PROCEEDINGS

OF THE
HISTORY OF BATH RESEARCH GROUP

No: 7 2018-19

EDITORIAL

It would appear from the above list of HBRG events for the year 2018-19 that the 'Parish of Walcot' has been dominant in taking three of the seven talks and the single visit, to its parish Church, St Swithin's. The talk concerning the John Woods could also be added to this list as their Bath developments were again all within the parish. This has been by accident rather than design. In addition, the current edition of 'Bath History - Vol. XV' has four of its ten articles devoted to Bath's various pleasure grounds and pursuits.

It is therefore fitting that this year has also seen the 130th Anniversary of one of Bath's earliest and most historic parks, 'The Hedgemead Pleasure Grounds' that falls within Walcot parish. The above architect's drawing re-discovered in the Victoria Art Gallery depicts T.B Silcock's original layout for the park in 1888/9 and to which a visit has been planned for in next year's programme.

MEETING REPORTS

RECORDING BATH'S CEMETERIES

Monday 10th September 2018	**St Mary's Bathwick Church Hall**
Speaker	**Phil Bendall**
Abstract	**Phil Bendall**

For those researching their family's history and finding that a relative died in Bath, determining whether or not they were buried in Bath and, if so, where, is a challenge. Bath has numerous burying places — church-based graveyards of different denominations and, from the middle of the 19th century ward-based cemeteries administered by burial boards. The documentation is scattered and many records for the 20th century are not available, being in registers kept in locked safes in churches. It can also be a costly venture. The fee for looking up a burial register entry is currently £29 for an Anglican church and for the local council it is £35. If you have selected the wrong burial ground and have to try others, this can become expensive.

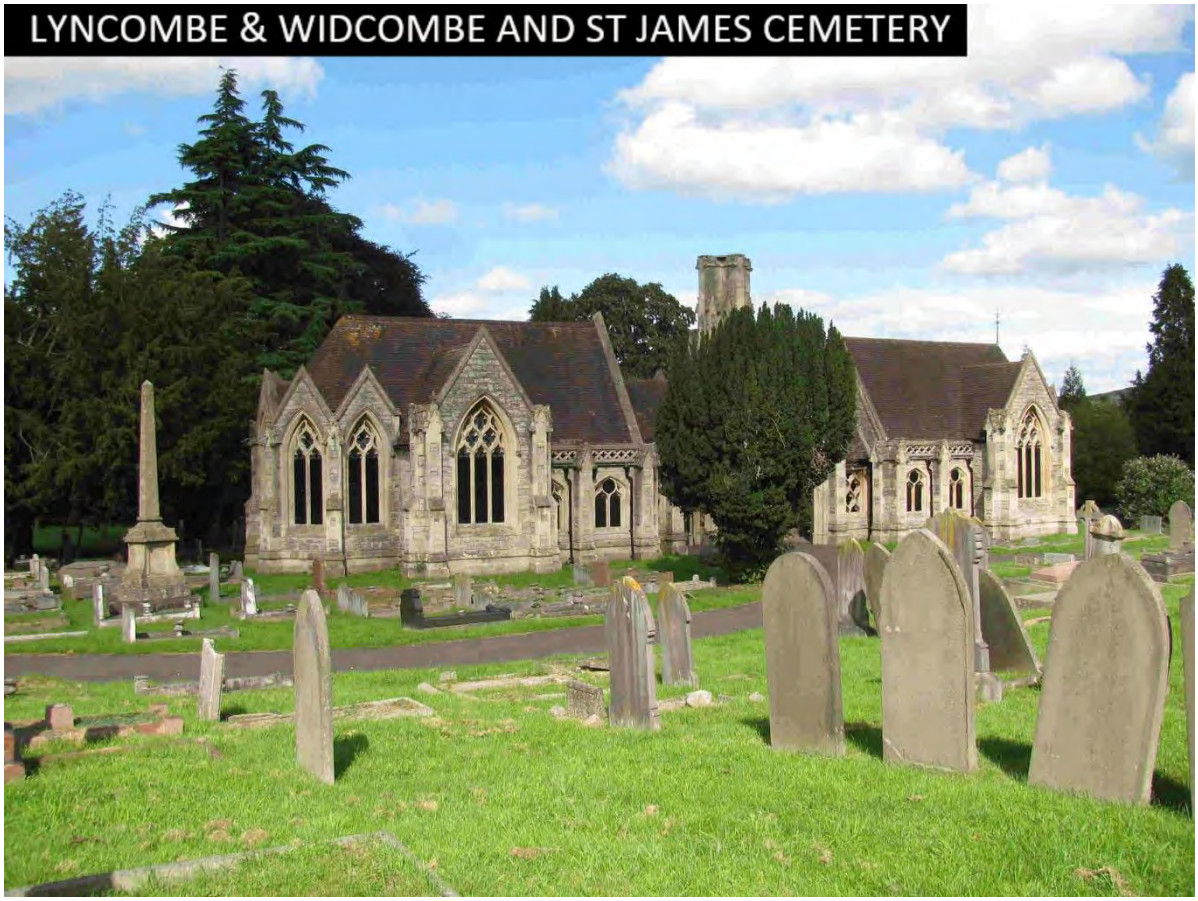
Various historical groups and enterprises have attempted to document burials. In this country foremost is the National Burial Index which attempted to plug the gap in the International Genealogical Index which, while documenting baptisms and marriages, ignored burials. As a collaboration amongst a wide range of mainly county-based family history societies it brought together burial register entries. Its limitations include: that it gives no indication of whether or not there is a memorial, focuses on Anglican parish graveyards, and has no information on the place of burial within a graveyard. A more serious one for Bath is the accuracy of the records – those for St Mark's include some from 1702-1813 prior to the land being bought in 1825 and for Bath Abbey 2,397 records when there are about 6,000 in Bath Abbey Cemetery alone! A US-based organisation has encouraged people using GPS-enabled smartphones to take pictures of memorials and upload these for transcription and indexing. Examining the results for Bath, there are some memorials, for example for Haycombe but the map showing their locations indicates that the exercise has not been carried out systematically or completely. It also has the fundamental assumption that burials have memorials, something that clearly isn't the case in Bath (and presumably elsewhere in the country) where only about 20% of burials have memorials. The Bristol & Avon Family History Society has accumulated the names from memorials throughout its area of interest. The information does not indicate where the memorial was found, severely limiting its usefulness. Comparison of its list with that from a survey of Bath Abbey Cemetery showed that only memorials in certain areas on the periphery had had the names noted.

There have been various initiatives by local groups to document cemeteries in their areas and, being involved in these, it has been possible to combine the information as the basis of a composite index. The first three were: Bath Abbey Cemetery, St Mary's Churchyard at Smallcombe and Lansdown Cemetery. The 17,000 burials for these represent (with the benefit of hindsight) about 6% of documented burials in Bath. Nonetheless, it constituted a start and it just needed to do the remaining ones to make it useful!

The process has been to use the burial register information as the basis. The entries have been obtained from the Somerset Heritage Centre, Bath Record Office and the individual parishes. A spreadsheet template has been used so

that all transcriptions use a common format, thereby making easier the combination of the information. The parishes have been very happy to have their registers photographed and transcribed, even though it might reduce their income from those making enquiries direct to them. The local council has been less forthcoming for the ward-base cemeteries that it inherited from the original burial boards. Index information has been obtained (at a cost) and transcriptions made from the scanned images. For some the index also contains the plot number, allowing a survey to be undertaken. Others, principally Locksbrook, only contain names and years and it has been necessary to attempt to obtain the ages form the corresponding General Register Office death index and the abode from the National Probate Calendar, if there was a will. Access to the burial registers was refused.

In the middle of the 19th century laws were introduced to regulate and close graveyards. An Order in Council of 1855 led to the planned closure of a number of graveyards in Bath. By the next year it became apparent that various graveyards were about to become full. Prompted by Walcot parish proposing to set up a cemetery, a crisis meeting was held in the Guildhall's Banqueting Room chaired by the Mayor. The packed meeting was heated and acrimonious, highlighting various abuses of power, overcharging and discrimination against nonconformists that had occurred. The meeting resolved to urge to council to make a single, city-wide cemetery under its management. However, it didn't happen and the different wards set up their own cemeteries, being administered by burial boards. The first of these was Lyncombe & Widcombe which joined with St James. Others for St Michael's, St Swithin's, St Saviour's, Bathwick, Weston and Twerton followed.



The surveys of the cemeteries have obtained the information on the transcriptions (giving date of death, family relationships etc) and this has then been added to the burial register information, along with plot number and an indication of the presence of a memorial, to aid those performing a search. In carrying out the surveys it has been beneficial to take images of the memorials and the elements of the inscription and work from these, revisiting only to add missing elements not captured on the images.

Over a period of about 10 years, through the transcriptions and surveys, the extent of the index has increased progressively so that it now has over 270,000 records. Allied to these are the images of the memorials and there are about 32,000 of these. The transcription of the inscriptions and the associated images of the memorials have been assembled for some cemeteries into documents.

A key facilitator in the dissemination of the information has been Bath Record Office's decision to include the index as an aspect to be supported by the council's outsourced IT provider. The documentation for the early work was either put onto a DVD or made into paper-based volumes. However, this made it necessary for people to visit the Bath Record Office, something that limited accessibility. The website, as an aspect of the Bath Record Office, as well as providing a search facility, also has the documentation of the transcriptions and maps which people can view online and download.

The scope of the cemeteries, while initially limited to those within Bath itself, has extended to parishes surrounding the city as there are family connections between those living in the city and those villages from which their ancestors may have come. The transcription and surveying work has been supplemented by research into the individuals, principally to check the dates but also to establish place of birth and occupation to further improve the information on which those searching can establish whether or not they have found the right person. The parish registers themselves have highlighted various features such as epidemics and the proportion of those who were deemed to be poor and, for the Abbey, the existence of a 'skullhouse'. As well as identifying various notable people, it has uncovered stories of some people's lives. Cross-parish analysis of the age at death has highlighted a difference between the richer and poorer parts of the city and from the year-by-year age at death, the diminution of child mortality over the course of the 19th century.

There remains more to be done. Surveys are currently being carried out on a handful of parishes near Bath.

A HISTORY OF CROSS MANUFACTURING

Monday 8th October 2018 **St Mary's Bathwick Church Hall**

Speaker **Rodney Cross**

Summary by **Nigel Pollard – with help from the CROSS Website.**

This talk to the HBRG was unique in respect that along with the speaker were two Bath built vintage motorcycles and other examples of locally made high tech. engineering made by the Cross Manufacturing Company.

The Company founder, our speaker's father, was Roland Claude Cross (1895-1970) who was the seventh of eight children born to Henry and Eliza Cross in the family home at 199 Wellsway, Bath.

As a boy, Rowland joined the Bath Model Aeroplane Club, the photo below probably taken at Lansdown on the outskirts of Bath circa 1908. Members of the club vary in age considerably from school age to quite mature and the young Roland Cross is kneeling on the extreme left of the front row with his model aeroplane. Handwritten notes on the original photograph identify the young Horstmann as second from the right in the front row and it is interesting to note that both Cross and Horstmann were names destined to be very much associated with engineering in Bath.

In 1909 aged 14 years Roland left school and was initially employed at Chesterman`s, a solicitor's practice in Bath. A "respectable" job but, over a fairly short period of time the Partners at the firm realised that the legal profession was not where Roland wanted to be and that this young man was really an engineer in the making. Thereby was a problem, as in the days of the early 1900s your parents would be required to pay the employer or "Master" for an apprenticeship and with several children to support (although some had left home by this time) this would possibly stretch the family finances.

By a stroke of good fortune this difficulty was resolved as one of Roland`s older sisters had married a Church Minister and was living in Dumfries. The good fortune aspect was, in Scotland unlike England, apprenticeships were free. Roland was successful in securing an apprenticeship at the Arrol Johnston Motor Works in Dumfries where the early (pre-World War One) Arrol motor cars were designed and built. His enthusiasm and engineering ability did not go unnoticed and with a desire to return to the West Country it was Mr W.H. Hopkins, Chief Designer at Arrol Johnston who wrote in very complimentary terms to Frank Barnwell at the British & Colonial Aeroplane Company based at Filton in Bristol. This introduction resulted in Roland Cross becoming a member of the Design Team at Filton.

A project to build a replica of the "Bristol" fighter used in the First World War was undertaken some years ago. When reviewing the original drawings as part of the project it was found that as a member of the Design Team at Filton it was Roland Cross who had designed the under-carriage, gun mountings and engine mountings and his name and signature was found to be on these original drawings. This is a photograph of the replica "Bristol" fighter in flight with the Roland Claude Cross designed undercarriage and machine gun mountings on the side of the `plane clearly visible. >

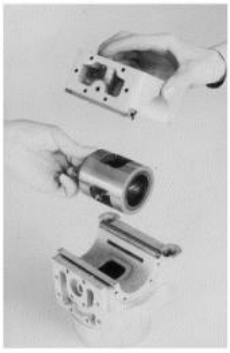
This photograph circa 1916 is of Roland Cross astride his 450cc Triumph side valve engine motorcycle used as his mode of transport from Bath to Filton each day. Being somewhat disillusioned with the engine performance and the road holding capabilities, modifications to both the engine and girder forks were very quickly designed, made and installed. The motorcycle engine and forks are exhibition items in Cross Museum with the Roland Cross designed and manufactured hydraulic damping attachment to the forks being of considerable interest as too are the engine improvements.

Roland Cross started his engineering business in this building in the Midford Road in the 1920s. >

It is now the Company museum at their Head Office & Works Office in Bath and is known as the Patrick Alexander Building, who interestingly had nothing to do with Cross Engineering!

[Patrick Young Alexander, was a pioneer aeronaut who, in the late 1890s and early 1900s used the building as his workshop to construct his gas balloons of which further details can be found as a footnote at the end of this article.]

Roland Cross is probably best known for his design and development of the Cross Rotary Valve as an alternative to the poppet valve system for internal combustion engines.



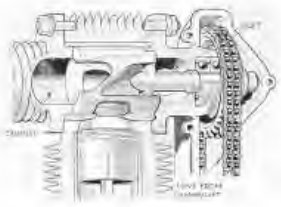
< From the first design in 1922 this picture is of a later model Cross Rotary Valve.

Chain driven from the main-shaft there are no push rods, poppet valves or valve springs. It proved to be extremely efficient and greatly increased the power of the engine. Roland Cross continued to develop his Rotary Valve engines for both motorcycles and motor cars until the 1950s.

After harbouring the idea of a rotary valve alternative to the poppet valve engine system for some time Roland Cross built his first Cross Rotary Valve engine in 1922.This is a photograph of that very first engine which is also displayed in the Cross Museum. >

Taken outside of the Patrick Alexander building at the Bath Works the photograph below is of Frank Milsom and Roland Cross with GL 1722, an HRD/Cross 500cc Rotary Valve motorcycle. It was built by Ted Hampshire, known for producing T.T. racing frames and "signed off" for delivery on 6th July 1934. It was then fitted with a 500cc Cross Rotary Valve engine with drive through a Burman four speed foot-change gearbox. This motorcycle in its developed form mid-1930s was to achieve almost 100 mph at 7,500 rpm at 10.5 to 1 compression ratio. This motorcycle, of immense historical importance, remains in the ownership of Cross Manufacturing Company and is exhibited in the Company Museum

With the outstanding performance of Cross Rotary Valve engines, a problem emerged in that the conventional cast iron piston rings failed in the high revving powerful engines, damaging the aluminium liner-less cylinders and special pistons. This persuaded Roland Cross to develop a process for making piston rings from drawn high carbon steel wire. This process has been further developed over time for the manufacture of sealing rings and piston rings used in the aerospace, power generation and automotive industries of today. Unquestionably, the success of Cross Manufacturing Company is a result of this.



The Company was established by Roland Cross in the 1930's to develop his rotary valve engines.

Conventional iron piston rings did not survive for long in his high revving engines so he developed a process for making rings from wire.

CROSS

1938 prior to the outbreak of World War Two he was visited by Government officials that with the probability of war with Germany a very real threat his design expertise and manufacturing capacity would be required for the war effort. Towards the end of the war the Bristol Centaurus an 18 cylinder two- row sleeve-valve engine came into service. Used for the Hawker Sea Fury and the Airspeed Ambassador airliner it was a powerful 3,000 hp engine but although very much respected, it had a reputation for consuming large quantities of oil.

Approached by the Bristol Aeroplane Company as engine manufacturers Roland Cross was asked to try and resolve the problem of this excessive oil consumption. After investigating the design and identifying the problem, Roland believed the solution to the problem was a sleeve contracting ring. Having accepted the proposed sleeve contracting ring design, BAC produced Drawing No. FB 191469 and production of the rings commenced. The effect of the Roland Cross designed ring was immediate with oil consumption on both Centaurus and Hercules engines drastically reduced and efficiency improved. With production of FB 191469 continuing into the early 1960s some 300,000 sleeve contracting rings were made and Cross Manufacturing Company was firmly established as sealing ring designers and manufacturers to the aircraft industry.

Using the same processes developed by Roland Cross to produce piston rings for his motorcycle and motor car engines, the special alloy wire could be rolled to size and shape without too many problems, but the coiling operation was quite different. Initially, hot winding as traditionally employed for carbon steels produced disastrous results, but with perseverance we developed processes that did work. The large diameter rings being displayed in this photograph are components we produce from exotic heat-resisting alloys and made using production processes that are unique to Cross Manufacturing Company. The Company are currently producing piston rings for Siemens that in turn are building power stations for the Chinese. These huge piston rings are 6 feet in diameter.

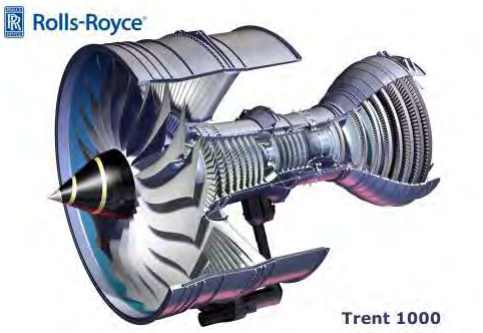
In the early 1960s with his business becoming ever more successful and busier, the Company needed more space to expand and while there was little scope for this at Midford Road at that time so, being forced to look elsewhere the redundant Wiltshire Bacon Factory at Bath Road in Devizes was available and bought. Work was transferred from the Bath site and production commenced.

Orders and quantities increased and an extension was built, but the site at Bath Road, Devizes although serving its purpose, was never really ideal and further extension was not possible so, when land became available from the M.O.D. following the closure of Hopton.

With the Company growing still further, when additional land eventually became available in the mid-1970s new workshops were built in the now former Union Quarry and on the adjacent Emery Brothers (Builders) site.

Some years later a further site became available in Devizes, ideally situated on the opposite side of the road to their existing factory which allowed them to expand further. With the redundant factory purchased and converted within a short timescale this was to become CROSS's Devizes South Site at pictured here. <

This is a picture of the very successful and much respected Rolls Royce Trent 1000 turbo-fan engine used to power the Boeing 787 Dreamliner of which there are a considerable number of Cross sealing rings used in this engine. >

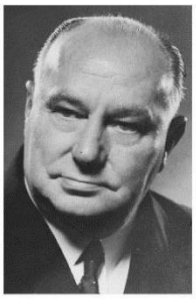


The huge Airbus A380 "super-jumbo" with Rolls Royce Trent 900 engines also uses numerous seals manufactured by Cross and while the Company produce large quantities for civil aircraft engines it also designs and manufactures the seals for military aircraft.

In addition to seals produced for the aerospace industry CROSS also design and manufacture piston rings and brush seals used for power generation. Turbine generators for the production of electricity throughout the world use Cross piston rings and this picture is of a turbine generator made by ALSTOM Power. The size of the generator and in turn the piston ring dimensions are shown in comparison to the man overseeing the assembly. >

< This final photograph is of the current Head Office building at Midford Road in Bath, although it does not show the Works or manufacturing departments which are to the left and at a slightly lower level, generally unseen from the road. It is here within the works complex that the museum is located and although a private museum visitors are welcome by prior appointment.

Roland Cross >



NB: The above Report has been part taken from the CROSS Company website which was originally written by Cyril James following a previous talk by Roland Cross in September 2015.

< A photograph of Patrick Alexander (1867-1943) who benefitted from an inheritance upon the death of his father in 1890 to further his ideas and ambitions related to the development of gas balloons.

As time progressed, he required more space and moved from his workshop at Midford Road in Bath (now the CROSS Museum) to larger premises situated at The Mount, Batheaston, on the other side of the City.

This photograph, taken in the garden at The Mount, Batheaston, shows a group of local Dignitaries assembled with Patrick Alexander and his gas balloon tethered and inflated just above the greenhouse. >

Many years later with some excavation work in progress a cast iron cylindrical object was unearthed which was identified as the redundant gas supply pipe specifically installed for Alexander to inflate his balloons with town (coal) gas.

A HISTORY OF HOUSES IN THE VINEYARDS

Monday 12TH November 2018 **St Mary's Bathwick Church Hall**

Speaker **Patrick Rotheram**

Abstract **Patrick Rotheram**

Jean Claude Nattes – Axford and Paragon, 1804

Vineyards, situated just north of the city centre, is one of Bath's earliest Georgian terraces, standing on a fine raised pavement and facing the sweeping crescent of The Paragon. The Paragon is an impressive but little regarded double-curved Georgian terrace built on the steep slope of the Avon river valley, extending to Bladud's Buildings to the south and Axford Buildings to the north.

Vineyards mainly comprises houses in two terraces either side of the Countess of Huntingdon's Chapel. The seven houses at the southern end form a fairly uniform terrace. Unusually for the period, the remainder of Vineyards houses are very varied. Most of the houses are constructed of Bath stone. Numbers 11 to 13 are built of brick, although they are now rendered at the front. Because of this, the north end of the terrace was also known for a while (although not in the Rate Books) as Harlequin Row. There are still brick courses visible at the rear of some houses.

Vineyards houses are human in scale and are fine examples of domestic homes in the heart of the Georgian city. The Vineyards houses vary greatly in size and design and were developed in the 1750s and 1760s but not as a grand set piece like The Circus, built at the same time, or The Paragon, built a few years later. Behind the houses, on the steep slopes up to the houses of Belmont on Lansdown Road, there is a surprisingly extensive green area of gardens. The entire terrace and its raised pavement are Grade 2 Listed.

To the north of the main terrace lies the 19th century Walcot Schools building, now divided into apartments, and north of that is The Star public house. There has been a public house at the north end of Vineyards since 1759. The name of the publican Daniel Aust first appears in the Rate Book for 1773, and his liquor licence for 1776 is proudly displayed in the bar of The Star. In sober contrast is the Huntingdon Chapel, once a Methodist chapel of the Countess of Huntingdon's Connexion, which now houses the Building of Bath Museum. 20 Vineyards is unusual as it stands separate from the terrace.

The earliest reference we have to Vineyards occurs in 1638, when William Snygg the Elder of the parish of Walcot in Bath sold to Thomas Hayne "A close of pasture ground called the Winniards parcel of Barton Farm and the tythes of said premises". Barton Farm was originally part of the Barton of Bath, the demesne or home farm of the manor of Bath, which in medieval times was held from the Crown by Bath Priory. Following the dissolution of the religious houses by Henry VIII, Barton Farm was granted by the Crown to Sir William Herbert and it had come into the hands of William Snygg's father, Sir George Snygg, in the late 16th Century.

On 26 February 1755 Charles Hayne, a descendant and heir of Thomas Hayne, sold to Thomas Omer, Gentleman, and Thomas Jelly, carpenter, "All that close of meadow or pasture ground called the Winniards containing by estimate 5 acres being in the parish of Walcot and adjoining to the city of Bath". Omer and Jelly were of course among the leading developers of Georgian Bath, Omer the financier and Jelly the architect and builder.

These documents raise an interesting question about when the plot was last an actual vineyard. Both Tunstall and Peach state that Vineyards was the site of a commercial vineyard in the 17th and 18th Century. However, it is described as a pasture or meadow both in 1636 and 1755. The name Winniards indicates that there had been a vineyard here well before 1636, and the name almost certainly refers to a vineyard belonging to Bath Priory.

Thomas Thorpe's map of Bath and district dated 1742 shows the area divided into fields and does not mention a vineyard here, although does show 'a vineyard' located just north of London Road about where Snow Hill is now. Thorpe's 1740 map of Walcot parish shows the area as 'Mr. Haines Wine Yard'. This is not conclusive as to the existence of a vineyard here at that time; by contrast the map shows the Snow Hill vineyard as 'John Cowlings Vineyards' and has markings indicating plants growing there, which are absent from the Hayne plot. However the record would just about support the idea of their having been a vineyard on the site between about 1640 and 1730, as Peach and Tunstall suggest.

Winniards was the whole of the area now bounded by Belmont, Vineyards, Guinea Lane and Guinea Lane steps, excluding a building at the south end called The Fountain and a garden next to it belonging to the Corporation of Bath, which were replaced by the present Fountain Buildings in the 1770s. Just to the north was the pub and Hooper's stables, which are listed at the end of Vineyards in the 1766 Rate Book.

In 1756 Omer and Jelly parcelled up Winniards into building plots. The Hayne family papers, now in Dorset Record Office, contain three examples of agreements made by Thomas Omer in April 1756 for the lease of plots for building. The plots were from 20 to 50 feet in breadth and ran from Lansdown Road down to the road from the city to Walcot Church (St. Swithin's), the present London Road. Each deed provides for one "good substantial messuage and dwelling house" to be built on the full breadth of each plot, fronting on to the Lansdown road. The purchasers were required to build a length of terrace 20 feet wide in front of their houses. The houses were to be completed by 1759. These are the houses now on Belmont.

Omer laid down strict requirements for the construction of the houses, which were "...to be full four stories high and the second and third stories to be nine feet high. The front thereof to be good free stone cleaned, the doors and windows to be handsomely decorated and full as ornamental in front as Mr Walter Taylor's houses in Bladud's Buildings, finished with cornices architrave window and sash lights and the battlement wall to be in such form as Bladud's Buildings." Bladud's Buildings had been constructed in 1755 to Jelly's design.

At the back of the plots, the buyers were to bear a proportionate share with the other tenants of Winniards "...in paving and pitching the church way lying on the back side of the premises next Walcot Road, which way is to be eight feet wide in the clear within the lines and trenches cut up and marked out."

It is apparent that at this stage there were no houses and no terrace to be built on what is now Vineyards. All there would be was a paved path. But it must have been decided quite early on to divide the plots behind the houses and build houses on the back of the plots, fronting on to the Walcot path.

John Wood's 'Essay' mentions a striking earth mound: "At the North West Corner of the Win Yards there is a large Mount of Earth, by the side of the Fosse Road [Guinea Lane]...It is a spot so conspicuous to the whole Country, for many Miles, that from it there are some of the most delightful Views I have ever seen; and there are such as once like to have seduced me into a very great Expense, by erecting a House, in a military Taste, upon it" . This mound would have been on the site now occupied by the 18-20 Belmont car park and must have been levelled in the 18th Century for the construction of the Belmont houses.

Deeds dated 21 and 22 December 1756, recited in one of the deeds of 16 Vineyards, provided for Omer and Jelly to convey a plot, part of Winnyard, to William Biggs, mason of Bath, and Samuel Prynn, Gent. The plot was 38 feet in breadth, running from "the road leading from Lansdown to the city of Bath" down to the path from the city to Walcot church. As with the three deeds mentioned above, a terrace was to be laid out fronting on to the Lansdown road. The 38 foot frontage covers the width of the present 16 and 17 Vineyards, which were a single house until they were separated in 1761.

Other parts of Winniards were being laid out for building at this time in a rather piecemeal fashion. To the south on the same day, 21 December 1756, Omer and Jelly conveyed to John Hutchins of Bath, plasterer, the plot on which now stand 10 Vineyards and the houses behind. Hutchins in turn conveyed the plot to John Hensley of Bath, carpenter, on 25 September 1760. By that time the adjoining plot had been acquired by Selina, Countess of Huntingdon. The Huntingdon Chapel was completed in 1765 as the home for her strict Methodist sect, the Connexion. By a deed of 26 February 1761, Omer and Jelly conveyed the 20 Vineyards plot to William Sainsbury and John Mann.

Omer and Jelly conveyed the plot containing 18 and 19 Vineyards to Biggs and Prynn by deeds of 16 and 17 April 1765. By a deed of 19 April 1765, Biggs and Prynn conveyed a plot extending "123 feet backwards towards the west" to two other Bath builders, John Hensley (who had built No.10) and William Davis, who then built the houses which are now 18 and 19 Vineyards and sold them to the Reverend Edward Sheppard.

The plots on which 1 to 6 Vineyards stand were conveyed on 22 February 1764 by Omer and Jelly to a number of builders:

- Henry Gibbs of Bath carpenter and James Allen of Bath baker
- John Latty of Bath carpenter and Richard Lingers of Bath mason
- William Davis of Bath tyler and plasterer and Samuel Rundell of Bath barber
- Jasper Davis of Bath painter and Samuel Rundell of Bath barber
- William Ford of Bath mason and Stephen Ford of Bath master builder (5 & 6)

7 Vineyards must already have been built by then, as the builders were required to erect a 'good and substantial messuage in such a form as the tenement erected by Benjamin Chilton in the same row'. Chilton, a plumber, had the plot immediately to the north. The line dividing these plots from Belmont was marked by a trench cut in the ground.

These names and occupations speak of a great local entrepreneurial spirit. Everyone seems to have been getting in on the development act. We also see the same combination of artisan and financier as with Jelly and Omer.

13 and 15 Vineyards are similar in design. They were complete by about 1770, but curiously there was a 20' gap between them. In 1771 the Chronicle carried an advertisement by Mr Walter Bennett, who occupied No.13, offering his "well-built brick dwelling house" for sale together with a 20 foot plot "on which another house might be erected, having the walls on both sides, from the Roofing quite down to the Kitchen Floor, already built". The house and vacant plot were still being offered for sale in September 1774 but the space had been filled with a new house by 1779, cleverly linking the two earlier houses.

The raised pavement in front of Vineyards was probably built at the same time as the houses. Walter Bennett's advertisement of 1771 describes the plots as having "...arching under the pavement of the street for the whole forty feet [of 13 and 14 Vineyards], neatly turned with ashlar into three divisions, serving for a coach house, stable and servants' hall...with proper outlets to the road below."

The pavement is not shown clearly in the city maps until the Harcourt Masters map of 1795. It is shown in Nattes's drawing of 1804. Both Harcourt Masters and Nattes show steps to the road which no longer exist. The Spackman and Cottrell map of 1853 is an accurate survey and shows steps by the Huntingdon chapel and Nos.18/19 only; and the latter steps had disappeared by the time of the 1886 Ordnance Survey map.

The modern house numbering has been used to describe the houses. The Rate Books do not give house numbers before 1801, but the houses had evidently acquired numbers by 1780, when the Bath Evening Chronicle carried an advertisement by "Mr Foy, dentist, of Lower Grosvenor-Street, London, now at 15 Vineyards, where may be had his Tooth-Powders, free from any dangerous nitrous acid".

Foy was in what is now No.17. The first change of number, to 16, was due to the building of the extra house next to Mr Bennet's. 17 Vineyards received its present number in 1816, when the houses previously numbered 10 and above – all the houses north of the Countess of Huntingdon's Chapel - moved up a number in the Rate Books. Prior to 1810, No.9 included a block of five buildings adjacent to the south side of the chapel. In that year, the two houses facing onto the terrace were given the numbers 9 and 10 Vineyards (their present numbers) while three properties at the rear were designated as Chapel Court. From 1810 to 1815 there were two No.10s, one each side of the chapel. One curious relic of the renumbering is that the present No.12 still has the number 11 inscribed on its door lintel. >

Vineyards has never been an especially smart address, and no one of great note ever seems to have lived there. It always been predominantly residential, but in the past several of the houses were used commercially. No.1 was at various times a solicitor's office and an apothecary. No.7 was a doctor's, No. 9 a school, No. 17 a dentists and a law office. In the 19th century several of the houses were lodging houses, with quite a number of professional people and people 'living on own means'. Others were tradespeople – tailors, dressmakers etc. One might describe it as respectable middle-class.

Nowadays Vineyards is almost entirely residential, although in common with other places in central Bath we are currently witnessing an unwelcome proliferation of 'party houses' – short term lettings for large groups.

THE RAISED PAVEMENTS AND VAULTS IN THE VINEYARDS

Monday 14th January 2019 **St Mary's Bathwick Church Hall**

Speaker **Rhys Brookes**

Abstract **Rhys Brookes**

The purpose of this talk is to offer a new perspective on the often un-noticed architectural hinterland beneath our feet and framing our streetscape in the form of vaults, paving and railings, and to shed light on the complex problems that we face as Conservation Architects, trying to maintain these bits of fabric.

When you ask people what comes to mind when they think of Georgian Bath their usual response concerns the publicly visible. Unsurprisingly they will often refer to the elegantly proportioned buildings, the street scene, the harmonious design, or the power of repetition and classical references. Others more attuned to social history may talk about the buildings occupants and their claim to fame; after all, buildings are for living in, and the stories about their occupants will keep growing with time.

As conservation Architects however, to really understand historic buildings, it is vital that we have broad knowledge of not only design and social history but also structures, construction, materials, technological developments, and even legislation throughout history. It is our job to decode both why and how things were done historically if we are to maintain them.

In considering the design of Georgian Bath one of the many things that influenced its' design was the Great Fire of London a generation earlier. This was a catastrophic national event that had far reaching repercussions. As a direct result of the fire, legislation was introduced that changed the way building were built and heated. Buildings facades could no longer be exposed timber frames so had to be clad with stone or brick, or hung tiles. Windows hand to be spaced well apart and frames had to be recessed behind masonry, and thatch, shingles and weatherboarding were all banned.

A more subtle change centred on the storage of fuel. At the time of the fire the vast majority of houses were heated with wood which was stored outside houses. After the fire the storage of kindling, straw, and timber (with an ignition temperature of about 180°C -300°C) in open stacks adjacent to buildings was understandably a concern and posed a major headache as it was easily ignited.

Luckily the beginning of the Georgian period coincided with the industrial revolution. Whilst the Yorkshire coalfields helped fuel London, Bath was supplied with coal from the Somerset Coalfields which had been mined since Roman times. Coal proved to be a perfect alternative to timber, as its ignition point is much higher at around 500-600°C and most importantly it can be stored in damp conditions. This meant that it could be stored below ground. As a dirty heavy product the issues around coal still needed to be managed and coal holes and vault storage quickly became commonplace but were usually placed below the street and were still separated from the body of the house to mitigate fire risk and dirt transmission. It was this simple transition from one fuel type to another that in part contributed to the standard Georgian urban house design that we see today.

The local coal fields and the surrounding geology also contributed to the development of Georgian Bath in other ways. The coal was a perfect fuel for the lime industry and it extraction often required the quarrying of pennant, a hard often rippled rock in which was then processed for paving. This varied in quality but the stone ran from Somerset over to Wales and forest of Dean coalfields that still supply pennant to this day.

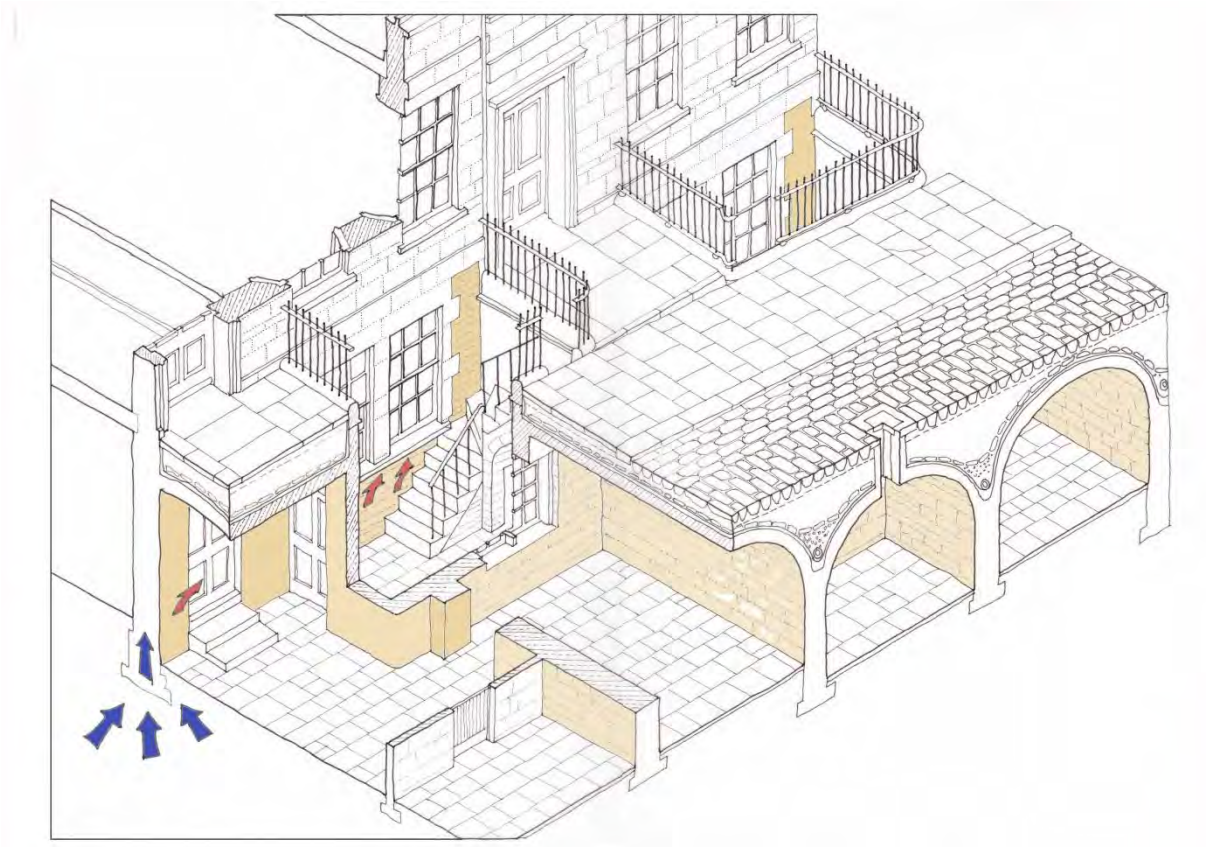
Bath is sited within a ring of limestone the purest of which "Bath stone", is practically pure calcium carbonate in the form of oolites which look like a series of pearls stacked together. This differs greatly from the muddier stones of the valleys to the south and west which are contaminated with clays (aluminium silicates) and sands (silicon dioxides). However, it is this very diversity of limestones that forms part of the story when it comes to vaults.

The production of traditional mortars relies on the use of lime. Lime is derived from limestone and is formed by a process of heating the limestone to about 900°C for several hours at which point there is a chemical change as carbon dioxide and any water is forced out of the limestone. The resulting desiccated material is then placed in water (slaked) whereupon there is a violent reaction and it breaks down to a putty (calcium hydroxide). This putty is then mixed with sand to create a mortar. The mortar sets by reabsorbing CO_2 from the atmosphere.

However, if a limestone is adulterated with clay, a different and much more complex chemical process occurs and the lime created actually sets chemically in the presence of water. This is known as hydraulic lime and is the forerunner to cement. One of its key properties is that it can be made waterproof and was used by the Romans to line their aqueducts and build maritime structures.

Contrary to what most people think, Bath is not actually built on limestone but on clays and bands of Fullers earth with multiple spring lines. The surrounding limestone hills are highly porous and when it rains, water percolates down through the stone until it hits a layer of clay which is capped with fullers earth. Water then has no option other than to go sideways and erupts as springs. This creates slip plains and has historically resulted in major landslips. These can be seen all around the city halfway up Bathwick Hill on Lansdown and below Camden Crescent. To mitigate the issues of ground water a vast network of culverts and drainage exists below the city channelling the springs water into storage tanks or out into the Avon.

The use of porous Bath stone for building poses an interesting technical challenge. When sat on wet clay the stone will absorb water, resulting in rising damp in the walls. The best method of mitigating rising damp today is to use damp proof courses. Slate can often be found in Bath buildings to give some line of defence, but often the best remedy is ventilation to promote drying of the walls. If the absorbed water can be allowed to evaporate to the outside, then dampness will be significantly reduced. Basement "areas" play a key role in not only providing light into a basement and a servant's area below ground but also contribute to help control rising damp in the building.

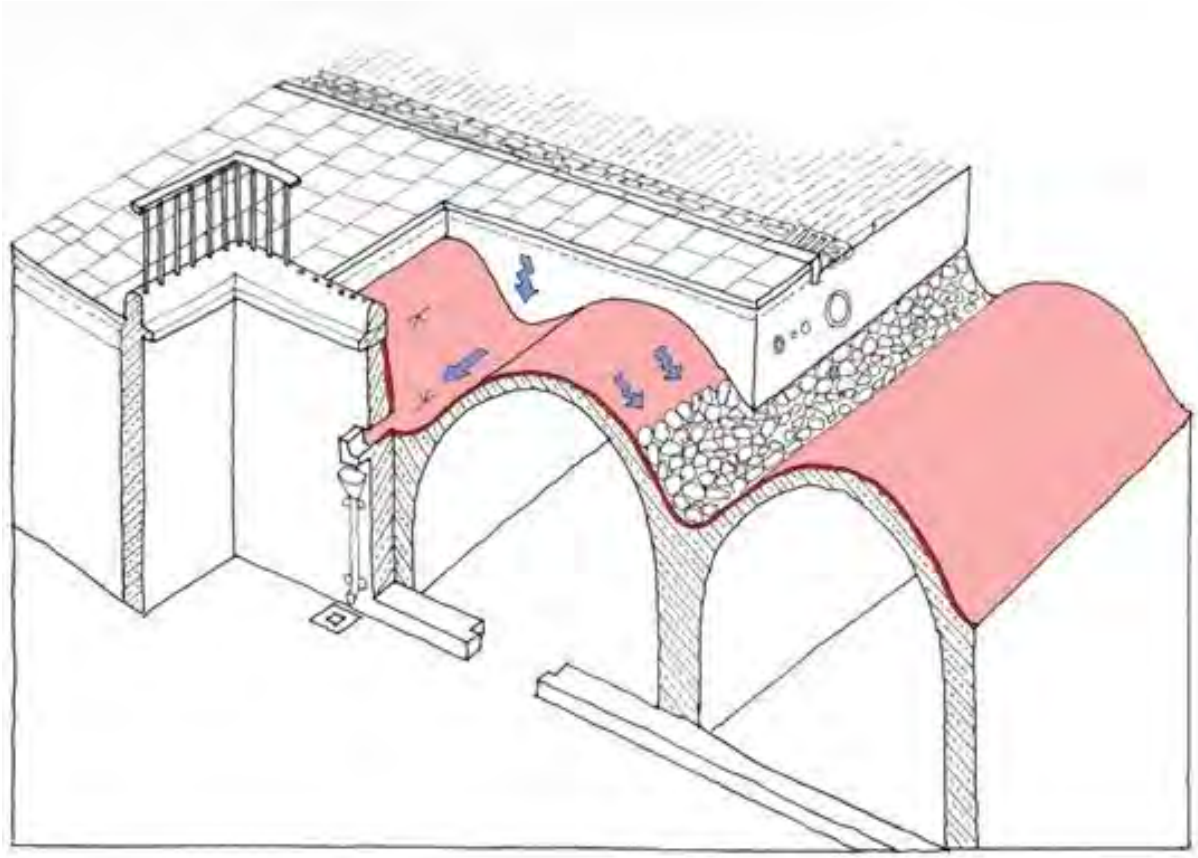


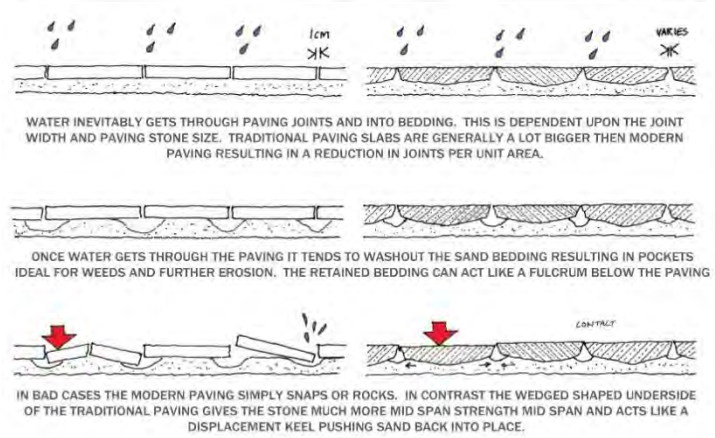
Tests have shown that dampness rises more in neat tightly jointed ashlar (squared stonework) as opposed to more rustic rubble work. The reason for this are a mixture of continuity of construction and that water evaporates faster from lime mortar than stone, so the greater the percentage of mortar in a wall the faster it will dry. Also the use of rough rubble means that harder less absorbent stones that would be very difficult to cut square, and would otherwise have to be discarded can be used. This was clearly understood by builders of the day and for this reason, it is not uncommon to find basement walls of houses made in rubblework.

The other preoccupying concern at the time was access to water and water management. The vaults often played a key role in this. Rainwater was frequently collected via the roofs and piped into holding tanks in the basement for use as grey water. Often this was at the rear of the building but not always. This can often be seen in maps of Bath where tanks are identified in gardens.

Much more interestingly was the means of managing water over paving and roads which usually sit directly over the vaults. Until the introduction of asphalt most surfaces were treated as permeable and were designed to let water pass through in a managed way. Vaults were nearly always arranged parallel to each other creating a series of hills and valleys. Water percolated through the paving which was laid in sharp sand and gravel. This allowed water to pass through until it reached a layer of drainage stones sitting over the hydraulic lime waterproofing coating of the vaults upper face. This then allowed water to collect in the valleys where it could be piped away.

Key to having a successful permeable pavement was its laying and the selection of paving slabs and or setts / cobbles. To work effectively the paving had to be tight and the slabs need to be stable but with enough gaps to allow water to drain through. The traditional system of paving was perfected over millennia and is worthy of comment as it little understood today. In modern paving, slabs are formed of a constant thickness and laid on a flat bedding. Whilst this is a fast and efficient way of paving it has major disadvantages over traditional paving which uses irregular shapes that are designed to bed into the sand substrate. Whilst this is much harder to lay as every stone must be bedded independently, the result is very long lasting.



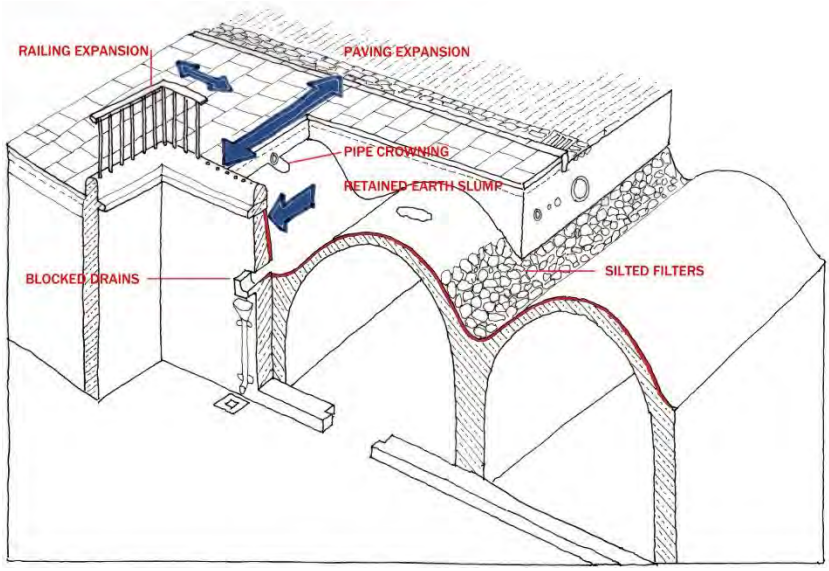


Another key component to vaults and areas is the use of railings. Obviously their primary function is to form a safety guard to the area, but they also provide some additional stiffening to the wall head coping stones. Railings are particularly interesting as their design reflects changes in the industrial production processes and in Bath it is possible to see changes in designs which are a direct result of technological advances.

Traditionally railings were hand made using wrought iron, resulting in variable designs. However most traditional city railing in early Bath shared one thing in common and that is that the palings (vertical elements) were set directly into stone copings. This is costly and time consuming as each paling needs to be drilled in but makes for a very strong railing as there is a lot of counterweight to the railings.

The advent of cast iron in the latter part of the 1700's saw cast elements of being used as a cheaper alternative to wrought iron. This can be seen on the Lansdown Estate and Pulteney estates circa 1790's where wrought palings are used but are still set directly into the copings which is still a costly option.

The next development was the introduction of panel railings which can be fabricated off site. These are significantly more efficient as they can be prefabricated and are only connected to the ground in a few location and are less stable as they have a smaller amount of counterweight.



Generally speaking the Georgian vault system works well. However, over time things change and the vaults can suffer considerably. Lack of maintenance, accidents, the clogging of the drains and damage to the waterproof hydraulic lime capping by the introduction of services all cause issues which can lead to water ingress. If water does not drain effectively then the retained soil in the valley builds pressure on the back walls and can cause them to fail.

Figure 5. Problems associated with vaults

Surprisingly the biggest single factor impacting on the vaults is heat and thermal expansion resulting in thermal jacking. This is a very subtle but incredibly powerful force that works over decades. Essentially everything expands with heat and the greater the heat the greater the expansion. A typical bit of mild steel 1m long if heated from 10°C to say 50°C will expand by about 1/2mm (assuming Coefficient of Thermal Expansion of 11.0×10^{-6} m/K). Ironically pennant stone has almost the same thermal expansion properties as steel and in some cases is greater. The constant expansion and contraction of stone causes stresses and can cause onion skin weathering (exfoliation) and gives pennant its characteristic laminar failure.

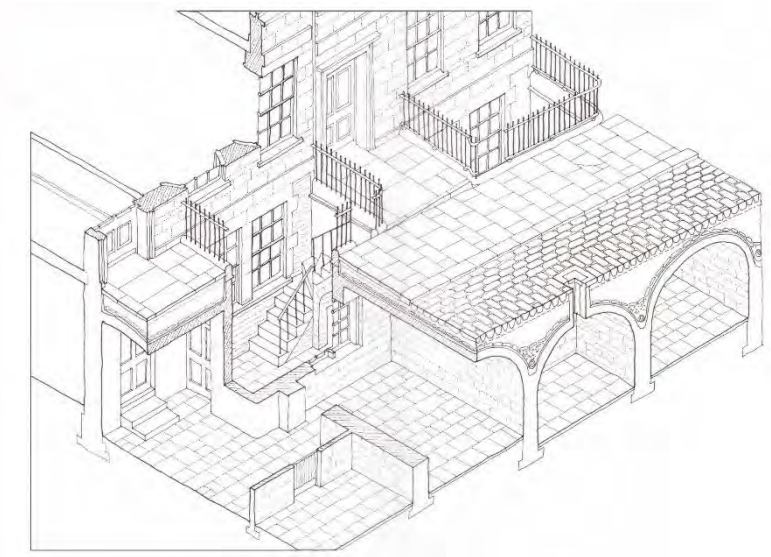
This was not a problem when things were traditionally constructed from small pieces of stone and lengths of metal with flexible junctions. Railings were able to accommodate expansion at half lap joints, and paving stones were free to expand and contract individually. However, when the gaps between paving gets filled with non-compressible material such as grit and grime or more commonly cement pointing, and the steel members are welded together then the situation changes radically. Rather than having 12 feet (3.6m) of railings acting independently you can end up with 100's of meters. This can cause major problems as the stresses are enormous and get concentrated at weak spots.

A perfect example of this is with the Royal Crescent where over numerous decades the railings lap joints failed and were repaired by welding together. The result was over 300m of railings which on a hot day can expand by over 150mm (6 inches). The form of the crescent is such that this expansion takes the path of least resistance and is concentrated, resulting in significant failure. In this instance in the tight corners at the end of the crescent failed radically. (See photo on previous page)

Any element that expands also must obviously also be free to contract. The problem is that the gaps that inevitably open up are often filled with grit, making full contraction back to their original position impossible resulting in a slight movement of the element. This is known as thermal jacking.

This problem occurs more on ground surfaces than anywhere else and in Bath gives rise to the bellying of railing coping stones towards the basement area. Often you can we can tell that it is thermal jacking of the pavement because the top rail is relatively straight suggesting that the problem is at paving level.

Vaults, pavements and railings are often considered as marginal and unimportant parts of a building. However there are a lot of very subtle and technically complex things going with these often invisible constructions. The fact that they exist at the interface between the public and private realm means that responsibility for them is often confused and as a result they are either ignored or worse still subject to ill-considered interventions.



Fundamentally vaults are a key working part of Georgian buildings, providing a buffer zone to the elements and site conditions, helping keep the primary building dry, providing storage for damp materials, and enabling the servicing of the building in a number of different ways. In essence they are the lungs and stomach of the building and form a key park of Georgian Bath.

JOHN WOOD: WHO WAS HE? NEW RESEARCH ABOUT HIS ORIGINS

Monday 11th February 2019 **St Mary's Bathwick Church Hall**

Speaker **David Crellin**

Abstract **Nigel Pollard, et all**

This talk summarised a number of research papers published this year by the speaker David Crellin, Penny Gay and Mike Williams who have studied in detail the Woods' Coat of Arms, Bookplates and through these some further leads to his life of the Wood family in Bath.

1/ John Wood's Coat of Arms

No record of John Wood's coat of arms or pedigree exists at the College of Arms and it has therefore been generally supposed that it was created by Wood himself, since the tree and the 'wild man' holding a branch of acorns were entirely appropriate to his surname and also reflected the Druidic beliefs known to have inspired many of his architectural plans and designs for the city of Bath.

Until recently, the only example of the heraldic design displayed on John Wood's coat of arms was believed to be on a book plate, originally illustrated in the highly acclaimed book *'John Wood: Architect of Obsession'* by Tim Mowl and Brian Earnshaw.[1] In 2016, however, a silver drawing set, inscribed with the words *John Wood Architect* and engraved with the same quartered arms, was acquired by the Bath Preservation Trust at an auction.

Tim Mowl also discovered the heraldic origins of the coat of arms displayed on the book plate, since he captioned the illustration with the information that '*the devices relate to the Woodes of Harestone and the Withers of Manydown'.*[2] Yet, despite this, he concluded that the image represented *'the unofficial coat of arms which Wood designed for himself to use as a bookplate'.*[3] However, is it not possible that, even if self-awarded, John Wood's design, which displayed the long established coats of arms of the Wood/Atwood family of Harston in Devon, quartered with the Withers family of Manydown in Hampshire, might have had some genealogical significance?

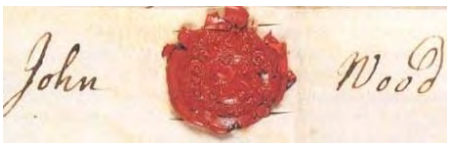
In traditional heraldic terms, the quartered shield would have signified that John Wood's father could claim descent from the Wood family of Harston, Devon, and that his mother had inherited a right to the arms of the Withers family of Manydown in Hampshire (who were by that time also found in Somerset and London). The crest and tinctures would have been established when the arms were originally granted and these were equally significant, since other families might bear the same design, but with a different crest and in different colours.

Focusing first on the paternal side of the family, a look at the Visitation of Devon of 1620, page 314, confirms, as Tim Mowl rightly pointed out, that the coat of arms of the Wood or Atwood family of Harston, Devon, first granted by the Heralds in 1533, was very similar to that illustrated on the 1st and 4th quarters of John Wood's book plate. The most noticeable difference is a reversal of the or/argent tinctures of the field: the arms of the Wood/Atwood family of Devon displayed an oak tree on a field of silver, whereas those of John Wood are depicted as an oak tree on a field of gold. A possible explanation for this might be that a field of gold instead of argent was chosen in order to create a sharply defined background contrast with the arms in the 2nd and 3rd quarters, which exactly matched the official blazon of the Withers family of Manydown, Hampshire and, like that of the Wood/Atwood family of Harston, Devon, had a field argent. The crest of the wild man (or "Wodehouse") on John Wood's shield appears to be almost an exact replica of that used by the Woods of Harston, but admittedly might also be interpreted as a visual pun on the motto adopted by John Wood - meaning *"... tears down, builds up ..."* - which was unique and entirely apt for a man who was an architect and builder. Whilst these similarities do not necessarily prove that John Wood was a descendant of the Harston Woods - and certainly no evidence has been found so far to prove any family link at all - it does suggest that he was well

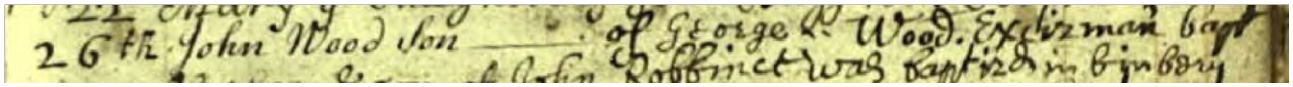
aware of the traditional and 'official' coat of arms of one family in particular with the surname Wood or Atwood. It should be mentioned here that amongst the Wood/Atwood families in Bath throughout the 17th century there are frequent examples of these two surnames being synonymous and interchangeable

At this stage of the research it certainly seemed that the quartered shield on the book plate could well have been a fanciful design dreamed up by John Wood himself. But if he had free rein to design a shield uniquely applicable to him, why would he have appropriated the arms previously granted to other well-established families (to which he may have had no rightful claim) simply because they seemed relevant to the surname Wood and were visually fit for purpose? This appears to reveal an uncharacteristic lack of imagination for a man otherwise so full of creative inspiration. However, a new discovery was about to shine a completely different light on the mystery of John Wood's coat of arms - and the significance of the arms of the Withers family.

There was already ample evidence to prove that the wife of John Wood the Elder was named Jane or Jenny,[5] so a marriage on the 27th January 1725/26 at the Church of St Mildred's, Bread Street, London between a John Wood and a Jenny Withers looked promising, particularly as John Wood himself confirmed that he returned to London from Yorkshire at the end of 1725.[6] Apart from the entry for the marriage in the parish register, there were two other documents - a marriage bond and a marriage allegation - to provide further information about this couple: John Wood was a bachelor, aged 21 and upwards and Jenny Withers was a spinster, aged 22. Both were then 'of the parish of St Margaret's, Westminster'.[7] The image below (left) shows the signature on the marriage bond and the one on the right is the signature of John Wood the Elder, architect, found on a later document. Except for the addition of a spiral on the final 'd' in the second image, there is certainly a resemblance between the two.



A further intriguing point about the signature on the marriage bond is that it appears to be very similar to the writing in the first part of a baptism record for a John Wood, written in the Bath St James' parish register and dated the 26th August 1704. It was first pointed out in 2004 by the late Philip Jackson, a diligent researcher and Friend of the Bath Survey Group, that the words '*John Wood son* ...' were in a different handwriting to the rest of the entry.[8]



Given the inclusion of the Withers arms in two quarters of John Wood's heraldic shield, the marriage between a John Wood and Jenny Withers was a significant find. However, it created a further puzzle. The rules of heraldry are that if two people marry who both have a claim to a coat of arms, then their separate arms are set side by side, or *impaled*, in one shield. If the wife was a sole heiress, a small version of her arms would be placed '*in pretence*' in the centre of her husband's shield - and then It would be the children of the marriage who might be entitled to adopt the arms of both parents - but quartered. So if John Wood the Elder did create the design of the book plate for himself, he made a basic heraldic mistake. If he and his wife Jenny really had a legitimate claim to the arms of the Woods of Harston and the Withers of Manydown, then it would have been their son who was entitled to the Wood/Withers arms marshalled into quartering

However, perhaps the most important discoveries were made at Bath Record Office, where three documents, signed and sealed by John Wood the Elder and dated for the years 1739, 1745 and 1750 have recently been found.[12] All of them provide evidence that, certainly within that time span, he consistently used a seal depicting a shield with the Wood and Withers arms correctly impaled in true heraldic tradition and the Wood of Harston crest of the demi wild man bearing a club and a branch of acorns. No examples have been found in Bath Archives of him ever using a seal with a quartered design right up until the time of his death in May 1754.

The image below shows the seal attached to an agreement dated 1739 between John Wood and Ralph Allen. The document concerned the conveyance of several messuages in Grand Parade, Bath.

In addition to the documents at Bath Record Office, there are also nine further letters at Bristol Record Office from John Wood to the Chamberlain of Bristol, dated from March 1741 until March 1743, all of which show the seal with the Wood/Withers arms impaled, not quartered.[13]

Bath Record Office:
Ref. BC/6/2/9/2629/1

Even so, serious doubts and questions must still remain regarding John Wood's legitimate right to use the impaled arms of two long-established armigerous families. Did he adopt the coat of arms of the Wood/Atwood family of Harston simply because he had the same surname or did he believe that he was entitled to it through inheritance? Who was Jenny Withers - and did she, in fact, have any rightful claim to the arms of the Withers family of Manydown? Nevertheless, whatever the answers, definitive evidence that certainly between 1739 and 1750 John Wood the Elder used a seal depicting a valid heraldic design, with the Wood and Withers arms impaled and not quartered, does at least confirm a greater degree of knowledge and understanding of the rules of heraldry than he has been given credit for. And that being the case, is it possible that he adopted the traditional coat of arms of the Wood/Atwood family of Harston, not simply because he shared their surname, but because he believed he had a legitimate claim to it?

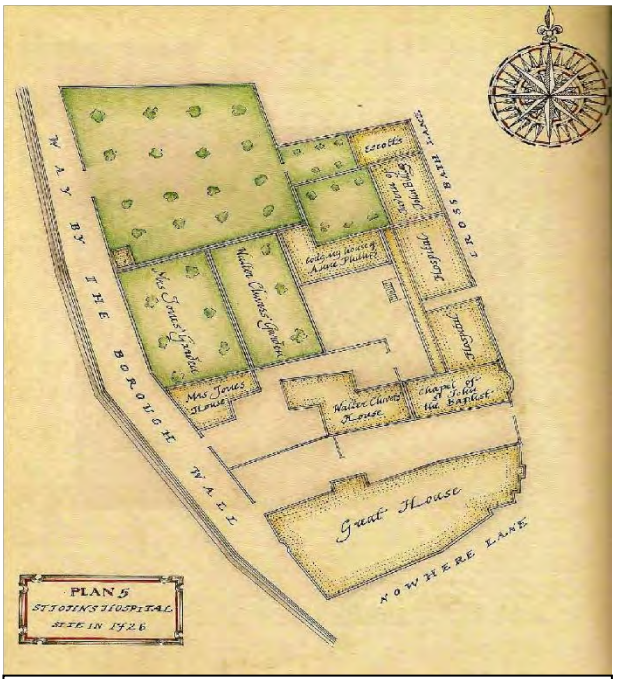
Furthermore, since all the evidence found so far points to the fact that, certainly on official documents and letters, John Wood the Elder used only a seal displaying the Wood and Withers arms impaled, this surely raises the question as to whether the quartered shield, which, according to the traditions of heraldry, signified that the armiger had a father named Wood and a mother whose maiden name was Withers - was not designed for John Wood the Elder at all, but was the heraldic design rightfully inherited by his son?

2/ John Wood and Mrs Chivers' Garden

The discovery of the John Wood/Jenny Withers marriage in London in January 1725/26 introduced a new perspective to the debate about the possible meaning of John Wood's adopted coat of arms. Instead of being a fanciful design dreamed up by John Wood himself, it appears that it could have been more genealogically authentic than previously had been supposed.

Yet despite the obvious relevance of this marriage to the researchers, it was initially difficult to believe that the John Wood who married Jenny Withers could have been the man who later settled in Bath and became an eminent architect. The reason for this uncertainty is that, despite the promising evidence of the similar signatures,[1] the idea that John Wood the architect had married in London in early 1726 and that his wife was named Jenny Withers contradicted a well established belief that he had married someone in Bath, probably after May 1727, who was the daughter of a Mrs Chivers.

Top of the reading list for anyone with an academic interest in John Wood, are Walter Ison's *Georgian Buildings of Bath from 1700 to 1830* and also *John Wood: Architect of Obsession* by Tim Mowl and Brian Earnshaw.



St John's Hospital Site in 1726
Cartography by Catherine Horton
Courtesy of St John's Hospital Archives, Bath

These authors mainly examined and discussed Wood's talents, experiences and achievements as a surveyor, town planner, architect and builder, rather than personal events in his life. Mowl also detailed the trials and tribulations of Wood's turbulent career and provided a clear insight into the way his obsessive beliefs influenced, inspired and shaped his ambitious and hard-won schemes.

Ison appears to be the first to have included an otherwise unrecorded biographical detail relating to the identity of Wood's wife. This small nugget of information, included in an appendix to the 1980 revised edition of his book, is the suggestion that a Mrs Chivers, who in the late 1720s seemed determined to keep possession of her garden near the Cross Bath, was John Wood's mother-in-law. [2]

Ison seemed convinced that John Wood must have married a Jane Chivers very soon after arriving in Bath in May 1727. A son, John, was baptised at Bath Abbey in February 1728, scarcely 9 months later, and the baptism appears in the Abbey register. Yet no record has been found of a marriage anywhere, at the relevant time, between John Wood and Jane Chivers. Nor is there evidence of the birth at an appropriate date of a Jane Chivers likely to have been directly related to the Chivers family of Bath who had long held the lease of a house and garden on the site of the Duke of Chandos's proposed new building development.

It is clearly necessary, therefore, to return to original sources to determine the basis of Ison's belief:

Jane Wood's identity seems to be established by the evidence of a letter dated October 9th, 1729, wherein the Duke of Chandos instructed the architect-builder Edward Shepherd to bargain with Wood's mother-in-law, Mrs Chivers, for her garden adjacent to St John's Hospital. Incidentally, Chandos failed to obtain the coveted site and in 1740 Wood himself built a large house on it. [3]

Close scrutiny of a digitised image of the original letter cited above,[4] kindly sent from the Huntington Library in California, fails to prove how it seemed to establish Jane Wood's identity. The all-important letter certainly contained a message sent from the Duke of Chandos to a Mr Shepherd and mentioned John Wood and Mrs Chivers' garden – but it mainly expressed the Duke's annoyance that Wood had not yet followed his instructions to make the necessary arrangements to have that particular piece of land surveyed, and also his concern about ownership of a wall between Mrs Chivers' garden and the adjoining land now belonging to him. There was no direct reference to Mrs Chivers being John Wood's mother-in-law. Nor was any such reference found in any of the other eight letters sent to Mr Edward Shepherd by the Duke of Chandos. [5]

Yet the real puzzle still remained unresolved. Did John Wood marry Jenny Withers in London in 1725/26 – or was he swept off his feet by Mrs Chivers' daughter Jane (of whose existence there is no trace) as soon as he arrived in Bath? Why might Ison have felt so sure of the validity of this relationship that he simply mentioned it as though it were already a foregone conclusion? Possibly, of course, there could simply have been some confusion over the similar-sounding surnames 'Withers' and 'Chivers'.

Unlikely as it may seem, a case heard at the Court of Chancery in 1744 and briefly summarised in the National Archives' Discovery catalogue,[19] just might suggest another possible explanation.

The details of the Chancery record entitled Sheppeard v Dyer would be superflous here, but for the fact that the names and identities of some of those involved in this family dispute have proved to be relevant. The different spellings of the surname Sheppard are those recorded in the original documents.

Plaintiffs: Mary Sheppard (widow of Edward Sheppard, deceased and formerly Mary Chivers, spinster, daughter of Walter Chivers, deceased), Samuel Davies, peruke maker of Bath, Somerset and Mary Davies his wife and Ann Sheppard, aged 18 years (by the said Mary Sheppard, widow, her mother)

Defendants: Edmund Dyer, John Dyer, Edward Sheppard and John Chivers

The fact that Mary, a daughter of Walter Chivers, had married someone named Edward Sheppard, could possibly have been the reason that a Mrs Chivers came to be identified as John Wood's mother-in-law, but to justify that idea, it was essential to find evidence that Mary Sheppard's deceased father, Walter Chivers, might in some way have been involved in the contentious issue of Mrs Chivers' garden.

The Spirit of Care includes a series of very attractive coloured drawings depicting plans of the St John's Hospital site throughout its history.

Each plot of land or property on the St John's Hospital site in 1726 has been clearly identified, including two locations marked Walter Chivers' house and Walter Chivers' garden. The garden occupied a central position, next to Mrs Phillips' lodging house, so it is plain to see how important it would have been to the Duke's proposed building development.

The position of this house and garden is confirmed in a Deed dated the 25th March 1717, in which John Chapman, Master of St John's Hospital, leased to Walter Chivers of Bath, gentleman, for the natural lives of John Chivers, Walter's son, aged about 32, who had been baptised in Burrington, and also Anthony Biggs of Bath, aged about 30, and John Ford, aged about 18, son of Richard
Ford,

... all that messuage and tenement with appurtenances, in the City of Bath which extendeth from the West side of the Chappel called St John's Chappel to which the said tenement adjoyneth unto the highway leading by the Walls of the City commonly called the Borough Wall AND all that garden belonging to the said tenement lying on the North side thereof AND the Courts or Backsides ..... now in the possession or occupation of the said Walter Chivers. [21]

There is much to speculate about in the saga of the Chivers family, but it does seem to be an intriguing coincidence that Mary, daughter of Walter Chivers, married a man named Edward Shepherd – exactly the same *name* as the architect whom the Duke of Chandos had previously employed as surveyor in the building of his house, Cannons, in 1723. Furthermore, as a result of John Wood's apparent reluctance to cooperate with the Duke in any schemes to acquire Mrs Chivers' garden, this same surveyor/architect, Edward Shepherd, received several demanding letters from the Duke in 1729/30, clearly prevailing upon him to help with negotiations to gain possession of this coveted plot of land.

The discovery that Walter Chivers was the father-in-law of an Edward Shepherd could therefore well have caused confusion, even though it soon became clear that there were definitely two different men named Edward Shepherd. The Chancery document, dated 1744, provides proof that Mary Shepherd was by then a widow and the Burrington parish register confirms that a Mr Edward Shepherd was buried there in 1731; Edward Shepherd, the architect, is known to have lived until 1747, so could not have been the husband of Mary Chivers.

Nevertheless, in the years between 1727 and 1730, when the Duke was desperately anxious to secure Mrs Chivers' garden, there would have been an Edward Shepherd who was the son-in-law of Walter Chivers, and another Edward Shepherd who was the surveyor/architect called in to speed up negotiations over this vital piece of land and, in addition, believed to be delaying any such negotiations, there was another architect named John Wood. No doubt details of the story of Mrs Chivers and her garden were much discussed at the time - and would then have been handed down from one generation to another. Is it possible that, at some point in the delicate thread of communication, Edward Shepherd, son-in-law of Walter Chivers, was wrongly identified as Edward Shepherd, architect, who himself became confused with John Wood, also an architect; that the original facts were increasingly misconstrued, until, in the final distorted version of the story, Mrs Chivers was widely reported to have been John Wood's mother-in-law?

In the light of the John Wood/Jenny Withers marriage in London in 1725/26 and the impaled Withers' arms on John Wood's heraldic seal, the present conclusion has to be that, barring new evidence, the belief that John Wood married a Jane Chivers cannot be tenable.

3/ The Bookplates and Coats of Arms (Based on paper by Mike Williams (April 2019)

An expert appraisal by those with a knowledge of bookplates and in light of the above findings can now concluded that the armorial bookplate (see Fig. 2) previously thought to have belonged to John Wood the Elder (bap. 1704, d.1754). is incorrect.

Fig 1: John Wood the Elder's bookplate.
National Library of Scotland

Fig 2: John Wood the Younger's earlier bookplate

The arms on the bookplate of John Wood the elder differ from those of his son in one significant respect – a cadency is present on the former consisting of a crescent moon over a label of three points.
(Shown in detail in Fig. 3)

Fig 3: Close-up of the cadency on the Wood arms

This indicates that the bearer was the second son of a first son[10]. Very little is known about the family Wood descended from and this would appear to be the only known instance of Wood directly referencing his male lineage, aside from a brief mention of his father in a letter to the Duke of Chandos. Furthermore, the cadency suggests that Wood's grandfather was entitled to the coat of arms and that both Wood's father and grandfather may have still been alive in 1744, as cadency marks are usually removed upon the death of the person to whom they relate. However, in English heraldry cadency usage is optional and left to the discretion of the bearer[11].

This bookplate also uses arms and crest similar to those used by John Wood the Elder, but with the Wood and Withers arms quartered, which would be correct for the son of the bearer of those impaled arms.[14]

There is, however, a major difference between the arms in the 3rd and 4th quarters on this bookplate and the arms used by John Wood the Younger from 1754 onwards (Fig 4, left), which has the arms of Chapman and Loftus in place of the repeated Wood and Withers arms.

Fig 4: John Wood the Younger and Jenny Wood's seal from 1754/5 (left, Bath Record Office)
and the post-marital seal of John Wood the Younger (right)
© British Library Board (Egerton MS 3516

Probably the most interesting bookplate discovered in the course of this research was a later bookplate of John Wood the Younger (Plate 7). The engraver was Matthew/Matthais Darly, a renowned satirical cartoonist who also made bookplates and trade cards. The style is pictorial armorial and in addition to the arms depicts various objects relevant to the occupations and interests of John Wood the Younger. This bookplate is undated. Since it references the marriage to Elizabeth Brock it must be post-1752, and pre-1780 when Darly died.

This bookplate shows greater detail of Wood the Younger's coat of arms than appears on his seals. Most importantly, it shows sufficient detail to identify the arms in the 3rd and 4th quarters of the dexter half of the shield. The 3rd quarter is 'Sable a chevron engrailed ermine between three trefoils slipped argent' and is the arms associated with Loftus. The 4th quarter shows the Chapman arms, with a canton in the top left corner, absent on the seal. The presence of this canton strongly suggests an association with the Chapman family of Bath descending from Peter Chapman, restorer of the Bath Abbey.

Another notable change is that the wild man on the crest no longer holds an oak branch and has his club over the opposite (dextral) shoulder. This is the only depiction of the arms where this crest is used. This crest resembles the Wood family of Scotland 'a savage from the loins upwards holding in his dexter hand a club erect, wreathed about the temples and loins with laurel, all ppr. However, he continued to use the family arms Or on a mount vert an oak tree fructed, the arms of the Wood family of Hareston Devon.

Perhaps the most important feature is a drawing of The Circus. No plan by either John Wood of one of their most famous works survives, aside from earlier versions not intended for the final location. Although lacking in much detail, this would seem to be the only known depiction of The Circus approved by either John Wood. It is unknown how much input John Wood the Younger had into the design of The Circus, but he did undertake most of the work following the death of his father. Its presence on the bookplate suggests he thought highly of this work at the time the bookplate was created.

Fig 6: John Wood the Younger's post-marital bookplate depicting the arms of Wood, Withers, Loftus and Chapman, impaled with those of his wife, Elizabeth Brock.
The National Library of Scotland

Next to The Circus is a compass and behind it is what appears to be part of a T-square. Although the square and compass are prominent symbols of the Freemasons, (whom it has long been suspected but never proven that the Woods were members), they are also essential tools of the architect and their presence here may not symbolise anything other than the tools of his occupation. The T-square also differs greatly from the square normally used in Freemason symbology. The mallet is again used as a tool by masons and as an allegorical symbol by Freemasons. To the left of the shield is an urn on a stand with a Greek wave running across the centre. Whether this is symbolic of something, represents a physical ornament designed by Wood, or serves no purpose other than decoration, is unknown. The pyramid behind the shield could be related to his father's interest in Egyptian architecture, manifested in the obelisk in Queen Square. Wood the Younger appears to have had an interest in pyramids, one of his last designs being the pyramidal Knill's Monument in St Ives, designed in 1779.

THE DEVELOPMENT OF OLDFIELD PARK, BATH'S 'NEW' INDUSTRIAL DORMITORY

Monday 11th March 2019 **St Mary's Bathwick Church Hall**

Speaker **Richard Williams**

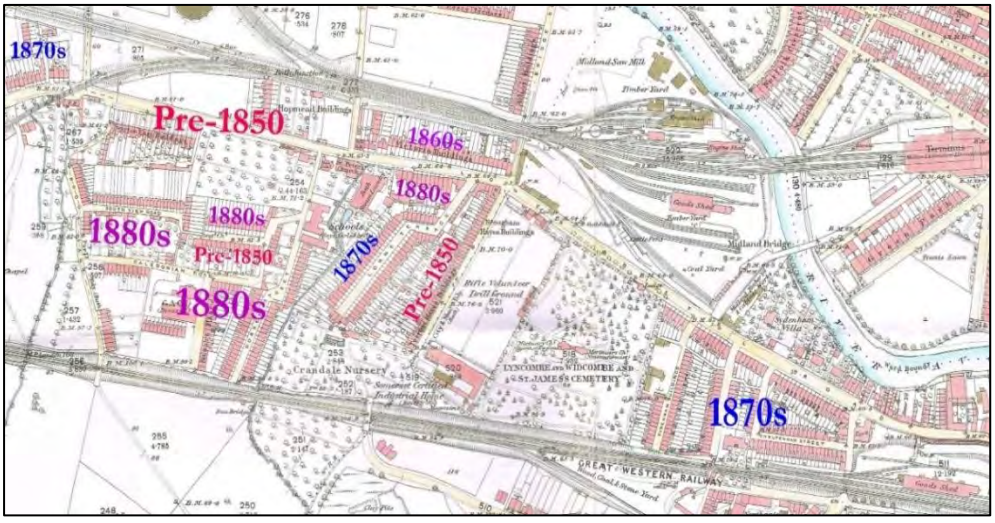
Abstract **Richard Williams**

Cotterells 1852 map shows a largely rural south-west quarter of Bath, with the Avon Street and Bath Quays, Bath's mid-century industrial 'slum' area, across the river.

Development has already taken place along the Lower Bristol Road and the Wells Road in Lyncombe to the East. The area of this study shows some development along the lower Bristol Road and a collection of new terraces around Bath City Gaol (colloquially called Twerton Gaol). One road does reach into the farmland towards Moor Farm and that is Oldfield Road, in 1852 a road of substantial villas running off the steadily developing Wells Road.

Part 1 – Development North of the GWR

By the time that the 1883 map of Bath had been drawn up this area had become largely suburban in nature. To the east saw the development of Westmoreland, mostly in the 1870s, around the much earlier house Westmoreland Place, and to the west, East Twerton, with the earlier building being supplemented by suburban terraces starting in the 1860s but mostly build in the 1880s with the closure of Bath City Gaol in 1878.



Westmoreland

An area of mixed new housing, some middle class residential along the Lower Bristol Road, a few with living in servants. The poorest housing appears to have been in Cheltenham Street, the houses of which has now entirely disappeared (houses susceptible to flooding into the 1960s), with many shared houses and quite a dense population. Houses in the Lower Bristol Road still survive but are now all shops, parts of Sydenham Street and Westmoreland Street are still intact but much has been lost, partially through the heavy bombing in April 1942.

East Twerton

A mixture of older terraces, Brougham Hayes, Hopmead Buildings and Twerton East Buildings, with East Twerton Terrace, Somerlays Buildings and Somerlays Place becoming part of Denmark Street. Victoria Buildings was added in the 1860s, then Lorne Terrace (now Lorne Road) in the 1870s. In the 1880s came Brook Lane (now Brook Road), South View Road, North View (now part of Caledonian Road) and Caledonian Road. Around the closed goal Stuart Place, Ayr Street and Highland Terrace were built. Stuart Place was not only built through the partially demolished eastern range of the gaol block but some of the houses actually incorporate the cell windows in their upper storeys.

Like Westmoreland, East Twerton was largely skilled working class in character but with some middle-class inhabitants in the larger houses along the Lower Bristol Road.

Summary of Westmoreland and East Twerton from the 1881/91 Censuses:

The total population is in the region of 3000 in approximately 650 households, this gives a population density of 4.7, somewhat lower than the national average (UK 5.27 in 1881) at the time and substantially lower than the poorer areas of Bath. Most houses were 4 or 5 rooms, with houses showing a larger footprint at the latter end of the period.

Key Occupations

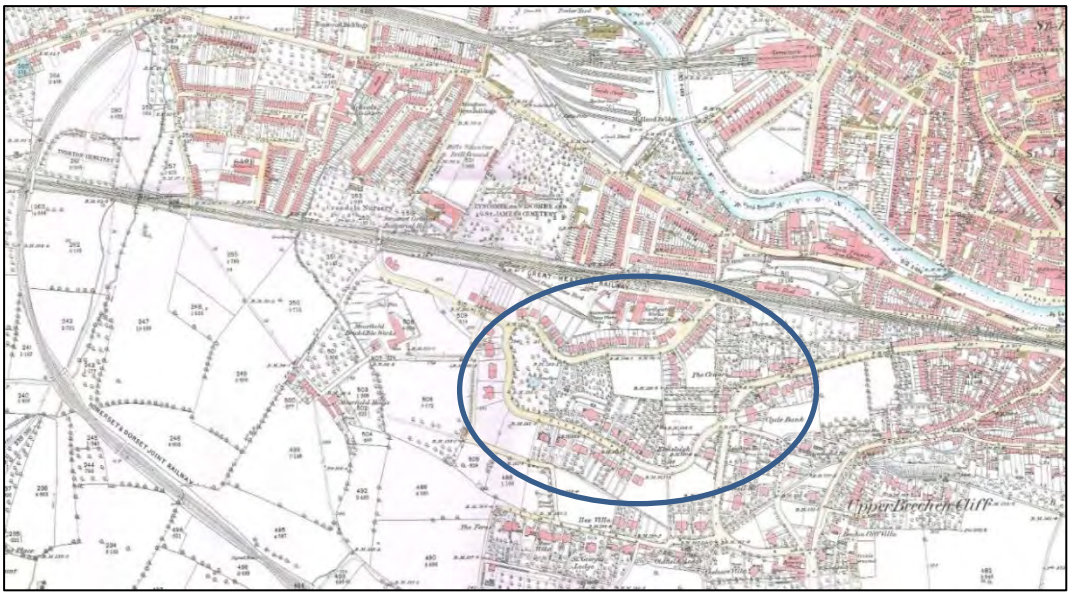
Railway workers formed the largest group with 215 (19.5% of the working population). Next came the building trades – 152 (14%); clothing – 111 (12%); metal & wood working and engineering – 108 (9%); clerical – 82 (7.3%); laundry workers – 60 (5%); domestic servants – 58 (5%)

New Industries in the 1870s to 1890s

1883 Map showing some of the industries in the area immediately around the new suburb (in purple)

New Industries within the Area

Stothert & Pitt's Newark Works established in 1857 (off to the left of the map). The Midland Railway arrived in Bath in 1869 followed by the Somerset & Dorset in 1874. The railways brought with them an array of smaller industries: Holmes and Co., timber merchants established in the 1870s; in the 1890s Fry & Son, timber merchants and steam saw mills, in Dorchester Street and Newark Street; the Midland Steam Saw Mills on the Lower Bristol Road and Bath Midland Saw Mills Co. on Midland Bridge Road. Other industries include the Bath Steam Laundry – established in 1879 along the Lower Bristol Road. Not an industry but a supplier of workers, The Somerset Industrial School, established in 1866 at the end of Brougham Hayes, trained boys in a range of activities from knitting stockings to tailoring, this is now the site of Hayesfield School.



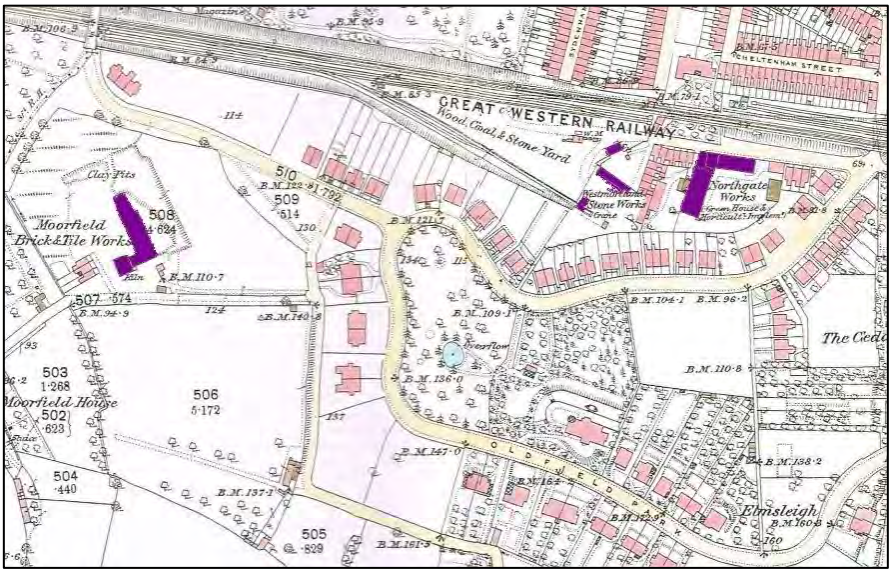
Most of the first phase of development took place to the north of the GWR, however, there was one area that stands out to the south and that is the area which was the first 'Oldfield Park'.

Running up from the Lower Bristol Road along Westmoreland Road, Oldfield Park (now Lower Oldfield Road) loops around (now Upper Oldfield Road) before joining the Wells Road. At the centre of this middle class estate lay the house 'Oldfield Park'[1]. Built in Neo-Jacobean style for the Duck Family (Duck, Son & Pinker's music business, next to the Podium in central Bath closed 2011). William Duck had a music warehouse but was also lessee of the Theatre Royal.

Oldfield Road This circuit of middle-class houses, the upper road with some detached, but the majority semi-detached, named, villas, the lower road smaller semi-detached. The area was called Oldfield Park on the 1881 census and following images were taken around 1910 and show the suburb as it stood then. The right-hand image shows the 'tail' of Oldfield Road which heads west, and, from 1904, carried the tram tracks that led into the substantial suburb to be developed south of the GWR, a suburb which eventually took on the name 'Oldfield Park'.

[1] For a more detailed explanation of the origins of the name ' Oldfield Park' see the article by Angela Marks in The Survey of Bath No. 12, p.25 (this is available on the History of Bath Research Group website.)

New Industries in the Vicinity of Oldfield Park in the 1880s

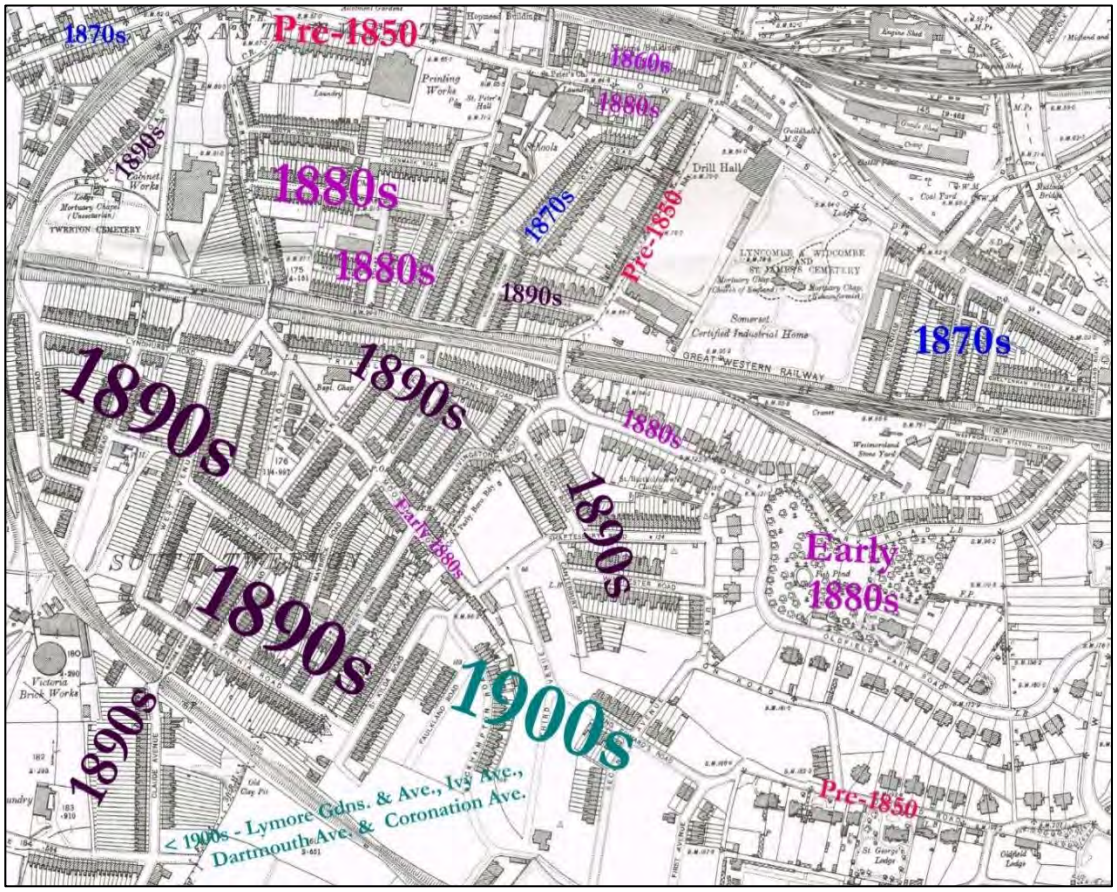


There was a small collection of industries in this area, including: the Westmoreland Stone Works the Northgate Works, established by William Parham producing horticultural engineering products and iron fencing. One significant industry was the Moorfield Brick and Tile Works producing bricks and tiles for the new housing that was springing up all around it.

The Moorfields Brick and Tile Works was not alone, there were a number of others, including the Moorlands Brick and Tile Works and the very substantial Victoria Brickworks on the far side of the newly developing estate (see map above).

1890s and 1900s Suburban Development

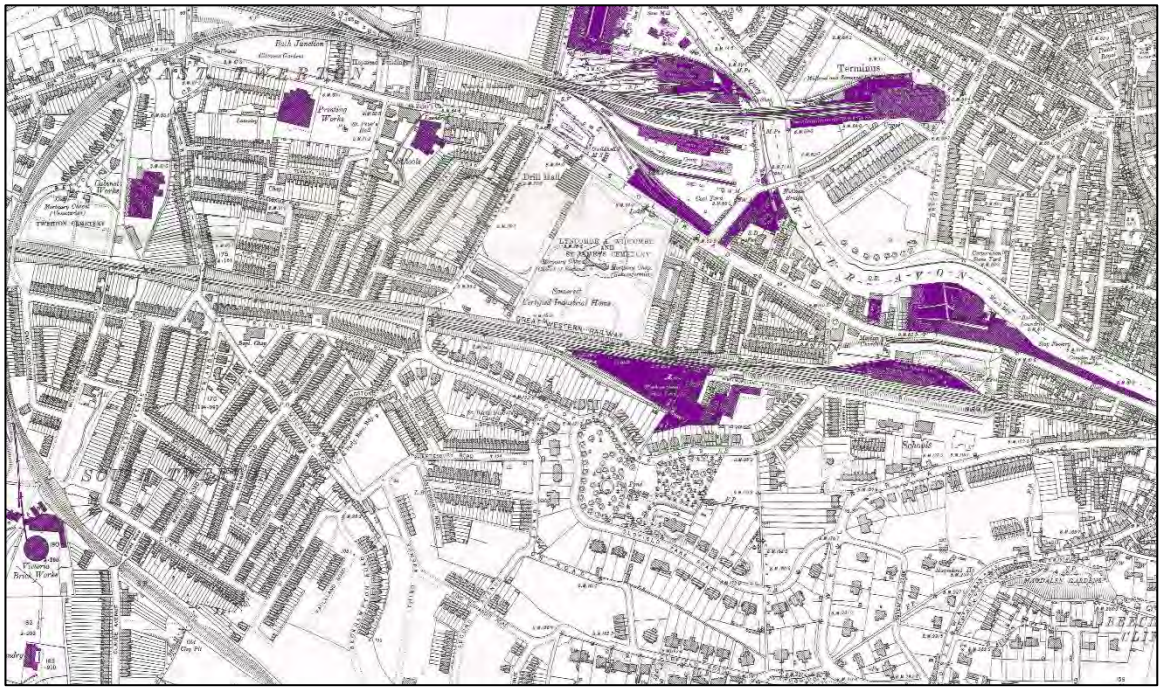
Below is the 1902 map which illustrates this period of rapid suburban development:



The largest area of expansion was in the 1890s with the addition to East Twerton of Bellott's Road in the west, and Victoria Road and Terrace in the east next to the original 'Oldfield Park'. Moorland Road appears to have started as residential but soon developed streets around it and became a street largely made up of shops.

South of Moorland lay Livingston, Crandale, Herbert, Belvoir, Cynthia, Maybrick and Stanley Roads and Triangle, South and West Avenues, the western addition of Lynhurst, Millmead and Ringwood Roads. Development to the east saw the building of Junction, Arlington, Shaftesbury, Winchester and Canterbury Roads, some quite early but some, e.g. Canterbury, not yet finished at the time of the 1902 map. Then in the far south-west, beyond the S. & D. R. line there was Claude and Lymore Avenues, Lymore Gardens, Dartmouth Park Avenue, and Coronation Avenue stretching half a mile out into the open countryside (these are off the 1904 map). Much of this development took place at the very end of the 1890s into the new century. In the south-east corner three roads became known as Durley Park (possibly on land owned by the Durley Park estate near Keynsham?), St. Kilda's, Faulkland and Beckhampton Road, the last two only partially completed on the 1902 map. Finally, First, Second and Third Avenues, and King Edward's Road, barely started on the 1902 map.

New Industries from 1889 to the 1900s as Reflected in the Occupations of the Inhabitants



Stothert & Pitt – Victoria Works – 1905 – Off this map and slightly later, these huge works were partly built to gain easier access to the railway lines running through Bath. Bayer's Albion Stay Works – 1890 – the first of 25 around the country built by Charles Bayer. Bath 'Hygienic' Laundry Co. – 1890s – down on the bottom-left corner of the map. The Pitman Press – In 1889 Isaac Pitman opened the Pitman Press along the Lower Bristol Road in partnership with his sons. Bath Cabinet Makers – Begun as a cooperative in 1892, one of its founding members, Charles Richter became managing director and he and his brother steered the company to international fame for its high quality furniture.

Oldfield Park on the 1911 Census (excluding Westmoreland and East Twerton)

Total Population: 6434 in 1560 households (4.1 people per household – UK 4.5 1911)

Married women with no Occupation recorded: 988 (30% of women)

Pre-School Children – under 5: 466 (7%)

Scholars - aged 5 to 14 - 1191 (18.4%) – by 1911 there was compulsory schooling until 14 but the local authority could allow pupils to leave from 12 onwards. The numbers in school drop off rapidly after 12 with fewer girls than boys staying on, but those staying in school after 14 show more females and may be connected with more girls entering teacher training (see Student, next)

Students - from the age of 16 - 19 but there are more female than male and 2 girls give teacher training as their subject.

Apprentices - aged 13 to 20: 105 – (13% of those 13 to 20 years old)

Working Population: 2757 (43% of total residential population)

Key Occupational Groups:

Clothing – 426 (15.5%) Bath's long history with high end textile manufacture has been well documented. Twerton had mills on the river going back to Saxon times, W. & R. Cook, clothing manufacturers, were operating in the Lower mills, West Twerton from 1891, employing 300 workers, ¾ of whom were women. Of the 123 who gave their occupations as tailor/tailoress, many would have been employed by retail establishments in town in the fitting and alteration of garments – several give Jollys (in Milsom Street from 1831) as their employer.

Building Trade – 408 (14.8%) - Many would have been employed building the new suburbs and they range from masons and carpenters, bricklayers, tilers, slaters, plasterers, to painters/decorators, plumbers/gasfitters.

Metal Working, Engineering – 309 (11%)

Food & Drink Production & Sales – 289 (10.5%)

Railway Workers – 263 (9.5%), joined by an additional 33 working on the tram network.

Wood Workers/Dealers in Wood – 214 (8%)

Clerical Workers – 201 (7%) – This growing army of workers covered all areas of industry.

Printing & Newspaper Publishing – 159 (6%)

Domestic Servants – 91 (3%) – 26 of these were living in their employer's households mainly in the original Oldfield Park and along the Lower Bristol Road, middle class households some of which had more than one servant. The rest were living with their own families and travelling to work as daily domestics. Most were female although there were a handful of men employed in larger households as butlers or footmen.

Teachers – 54 (2%) – a growing occupation and there is evidence of an increasing numbers of students (particularly female) who were staying on in school or going to college in preparation for a career in teaching.

Occupations employing less than 2% include: Laundry Workers – 49; Artists, Entertainers, Musicians, Performers – 44; Agriculture, Horticulture, Gardening – 37; Police – 33 (8 Police Pensioners); Coal Mining – 16 (1 retired) – the North Somerset Coalfield was still very active at this time; Army & Navy – 12 (5 Army Pensioners, 2 Navy Pensioners), etc...

Geographical Origins of the People Comparing 1881/91 with 1911

The 1881-91 census shows that a substantial number of the Westmoreland & East Twerton population (41%) were born in the surrounding counties of Wiltshire, Gloucestershire and, particularly, Somerset. By 1911 this number had reduced to 26% with the majority (53%) being born in Bath itself suggest a redistribution of population around the city rather than movement from the rural hinterland.

Conclusion

The new suburbs to the south-west of Bath demonstrate a change in Bath's character from its 18th Century heyday as a spa town for the leisured classes to a town that thrived on industry. In many ways it became part of the mainstream with the development of large suburbs to house its industrial workers. Oldfield Park was the largest of these developments, housing a population some of whom travelled to work in the immediate vicinity but, increasingly, many commuted into town and beyond. Central Bath's population actually shrank from1851 to 1901 but its suburbs became home for thousands.

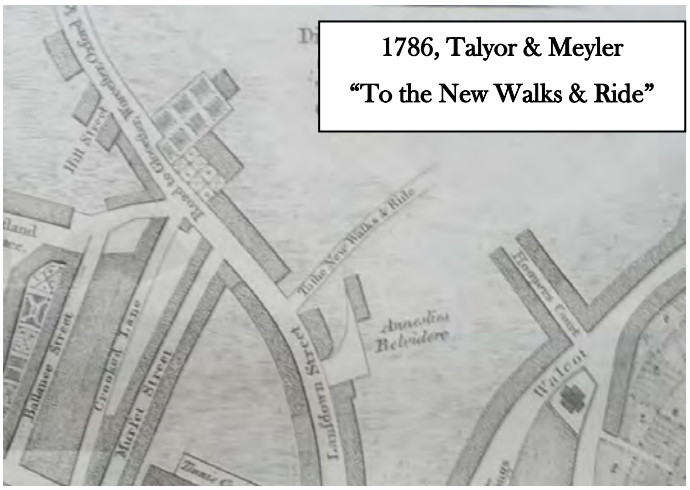
AGM FOLLOWED BY:
LEOPOLD BUILDINGS, HEDGEMEAD – A SURVIVOR

Monday 15th April 2019 **St Mary's Bathwick Church Hall**

Speaker **Nigel Pollard**

Abstract **Nigel Pollard**

It was no less a man than John Wood, who fixed "preliminary articles" with Robert Gay the local landowner in 1725, to develop his ideas for the north of the city, and as can be seen from the map below of 1786 that the developments were approaching "Edgemead" east of Anneslies Belvidere towards the "New Walks & Ride"



1786, Talyor & Meyler

"To the New Walks & Ride"

It was within two years of *Talyor and Meyler's* map of 1786 that John Eveleigh, with his builder and Carpenter John Morgan, built Upper Camden Place (i.e. Camden Crescent c.1788).

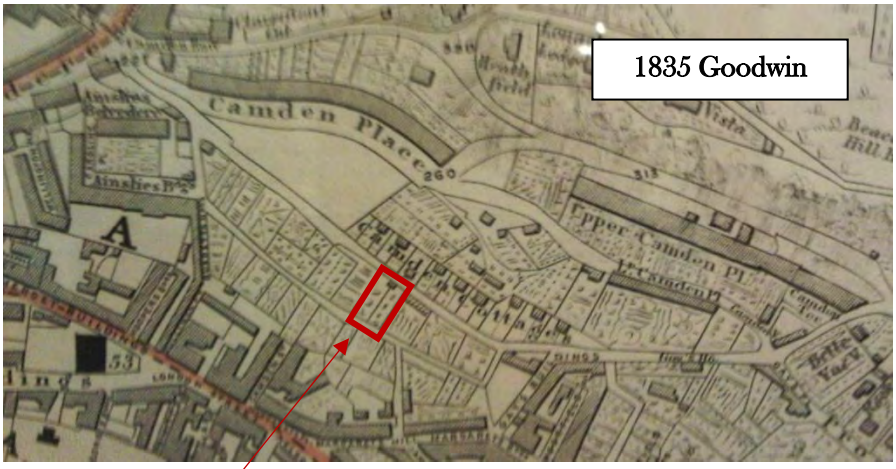
As we can see from their later map of 1793 below, it was initially planned to be much grander than it ended up, and was to have included a sloping garden running down to a terrace called Lower Camden Place – presumably to be built along what it now Upper Hedgemead Road.

The reasons why this grand development of the Upper and Lower Camden Places did not happen is widely known.

The ground conditions at the eastern end being of "Fuller's earth", led to a series of landslips during construction which was immediately halted and the crescent to this day remains quite noticeably truncated.

1793 Talyor & Meyler

"What might have been"



Goodwin's map of 1835 appears to be the first to clearly show Upper Hedgemead Road with a line of Cottages, labelled Camden Cottages to the north and a single cottage and terrace to the south, some of which can be made out in W. Everitt's illustration of seven years later shown below:

W. Everitt: View of Camden Place 1842 (Detail)

Victoria Art Gallery

Moving on from maps to the Bath Rate Books and local Deeds, we find that in 1860 a Robert Dillon, had "erected or constructed two cottages called Herman Cottages on the SE side and sim(sec) Dillon to Martha Morgan".

Robert Dillon (1820-1893) and **Martha Morgan** (1823-1892) both lived and stayed locally and while it is interesting to speculate whether Martha Morgan was related to John Morgan, the builder and carpenter of Camden Crescent sixty years earlier, we do know that in 1841 she was living with her widowed father, a craftsman blind maker, in Lower Camden Place. In the 1850's Robert Dillon was a both farmer in Larkhall and running a butcher's shop at 27 Belvedere.

Robert Dillon and Martha Morgan continued to deal in property and by 1865 the Bath Rate Books give the owners of properties around the future Leopold Buildings (outlined in black box) as indicated below.

1865

1 2 Prospect View	1 2 Herman Cottages	1 2 Hope Cottages	1 2 ? Cottages	1 2 3 4 Hedgemead Terrace

It can be imagined, that this group of cottages had been built along the line of an unmade-up country lane, or bridleway and that demands for a more resilient road surface together with 'services' were being called for by this time. Also, by the late 1860's it had been put forward that a new access way from the London Road to Camden Crescent would be advantageous and that the inhabitants of Camden Crescent were willing to contribute towards the expense of such a road if the landowner could be verified.

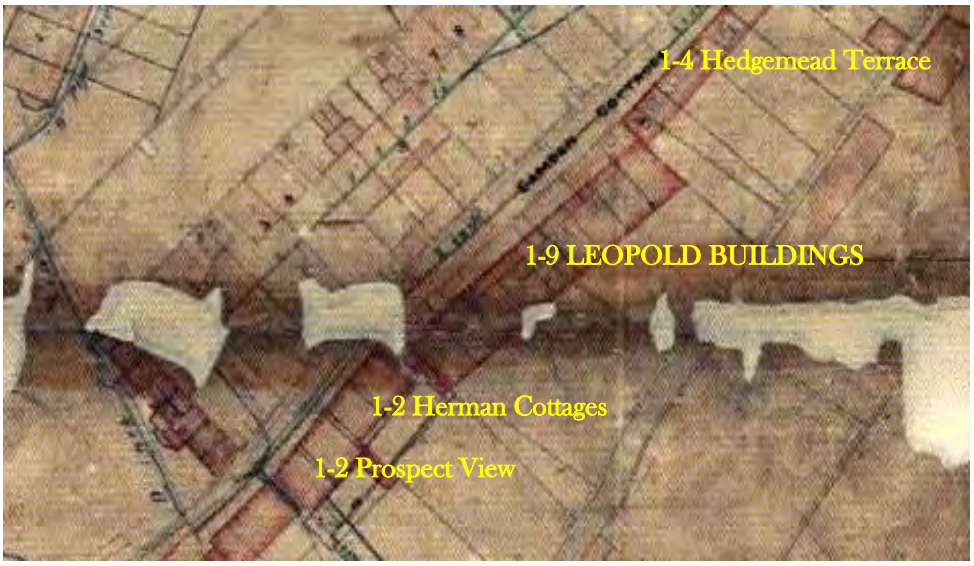
In early 1870 a communication was sent to the Council in which it transpired that much of the land in question that extended nearly down to the London Road, had belonged to Sir Chandos Rivers and that the present owners of the Rivers estate, having now recognised their landholdings, were willing to not only grant some land on which to complete a road, but also to contribute towards its expense. Work went ahead and in June 1872, the City Act Committee reported that the road in Upper Hedgemead had been made at a cost of £210.16s and that in Lower Hedgemead at an outlay of £59.10s.4d. The payment to extend over three years.

These road works also included the laying of water pipes and sewers to all the properties in the vicinity as the Committee advised that the works should be declared private improvement expenses, and that they should be met by special district rates upon the properties in the locality, of 3s 6d in Upper and 1s.3d in Lower Hedgemead. However, a Mr Chaffin proposed an amendment that this was unfair and an injustice and that this had not been a charge in other parts of the city. He further called the attention of the Council to the fact that Hedgemead was "inhabited chiefly by industrious working men, who by their frugality had raised enough money to purchase small properties", and he submitted that to them rates of the amounts proposed would be very burdensome. He therefore proposed to substitute 1s.9d. for 3s.6d and 8d. for 1s.3d., the difference in the cost being made up by the City Act Committee. The Amendment was duly past.

It is in 1870's Rate Books that the future "Leopold Buildings" appears for the first time together with two further important characters: **Henry James Clark** and **Thomas Vincent**.

The first, **Henry James Clark** (1845-1915), a painter, enters into a Conveyance, dated **24th January 1870,** with the aforementioned Martha Morgan (who we know from the Rate Books owns 2 Cottages between Hedgemead Terrace and Hope Cottages).

The second, **Thomas Vincent** (1840-1916) a plumber, is named in an Indenture dated **21st October 1871** with Jebez Hull, (who we know from the Rate Books now owns Hope Cottages).



At this time, we can also make sense of the earlier ***Cotterell & Spackman*** map, enlarged above.

In **1874** Leopold Buildings seems to settle down (except for No9), certainly as far as the Walcot Rate books are concerned, with both owners (**Thomas Vincent** and **Henry Clark**) and occupiers being listed, plus **Robert Dillon** making a re-appearance next door as the new owner of Herman Cottages.

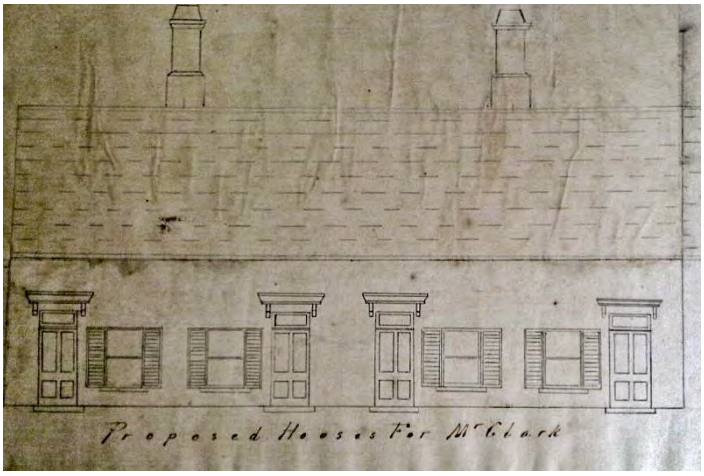
Thomas Vincent's

1-4 Leopold Buildings >

Henry Clark's

< 5-9 Leopold Buildings

NB. The adjacent sketch of the "Proposed Houses For Mr Clark" from the archives of the *Bath Record Office* (unfortunately trimmed so as not to show Mr Vincent's houses) show how originally there were to be only four rather than the existing five houses. It is therefore interesting to look at the finished facades to see how they ended up. It suggests that early on (1873?) it was decided that by removing the window shutters and making the houses slightly narrower, an extra one could be squeezed in, hence No 9 which is smaller than the rest and took some time to finish off. (1877?)



It would appear that "landslips" were fairly common in this area following the one we have already mentioned that halted the grand designs for Camden Crescent a hundred year before, and from reports in the *Bath Chronicle* it would appear that there was already a "Hedgemead Landslip Committee" that monitored such things under the auspices of the City Corporation.

The *Bath Chronicle* reports that the above mentioned "Committee" met on Saturday 18th June 1881 at which the Clerk informed the meeting that the landslip had been first noticed on the 11th May and continued through to the 2nd June, although it would appear that the main slip occurred on the 20th May. It was later reported that 175 houses were destroyed and for those interested there is much to read in the *Bath Chronicles* of the period which can be word searched on-line at the *British Newspaper Archive* website.

Of particular interest for this story, is to read that Mr R. Dillon, (a Walcot Councillor since 1873), was a member of this Committee and had much to say with regard to the reasons for, and what actions were needed to rectify the problems. He also donated to the fund set up to help those that lost their homes, something that our landlords Messrs. Vincent and Clark do not appear to have done.

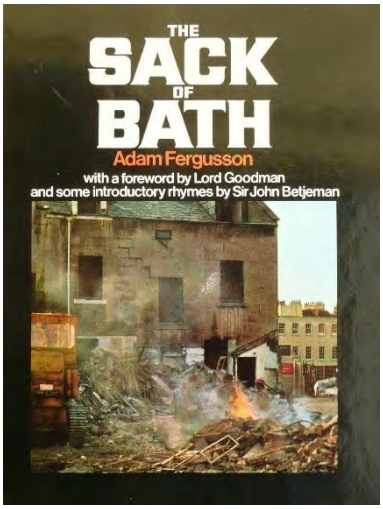
The history of this landslip and its aftermath could fill a book, but for us, we seem to have survived it together with Robert Dillon's Herman Cottages. The Précis Page of the 1880's rate Books confirms how this small group of intrepid homes continued on through not just the Landslip, but also the remodelling of the area to form "Hedgemead Park" which followed a meeting held in the Guinea Lane School in 1883 at which it was agreed that the Corporation would acquire the site and plant it with trees and shrubs. The park opened in 1889.

While the above image appears to have a set of conflicting dates attached to it, some as late as 1910, I have placed it at this point as it appears to give a good idea of what the area must have looked like following the landslip and subsequent land clearance.

The sepia postcard shown on the next page, owned by the late Betty Osborne (who used to live at No 7), clearly shows Leopold Buildings and the two distinct Herman Cottages adjacent, as well as the distinct gabled house opposite on the site of what is now No. 1 Upper Hedgemead Road.

The early twentieth century saw an interesting mix of people living in Leopold Buildings with: two tailors and two shirtmakers, together with a Saddler, a Cooper, a Carpenter, an Umbrella Maker, a Needlewoman, a Laundress, two Postman, a Lamplighter, a Tram Driver, a GWR Shutter and an Accountant.

Little seems to change during the 1930's and early 40's, apart from the near miss in 1942 of a Luftwaffe bomb, just up the road which fortunately did not go off! - photo from the Bath Chronicle / Bath in Time archive>



Many may not realise that it was through the fighting spirit of

Philippa Savery and Adam Ferguson that we have the World Heritage City of Bath that we admire and love today.

Almost unbelievably, back in the 1960's, while the Circus and Royal Crescent were safe, the rest of Georgian and Victorian Bath was open to wholesale demolition and redevelopment.

Philippa Savery, who lived like a Miss Havisham in the centre of Bath, took her campaign beyond its boundaries, enlisting Sir John Betjeman among her allies. By 1972 the destruction of a heritage city became a national issue through Adam Fergusson's articles in *The Times,* followed by his book *The Sack of Bath*, with photographic evidence supplied by Snowden and other notable figures.

This demolition was not only in the centre of Bath but all around us here, the three most notable 'redevelopments' being Lampards Buildings, Balance Street and Snow Hill.

Demolition of Leopold Terrace 1964 (From a collection of slides from the 1950s - 1980s, by Lesley Green-Armytage).

Map from 'The Sack of Bath' showing those buildings demolished during the 1960's.

(Location of Leopold Buildings shown in RED)

However, while we survived this peril, an even bigger threat came when the City Council included Leopold Buildings in the site identified for the replacement of the Walcot C.of E. school down in Walcot Street.

It was in March 1971 that the Education Committee suggested an area of Hedgemead for the possible replacement of the Walcot C. of E. School. However, before this could be implemented, 1974 saw the taking over of Education by the newly formed Avon County Council who fortunately in 1978 decide not to go ahead with this site and instructed the Council to dispose of all the properties they had been able to purchase for the proposed development that had included Nos. 1, 6 and 9 Leopold Buildings – saved yet again!

In December 2011, the whole terrace, 1-9 Leopold Buildings were listed:

Grade ** by Historic England

as of **"Architectural Interest: as a good example of a mid-C19 terrace of houses".**

MATERIALS: limestone ashlar, double Roman tile roof, continuous to Nos. 1-4 and Nos 5-9,

with moulded stacks to party walls and gable ends.

Hence Leopold Buildings, having survived the year 2019, is all set to enjoy the third millennium, hopefully in relative calm.

VISIT: THE NEWLY CLEANED MONUMENTS OF ST SWITHINS CHURCH

Monday 14th May 2019 **St Swithin's Church, Walcot**

Leader: **Henry Brown**

Report: **Henry Brown**

This is my personal view of the monuments in St Swithin's church, Walcot, Bath as a member of the congregation and leader of a volunteer team which cleaned and re-lettered the monuments between 2015 and 2018.

There are 163 marble wall monuments in the church, mostly dating from around 1750-1850, which makes them the largest homogeneous group in Bath. Why are there such a large number from such a short period? The answer lies in the extraordinary development of the "new town" of Bath by the John Woods and other architects, most of which took place within Walcot parish. The church itself dates back to Saxon times but was rebuilt and expanded twice in the 18th Century, reaching its present form and size in about 1790. The architect, John Palmer (1738-1817) has a monument in the gallery. When the church was new the walls must have filled up quite quickly with monuments, which now present such a striking aspect of the interior – "innumerable", according to the Buildings of England volume on Bath.

This population explosion led to a rising demand for burials. Originally, people were buried in the crypt – if their family could afford it: Jane Austen's father is down there – or in the burial grounds on either side of the church, what is now the north and south gardens. These green spaces were once full of stone tombs and monuments, similar to the old St Mary's graveyard in Bathwick Street. From 1808 more space was used for burials across Walcot Street, and our mortuary chapel was built there by James Wilson in the 1840s, as was our above-ground mausoleum on the Paragon. From this time a reaction set in against city-centre burials and the church acquired the Lansdown cemetery from Wiliam Beckford's daughter in 1847. This provided a much more salubrious location to bury and remember your loved ones.

The church was comprehensively refurbished in the early 2000s to create a safe, attractive and flexible space for worship and events (it is a major venue for Bath Festival concerts) with a modern café downstairs. This work was financed almost entirely by the congregation and there was no money left at the end for the monuments, which remained dirty, dusty and hard to read. Some of us asked why nothing could be done to clean them, and eventually realised that the only practical way forward was to draw together a volunteer team to do it ourselves.

We paid for a couple of days' training by a professional conservator from Sally Strachey Historic Conservation, acquired a small scaffold tower and set off in an inconspicuous corner at the back of the gallery. After a few months it was clear that we could make a real difference, and that it would be feasible to clean all the monuments in the main part of the church. Our methods improved as we went along and the most prominent monuments in the front part of the church were transformed.

Work in progress –

Jenny Prideaux (1734-1819)

a wealthy heiress who lived in Sydney Place.

Before and after –

Captain Joseph Fraine (- 1802)

and his wife

Katherine (- 1804).

Katherine was the daughter of

Susanna Wrighte (1695-1765),

while

John Gray (1735-1780)

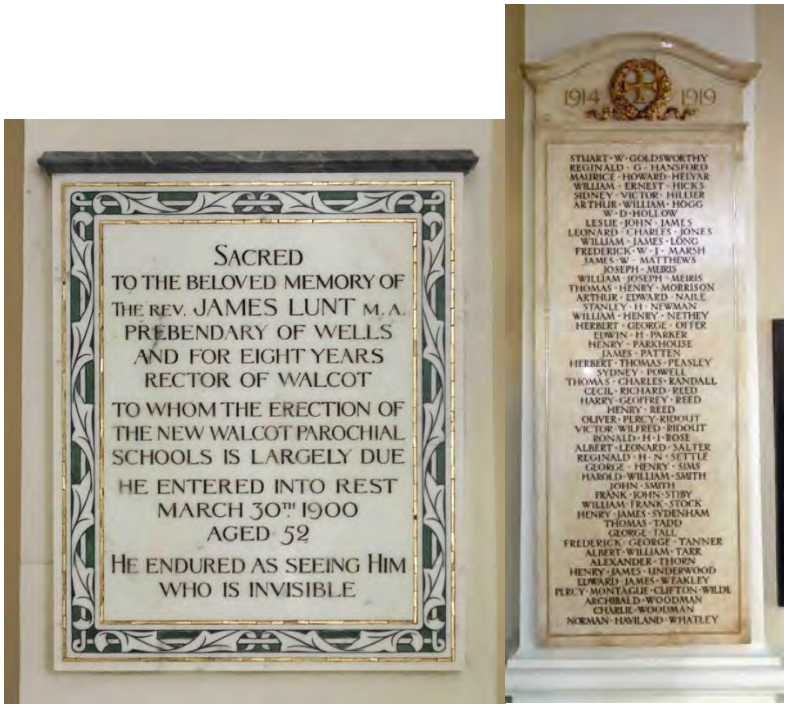
was a witness to their marriage in Bath Abbey. All these monuments are in St Swithin's.

The people memorialised are drawn mainly from the well-off middle classes of the time – army and naval officers, clergy, country gentry, people who had served in India or the West Indies, Bath professionals and business people, and a handful of MPs, writers and artists. These are just the sort of people depicted in Jane Austen's novels, and I like to think she may have known some of them when she lived in Bath.

Amongst the most illustrious people is the novelist and diarist Fanny Burney (1752-1840); the naval commander Sir Edward Berry (1768-1831) of whom Nelson remarked before Trafalgar, "here comes that fool Berry; now we'll have a battle!"; Thomas Pownall (1722-1805) pre-revolutionary governor of New Jersey and Massachusetts Bay, and an eloquent defendant of the rights of the colonists; and Jerry Pierce (1695-1768), surgeon at the Mineral Water Hospital, known for his humane treatment of patients.

Pierce (d1768), Pownall (d 1805), Berry (d 1831, Burney (d 1840)

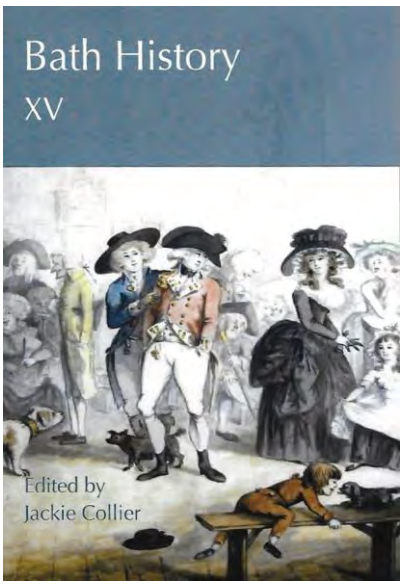
The style of the monuments shows a clear progression from the earliest heavy multicoloured marbles to a more restrained white-on-black style in the 19th Century. Later again there are a number of monuments with beautiful mosaic inlay, such as James Lunt (1847-1900) and the first world war memorials:



There are almost no modern monuments. We were running out of wall space, but I think the main reason is that it no longer seemed appropriate to set up such grandiose memorials after the carnage and perceived waste of the Great War.

If you'd like to look at the monuments more closely the church and café are normally open to visitors Tuesday-Saturday. There is more information about our history and the monuments at www.stswithinswalcot.org.uk

BOOK REVIEWS:



BATH HISTORY: VOL. XV

Edited by Jackie Collier

Bath Spa University 2019

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Contents

Bath History is a resource which anyone interested in the fascinating history of Bath will find invaluable. Volume XV continues the scholarship of the previous volumes. The illustrated articles provide readers with a new research, which places Bath in a wider, less parochial context.

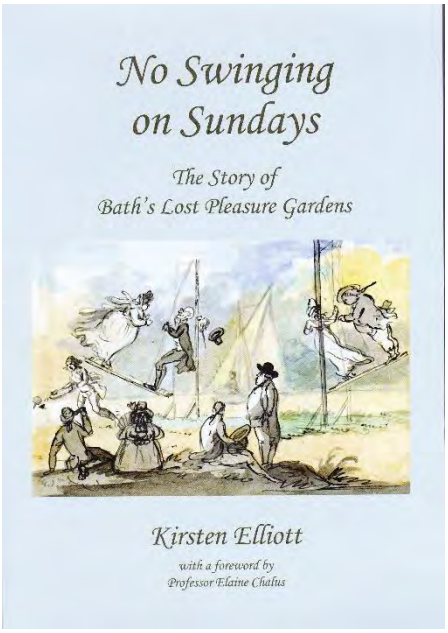
NO SWINGING ON SUNDAYS

Kirsten Elliott

Akeman Press 2019

ISBN: 978-0-9933988-2-7

£ 19.99



Bath's pleasure gardens are gone beyond recall. Yet in their heyday they were as central to the city's social life as its assembly rooms, pump room or parades. Far from being genteel retreats for the horticulturally minded, they were where well-heeled visitors came to party. With lamplit groves and labyrinths, grottoes and supper boxes, and a seemingly never-ending round of concerts and circus acts, balloon ascents and firework displays, they were loud and lively.

Although dedicated to the pursuit of pleasure, there was often little joy for those who ran them. Ruthless rivals and fickle fashions, grand galas washed out by rain and spectacular firework displays ending in disaster meant their ventures often ended in failure and bankruptcy.

Against all the odds, the grandest of them all, Sydney Gardens, opened in 1795, survives as a public park. Shorn of its attractions and cut in two by a railway line, it takes imagination to conjure up the shades of revellers treading its gravelled paths in search of excitement and exercise – though no swinging was tolerated on Sundays. In 2018, however, Heritage Lottery Funding was secured for the restoration of these historic gardens. To mark their reinvention as a pleasure garden for 21st century Bath, over half the book is devoted to their extraordinary story.