34 Richard Osborne, letter, 14 September 2001. I am grateful to Prof. Osborne for sharing much of his research with me.
- 35 *Derby Mercury* advertisement 8 October 1807, p. 4 c. 2.
- 36 *Derby Mercury* 8 August 1808; M. Craven, *The Derby Town House* (Derby 1987), p. 97. The details transpose the drawing and dining rooms.
- 37 Glover, S. *History and Gazetteer of the County of Derby*, 2 vols. (Derby 1831–1833) II. p. 593.
- 38 Deeds, Derby City Council, copies with Derby Museums Trust.; *General Baptist Repository & Missionary Observer* IV, New Series (July 1842) pp. 213–214.
- 39 *Derbyshire Advertiser* 15 June 1973, p. 15
- 40 Correspondence now at the Georgian Group archive; I am obliged to James Darwin for furnishing me with copies.
- 41 Georgian Group archives, letter from Revd. R. F. Borough, Hon. Sec. of the Derbys. Archaeological Society to Wilhelmina Cresswell, secretary of the Georgian Group, 27 October 1937; letter from Sir George Kenning to the Georgian Group 21 October 1937. Apparently, Nicholas FitzHerbert had wanted the gates for Somersal Herbert, but had fallen ill.
- 42 Letter, Revd. R. F. Borough (Derbys. Arch. Soc.) to Miss Wilhelmina Cresswell (Georgian Group) 2/11/1937.
- 43 Craven & Stanley (2001) *loc. cit.*
- 44 *Derbyshire Advertiser*, *loc. cit.* The fate of the original gate piers is unclear. The gates themselves went to embellish a Regency villa on the edge of the town and vanished during the wartime scrap-drive in 1941.