Decimus

ISSUE 6 - Summer 2024

The Journal of

The Decimus Burton Society

Drawing by Indi Ellis, 2018

Editors
Paul Avis, Chris Jones
Graphic Design
Donald Insall Associates, Anne Avis
Printing
PixartPrinting

Front Cover
Emily Wood, watercolour, self-portrait, copyright HMAG
Back Cover
Calverley Park Cresecent, Tunbridge Wells by Stuart Page

DECIMUS

The Decimus Burton Society was set up to encourage the study and appreciation of the life and work of this eminent architect.

To join The Decimus Burton Society
www.thedecimusburtonsociety.org

The Journal of

The Decimus Burton Society

Welcome to our Summer 2024 issue of DECIMUS. This year has seen positive progress with several areas that are important to the Society, from members events to educational events for students, helping to spread the word about the life and work of Decimus Burton.

In June, we held our first joint event with The Association of Friends of Museums, when we visited Kew (see news and events for details). 22 members attended the guided tour of Decimus' work at Kew, showing the potential for holding similar joint events in the future. I am conscious that in the past we haven't been able to offer as many members events as we would like, mainly the result of a comparatively small membership that is spread throughout the country. I am hopeful that the success of this joint venture will provide a good template for future members' events we are currently planning. In July, the Society hosted a very successful "Retro-Fit for Purpose" event in Tunbridge Wells aimed at supporting local 6th form students interested in pursuing a career in architecture and the associated professions. Held at The Hotel du Vin, it included a guided tour of the new Heritage Centre at Trinity Theatre (Decimus Burton's former Trinity Church). The event was attended by Muyiwa Oki, President

of the RIBA and Sarah Robinson from the King's Foundation, supported by Tunbridge Wells Civic Society , TW Borough Council, Kent County Council, West Kent RIBA and Drawing Matter (see article in this issue). The success of the event has led to calls for the Society to help organise similar roadshows in the future, ideally located at buildings designed by Decimus Burton.

We continue to receive enquiries about buildings designed by Decimus Burton, and have, and will occasionally make representations on planning applications where it is considered appropriate.

Our archive, meanwhile, continues to grow and we are busy cataloguing new material so it can be made available for research.

Recently, we have been donated a further ten boxes. I am sure you will appreciate the time and effort that is involved in this process.

Finally, my thanks must go to all those whose hard work and dedication has helped to make the above possible.

I hope you enjoy this issue.

Paul Avis
Chairman

September 2024

Table of Contents

Kaner Olette Architects is a Kent-based RIBA Chartered Practice with a wealth of experience in heritage and public sector community projects across London and the Southeast

We are passionate about creating high quality sustainable environments. We believe that, whatever the context, people's lives can be enhanced through inspirational and sustainable design.

t: 01892 537781
e: contacts@kanerolette.co.uk
www.kanerolette.co.uk

kaner olette
architects

MIDLETON PARK

Cobh, Co. Cork

By Tom Spalding & Dr Philip Whitbourn

Following Decimus Burton's death in December 1881, The Builder published a list of his principal works. This included the following item:

"1843-50. Queenstown, Cove of Cork, improvements, sea wall, - Viscount Middleton."

It has never been entirely clear what these improvements were or why Burton was building a sea wall in southern Ireland. Recent discoveries, though, have made things much clearer: first, an article found in a contemporary Irish newspaper; and then letters and plans uncovered in an English county archive. We still don't know the full story but it is obvious that this was intended as a major development.

Cork is the second-largest city in the Republic of Ireland. It stands about fifteen miles from the south coast, at the head of what is believed to be the largest navigable harbour in the world (fig 1). Since

Fig 1. Location of 'Cove of Cork'.

the 17th century it had been an important provisioning port for British vessels heading out into the Atlantic. 'Cove' lies on a large island in the middle of the harbour, co-owned by the Viscounts Midleton and the Smith Barry family. In the early 18th century it had been an insubstantial fishing port, described in 1750 as 'a village ... built under a high steep hill ... the water of great depth ... inhabited by Seamen and revenue Officers'[1]. It was the depth of the water at this point that was to be key to its development, and the shelter provided by that south-facing hill.

The settlement grew in the later 18th century, the southern Irish naval station being relocated there from Kinsale further along the coast. In particular it became a point of embarkation for servicemen setting off for the American wars. A local writer, the Rev. H Townsend, acknowledged that it had 'derived prosperity from that which is generally regarded as a source of disaster and distress - a long and sanguinary war'[2]. An early development, in 1804, was the sea wall / promenade - Columbine Quay - built by the Smith Barry family in the east of the town (it was named after their yacht).

By then the area was beginning to gain a reputation as a place of leisure and recuperation. The health benefits were promoted assiduously by a local man, Dr David Scott, who claimed (somewhat optimistically) that Cove yielded 'only to Madeira in possession of the chief requisites which constitute ... a safe retreat for the invalid suffering from pulmonary affections'[3]; and that the average temperature was warmer than in the south of England and France.

By 1831 the town had a population of 7,000 - significant in a predominantly rural country where emigration was a fact of life. The transient visitor population was much higher: 'Cove in the summer season is greatly crowded. Its proximity to Cork and the unrivalled beauty of the scenery produce a great influx of visitors.' More than 20,000 visitors[4] were recorded taking the ferry there in August 1836. Needless to say, the town's land-owners were keen to capitalise on its popularity. With his work at Fleetwood, and resorts along the English Channel coast, not to mention parks in London and Dublin, Decimus Burton was perhaps an obvious designer to turn to.

The recently discovered newspaper article - in the Cork Examiner of March 26th 1845 - records that on St Patrick's Day, Lord Midleton (George Brodrick, the 5th viscount)

had given directions to proceed with improvements at Cove; to be conducted on plans 'prepared by that justly-celebrated architect, Decimus Burton, Esq'. It describes 'an esplanade two thousand feet in length, on a new quay ... divided from a new road by chains, etc', and 'a crescent and several ranges to be laid out for new buildings, with provision for terraces, Hotels, Baths, and all that can contribute to comfort and convenience'[5]. These were clearly no merely minor 'improvements', but a major piece of Town Planning. How frustrating, therefore, that there was no plan provided with the article. Fortunately, just such a plan has been tracked down in the Midleton family collection at Surrey County Archive in Woking (the family's ancestral seat was in the Surrey village of Peper Harrow).

The Plan (fig 2), which is reproduced here by permission of the Surrey History Centre, is dated

Fig 2. Decimus Burton's Master Plan of 1845-8 for Midleton Park.
Copyright Surrey History Centre.

Fig 3. One of the Newtown Cottages, built 1845/47.
Copyright Tom Spalding

1848, though it fits the description provided by the 1845 article and includes work already completed by 1848. The site lies to the west of the town, on land largely undeveloped at that time. Along the coastline run the esplanade and a carriage road. Facing them are two terraces, each with a projecting central feature and end pavilions; and a crescent, also with a projecting central feature. Between the crescent and the terraces, two detached buildings, again with projecting central features, are shown as 'reserved', perhaps for the hotel and baths mentioned in the newspaper article. Behind them, across the Cork Road, a site is specifically reserved for a church. Two further east-west roads are shown, higher up the hill, with the main part of the site laid out with individual plots for building. Areas of planting are shown in dark green.

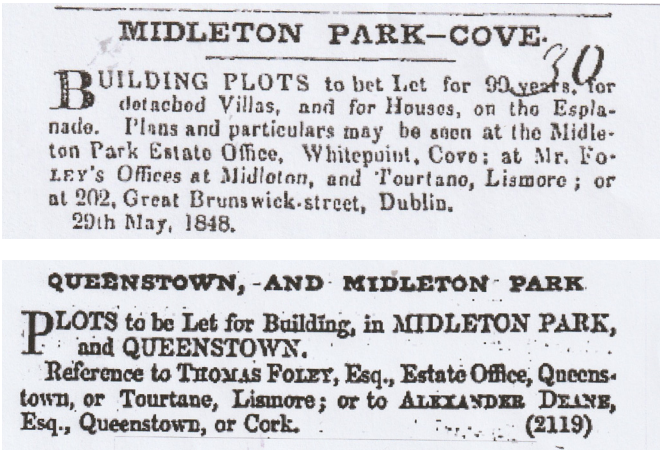
Lord Midleton gave the go-ahead in March 1845. It is not clear what impact, if any, the great Potato Famine had on the project, though work on Midleton's country estates nearby is thought to have been halted[6]. Work on the sea wall was obviously expensive. A letter from Burton in 1845 refers to a payment of £2,000 to Messrs Deane, the local Cork architects employed by Midleton[7]. The plot of land

was steeply sloping, and required significant civil engineering works to create the required cuttings and supports for the new roadways, as well as sewers. In addition, Burton envisaged extensive tree planting at the margins of the site and picturesque circular copses at some road junctions. By November 1847, Midleton was informed that he would have to spend a further £2,200 to complete these works[8].

There had previously been a straggly line of cottages along the sea front, known dismissively as the 'Watering Place'. Lord Midleton had these demolished in around 1846, and built Newton Cottages to re-house the previous tenants. Newton Cottages (fig 3), with their long gardens, can be seen on the top right-hand edge of the 1848 plan - shaded, so presumably already built by then. It seems unlikely, though, that Burton would have been involved in their design given its extreme simplicity[9].

By 1848, the stage was set for the project to take off. Burton produced 200 copies of his plan 'the postage of one copy of which, without a letter, will be only a penny'[10]. It is clear from the plan that much of the landscaping had been undertaken by this point. Adverts for building plots were placed in the local press (fig 4 & 5, for example)[11]. But things came to an abrupt stop in November with the suicide of Lord Midleton. He had no children and was succeeded by his cousin, Charles Brodrick. Charles seems to have been interested in continuing with the Midleton Park project - he was reported as planning to erect marine villas there in 1849[12], but things then got even more complicated. George had left much of his fortune to Frederica Harriet Rushbrooke, with whom he had been having a flirtatious liaison. Succession to titles and estate were challenged in court, and were ultimately settled by a private Act of the House of Lords in 1850. As a result the land passed to Frederica and her family - the Rushbrooke area on the western edge of Midleton Park is named after her.

Meanwhile the Smith Barrys were funding a town hall *cum* market building *cum* Freemasons lodge in the centre of town, designed by Alexander Deane (1851). In 1853-6 they paid for Anthony Salvin to design a clubhouse for the Royal Cork Yacht Club in the town[13]. This was Italianate in style, and influenced the design of many of the shops and homes in the area with their aedicule-style architraves and stucco or Roman cement ornamentation. Prior to Salvin's involvement, Midleton had offered the Club a site on his land In 1845, adding that he would 'entrust the designing of the building to my



MIDLETON PARK—COVE.

BUILDING PLOTS to bet Let for 99 years, for detached Villas, and for Houses, on the Esplanade. Plans and particulars may be seen at the Midleton Park Estate Office, Whitepoint, Cove; at Mr. FOLEY's Offices at Midleton, and Tourtane, Lismore; or at 202, Great Brunswick-street, Dublin.
29th May, 1848.

QUEENSTOWN, AND MIDLETON PARK

PLOTS to be Let for Building, in MIDLETON PARK, and QUEENSTOWN.
Reference to THOMAS FOLEY, Esq., Estate Office, Queenstown, or Tourtane, Lismore; or to ALEXANDER DEANE, Esq., Queenstown, or Cork. (2119)

Fig 4 & 5. Advertisements for building plots, 1855. Irish Examiner.

architect, Mr Decimus Burton'[14]. In the 1840s, another local landowner, Thomas Stubbs, of East Hill House, had commissioned William Hill, a Bristol architect, to lay out 'quay, parades, terraces, villas and other improvements' in that part of town[15]. The plan included sixteen semi-detached villas on generous sites behind more modest terraces. The overall style was crudely classical, with some Italianate touches, but Stubbs died in 1851 and the plan was abandoned. The plans nonetheless demonstrate that the town was thriving despite the generally depressed state of the Irish economy during the Famine (In fact, the population grew from 5,500 to over 11,000 between 1841 and 1851, and the very high level of emigration through the port may actually have been beneficial to the local shop keepers, hostelries and hoteliers). In 1849, Cove was renamed Queenstown, to honour a visit by Queen Victoria. It retained that name until independence in 1920, reverting to the old name but with the Gaelic spelling: 'Cóbh'.

The Midleton Park project continued under Miss Rushbrooke, but there is no indication that Burton was still involved. Adverts for building plots there in the 1850s (see figure 5) make reference to the architect Alexander Deane[16]. There is no indication either that the proposed terraces and crescent that were to face the esplanade in Burton's plan were ever built. This land, rather, was taken for the Cork-Queenstown railway line – very important for the development of the town. Parliamentary sanction

for this was obtained in 1855 and the service began in 1862[17]. Where development did take place was along the east-west roads above the esplanade. The layout today is still more or less as it appeared on his plan. The middle road, in Burton's time the old Cork Road, is now the High Road. To the north of that, his new road is now called Lake Road. Between them Burton had laid out nine plots, numbered 8 to 16, for detached villas in landscaped settings. An 1876 OS map shows nine plots also, though paired villas had been built rather than detached ones (fig 6). Some of them survive. Some, like Mount Carmel (fig 7) are classical in style; others, like Benmore and Silverdale (fig 8) are picturesque; though both have landscaped settings. It is not clear exactly who the designers were though Maj. Nathaniel Jackson C.E. (1826-1900), a county Surveyor, acted as architect and surveyor for the Rushbrook estate from at least the 1870s[18]. As with Calverley Plain in Tunbridge Wells, though something of Burton's residential park concept came to fruition, albeit through other hands.

Decimus Burton is not only important as the architect of prominent individual buildings, such as the Wellington Arch and the Palm House at Kew; he was also a leading figure in the early history of Town Planning. His work at Fleetwood, and the English Channel resorts has already been noted: Brighton (1831-33), Eastbourne (1835-40), Folkestone (1844), Bournemouth (1845-59), and of course, St Leonards. In Ireland

Fig 6. Midleton Park c.1890. Courtesy of the National Library of Ireland, Lawrence Collection, L Imp3155.

Fig 7. Midleton Park villas: Mt Carmel.
Copyright Tom Spalding.

Fig 8. Midleton Park villas: Benmere and Silverdale
Copyright Tom Spalding.

he produced plans for Howth (1845-46) a seaside town near Dublin. In some cases the proposals were never actually implemented, and some of the plans themselves have not survived. His master plan for Cove, therefore, is of particular significance in providing insights into this key aspect of his work.

(It ought perhaps to be noted that there is nothing in the present material to suggest that Burton was involved with the design of today's 'Crescent' - a row of thirteen houses with Italianate features located on Spy Hill - between Midleton Park and the town centre. They were built about 1850, but they lie beyond the boundaries of Lord Midleton's estate. It is quite possible, though, that whoever did design them, was aware of Burton's work).

Dr Tom Spalding is a Consulting Historian specialising in architectural and design history. He is based in Cork city, Ireland. Amongst his books and articles on Cork, he co-wrote (with Dan Breen) 'The Cork International Exhibition 1902 & 1903; a Snapshot of Edwardian Cork'. He teaches in the Cork Centre for Architectural Education and has undertaken work for local art galleries, Cork City Council and the Irish Office of Public Works (equivalent to English Heritage.) His new book 'Cork by Design' about life, architecture and design in Cork in the twentieth century will be published in the autumn.

Dr Philip Whitbourn, OBE, FSA, FRIBA, FRTPI (Rtd), is a retired conservation architect and town planner, and a founder member of the Decimus Burton Society, with a particular interest in Burton's Georgian and Victorian work in the field of Town Planning.

Notes

1. Charles Smith, The Ancient and Present State of the County and City of Cork, Vol. 1, (Dublin: A Reilly, 1750), pp.170-71.
2. Horatio Townsend, Statistical Survey of the County of Cork, (Dublin: Graisbury & Campbell, 1810).
3. Cited in a review of second ed. of: David Scott, The Medical Topography of Queenstown, Cork, 1849 in 'The Dublin Quarterly Journal of Medical Science', Vol. IX, February and May, 1850, p.408.
4. Ven. Archdeacon Dennehy, History of the Great Island, Ancient Cove and Modern Queenstown, Edited by James Coleman, (Cork: Guy & Co. 1923), p.102.

5. 'Improvements at Cove', Cork Examiner, 26th March, 1845, p.3.
6. Rosemary Hill talks of a little model town which was to have been designed there by Pugin, but virtually nothing was built because of the famine. Rosemary Hill, God's Architect, Pugin and the Building of Romantic Britain, (London: Allen Lane, 2007), pp.280, 376.
7. Surrey History Centre, Letter, 22nd Aug, 1845, DB (6 Spring Gdns) to Visc Midleton (G145/box98/2/6).
8. Surrey History Centre, Report from DB to Midleton, 16th Nov, 1847 (G145/box98/2/15).
9. They were more probably the work of William Joyce, the local builder and minor architect mentioned in the Surrey letters.
10. A letter in the Surrey History Centre dates its printing to June. Letter, 27th Jun, 1848 DB (6 Spring Gdns) to Visc Midleton (G145/box98/2/18).
11. e.g. 'Midleton Park Cove', Cork Examiner, 7th and 28th Jul, 1848, p.1.
12. Southern Reporter and Cork Commercial Courier, 15th Sep 1849. p.2.
13. For details of this see:
    https://drawingmatter.org/?post_type=post&post_type=page&cat=&dm_period=&dm_ medium=&order=DESC&orderby=relevance&s=spalding
14. Alica St Leger, 'Royal Cork Yacht Club: a History of the Royal Cork Yacht Club', RCYC, 2005, p.416.
15. National Archives, Kew, 'Improvements at Cove in the County of Cork', WO44-117.
16. Queenstown and Midleton Park', Cork Examiner, 1st Oct, 1855, p.1.
17. Colin Rynne, The Industrial Archaeology of Cork City and its Environs, (Dublin: Stationery Office, Government of Ireland, 1999), pp.212-213.

SANDSTONE, TUNBRIDGE WELLS AND DECIMUS BURTON

By Stuart Page

It may be unusual for an architect's choice of building material to be so heavily influenced by the client, as Decimus Burton's was at the Calverley Estate in Tunbridge Wells. The national range of his work, geographically and socially, typically reflected the sites, clients and the uses of the buildings he designed.

Consequently, local stones, brick, prestigious stone such as finer Portland stones and Roman Cement all appear in his work. The Calverley Estate development was, however, directly influenced by the source of the Wealden sandstone used in its construction.

The south-east of England is not often noted for fine, building stone with a long life span, but sandstone, ragstone, flint and chalk have all been used successfully, and the best Wealden stone can be seen in castles, churches, stately homes and vernacular buildings. Wealden and Tunbridge Wells sandstones give a particular character to many areas, not least Tunbridge Wells and the surrounding villages. These sandstones are from the Cretaceous Lower Greensands and provide a fine-grained yellowish stone with brown veins of plant debris and ironstone. The beds are variable in height and quality, but historically there has been sufficient good stone to supply public and private building projects from small local quarries serving individual vernacular buildings, to larger quarries providing material for more substantial projects.

Decimus Burton would have been aware of it from an early age. Mabledon, the family's country house, between Tonbridge and Tunbridge Wells, had been designed for his father, James Burton, by the architect Joseph Parkinson in 1805 (Fig 1). The house was constructed from locally quarried sandstone, supplemented by stone brought in from demolition work at Penshurst Place. The house was later extended by Decimus who employed sandstone so effectively, leading Phillip Miller to comment that it can be difficult in places to determine how the building developed over the years.

Fig 1 Mabledon, 1805-1870, nr Tonbridge, designed by Joseph Parkinson for James Burton with later additions by Decimus Burton, incorporating locally quarried Sandstone & masonry from Penshurst Place, C14 – C16.
Photo copyright Stuart Page.

Fig 2 Burrswood, Groombridge. Detail. Photo copyright Stuart Page.

An economic local source of masonry, that could be used as ashlar, often facing locally produced bricks, would have been a logical choice of construction material for Decimus Burton, and his buildings are grounded in a landscape where there are still outcrops of sandstone, in the town centre Commons of Tunbridge Wells as

Fig 3 Detail from 'A Plan of the Tunbridge Wells Local Act District', Gisborne 1849. Copyright – Tunbridge Wells Reference Library. Calverley Quarry is to the right of Jackwood Station and Wharfs, top right.

well as in nearby villages. Examples of this include Burrswood (Fig 2) in Groombridge,(1831) and Bentham Hill in Southborough (1832).

In addition, John Ward (1776-1855), Burton's developer client for the Calverley Estate in Tunbridge Wells, had acquired a quarry in 1826, on the estate to the north of the town. The quarry (originally called Jack Wood's Quarry) is shown on Gisborne's 1849 "A Plan of the Tunbridge Wells Local Act District" (Fig 3). Ward describes the stone and its use in letters to George Ward Norman, dated December 1838, that related to a proposed church on Bromley Common.

The following letter was recently transcribed by Neil Cooke[1].

My dear Sir

I wrote to you last Saturday and only awaited your reply to have had the pleasure of calling on you and on the Bishop of Rochester, respecting the proposed new Church on Bromley Common. I have only just learned that the Bishop is at Worcester and that you are in Hampshire, but expected home by the end of the week, at which time for 10 or 12 days afterwards, I shall be at Calverley, wherefore I shall leave this letter and the enclosure for you, requesting that you will be kind enough to communicate them to the Bishop of Rochester, at such time, and in such manner, as may be most convenient to yourself.

I mentioned sometime ago, and I beg to repeat, that if it be determined to use Stone in the construction of the proposed Church or Chapel, I will with pleasure allow as much Freestone to be taken gratis, from my Calverley Quarry at Tunbridge Wells. as may be required by the Architect, or Contractors, either for the whole or for any part or parts of the building. I need not describe the appearance of the stone which the Bishop certainly has, and you probably may have, seen at Calverley where it has been used in the erection of the upper part of the District Church [2] and the whole of above 100 other buildings (Figs 4 – 9), of which about half are Gentlemen's Houses, and the others besides the shops and dwellings of Tradesmen and Mechanics include the new Market House, the Catholic Chapel, the Calverley Hotel, the Camden Inn, and the Victoria National School, of which the first stone was placed by Her Majesty.

Many of these buildings have been erected under the direction of Mr Decimus Burton [3], whose Clerk of Works Mr J Dean, has also superintended

Figs 4 & 5 Holy Trinity Church, now Trinity Theatre and Arts Centre, with sandstone from the Calverley Estate quarries. This fine masonry is suffering from weathering at the mullion and cill junction (window detail right). Photos copyright Stuart Page.

Figs 6 & 7 The last remaining pair of Decimus Burton's Calverley Terrace, where the darkening of the upper storey contrasts with the ground floor, sheltered by a canopy, along with clean C20 repairs. Photos copyright Stuart Page.

Figs 8 &9 Originally Calverley Promenade, the Crescent was built in 1828-35, and was designed as shops with lodging houses above, but is now wholly residential. Hedges conceal many of the Calverley Park villas, although the character, detail and warmth of the sandstone detailing can still be appreciated. Photos copyright Stuart Page.

the Quarry. and measured the stone delivered by contract, with R Miners, the Quarry Man.

Mr I Dean assures me, that during the years that he has attended to the business, he has never known one instance of any Calverley Stone, placed in its natural bed, yielding to frost, and that even when differently placed (which ought never to be with any Stone, but which for various causes has often been done) he has only known 2 or 3 instances of default.

I do not know any other Stone of which so much can be said, it certainly cannot of the Stone of other Quarries only a few miles distant, of rather harder apparent texture; or of Portland Stone; as all of them have been exposed for 2 or 3 winters in hard frosts in a Mason's Yard together with Calverley Stone, when the Lime in the Portland and the (mud?) in the other Stone (?) whilst the purity of the Calverley Sandstone has enabled it entirely to resist the frost.

The Merits of the Stone in this respect were investigated last year by Mr Decimus Burton and desired Mr I Dean to ascertain at what price it can be quarried roughly squared and delivered at Bromley Comm. on 24 miles from the Quarry, for which work he has sent me an estimate from the Quarry Man R Miners at ls 2.d per foot cube, which appears a low price. I enclose the Estimate and Offer herewith. Mr Dean lately sent to Holwood [3]. Specimens of the Calverley Freestone, which you can see if you please, just within the Gates of Holwood by the Lodge on Farnborough Common; they are roughly squared and - 2 from the Upper Bed, 3 from the Middle Bed and 1 from the Lower Bed.

In the course of my enquiries respecting the Carriage, of Dean and Miners and others, the subject of the Church Building and its costs were often discussed, the Masons had been employed in similar work, and Mr Dean is now employed as Clerk of the Works, to a new Church building at Flimwell, from a design of Mr Decimus Burton.

They seem to consider, that Stone would doubtless be preferred, if beauty and durability alone were to be considered but Brick if cheapness were the only object because that would cost much less even than Calverley Stone at Bromley, although free cost or royalty in the Quarry, and only half the expense of Bath or Portland Stone.

One suggested that a Church built of Flints, with Sandstone or Ragstone Quoins would look well (something like St Saviour's Southwark) be in character for this part of Kent and perhaps not be more or much more expensive than brick -my own impression however is unfavourable to flint buildings, for Strength and durability which must depend entirely on the Mortar - as a mere matter of taste, I might give another opinion - please the eye and grieve the heart. Another suggestion was, to build of brick, faced with freestone Ashlar, which being in a thick Church Wall, Quality substituted for the best facing brick and pointing, would not add so much to the expense, if built, Brick and Stone Work by the same party, run up, bonded and cramped together, but if the Bricklayer and Masons were different persons it would increase the expense of the work and lessen its Strength and Security.

The Kentish Ragstone might be got at half the distance and therefore at a less rate of Carriage, but it must be paid for and I am told that the Quarrying is more expensive, and working the Stone very much so, than the Sandstone as evidenced by the principal Mason of Tunbridge Wells, who had tried them all, and after that investigation Mr D Burton had 15 specimens some scappled, some tooled, some plain, deposited in the Museum of the Office of Woods, with a letter from himself, stating its extensive use for several years and that it worked easily, was durable and a good 'weather stone'.

When it was first quarried it is soft and porous, but it indurates by exposure to the air - it can be worked as cheaply as Bath Stone and I think it may be brought to Bromley Common for about half the cost of Bath, and less than half that of Portland Stone, which latter is also much more expensive to work.

I rather doubt whether you or the Bishop of Rochester will have quite the patience to read through these polix remarks, and yet I have not quite finished! - whatever Material may be used for the Church, I take it for granted that the Architect will recommend the works to be offered, to several respectable builders, to be competed for, and of course accepting the lowest tender (ceteris paribus "all other things being equal") from any one of the competitors, whose adequacy to such work should have been examined and approved prior to his being admitted to make a tender.

In such case, there are 2 or 3 builders of respectability at Tunbridge Wells, who are accustomed to work Sandstone, and can do it much cheaper and better than the Masons used to other Stones, one of them, Mr George Cole of Tunbridge Wells, who was the Mason and Bricklayer of the Calverley Hotel and of many other Stone Buildings in Tunbridge Wells and the Neighbourhood, during the last 10 or 12 Years and who is a very good builder - I have no doubt also but that Mr Henry Barrett of Tunbridge Wells (although I have not seen him) would also be ready to tender for the building. He was the builder of the District Church at Tunbridge Wells, about 12 years ago, from a design and under the supervision of Mr Decimus Burton - it was commenced, and the plinth raised, with the best stone then obtainable within reasonable distance, but it was high-priced for want of competition, and worse than that, it had a mixture of Muddy Clay in its composition, in consequence of which it has been very much injured by the frosts in almost every winter since - The Calverley Quarry had then been closed beyond the Memory of Man, but it was re-opened at their request, and used for the rest of the Church, which is still perfectly sound and unaffected by frost.

I may observe as a proof of its qualities being duly estimated by the parties, that soon afterwards, the builder erected 6 houses in his own account with Calverley Stone, and the Architect, with the same material, a Villa for his own residence in the neighbourhood [4].

On perusal of this long story I can not help smiling at the zeal and earnestness with which I have recommended the Stone, and I should be almost ashamed to send this, if it were possible for me to derive benefit from the acceptance of my offer.

Yours very truly,

John Ward

Fig 10 A view of Holy Trinity Church from Britton's 'Descriptive Sketches of Tunbridge Wells' 1832, in the collection of Paul Avis.

John Ward was obviously proud of the contribution his quarry had made to his developments and willing to extoll its virtue to other clients and builders, to the extent of offering it free of charge to the proposed church in Bromley and citing Decimus Burton as a reference.

What is also notable is the sampling and testing of stone that had taken place, to ensure its durability (an ongoing concern for the repair and conservation of Wealden sandstone).

Stone appears to have been moved from the quarries in large uncut blocks, as illustrated by an engraving in Britton's "Descriptive Sketches of Tunbridge Wells" dated 1832 (Fig 10). In this, a carter sits on the top of three large, stacked blocks on a cart at the crossroads to the east of Holy Trinity Church.

After the initial surprise of only one horse being shown, a careful examination of the engraving shows a portion of a horse's hind quarter to the right that does appear to be part of the team pulling the cart but out of a picture that is focussed on Holy Trinity Church with the horses being incidental. Given the size of the sandstone blocks and allowing for a little exaggeration in the etching, the load would weigh about 12.5 tonnes.

A load of this size would take a lot of horses to move. A Shire can move about 1 tonne on a wheeled vehicle, much more than on an implement

that digs into the ground like a plough. If the stonemasons' cart was designed for the purpose, it will have been built to take large loads, however there could well be some artistic license on the size of the stones in the etching. It is not clear when or why extraction ceased and later building in Calverley tended more towards stucco. Whether it became uneconomic to continue quarrying or the land became more valuable for development or quality stone was exhausted, the local quarries and those in the outlying villages closed, and by the 1960s only two survived, in West Hoathly, Sussex, about 17 miles south west of Tunbridge Wells.

Wealden Sandstone from Sussex quarries can be seen at Tonbridge Castle, Penshurst Place, Wakehurst Place in Ardingly, Bodiam Castle, Bayham Abbey, Battle Abbey, the old Saxon church at Worth, Batemans, near Burwash, and the Italian Gardens at Hever Castle, as well as throughout Tunbridge Wells and its district.

Surviving Quarries and Sources of Wealden Sandstone

I first saw the two West Hoathly quarries in the late 1960's when they were struggling to survive and since then I have relied on Philpots Quarry (Grid reference TQ 355323), to provide sandstone for new masonry and repairs. Philpots Quarry has been in operation since 1850, and the stone is extensively used throughout Kent, Surrey, Sussex and Hampshire and occasionally in London and some other Home Counties.

The stone from Philpots quarry (Figs 11 & 12) has been in constant demand since the First World War. Around 100 years ago the Dean of Chichester purchased Philpots Quarry and the Manor House, West Hoathly, and then 65 years ago the Dean of Chichester gave control of the Quarry to his nephew, Mr Lionel Hannah and he operated the quarry up until 1993 since when very little stone commercially left the premises.

Extraction of stone is strictly governed by Licence from West Sussex County Council who acknowledge that up to 15% of extracted material is not suitable for building, but state that existing quarries should be sufficient for current need and building conservation.

Clients, Architects and Surveyors specifying Wealden Sandstone need to be assured of the quality and source of the stone to avoid alternatives being inserted that do not match the colour, texture or weathering characteristics.

Fig 11 Stonemasons' workshop, Philpots Quarry, preparing stone for building work.
Fig 12 Philpots Quarry, with freshly quarried stone: the size and quality of Wealden sandstone is variable with a high proportion being used for rubble walling and landscaping, rather than building stone. Photos copyright Stuart Page

Fig 13 Quarry showing vertical marks of drilling and expanding grout used to split stone from the rock face. Photo copyright Lambs Quarry

In late 2003, Lambs secured the sole rights to excavate and supply the stone in Philpots Quarry. The stone is extracted from four beds or lifts after the removal of about 6 to 7 metres of overburden.

The four beds are as follows:

- masonry lift: 530 mm deep giving blocks of 450 mm on bed used for quoins, mullions, jambs, sills and copings
- lower lift: 450 mm deep providing blocks of between 150 and 370 mm on bed used for ashlar
- rockery bed: landscape stone used for example at Kew Gardens and Wisley Gardens
- lowest bed: used for random walling

Conclusion

Historically, architects and builders have employed materials that were local and readily available to the sites where they were building. This would lead to particular regional characteristics in the styles of vernacular architecture, from timber frames, brick, stone and flint, to

Fig 14 Coursed ashlar with textured face and banding to all four edges, is a typical treatment for walling.
Photo copyright Stuart Page.

Fig 15 Recently quarried light riven faced ashlar showing slight rust coloured banding and fault line in horizontal bed.
Photo copyright Stuart Page.

Fig 16 Wealden sandstone is softer than many stones and is susceptible to erosion from highway salts, dense cement mortars and erosion from leaking gutters. If well-selected and carefully maintained, however, it is a valuable resource, as can be seen in Burton's buildings in and around Tunbridge Wells.
Photo copyright Diana Blackwell.

tiles, slate and thatch. Transporting building materials over great distances was costly, and in general rare, and it was only with the coming of canals and railways that transportation costs became more economical.

At the Calverley Estate, which was built some two decades before the railway arrived in Tunbridge Wells, and far from any canal, it was only natural that Burton and Ward would make use of the local quarries for their buildings there. What was at the time a sustainable building material has now, after two centuries, ceased to be. The few sources that remain, however, are usefully employed to conserve our architectural heritage for future generations to enjoy.

Notes:

1. Neil Cooke's transcription is held at the Decimus Burton Society archives.
2. Holy Trinity Church, Tunbridge Wells.
3. Decimus Burton designed Holwood House in Keston for John Ward – see article in DECIMUS issue 2.
4. Neil Cooke wonders if Ward is referring to Burton's own house – Baston Cottage.

References and acknowledgements

English Stone Building, Alec Clifton-Taylor and A.S Ireson 1983, the cretaceous sandstones only occur in the east and south and although widespread are of variable quality, light grey to brown and with gold and greenish tints. Wealden stone, including that quarried in TW area is a fine-grained stone , readily cut to ashlar.

Thanks to Paul Avis for the copy of the transcription by Neil Cooke of John Ward's letter, and to Chris Jones and Paul Avis for details and editing.

John McDermott of Charford Timber, Annie Dawson of Southern Counties Heavy Horse Association and Angela Whiteway, Shire Horse Society for commentary on heavy horses and the stonemason's cart.

James and Jake Mitchell W T Lamb and Sons Ltd

Danny Rushman and Kevin Symonds at Traditional Stone Ltd

Philip Miller, Catalogue, Decimus Burton Exhibition, His Life and Work, The Building Centre Trust 1981

VISIT TO FLEETWOOD

By David Woosman

Back in May I was taking a short break in Galgate, Lancashire which, being a 40-minute drive away from Fleetwood, was a great opportunity to meet up with Decimus Burton Society Trustee and Chair of the Trustees of The Fleetwood Museum, Keith Porter. The Museum is located in the old Customs House on Queen's Terrace (Figure 1), which, as with most of the buildings along the street, was designed by Decimus Burton and in which he had a residence.

It was the ambition of Sir Peter Hesketh Fleetwood to build a new town on the Northwest coast, which ultimately materialised as the port and holiday resort bearing his name. Burton's North Euston Hotel (Figure 2), with its outward-

Figure 1. Queen's Terrace (Decimus Burton 1844).
Copyright Fleetwood Museum

Figure 2. The North Euston Hotel (Decimus Burton 1841).
Copyright David Woosman

looking crescent still sweeping all before it, is the reminder that direct trains from London's Euston station terminated at Fleetwood. From there, a boat service sailed around the coast of the Lake District to Ardrossen in Scotland or across Morecambe Bay to Barrow for visitors to the Lake District. However, the technical difficulties of running direct trains into Scotland were soon overcome, and Fleetwood lost its geographical advantage. But the town did become a thriving fishing port, and the Fleetwood Museum gives a superb account of this intense industry, where deep sea trawlers would be at sea for up to three weeks, then home for three days, sailing as far as Iceland and occasionally Newfoundland.

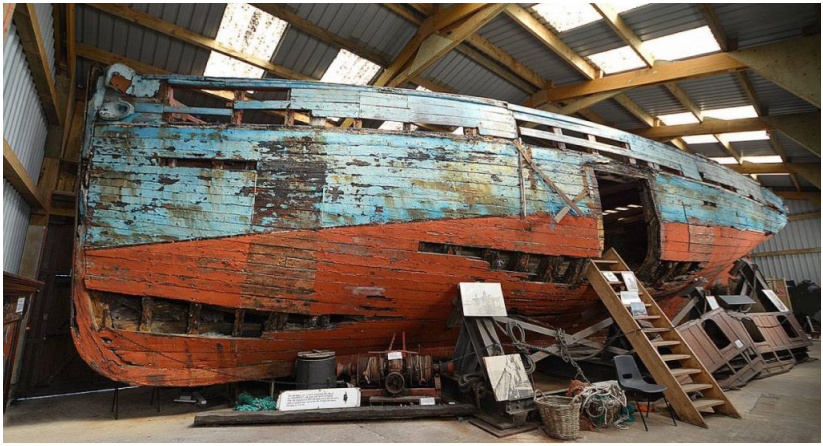


Figure 3. The Fishing Smack "Harriet".
Copyright David Woosman

There was also a thriving trade in more localised fishing, but it was the loss of the fishing grounds around Iceland in the so-called "Cod Wars" of the 1970's that devastated the deep-sea industry. The Museum provides excellent presentations of the historic fishing past (not forgetting the locally produced Fisherman's Friend Lozenges!) as well as all other aspects of the town's development. The Boat Hall at the rear of the museum contains a fishing smack (a coastal shipping vessel) dating from 1893 which is unexpectedly large! Named Harriet (Figure 3), its significance as one of the few remaining fishing smacks in the country is evident from her inclusion in the National Historic Fleet.

Whilst much of Burton's plan for Fleetwood was unrealised, there is more than enough for a fascinating walk around the town. From Queen's Terrace where the Museum is located, you can follow the road around the corner to the North Euston Hotel with the 93-foot red sandstone Pharos lighthouse (Figure 4) unexpectedly, but somewhat majestically appearing from one of the side streets along the way. The smaller Beach Lighthouse (Figure 5) is close by on the front and for ships coming into port down the channel, safe passage

Figure 4 - The Pharos Lighthouse
(Decimus Burton 1839)
Copyright David Woosman

Figure 5 - The Beach Lighthouse
(Decimus Burton 1840)
Copyright David Woosman

Figure 6 – The Lodge Entrance Gate to the Mount (Decimus Burton 1841)
Copyright David Woosman

was (and still is) assured when the lights of the two lighthouses were aligned.

Further on are the gateway and grounds of the elevated Mount, an original sandhill, from which the streets of the new town, laid out by Decimus Burton, radiate. It also provides views across Morecombe Bay and out to sea. The Lodge (Figure 6) was recently renovated as part of a £3m restoration project for the Mount Gardens and Pavilion (which dates from 1902 and replaced Burton's original) funded by the National Heritage Lottery Fund and Mrs Doreen Lofthouse, whose family own Fisherman's Friend.

Figure 7 – Fleetwood Museum (Decimus Burton 1836)
Copyright Fleetwood Museum

Number 8 Queen's Terrace

But the most exciting property for Burton followers is next door to the museum - the Grade II Listed No 8 Queen's Terrace (Figure 8). This Burton-designed townhouse was recently acquired by the Fleetwood Museum (Figure 7) , and they plan to return it to its original Victorian splendour and open it the public. At that time, the intention is to display Fleetwood Civic Society's Decimus Burton Exhibition boards. I was lucky enough to be given a tour of the property by Keith, and my first impression is that it is deceptively large inside and has been gloriously "neglected" in terms of apparently never having been gutted to bring it up to modern standards (the exception being the replacement aluminium windows on the front elevation). As a result of this, many original features remain, such as the fireplaces, and the original washing areas and meat hooks on the ceilings "below stairs" in the half basement. No plans have yet been lodged regarding any works

Figure 8 - .Number 8, Queen's Terrace (Decimus Burton 1839).

to the building but change of use from residential to a museum was granted earlier this year. It will be a tough task, but when I visited the initial clean-up works were well in hand, and once complete, will be a magnificent addition to the town's architectural legacy, and further raise Burton's profile in this part of the world and beyond. My visit to No 8 also reminded me that when archaeologists dig down for Roman remains, they may well find more recent Anglo-Saxon or Norman artefacts along the way. It seems the same for No 8 and I very much hope that the perfectly presented museum-quality 1960's lemon bathroom suite will remain part of the story, housed as it is adjacent to the perfectly presented museum-quality Victorian water closet!

My thanks to Keith and all the staff at Fleetwood Museum for such a rewarding visit.

For more information

visit https://www.fleetwoodmuseum.co.uk/

Photographs from inside No. 8 Queen's Terrace

Figure 9. 8 Queen's Terrace Fireplace
Copyright David Woosman

Figure 10. 8 Queen's Terrace Water Closet
Copyright David Woosman

Figure 11. 8 Queen's Terrace Bathroom.
Copyright Davis Woosman

Figure 12. 8 Queen's Terrace Washing Area
Copyright David Woosman

Figure 13. 8 Queen's Terrace Washing Area
Copyright David Woosman

A BURTON FAMILY TREE

By Sarah, 6th Form Student
At Bennett Memorial Diocesan School

Introduction

My visit to the Burton family archives at the Hastings Museum this summer was a great experience. I am a sixth form student, and the purpose of my visit was to gain work experience for my studies that would help me in future applications for higher education and employment. I should point out at this time that I have previously helped with the Society's review and archiving of Philip Miller's archives at the RIBA in London, also for work experience.

I am looking to study criminology at University, and my preferred courses involve a lot of research of various types. Visiting Hastings Museum and going through the Burton's family history has helped me gain some valuable experience of researching primary sources of material, to discover what was both interesting and relevant to my particular line of enquiry. In this case, I am studing the immediate family of Decimus Burton to gain a basic understanding of some of their individual personalities, relationships and characteristics, and how they each fit into the family tree. What became clear from my visit is that there is a lot more archive material available than originally anticipated and further research could lead to expanding on this article.

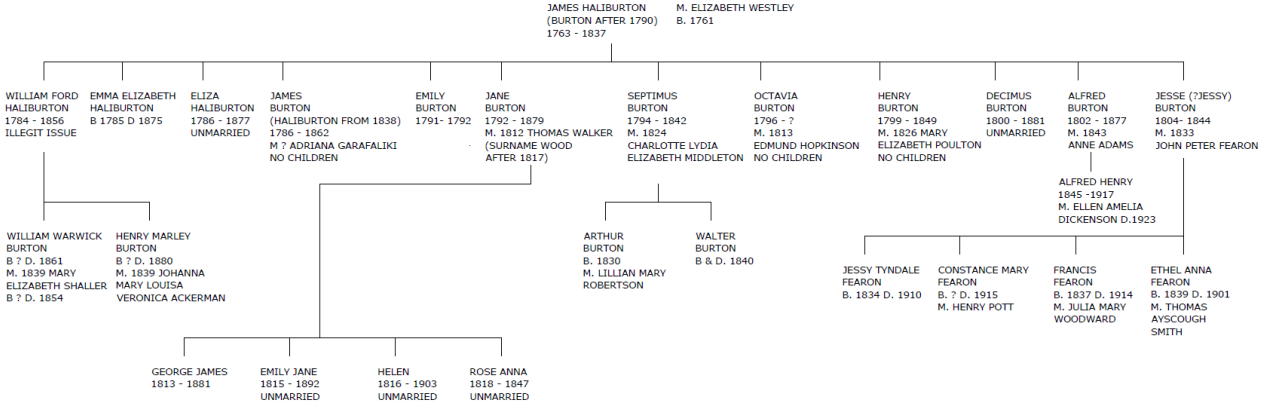


Fig 1 Burton family tree –information extracted from Neil Cooke's archives.

The immediate Burton family

A quick glance at the immediate family tree of Decimus Burton shows that although Decimus was one of twelve children, very few of his brothers and sisters produced children. Emma and Emily died in infancy, a common occurrence at the time and one reason why families were often large to ensure someone would carry on the family name. Neither Eliza or Decimus married and Octavia and Henry, who did marry, did not have children. James Jnr may have married, but in any case, he did not have offspring. Of the other males, only William, Septimus and Alfred had children. That left Jane and Jesse, who both married and had four children each. It is not surprising to understand why, on Decimus Burton's death in 1881, many of his possessions were divided up between various family members, or given to institutions such as the RIBA.

In producing the family tree (see Fig 1) I have noted the surnames of the various family members. The reason for this is that although James Burton Senior 1763 – 1837), the father of Decimus, was born a Haliburton, he shortened his name to Burton in 1790. Consequently, we find that William, Emma and Eliza were all christened Haliburton. James Burton Junior is an unusual family member in that he changed his name back to Haliburton in 1838, having returned from his travels to Egypt where he studied Egyptology first hand – there is a bigger story to tell on James Jnr, which Neil Cooke has researched in depth, and is best left for someone else to tell. All the remaining brothers and sisters of Decimus from Emily onwards were christened with the surname Burton. One other anomaly I came across with regard to surnames was that Jane Burton married Thomas Walker in 1812, although Walker himself changed his name to Wood in 1817 having taken it over from another family member.

The individual Burton family members

When studying history, I find it helpful if there are pictures of the people I am studying, so I have attempted to put some pictures to the names of the individual family members, together with some basic facts that I have learnt about them from my research. The following will hopefully give the reader a better understanding of the Burton family.

Fig 2 James Burton Snr (ne J Haliburton)

James Burton - Born 29th July 1761. Died 31st March 1837, Aged 71 (Fig 2).
Christened James Haliburton, he shortened his name to Burton after 1790. James is described as "the most successful developer in late Georgian London, responsible for some of its most characteristic architecture," including much of Bloomsbury, Regent Street and Regent's Park. He owned many residences, including Mabledon, the family estate outside Tunbridge Wells, and The Holme in Regent's Park, which Decimus designed. From 1827 – 37 he developed the new town of St Leonards-on-Sea.

William Ford Burton - Born 11th January 1794. Died 18th October 1856, Aged 62,
Despite wanting to go to University, his father, James, persuaded William to go into farming with him in 1807 (as James had recently bought the estate at Mabledon, near Tunbridge Wells, in 1805, could William have been employed to manage the estate there? Later, in 1837, William is described as a Gunpowder Manufacturer, again in business with his father James, who is know to have owned a

Gunpowder Mill in Leigh very close to Mableden. William is not known to have married, but in an entry in his diary, his father noted "he has issue, unfortunately illegitimate." William had two children: Henry Marley Burton (b? d.1880), who took over Decimus' architectural practice in 1869, and William Warwick Burton (b? d. 1861), who was a Clerk to St Leonard's Commissioners (1833-1855).

There are no known portraits of William.

Emma Elizabeth Burton – Born 4th August 1785. Died 13th December 1785, Aged 4 months. Emma died of smallpox.

There is no known portrait of Emma.

Eliza Burton – Born 29th September 1786. Died 6th February 1877, Aged 91.
We have no information as to whether Eliza had a job, married or had children.

James Burton – Born 22nd September 1788. Died 22nd February 1862, Aged 73 (Fig 3). James studied architecture while articled to John Soane from 1805-6. At the same time as he worked in Soane's office he has allowed to attend Trinity College Cambridge (he was admitted 22nd October 1805), where he obtained a BA in 1810 and an MA in 1815, studying law. He was admitted to the Middle Temple on 17th January 1807, and to Lincoln's Inn on 19th November 1814. James is not known to have had any children, although it is understood that he may have married Adriana Garofalaki, a Greek slave girl that was purchased for him by a colleague while working as an Egyptologist. Neil Cooke believes he may have married her at a later date.

Fig 3 - Silhouette of James Haliburton

James Jr was a Fellow of the Geological Society and a Member of The Athenaeum Club.

Emily Burton – Born 10th August 1791. Died 29th May 1792, Aged 9 months.

Emily died after a lingering illness from the effects of inoculation.

Jane Burton – Born 4th April 1792. Died 11th December 1879, Aged 87 Jane worked with the poor and for the National Schools (Fig 4).

In 1812, she married Thomas Walker at Tonbridge, near Mabledon. Thomas, a London Merchant, took the name Wood in 1817, when a relative, George Wood Esq. died in 1817. He became a Commissioner of St Leonard's Improvement Act 1832 (from 1832? – 1843). The couple had 4 children: George James (b. 18th July 1813 d.1st January 1831), who died in a hunting accident; Emily Jane (b.19th April 1815 d.1892, unmarried; Helen (b.6th November 1816 d. 1903) unmarried; Rose Anna (b. 31st March 1818 [?1824] d. 1847) unmarried (Fig 5 to 10).

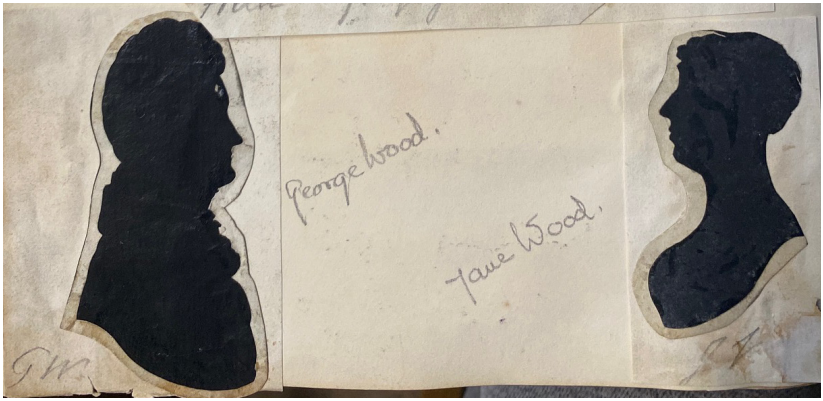


Fig 4- George Wood and Jane Wood (né Burton)

Fig 5 - Helen Wood by Emilie Wood

Fig 6 - Emiliy Wood

Fig 7 - George James Wood

Fig 8 - Rose Anna Wood

Fig 10 - Rose Anna Wood

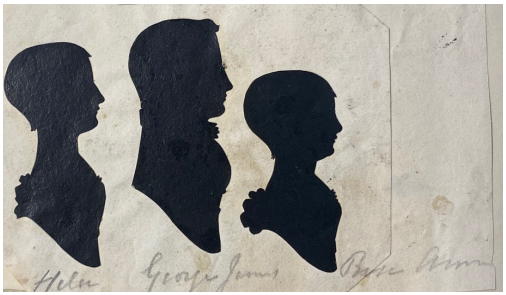


Fig 9 - Helen, George James and Rose Anna Wood

Septimus Burton – Born 27th July 1794. Died 25th November 1842, Aged 48 (Fig 11 to 13).
Septimus went to school at Eton on 29th April 1808. From 26th April 1809 he went to work for Mr Edwards, and was articled to James Wittit Lyon as a solicitor on 23rd November 1810. Working as a solicitor at Lincolns Inn Fields he handled much of his father's business affairs. On 29th June 1824 he married Charlotte Lydia Eliza Middleton (b? d. 7th December 1830), who probably died in child birth.

The couple had two children: Arthur (b. 19th September 1830 d. 25th September 1866), who qualified in law at Emmanuel College, Cambridge, and was to become a Commissioner of the St Leonard's Improvement Act 1832 (from 1856-62), married Lilian Margaret (or Mary?) Robinson in 1860 and had a son Francis Arthur (b.1861 d.1864); and Walter (b? d. 14th March 1840).

Fig 11 - Silhouette of Septimus Burton

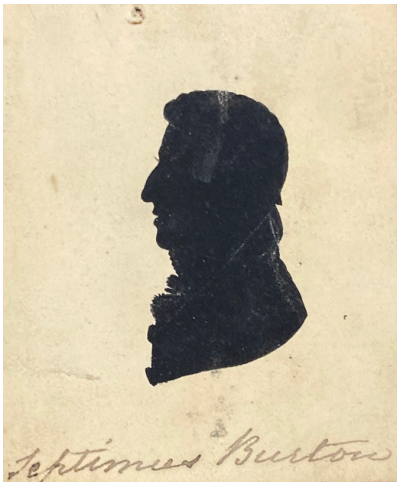


Fig 12 - Silhouette of Septimus Burton

Fig 13 - this looks to be signed EJW with James 1843 written in the same hand, but someone has written Septimus Burton in pencil underneath. no date

Octavia Burton – Born 20th May 1796. Died 28th September 1846, Aged 50 (Fig 14).
Married at Tonbridge in 1812 to Edmund Hopkinson (b.1797 d.18th June 1869) a banker. There are no known children.

Fig 14 - Silhouette of Octavia Burton

Henry Burton – Born 27th February 1799. Died 10th August 1849, Aged 50
Attended Tonbridge Grammar School. In 1811 he went to sea as a Midshipman on The Boyne, a 98 gun new ship, but gave this up and entered the Gunpowder Office. Attended Gaius College, Cambridge from 4th May 1821 – 1826 to study medicine, and in 1828 was appointed Assistant Physician at St Thomas' Hospital. In 1826 he married Mary Elizabeth Poulton (b. 15th April 1804 d. 18th April 1829) who died of consumption 3 years later. It is believed there were three children (Henry Burton Jr plus?). Henry Snr became a Commissioner of the St Leonard's Improvement Act (1832-50). He was well known for his advanced views on Public Health, writing an article "On the remarkable effect upon the human gums produced by the absorption of lead" in 1840.

Decimus Burton – Born 30th September 1800. Died 14th December 1881, aged 81 (fig 15). Decimus was the most successful of the Burton children from the point of view of career and national recognition. Although there is little known about his early childhood, he joined his developer father's office in 1816, where he studied architecture. The success of his father resulted in Decimus having the opportunity to work alongside the likes of John Nash while attending the lectures of John Soane at the Royal Academy. In a career which spanned five decades, he designed some of the most iconic buildings of Georgian, Regency and Victorian England at the time, including the Wellington Arch and The Palm and Temperate Houses at Kew. He was also responsible for some of the most innovative and important new towns of his day, such as Fleetwood and Calverley, following on from his father's new

Fig 15 - Decimus Burton
Copyright Fearon Family

town of St Leonards-on-Sea. His landscape designs, which included improvements to Phoenix Park and many of London's parks, along with his Zoological Gardens and Botanical Gardens in Regent's Park, churches, schools, hospitals and the like have set him apart as an architect with a broad portfolio. Decimus retired in 1869, when his practice was taken over by his nephew Henry Marley Burton.

Alfred Burton – Born 18th July 1802. Died 24th December 1877, Aged 75 (Fig 16 & 18).

I haven't found any record of Alfred's schooling, but from 1819-24 he was a Clerk to Thomas

Fig 16 - Silhouette of Alfred Burton

Wood, and later worked for Decimus, exhibiting a number of architectural designs at the Royal Academy. In 1843 he married Anna Delicia Adams. Daughter of Thomas Adams. The couple had two children: Alfred Henry (b. 6th September 1845 d. 3rd February 1917) and Louisa Charlotte (b. 1849 d. 1873). Alfred managed the Burton's estates.

Jesse Burton – Born 12th April 1804. Died 1844, Aged 40 (Fig 17). Jesse was married to John Peter Fearon, a solicitor at The Inner Temple, in 1833 at St Leonards on Sea. Fearon was a Commissioner of The St Leonards Improvement Act 1832 (from 1832 – 1834). The couple had four children: Jesse Tyndale (b12th November 1834 d.1910; Constance Mary (b. 20th December 1835 d. 1915); Francis (b. 1837 d. 1914) – who had six children; and Ethel Anna (b.1839 d.1901)

Fig 17 - Silhouette of Jesse Burton

Conclusion

The extensive Burton archives at Hastings Museum contain a lot of useful information about the individual family members. There are, however, many gaps in the story that need filling and missing family portraits to be located if indeed they exist. I have only used a small portion of the material I researched. The remaining material, together with material from other archives, should provide plenty of information for future articles on individual family members. For now, I hope this article has helped to put into context the individual family members of this remarkable family, and to put some faces or images to their names.

Notes:

- Figs 2 and 15 reproduced by kind permission of Guy Fearon.
- Family tree drawn by Paul Avis. Neil Cooke's archives contain a more extensive family tree.
- All other images reproduced by kind permission of Hastings Museum & Art Gallery.

Fig 18 - Alfred Burton in James Haliburton Jnr's clothes. Watercolour by E J Wood

REFRO-FIT FOR PURPOSE

July 3rd 2024 event

By Michael Kaner RIBA,
Director Kaner Olette Architects

On July 3rd a unique one day event was held in Tunbridge Wells based initially at Hotel du Vin and then later in the day at Trinity Theatre. Hosted by the Decimus Burton Society, and supported by the Civic Society, Kent County Council, Tunbridge Wells Borough Council and the RIBA West Kent branch, the core theme was 'Retrofit-For Purpose'. The event was aimed at bringing together a wide variety of people studying, working or having influence or interest in the built environment, as well as helping to support 6th formers in their paths to further education in the architectural and associated professions. Special guests were Muyiwa Oki, President of the RIBA, Sarah Robinson from The King's Foundation, Elsie Owusu OBA, RIBA RA, and Stuart Page, a local acclaimed conservation architect.

The day started with 25 students from local schools and university architectural courses taking part in a design 'charrette' looking at fresh ideas for the retro-fitting or re-use of local sites. It was particularly noted that several parents of students actively participated in this exercise. This was facilitated by Toko Andrews, Associate at Kaner Olette Architects and Marc Wright, Chair of West Kent RIBA. Charrette is a French word meaning "chariot" or "cart," and derives from stories of architectural students in Paris

in the 1800s working to a deadline, at the end of term a cart would be wheeled amongst students to collect their work. Nowadays, a charette is a common term used to describe a workshop devoted to a concerted effort to solve a problem or plan the design of something.

Having formed into groups the students then visited a selection of sites in the centre of Tunbridge Wells, discussed the potential issues involved with the individual sites and chose their favoured one to work with for the rest of the day. Interestingly, they all chose the same site– the former AXA office buildings adjacent to Hotel du Vin and currently the subject of a contentious planning application by the developer Kier.

Fig 1. The morning charette at the Hotel du Vin in full swing. Marc Wright, centre with hands articulated, in full discussion with his group of students.

There is a growing consensus in the construction industry that 'retrofit' of existing buildings is hugely important for sustainable development. The approach can significantly reduce consumption of materials and energy associated with demolition and construction of new buildings. Clearly this is nothing new for those working in the heritage sector, who are also very aware of this, as well as the other benefits to local communities and townscapes. However, developers or certain clients often find it simpler and sometimes cheaper to clear a site rather than work with its unique constraints – if allowed to do so. The current debate about Marks and Spencers store in London's Oxford Street is challenging this approach.

The timing of the event coincides with the consultation on the future vision for Tunbridge Wells Town Centre as well as the completion of the Clocktower Heritage Project at Trinity Theatre. A former church designed by Decimus Burton, the Grade II* listed structure was saved from demolition in the 1980s by the Civic Society and 'retrofitted' as a community arts centre. This was highlighted as an exemplar of the approach as the building continues to be a major asset to the culture of

Tunbridge Wells and continues to evolve.

The afternoon session started with a welcome talk by Paul Avis, Chairman of the Decimus Burton Society and the Royal Tunbridge Wells Civic Society, followed by the introduction of the joint guests of honour, Muyiwa Oki, President of the Royal Institute of British Architects and Sarah Robinson, Associate Director of the King's Foundation. Both highlighted their organisation's strong interest in retrofit and then Sarah presented the ongoing work at the former hospital in Fleetwood, Lancashire and the subject of a similar event last year.

A debate on current and future issues surrounding retrofit, locally and nationally was then held with many lively and searching questions coming from the audience of students, local architects, local societies and council officers amongst others. The panel consisted of the guests of honour, and was chaired by Michael Kaner, Director of Kaner Olette Architects, the architects for the Trinity project.

The rest of the afternoon session started with a presentation on the benefits of a creative summer school for students and young practitioners by Somerset based Drawing Matter, and then returned to the charette and design workshop. Students developed their ideas further, creating sketches, notes and models but with discussion and input from local architects, parents, members of local societies as well as the local council conservation officer. When time was up each student bravely

Fig 2. The afternoon debate. Left to right:
Elsie Owusu, OBE, RIBA, RA ; Paul Avis, Chairman The Decimus Burton Society;
Stuart Page RIBA, Conservation Architect; Muyiwa Oki, President RIBA,;
Sarah Robinson, The King's Foundation and Michael Kaner RIBA, chair of the debate.

Fig 3. Toko Andrews of Kaner Olette holds up a piece of student's work while the student describes their project.

stood up and presented their ideas to the rest of the room.

A selection of work produced will be curated for an exhibition at the Royal Academy in London, hopefully later this year. Meanwhile, some of the students will have the opportunity to have a funded place on the DM Summer School, while one 6th former will receive a £500 bursary from the Civic Society towards their higher education.

The final part of the day was then held at Trinity Theatre. This consisted of more relaxed discussion and networking with an opportunity for attendees to climb the tall spiral stair of the new development in the Clocktower and enjoy the view from the top in the evening sunshine. Although the heritage display is not yet complete, the main works are in place with bridge links, staircases and experience of the spaces from different levels with refurbished clock and bell mechanisms on show.

Designed by Kaner Olette Architects, the project has mainly been funded by the National Lottery Heritage Fund. It should be

Fig 4. The debate panel, accompanied by Philip Whitbourn OBE and Caroline Auckland, are given a tour of the new Tower Heritage Centre, a retrofit project at Trinity Theatre, (a former Decimus Burton Church), saved by Royal Tunbridge Wells Civic Society from demolition some 40 years ago and re-purposed as a successful community theatre.

opening briefly to the public for the Heritage Open Days in September with full access in 2025.

Overall, the day was felt by all parties to be highly enjoyable and engaging for all attendees from ages ranging from 16 to 90! The day achieved its aims of linking the importance of retrofit, the power of local communities, heritage and prodigious historic talents such as Decimus Burton with students who will lead the future debates. The feedback from the students and other attendees was so positive that the Decimus Burton Society has been requested to organise or support future similar events in locations around the country where Decimus Burton's work can be found.

Fig 5. Elsie, Philip Whitbourn, Toko, Sarah, Muyiwa and Michael Kaner at the top of Trinity's tower. Philip was the driving force behind the Civic Society's campaign that saved Decimus Burton's Trinity church from destruction some 40 years ago.

THE COLOSSEUM

Part III

By Paul Avis,

Introduction

This final article on Decimus Burton's Colosseum (built 1824-27) at the Regent's Park in London will concentrate on the construction of the main building. Since it was demolished in 1875, we are reliant on contemporary written descriptions of the building that have survived [1].

To complement these sources, we can learn much from the construction methods of other buildings that the architect would have been familiar with through his studies (eg St Peter's Basilica in Rome and the Santa Maria del Fiore in Florence).

The early nineteenth century was still an age of Grand Tours, especially of ancient Greece and Rome [2], and was a time when

much architectural design and taste in England was influenced by the great Renaissance architects, who had themselves studied the ancients to master what they considered to be perfect examples of scale, proportion and detail.

Decimus Burton's own extensive library, which included many books by these masters [3] attests to some of his sources of inspiration at the time. Finally, we can learn from the methods of construction that Burton employed on some of his other buildings to make educated guesses where insufficient historical evidence has yet come to light.

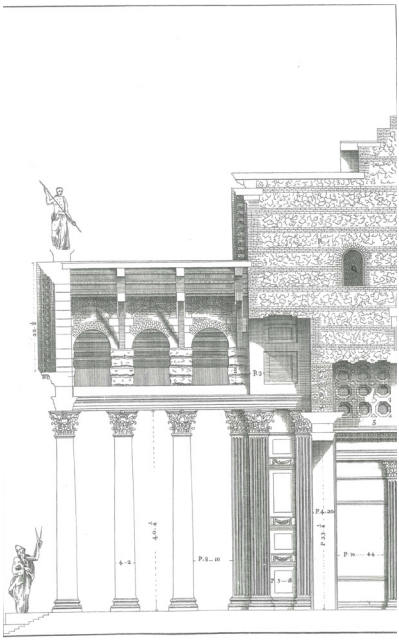
The Pantheon in Rome and other influences

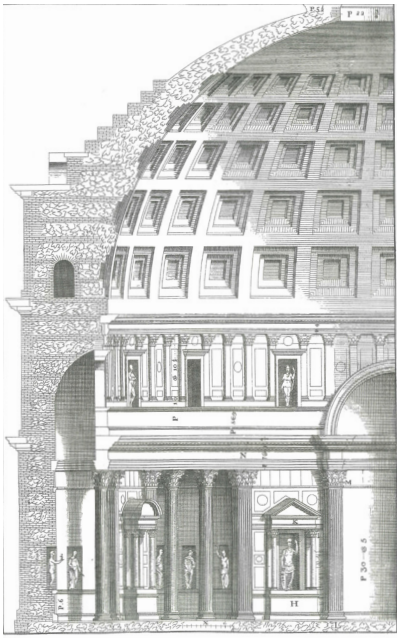
The Colosseum, as we have already noted, was modelled closely on The Pantheon in Rome (Figs 1 and 2), a building that Decimus Burton would have been familiar with through the illustrations and written descriptions of Vitruvius and Palladio (Figs 3 and 4), as well as from John Soane's lectures on architecture that the young Burton is likely to have attended at the Royal Academy [4]. We also know that Burton commissioned a plaster model of the Pantheon, now held at Hastings Museum.

Although Burton's Colosseum was very similar to The Pantheon, both visually and dimensionally, there were fundamental differences in the design and construction methods employed due to the proposed use of the building and the budget available to the young architect. The Roman Pantheon, as

Fig 1 3D printed model of The Pantheon in Rome. From the author's collection.

Fig 2 Magic lantern slide of The Colosseum in Regent's Park (c.1867) prior to its demolition in 1875. From the author's collection.





Figs 3 and 4 Part sections through The Pantheon in Rome
from Palladio's "The Four Books of Architecture."

we know it, was largely the design of the Emperor Hadrian and was constructed from AD 120-4 as a temple dedicated to all the gods (hence the name Pantheon, derived from the Greek 'pan-theos' meaning "all the gods") and was built to an unrestricted budget. Raphael, who is buried in The Pantheon, studied it before carrying out his work on the building of St Peter's Basilica in Rome, and referred to it as being of "angelic and not human design".

Hadrian's building was a solid structure making extensive use of the Roman invention of concrete in its various forms, mixed with other more familiar materials such as brick and tile. The walls, which had to be thick to support the immense dome (larger than that at St Peter's) incorporated a series of brick arches to reinforce the structure while distributing the loads. The solid domed roof, thicker at the bottom than at the top, incorporated decorative coffers to lighten the structure, while the oculus (circular opening) at the top, not only provided a source of light for the building, but acted as an important compression

ring that has enabled the dome to retain its structural integrity over the years. The building remains the best preserved ancient building in Rome.

If we fast forward to the Renaissance, we find architects designing domes not from solid material such as concrete. Instead, they would typically employ a number of domes, one inside the other, each constructed from lighter material, such as timber and tile. In their bid to create the most spectacular domes, both architects [5] and their patrons stretched the use of the available materials to their limits, and in some cases, beyond their limits. We find, for example, that the dome of St Peter's in Rome's Vatican City has had to be reinforced retrospectively by rings of chains at its base to prevent it from spreading. Decimus Burton was able to benefit from some of these experiences when designing his Colosseum in Regent's Park.

At Regent's Park, John Nash, the park's principal architect, favoured the use of Roman cement stucco applied to largely brick built buildings to create a grand series of buildings that would have been prohibitively expensive had they been constructed from stone. Decimus was to follow Nash's lead in using these materials for his buildings in Regent's Park, including the Colosseum (Fig 5). This is hardly surprising, as his father, James Burton, who built many of the buildings in Regent's Park, manufactured his own bricks, and was known for keeping a shrewd eye on the construction budgets of his projects.

Whereas marble had been used to dress the Pantheon both externally and internally, at the Colosseum, marble was reserved for particular areas, such as the vestibule (Fig 6) where it would provide the maximum visual impact. Elsewhere, the budget and locally available materials dictated the construction methods employed. Hence, the dome was constructed as two separate skins, much as at St Peter's and the Duomo of Santa Maria del Fiore. In the case of the Colosseum, however, the structural members were made from timber, whereas with the earlier renaissance buildings masonry was often incorporated into the construction of the domes. The external finish was copper sheathing applied to timber, and the copper was in turn painted to resemble stone. Internally, there was a separate finish of timber lathe and plaster, painted.

"A Picturesque Guide to The Regent's Park, with accurate descriptions of The Colosseum…",

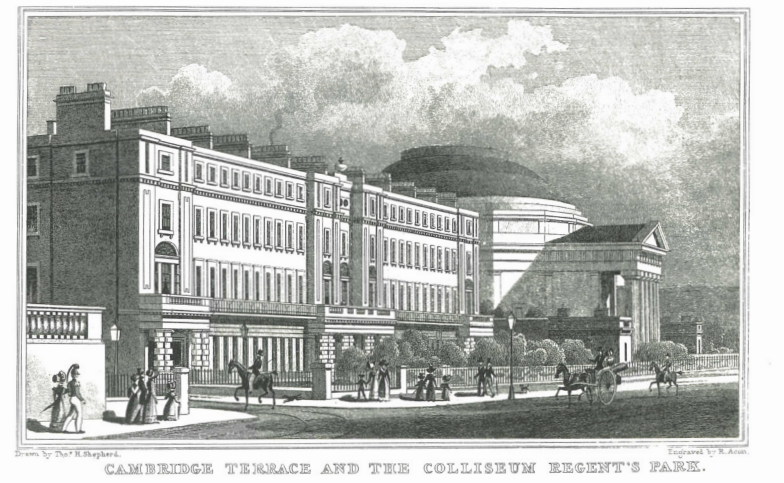


Fig 5 John Nash's Cambridge Terrace next to Decimus Burton's Colosseum in Regent's Park. Image from James Elme's Metropolitan Improvements of London, 1829. Author's collection.

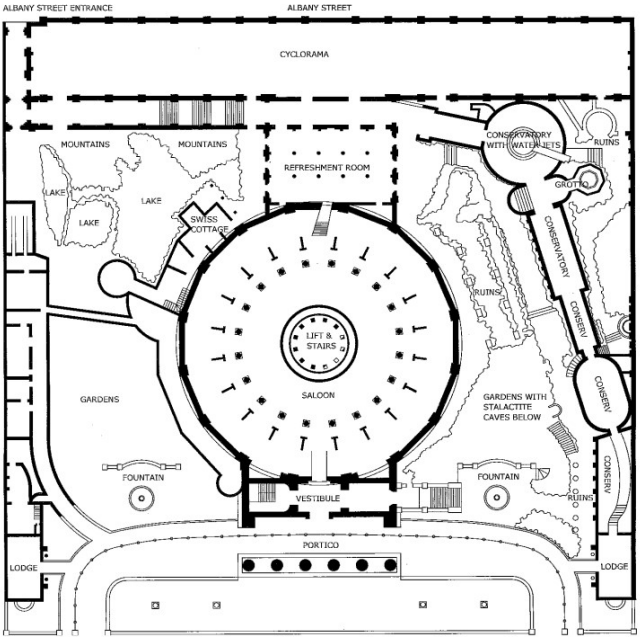


Fig 6 Plan of The Colosseum site drawn by the author after a plan in the papers that accompanied the auction of the building in 1855.

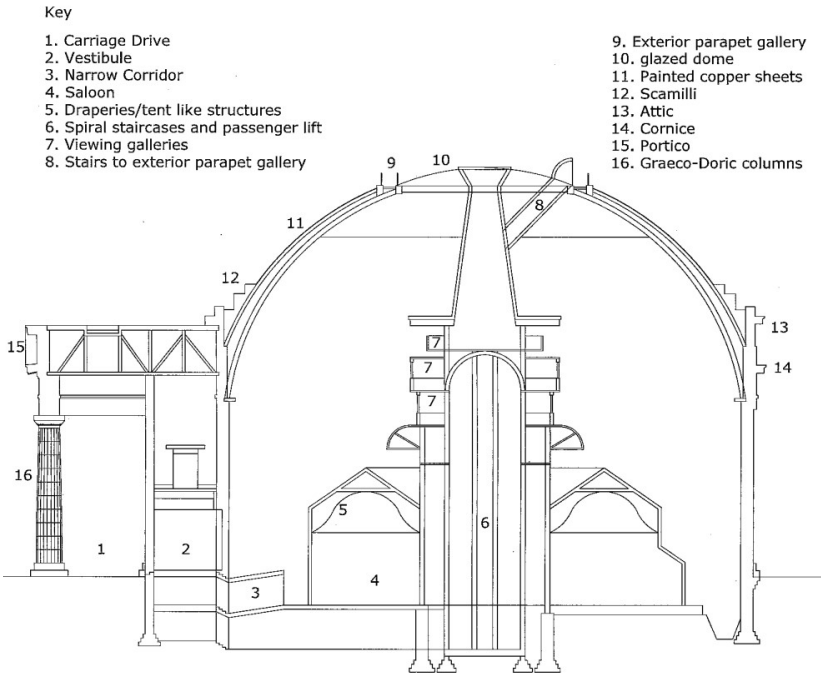


Fig 7 The author's architectural section
through The Colosseum showing the two skins of the dome stopping
just below the level of the cornice (no 14 on drawing) where it joins the panorama.

printed in 1829 gives one of the best descriptions of the Colosseum. It describes the building as a polygon of sixteen faces, each one being twenty-five feet in length. On the west side was a noble Grecian-Doric portico which occupied three faces of the polygon, with the architectural order of the portico (ie Grecian-Doric) being continued around the entire building, and the entablature supported by antae, or pilasters placed at the angles (Figs 7 & 8).

Although the main body of the Colosseum was almost identical in size to that of the Pantheon, the Pantheon was circular in form, whereas the Colosseum appeared circular, but was constructed from a series of flat surfaces which was easier and more economical to construct using brick. The portico of the Colosseum was also different in form to that of its predecessor. The Roman structure, was designed as a temple, modelled on the classical

example of the Parthenon in Athens, and incorporating rows of slender columns. Burton's portico was designed as a grand entrance, where carriages could drive up and discharge their wealthy passengers under the cover of the portico's roof. This required less columns than its predecessor, which then required the fewer number of columns to be more substantial in size to support the structure above. Hence the design of the columns Burton chose differed to those on the Pantheon (Fig 9).

The 1829 description describes the columns of the Colosseum's portico as having a diameter of six feet two and a half inches and a height of thirty five feet six inches, that the roof of the portico was seventy five feet wide by fifty three feet six inches deep, and that the portico was considered to be one of the best examples of Graeco-Doric architecture in the capital - true praise for its architect who was only 24 years old at the time.

The portico and walls of the Colosseum were built of brick and stuccoed with Portland stone cement, the walls at the bottom being three feet thick reducing to one foot ten inches above the roof plate. This reduction in the thickness of the walls reduced the loading on the foundations and was made possible by the

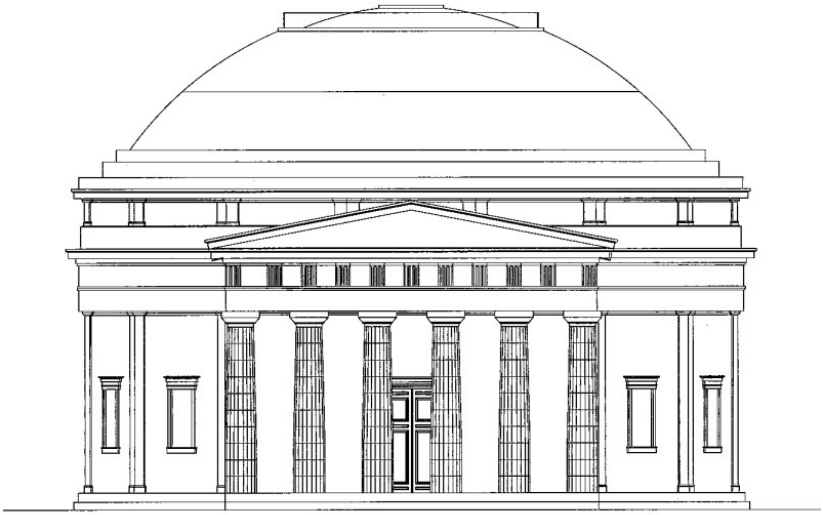


Fig 8 The author's architectural elevation of the Colosseum.

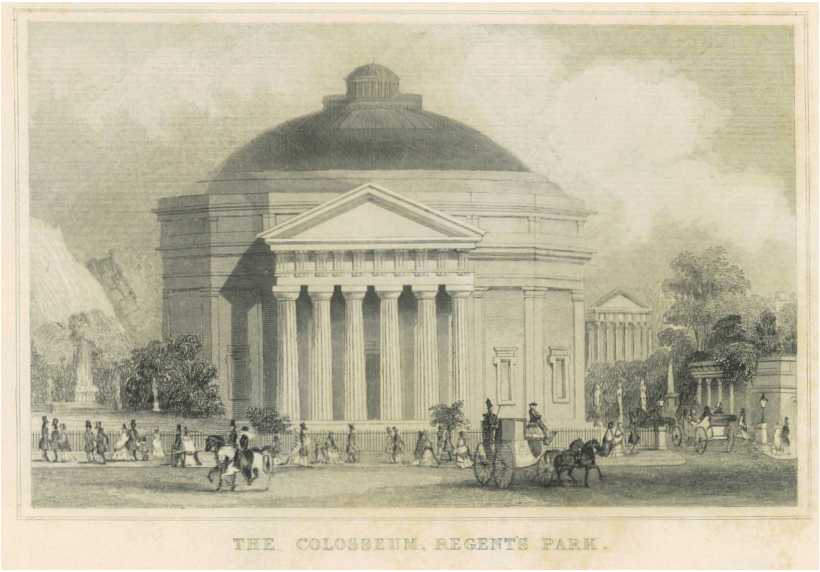


Fig 9 Burton's Colosseum with a carriage to the right about to turn left and discharge its passengers at the entrance behind the six columns of the portico. From the author's collection.

lighter structural design of the dome, which differed from both its ancient and Renaissance predecessors.

At the Colosseum, there was a massive step, which continued around the base of the building, and which together with the plinth formed two risers each two feet 6 inches high. On the entablature of the walls was an attic storey, and from this sprung the dome with three steps (gradini) at the bottom. At the top of the dome was a moulding and parapet, behind which visitors could view the surrounding park land. The upper portion of the dome, which was 75 feet in diameter, was glazed, while the lower portion of the dome was covered in copper and painted to resemble a stone finish [6] The greatest external diameter of the building was one hundred and thirty-two feet, while the greatest internal diameter was one hundred and twenty-six feet. Externally, the height of the walls was sixty-four feet and internally seventy-nine feet, while the height to the skylight was one hundred and twelve feet.

Sixty feet above the footings spring the principal ribs of the dome.

There were 48 ribs in total formed from six thicknesses of inch and a half plank by fourteen inches at the bottom, reducing to 4 thicknesses at the top. The timbers were bolted together with joints alternating. These ribs were set into cast iron shoes at the bottom, secured to a base plate which formed a hoop. There were eleven tiers of these hoops tied with diagonal bracing. At the top, the ribs were fixed to a circular curb (fig 10). It was this series of hoops and bracing that gave strength and integrity to the structure – recalling the use of chains at the base of St Paul's dome in Rome.

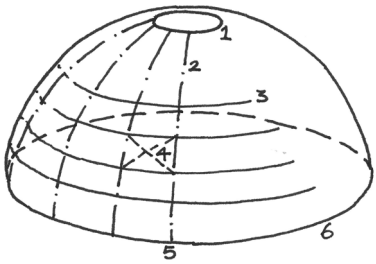


Fig 10 Sketch by the author explaining the general arrangement of hoops and ribs used on the dome.

Key

1.Circular curb
2. 48 timber ribs
3. 11 hoops
4. Diagonal bracing
5. Cast iron shoes
6. Base plate

The external dome was boarded in timber, which was covered in copper. The copper was then painted to imitate stone. Above the main dome was a glazed dome, whose ribs were constructed in a similar fashion, albeit to reduced proportions. In addition to these two domes, there was an internal dome made of timbers of a lesser proportion to the main roof, which were then lathered and plastered so that they lined up with the canvases of the panorama below – a feat, it was noted, that hadn't been achieved anywhere else.

The interior of the Colosseum was accessed via a large front door in the centre of the portico. On entering into the vestibule (which was faced with marble), a staircase on the right led to a passage which accessed the large central saloon, described as the largest of its kind at the time in London (See issues 3 and 4 of DECIMUS for descriptions). The external walls of this saloon were decorated with Horner's Panoramic View of London. In the centre of the saloon was a hollow column which contained arguably the world's first passenger lift, operated by water. The central section of this column which housed the lift was constructed from twelve heavy timbers, each one seventy-three feet high and one foot square, set upon a circular curb of brickwork and reinforced with iron hoops and close diagonal bracing, as well as two other circular curbs, from the upper one of which rose a cone of timbers thirty-four feet high,

(Fig 11) A detail of the central column which incorporated the passenger lift and two spiral staircases. From an Ackermann print in the author's collection.

from which visitors accessed the external viewing gallery. Seven feet beyond the first set of one-foot square timbers, was a second column of timbers, twenty-four in number, constructed in the same manner as the first. Between these two columns were two staircases, giving access to the various platforms from which the panorama could be viewed. This clever arrangement of double spiral staircases and lift meant that they took up a minimum amount of space, while the use of timbers, hoops and diagonal bracing provided the structural rigidity (Fig 11).

Decimus Burton's Report on The Colosseum, 1837.

In 1837, Burton was commissioned to produce a report on the condition of the condition of the Colosseum for the purpose of satisfying prospective lenders on the appropriateness of the structure and the income from the business it generated to support a potential loan of some 20,000 pounds for future work on the building.

The recent acquisition of Neil Cooke's Burton archives by the Society has provided a transcript of this report, which sheds light not only on the building itself, but also on Burton's role as its architect, as well as on some of the finances of the business venture at the Colosseum. As such it is worth including the transcript in full:

6 Spring Gardens
November 1837

Report

According to the instructions contained in Mr Fearon's letter of the 23rd, accompanied by some particulars of the lease of the Colosseum.... I should survey and report upon the state of repair of that building and also of those buildings connected therewith from which the income is chiefly derived and that I should also state my opinion whether they are collectively good security for the sum of twenty thousand pounds desired to be borrowed by way of mortgage on the same.

I have accordingly surveyed the premises and I beg to report that I find they comprise the Great Panoramic Building or Colosseum and two lodges & stabling. The foregoing were designed by me and erected under my superintendence for Mr Horner in the years, 1823, 4, 5 & 6, also a suite of conservatories, a grotto, two stories of corridors or galleries in the garden against the south wall of the Colosseum and a room connected therewith and used for optical exhibitions. An apartment in the style of a Swiss Cottage, a building containing on each floor a large saloon or exhibition room with recesses. These rooms communicate with the entrance in Albany Street. There is also an artificial water-fall and an engine house and steam engine by the aid of which the water is raised and the machinery worked which is connected with the ascending room – these were partly executed whilst Mr Horner owned the premises. There has been subsequently erected a theatre of large dimensions but without boxes or galleries -and the mirror room has been fitted up in a splendid style – The main building generally is thoroughly

substantial as regards the principal walls and timbers with the exception of the corresponding settlement observable in each of the two wing walls of the portico and which are satisfactorily explained by the circumstance that the portico from that point was not part of the original design but was built subsequently to the main edifice and also with the exception of the settlements in the walls which took place two years after the building was covered in and pronounced to be sound and perfect as to construction. This settlement took place in consequence of a principal drain having been cut off by which a flow of water accumulated under the foundation at a spot where a large door opening had been cut through the footings of the main wall. The whole of these injudicious works were ordered and executed unknown to me and by Mr Horner's sole directions, as he expressed to me in a letter I have from him written at that period. – However the steps which I then took to prevent further mischief have proved effectual as the settlements have not since that time increased.

The copper covering on the dome and portico and the sky-lights require repairs as well as the lead gutters.

The iron bolts in the roofs should be examined, screwed up and painted.

The external cornice (which is tiled and stuccoed) should be repaired and the top made water-tight.

Care should be taken that the drainage is in good order, and the external areas made water-tight so as to render the foundations of the walls and the centre of the building dry. – The timbers forming the curb and sleepers under the ascending room and staircases have become decayed in consequence of the damp but new timbers can be substituted without difficulty or much expense.

Dry rot is observable in the sleepers connected with the wood framing at the bottom of the north part of the Great Painting but not to great extent.

The two lodges are in substantial condition with the exception of the basement floor in the North Lodge which requires small repairs.

The Theatre, Mirror Room, and Salon over it, are substantially constructed with brick external walls. The former is covered with slates, the latter with a lead flat.

The stable buildings and adjoining offices together with the brick archway leading thereto are in substantial repair.

The Green House or Summer House above the stabling is of wood and has been recently repaired.

The steam engine is in good working order. A well has been recently dug and I understand a good spring has been found there and that it is intended that pumps shall be put down and worked by steam for the supply of the establishment so as to relieve the concern from the water company's charges.

Several of the timbers which support the floors of the Optical Room and external gallery contiguous are decayed. Brick piers have been judiciously substituted for some of these and it will be advisable to proceed on the same plan.

The earth which has hitherto been laid on the roofs of these buildings has been the cause of injuring the timber but steps are being taken to remedy this since.

Conservatories. The sashes on the roof of the first or stove house are in some places defective as are also the main ribs and plates of the fountain house. The rest generally speaking are in good condition.

The wood posts which support the shed roof over the waterfall are decayed – but this roof originally was only of a temporary description.

The Swiss Cottage appears to be in good repair. On referring to the particulars of the Crown Lease it appears the rent received for the plot of ground 291 feet frontage on the Park as well as on Albany Street 280 feet deep is (£262.18) two hundred and sixty two pounds eighteen shillings or about eighteen shillings (18s per foot lineal, which with reference to the value of other ground in the Regent's Park must be considered very moderate.

With respect to the question of the sufficiency of the security these buildings offer for an advance of twenty thousand pounds by way of mortgage I must remark that although it is notorious that the cost of them has very far exceeded that sum, yet that the whole of the tradesmen's bills for the erection of the original and most substantial portion of the buildings, the Colosseum and its portico, the two lodges, stabling, enclosure walls, railing, and gates,

amounted to less than thirty two thousand pounds as appears from the list in my possession. I have no means of judging what sum has been expended on the rest of the buildings, however I have reason to believe they have been far more costly than the main building.

Mr Horner informed me he considered the cost of the Picture of London to have been at least ten thousand pounds. I may add that the total amount which is generally supposed to have been expended on the premises exceeds one hundred thousand pounds.

As the income of the Colosseum is not a fixed income but depends on fashion and the taste of the public, the only guide I have for arriving at a just idea of the probable amount is an inspection of the accounts of receipts and expenditure for past years and after this it should be borne in mind that the future amount of these will depend in great measure on the mode of management therefore the property differs widely in nature house or landed property having fixed rents.

From examination of the books submitted to me by Mr Braham's orders and which have every appearance of being most carefully kept it is shown that the Colosseum has produced the following

52 weeks from May 1835
To May 1836
Receipts £5668
Deduct wages £2264
& sundries
Nett Produce £3404

52 weeks from May 1836
to May 1837
Receipts £5479
Deduct wages £2396
& sundries
Nett Produce £3083

24 weeks from May 1837
To October 1837
Receipts £3593
Decust wages £793
& sundries
Nett Produce £2800

The corresponding 24 weeks
in 1836 produced as follows ????
Receipts £3904
Deduct wages £1586
& sundries
Nett Produce £2318

I should observe the above does not include the receipts from the evening exhibitions, and an account of which I have not been able to obtain.

From these data it is seen that the average nett income in the last 2 ½ years

is at the rate of three thousand and five hundred pounds per annum and that the produce during the last six months exceeds the previous average whilst the expenses are greatly reduced.

I should add that the above expenses do not include tradesmen's bills for repairs but at the same time it must be remembered that the head of receipts as before observed does not include those from the evening exhibition which I am informed are very considerable.

From the above statement it is shown that the Colosseum is still an object of attraction and continues to produce as large income as it did at the commencement of Mr Braham's assumption of the management.

I have stated that I find the premises generally to be maintained in good condition, therefore supposing equally good management to be continued it may be expected that the balance of receipts over expenditure will continue equally great.

Mr Braham informs me he has lately obtained a full license enabling him to establish a tavern on the premises having already obtained annually the necessary license for holding musical entertainments &tc. But notwithstanding the excess hitherto of income over the expenditure and notwithstanding the enormous capital sunk in the execution of the numerous buildings and the value of the licenses and site, yet from the circumstance before mentioned, ??? that the nett income is uncertain dependent in great measure on fashion as well as on the judgement used in the management of the concern, This property of itself considering the outgoings which previous to any income being derivable must be paid in the shape of rent, taxes, insurance, repairs, salaries &tc., cannot be pronounced to be good security for the punctual payment in addition of so large a sum in interest as one thousand pounds per annum but on the other hand considering the value of the site and the great improbability of a rival establishment being started I am of opinion that a sum of fifteen thousand pounds may be advanced with safety on security of the premises provided that powers be given to the lender to appoint agents to manage the concern and to secure the income, in default of the interest being regularly paid.

(Signed) Decimus Burton
6 Spring Gardens
4th November 1837

Conclusion

Clearly with such a large venture as the Colosseum, where the site contained a variety of attractions under one roof, this article and the previous two articles provide only a brief insight into what I believe is one of Decimus Burton's most interesting projects. I have attempted to provide a general description of the attraction at its various stages of development and remodelling, which I hope has been enhanced by the reconstructions through my architectural models. My research on the project continues, and undoubtedly the models will develop as further information comes to light. In the meantime, I hope you have found this and the previous articles of interest.

Notes:

1. James Elme's Metropolitan Improvements of London, 1829.
   A report by Decimus Burton on the condition of The Colosseum, from 1837 (from a transcript by of the original report by Neil Cooke in the Decimus Burton Society archives)
   Penny Magazine (28 February – 31 March 1831) p121-123.
   J.Timbs "Curiosities of London" (1855) p221-224.
   Original 1829 Guide Book to the Colosseum.
2. The Elgin Marbles of the Parthenon in Athens were brought to England less than a decade before Burton's Colosseum was built (a copy of the marbles was later introduced within the building, sculpted by John Henning Jnr – see article on John Henning's Parthenon Frieze in issue 5 of DECIMUS). Henning ad also sculped a copy of the Parthenon frieze for The Athenaeum Club and The Grove (George Bellas Greenough's villa in Regent's Park).
3. One of the auction catalogues of the part sale of books from Decimus Burton's library includes the following entries:
   466 Vitruvius. Civil Architecture. Translated by W.Wilkins 1812.
   507 Palladio (A) Architecture 8 Vol 1740-48.
   559 Piranesi Opere – Antichita Romane 26 Vol
   It also has listed books by R & J Adams, J.Stuart, Campbell, Gibbs, Inigo Jones and Sir John Soane
4. In Soane's Royal Academy lecture VI, he comments "It must likewise be remarked that modern domes, instead of being terminated with light appropriate ornaments as in ancient works, are now often surcharged with lanterns of very considerable dimensions, both in bulk and height. However general this fashion may now be it is not less deserving of censure."
   Ref: Sir John Soane – Enlightment Thought and the Royal Academy Lectures. By David Watkin, Cambridge University Press, 1996.
5. We need to bear in mind that the profession of architect didn't exist in the Renaissance. The Royal Institute of British Architects was only founded in 1834. Burton became its Vice-President in 1839.
6. A finish that was also applied to the roof of the portico.

Book Review

"Cottages and Villas – The Birth of The Garden Suburb"

By Mireille Galinou

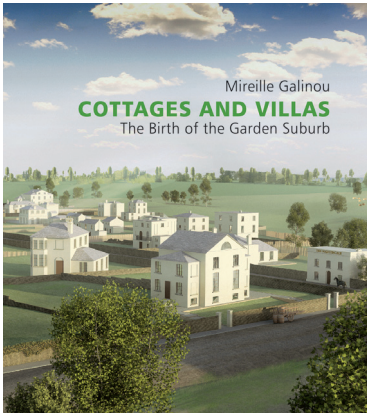
When we talk about the English Garden Suburb, for most of us it conjures up images of Hampstead Garden Suburb and other similar developments at the beginning of the 20th century. However, the history of garden suburbs goes back almost a century earlier to London and the development of the Eyre Estate to the north of Regent's Park.

With the recent cataloguing of the Eyre Estate archive, a considerable resource of new material has become available on the Eyre family and estate. In her book, 'Cottages and Villas – The Birth of the Garden Suburb', Mireille Galinou describes how one of London's most influential and attractive estates came into being She also describes in fascinating detail the various working relationships of the Eyre family, their business partners, and the architects and builders that worked on this ground-breaking development.

Mireille's research has also highlighted the little-known work that James Burton Snr and his son, Decimus, undertook by the Regent's Canal part of the development, which bordered on their other work at the more famous Regent's Park.

Reviewed by Paul Avis

"Cottages and Villas – The Birth of The Garden Suburb"
By Mireille Galinou, Published By Yale University Press, First Edition (Oct 2010), ISBN-13: 978-0-300-16726-9



News

The Decimus Burton Museum Project

At present the Society is still looking for a benefactor to purchase 9 & 10 Crescent Road and provide the means whereby the Society can apply for grant funding to turn the Decimus Burton Museum and Study Centre vision into reality. The council, meanwhile, has listed the buildings up for sale, although we have not been told that a purchase is imminent.

News

Archives

Work on cataloguing Elizabeth Nathaniel's archives continues after a further 10 boxes of books and research papers have been donated to the Society by the family.

Enquiries

The Society has recently been asked to co-host approximately 15 visitors from Australia interested in visiting some Regency architectural landmarks in England, which will include Decimus Burton's Calverley New Town project in Tunbridge Wells. This is planned for May 2025.

Meanwhile, we still receive enquiries from individuals researching various aspects of Burton's work – new enquiries have centred around Dock St in Fleetwood, and Gibraltar Cottage in Tunbridge Wells.

The Society has also commented on limited planning issues involving Burton designed buildings.

Past Events

June 4th 2024 - A talk by Paul Avis.

"Guided Tour of Decimus Burton's work at Kew Gardens"

On June 4th, members of The Decimus Burton Society joined members of The Association of Friends of Museums for a guided tour of Decimus Burton's work at Kew Gardens. The tour took in the main gates, the Palm House and Campanile, Temple of Aeolus, Museum and Temperate House, and illustrated three main areas of interest: the working relation of the team that executed the project, from client, architect and engineer/manufacturer to curator, builders and landscape designer; some of the materials used in the construction of the buildings; and the layout of Kew and how Burton's various buildings and features fit into the landscape.

Past Events

July 3rd 2024 - "Retro-fit for Purpose Roadshow"

On July 3rd,The Decimus Burton Society hosted the successful Retro-fit for Purpose Roadshow event in Tunbridge Wells (see full article on the event in this issue).

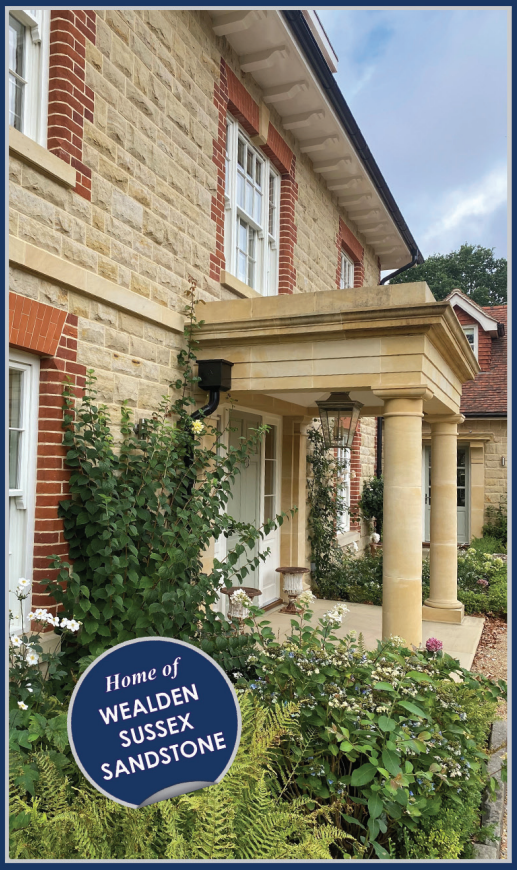
Future Events

September 11th 2024 - An illustrated on-line talk by Mireille Galinou.

"Fields of Villas – The Making of St John's Wood!".

Mireille Galinou describes herself as an art and urban historian. An experienced author, she spent 20 years at the Museum of London, with the collection of paintings, prints and drawings. In 2013 she won the John Brinckerhoff Jackson book prize for Cottages and Villas – the Birth of the Garden Suburb (Yale University Press, 2010). The book, which is being reviewed in our next edition of our journal, DECIMUS, is a fascinating account of the development of the Eyre Estate in London from the eighteenth century onwards.

The garden suburb has its origins in London, and the work carried out on the Eyre Estate was to influence the development of other garden suburbs for generations. While researching the Eyre archive, Mireille discovered the work undertaken by James and Decimus Burton on part of the estate adjoining the Regent's Park, the better known project where father and son had already made an impression on the future of town planning. Not surprisingly, their work on the Eyre Estate was to influence Decimus' development of the Calverley Estate in Tunbridge Wells and James' and Decimus' development of St Leonards, as well as some of their other developments.



LAMBS
BRICKS & STONE

COMMITTED TO CRAFTSMANSHIP

DESIGN MANUFACTURE SUPPLY

01403 785141

sales@lambsstone.com

www.lambsstone.com

NATURAL STONE HANDMADE BRICKS ARCHES AND LIME