

Butterfield's First Work

by

M. H. PORT

It has generally been believed that William Butterfield, the celebrated Victorian Gothic architect, did not begin an independent practice until 1840, and that his first work was a Nonconformist chapel for an uncle. However, the records of Queen Anne's Bounty, an organ of the Established Church designed to make provision for poor parishes, establish that Butterfield was an experienced architect in independent practice by 1838, already exhibiting characteristics associated with his maturity, though in a different style. This essay on the Parsonage House, Addlestone, is followed by a transcription of the detailed specifications for its building.

William Butterfield (1814-1900) is celebrated as a Victorian Gothic architect, indeed *the* Victorian Gothic architect. But a newly discovered work, of 1838, three years earlier than that hitherto supposed to be his first, is cast in a Tudor style.

Born in 1814, articled at the age of sixteen to a London builder, Butterfield transferred to architectural training two years later, articled to the Gothic Revival church architect E.L. Blackburne (1803-88). He then worked briefly for the Inwoods,¹ experts in the Greek Revival style but also stigmatised for some inferior Gothic work, moving on swiftly to a Worcester architect's office.² 'In 1840' says his biographer, 'he set up office at 38 Lincoln's Inn Fields'.³ His 'first known work', all agree, was 'Highbury Congregational Chapel, built in 1842-3 for his uncle'⁴ at Bristol, 'an amateurish but by no means conventional design';⁵ 'nominally Perpendicular ... it is solid, it is simple ... quite manifestly post-Georgian'.⁶ 'Extreme simplicity' was identified as the characteristic of Butterfield's domestic architecture by the Gothic Revival's historian, C.L. Eastlake.⁷ But however simple his domestic work, Butterfield has always been regarded as the most obsessively Gothic architect of the early Victorian age, darling of the Camdenians and the 'great protagonist of the 1850s'.⁸ Henry-Russell Hitchcock, however, in his trail-blazing *Early Victorian Architecture in Britain*, comments that 'His beginnings remain extremely obscure and it would be most desirable to know more about his activities before he designed Highbury Chapel'.⁹

A file in the records of Queen Anne's Bounty provides some information about those activities.¹⁰ The function of Queen Anne's Bounty was the augmentation of poor Anglican parish livings, and in the wave of church building in the early nineteenth century it was an important source for funding the provision of parsonage houses.¹¹

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Chertsey, Surrey, was a country parish where the population had increased by about 11 per cent in the 1820s.¹² The parish church, rebuilt in 1804-08,¹³ contained 791 sittings, of which only 158 were free – clearly inadequate for a population approaching 5,000 a quarter of a century later.¹⁴ Government church-building Acts having made it easier to build new churches,¹⁵ subscriptions were raised and George Holme Sumner of Hatchlands provided a site for a new church.¹⁶ St Paul's, Addlestone, was begun in 1836, to the design of James Savage (1779-1852),¹⁷ in a version of Early English.

A few months after the consecration of St Paul's (11 January 1838), the incumbent minister, the Revd. W.H. Ibotson,¹⁸ supported by the bishop of Winchester, applied to the Governors of Queen Anne's Bounty for a grant of £200 to enable him to build a parsonage house, for which he had raised £400 with a site – a corner of the land obtained for the church.¹⁹ Clearly Ibotson had plans ready, as he asked whether the Bounty would pay over the whole £600 in Spring 1839 in part payment of the builder, and whether the Bounty would lend him a further £200 or £250 to prevent his having to obtain a mortgage.²⁰

The plans that Ibotson had obtained were not from the church's architect, Savage, but those of the then unknown William Butterfield, already in August 1838 describing himself as 'Architect, 38 Lincolns Inn fields'.²¹ How Ibotson met him remains hidden. To meet the Bounty's requirements, on 4 September 1838 Butterfield declared before a justice of the peace that he was a surveyor

accustomed to Survey and value and to superintend the Building of Houses and offices, and that he has drawn the annexed plans (marked A) and made the annexed Specification and Estimate (marked B) for building a House and suitable offices on glebe land belonging to the curacy of Addlestone ... and that the plans, Specifications and Estimates are in his judgment severally correct & true.²²

It is these plans and specifications that have survived in the Bounty records and are here reproduced.²³

They are of particular interest so far as Butterfield himself is concerned, in that the design is not the expected Puginian quasi-medieval Gothic, but Tudor-gothic. While Georgian classical was the default style for early nineteenth-century parsonages, 'Tudor', a style based on sixteenth-century exemplars but lacking any clear definition, was increasingly coming into favour from the late 1820s.²⁴ 'The "Tudor Parsonage" was an amazingly popular formula through the rest [*i.e.* from 1818] of the Late Georgian period'.²⁵ Nearly all the contemporary books of designs for rural residences present models.²⁶

Ibotson, having had to rent a village house for his family, pressed to have his parsonage as soon as possible, but not until 15 November 1838, too late in the season to make a start, did the Governors of the Bounty approve the plans, on an estimate of £812.10s.²⁷ Of a sample of some two hundred early nineteenth-century parsonages, half cost between £200 and £1,000, so Addlestone ranked quite high in the less expensive range.²⁸ Work began early in March 1839, but the builders, William Pain and Charles Dixey, proved 'extremely negligent'; by 15 May they had not 'built up to ye ground floor'.²⁹ Ibotson, to avoid having to take out a mortgage, was now seeking further help from the Bounty. He himself undertook to raise £200 more, if the Bounty would match that, as 'We find that a well & Pump, a small stable & coach-house, Hedges & ditches,

Fences & Gates, Surveyors charges & sundries' would increase the estimate to £950.³⁰ The Bounty did make a second grant, of £187.10s., 'to complete amount of Estimate'.³¹ The builders appear to have speeded up, the Bounty authorising payments of £270 on 20 June and £262.10s. a month later.³² But they evidently slackened again, as it was 2 April 1840 before the next payment, of £383, was authorised; the final £59.10, on 21 May 1840, signified completion.³³

THE DESIGNS

Butterfield's asymmetrical plan (Figs 1, 2) expresses his elevations: he placed the two principal rooms, the dining and drawing rooms, each 14 ft (3.96m) wide by 16 ft (4.53m) deep, separated by a nine-inch wall, on the ground floor of the garden front, the *avant-garde* solution for the problem of the classical Georgian small house front in which the central feature consists of a narrow entrance dominated by the features on either side.³⁴ For his external walls Butterfield specified a thickness of 1ft 2ins (0.33m), or a brick and a half; the diocesan bishop had some reservation about wall dimensions,³⁵ but whether he thought them inadequate is not recorded. By giving only the dining room a canted bay window Butterfield distinguished between his two main rooms. More commonly, the drawing room, where the family would relax, would be adorned by a bay, but here the dining room is convenient for the kitchen, the two forming the spine of the house under a continuous pitched roof, though separated by a central staircase hall. This hall lacks direct lighting, the major defect of the plan – the sections (Figs 3, 4) ingeniously avoid depicting the stairs. The drawing room wing, under its own continuous pitched roof parallel to the spine, emphasising the horizontal, is set back fractionally from the dining room, its gable overlapped by that of the spine,³⁶ which is given further prominence by a tiny gablet over the gable (Fig. 5). Behind the drawing room a corridor leads from the staircase hall to an internal porch where the main entrance lies. Thus subordinated to the garden front, the entrance front consists of the windowless fireplace wall of the drawing room together with the main entrance door. There is no third room on its further side, for Butterfield provides no study, and the kitchen lies well back (Fig. 1).

In line with the entrance corridor and staircase hall, a wing of lesser height, clearly expressing its inferior function (Fig. 3), contains a pantry and scullery, with a butler's pantry beyond (Fig. 1), cut off by a secondary stair to two servants' bedrooms and a water closet (Fig. 2). The latter is placed as if for use by the servants rather than by the owner; Ibotson himself perhaps preferred more personal sanitary arrangements. The elevation is 'made subservient to the plan', as Pugin was to require in his *True Principles*.³⁷

Considering the elevations in closer detail, viewed from front or back (Figs 5, 6) the dominant features are the two gables and the three chimneys that flank them. Butterfield subtly emphasizes the dominance of the spinal range by the way in which its gable stands forward of the second gable, though merely by the thickness of the wall, and by carrying the tiling of the major gable down to the eaves. Another important feature is the way in which Butterfield does not conceal the junction of gable and the top of the wall at the eave by a parapet as was common in Tudor-gothic designs but articulates the corner by a slight buttress with set-offs (Fig. 5).³⁸

As the section shows, the rafters of the two roofs meet in the valley immediately

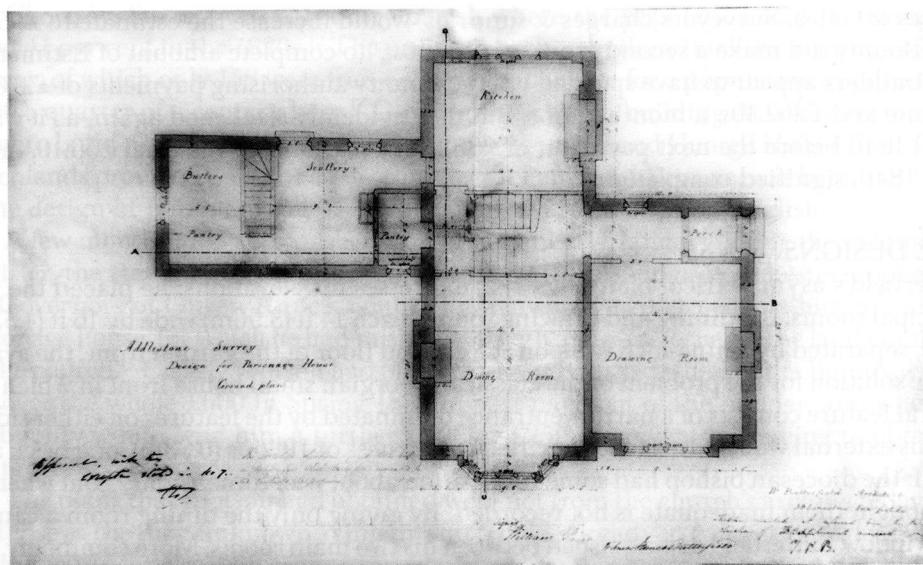


Fig. 1.

Addlestone, Surrey: 'Design for a Parsonage House': William Butterfield, contract drawing No.2A, ground floor plan, 1838. Signed 'W. Butterfield Architect 38 Lincolns Inn fields'; annotated 'The plan marked A referred to in the declaration of Wm Butterfield hereunto annexed'; initialed by the diocesan, Charles Sumner, Bishop of Winchester, as 'Approved, with the exception noted in No. 7', signed by the contractor, William Pain, and witnessed by the architect's brother, James Butterfield.

Church of England Record Centre; photograph Paul Mellon Centre

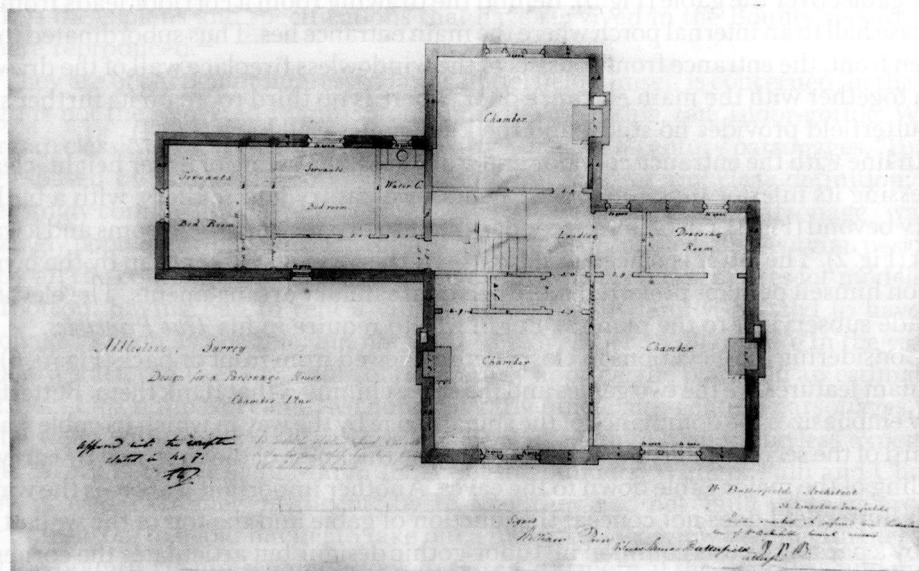


Fig. 2.

Addlestone Parsonage House: William Butterfield, contract drawing No.3A, Chamber [first floor] plan. Annotated, initialed and signed as Figure 1.

Church of England Record Centre; photograph Paul Mellon Centre

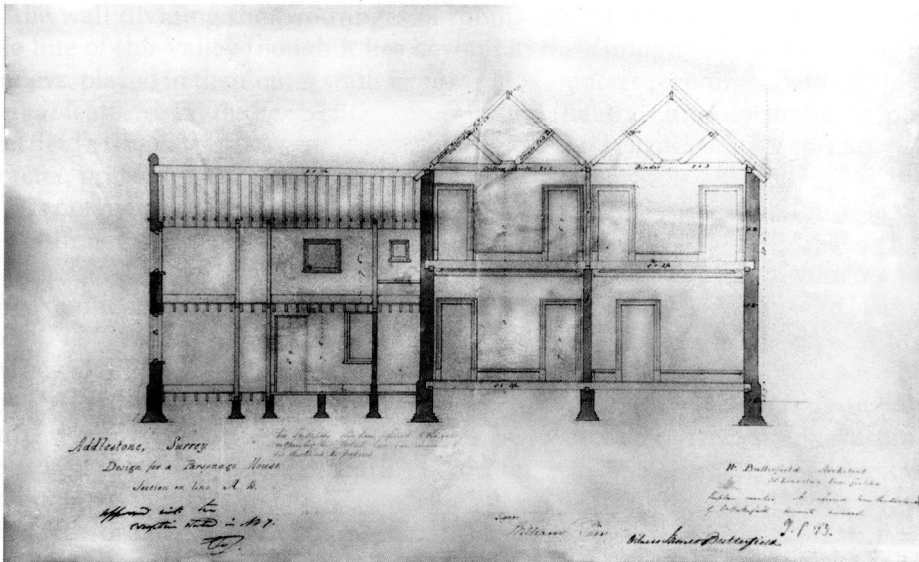


Fig. 3.

Addlestone Parsonage House: William Butterfield, contract drawing No.4A, Section on line A B.(parallel to main front). Annotated, initialed and signed as Figure 1.
Church of England Record Centre; photograph Paul Mellon Centre

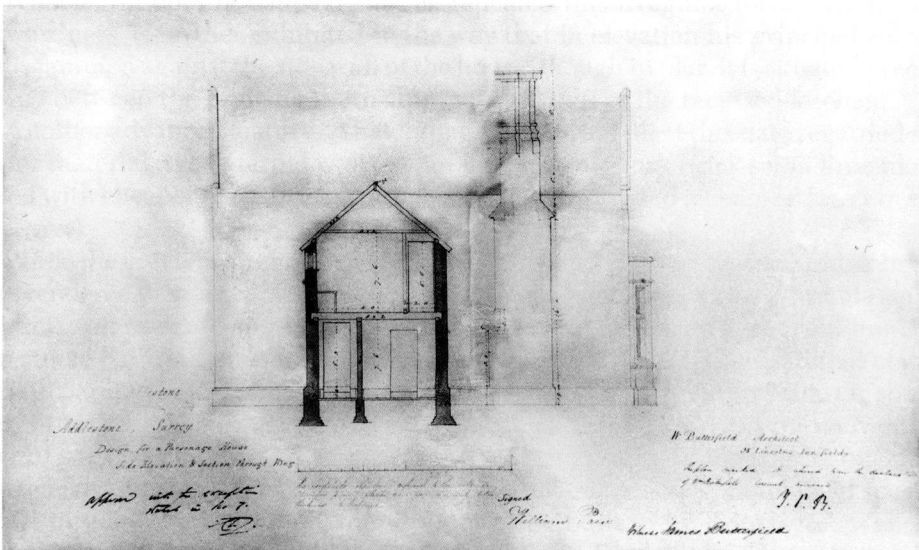


Fig. 4.

Addlestone Parsonage House: William Butterfield, contract drawing No.6A, Side Elevation & Section through Wing. Annotated, initialed and signed as Figure 1.
Church of England Record Centre; photograph Paul Mellon Centre

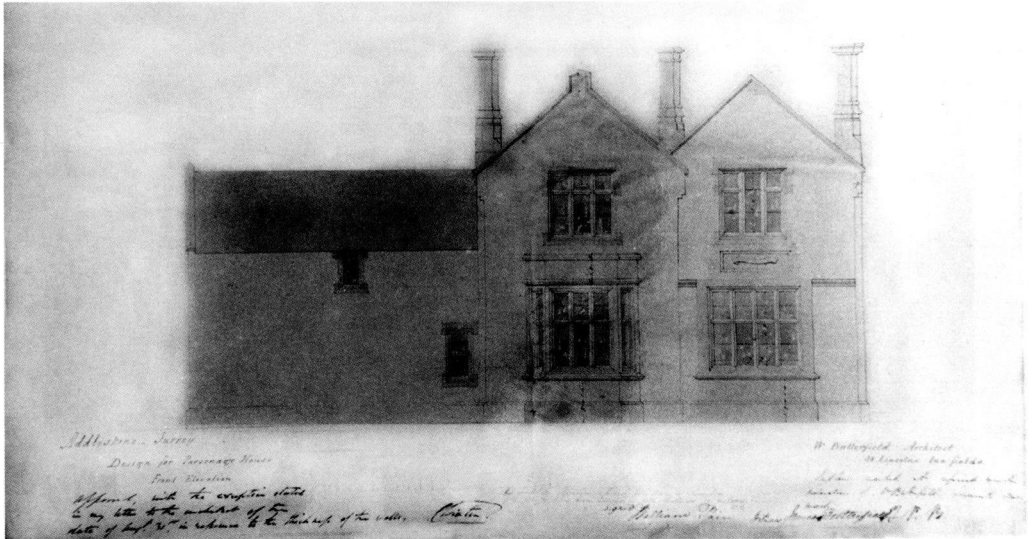


Fig. 5.

Addlestone Parsonage House: William Butterfield, contract drawing No.7A, Front Elevation. Annotated and signed as Figure 1, with the diocesan's comment 'Approved with the exception stated in my letter to the architect of the date of Aug. 31st, in reference to the thickness of the walls. C.Winton.' Church of England Record Centre; photograph Paul Mellon Centre

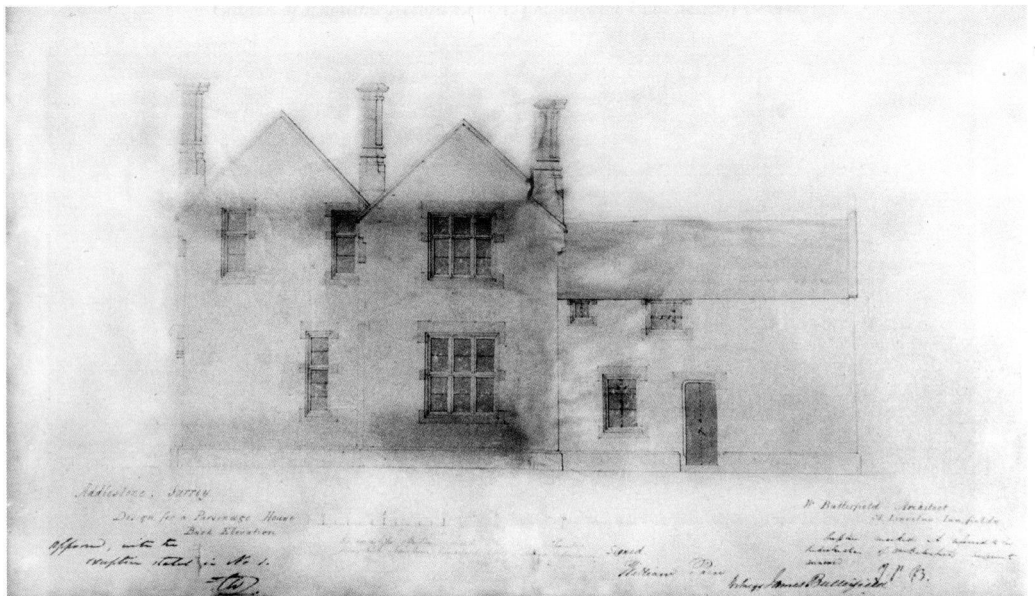


Fig. 6.

Addlestone Parsonage House: William Butterfield, contract drawing No.9A, Back Elevation. Annotated, initialed and signed as Figure 1. Church of England Record Centre; photograph Paul Mellon Centre

over the wall dividing the two ranges of rooms (Fig. 3). The kitchen chimney stands in the line of this valley though it lies beyond it; the dining room and drawing room chimneys, placed in their outer walls (contrary to Loudon's recommendation)³⁹ provide terminal features. From the specifications we find that the chimney shafts, or 'pots' in Butterfield's terms, were bought in; but Butterfield rarely again employed shafts of this character, preferring a simpler form in brick.⁴⁰

It is not merely the chimney shafts that are conspicuous features of the design. The three chimney breasts, constructed externally, are the dominant features of the side walls, especially impressive on the entrance front because those of the drawing room and kitchen dominate the principal entrance lying between them in an otherwise featureless façade (Fig. 7). This highly significant element in the composition anticipates Pugin's advocacy of projecting chimneys,⁴¹ first shown in his etching of an 'antient poor house' in the 1841 edition of *Contrasts*. External chimney breasts were of course a conspicuous feature of many Tudor great houses.⁴² Tudor revivalists adopted them, for instance in 1818 at Lound rectory, Suffolk (Mark Thompson, 1783-1852), and in other parsonages subsequently.⁴³ But all three chimneys in Addlestone Parsonage are distinguished by the rare feature of irregular settings-off or batters, possibly inspired by a chimney at Hampton Court,⁴⁴ though there the breast widened as it rose (presumably arising from additional flues), whereas Butterfield's batters successively narrow the rising breast (Fig. 7).

This dominating feature already exhibits the boldness, 'awkwardness', 'power and originality',⁴⁵ characteristic of the mature Butterfield. Although he employed the battered chimneybreast motif throughout most of his career, in churches as well as in parsonages and schools,⁴⁶ it does not appear that he repeated this irregular form.⁴⁷ Butterfield's 'awkwardness' is further exhibited in the way that in elevation his principal entrance door is jammed against the side wall of the house, though in plan it is situated precisely midway between the drawing room chimney and that of the recessed kitchen.

Another advanced feature is that, though brick was still at this date regarded as an inferior material, the external walls were faced in grey stock brick set in lime mortar, backed with cheaper place bricks, rather than being stuccoed (cheap) or faced in stone (expensive).

While the lintels and architraves of most of the windows were to be of timber in brick splays rendered in 'compo', i.e., stucco, 'carefully jointed and coloured to imitate stone',⁴⁸ the 'joints and back of mullions throughout to be covered with an ogee moulding',⁴⁹ the dining room bay windows were to be of Bath stone, with the two central mullions of wood; the plain parapet in 'regular courses with strong copper cramps in fine mortar'; but the lintel of the drawing room window was to be of York stone.⁵⁰ Iron was the conventional material used for cramping joints; liable to rust, it needed to be set in lead: but copper was preferred 'in best works'.⁵¹ In accord with the latest practice, Butterfield specified '12 cast iron air bricks to the Ground Floor to be built in by Bricklayer'.⁵² The two principal rooms were to have chimney pieces of English marble of a very plain design, at an average cost of £5 each, the bedrooms merely York stone ones.⁵³

Presumably the Revd. Mr Ibotson had spelled out his requirements to the architect - this is not exactly the standard parsonage; the plan suggests a comfortable bachelor establishment, but by June 1841 he had acquired a wife and two infant daughters, one

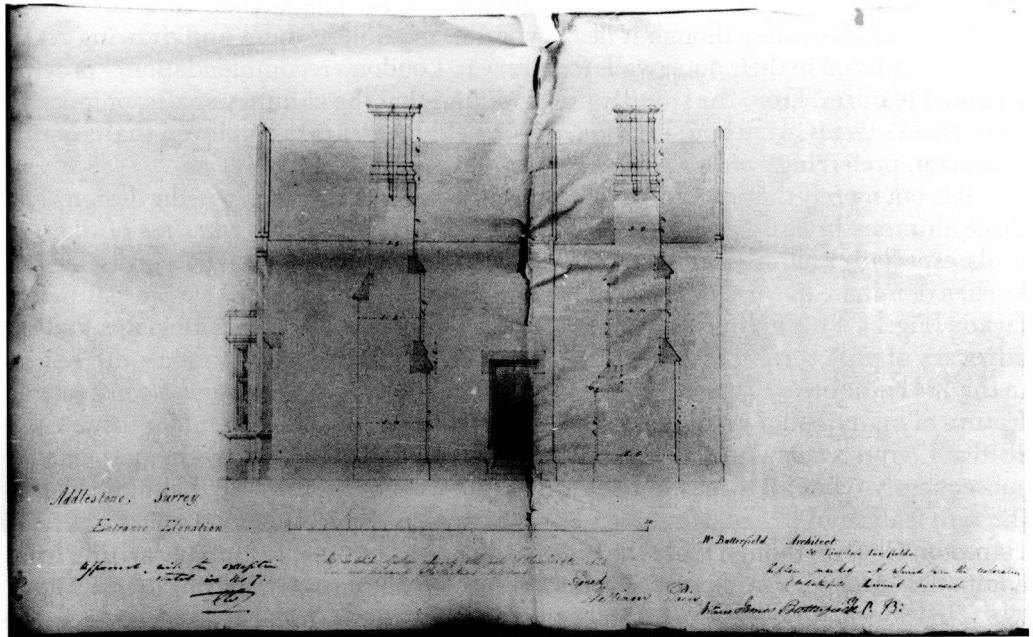


Fig. 7.

Addlestone Parsonage House: William Butterfield, contract drawing No. 8A, Entrance Elevation.

Annotated, initialled and signed as Figure 1.

Church of England Record Centre; photograph Paul Mellon Centre

aged 2 years, the other 8 months.⁵⁴ Though there are three bedrooms there is no study. The service quarters are not skimped: a butler's pantry and two servants' bedrooms, as well as cellars beneath the stair hall for both coals and wine. With the house completed, in June 1839 Butterfield designed a two-stall stable and coach-house (with water closet at the side, like a porch) that Pain and Dixey priced at £100.⁵⁵ The lack of a study had to be remedied for Ibotson's successor in 1847, when a local surveyor and builder, Joshua Richards, provided designs for a two-storey infill in the re-entrant between the entrance and the kitchen, priced at £91 13s.⁵⁶

Unhallowed in the early twentieth century, no local notice taken, Butterfield's first work, different in style from that notoriously associated with him, but nonetheless bearing marks of his character, its story embowelled in the voluminous records of Queen Anne's Bounty, was replaced by a modern house several decades and vicariates ago.⁵⁷

ACKNOWLEDGEMENTS

I am deeply grateful to Dr Brenda Hough, sometime Director of the Church of England Record Centre, for permission to publish this material, and to Professor Michael Kauffmann, as Director of the Paul Mellon Centre for Studies in British Art, for arranging the photography. Dr Geoffrey Brandwood kindly provided encouragement when there were difficulties with a previous prospective publisher, and 'cleaned up' the photographs,

and the late Dr Richard Morris enthusiastically ensured the publication of essay and Specifications as one unit.

NOTES

Place of publication, unless otherwise noted, is London.

1. William (c. 1771-1843) and his son Henry William (1794-1843), best known for London's Grecian St Pancras new church, 1819-22, but derided for St Mary, Somers Town, St Pancras.
2. Rosemary Hill, 'Butterfield, William', *Oxford Dictionary of National Biography*.
3. P.Thompson, *William Butterfield* (1971), 14.
4. *Ibid.*, 42.
5. J.Summers, 'William Butterfield; or, The Glory of Ugliness', *Heavenly Mansions* (1949), 162.
6. H-R Hitchcock, *Early Victorian Architecture in Britain* (London and New Haven, 1954), 128.
7. C.L.Eastlake, *A History of the Gothic Revival* (1872), 226.
8. R.Dixon and S.Muthesius, *Victorian Architecture* (1978), 203.
9. Hitchcock, *Early Victorian Architecture*, 129.
10. Church of England Record Centre (hereafter CERC), QAB, E453. This file is currently unavailable as it is undergoing restoration. It fell into my lap some years ago when I was a member of a working party considering the records of the Church of England with a view to their possible dispersal; specimens of the various classes of records were presented to us, and Dr David Robinson, then Surrey County Archivist, passed this file over to me. I realised its interest (though without then appreciating its full significance), and obtained the permission of the then Director of the CERC, Dr Brenda Hough, to have it photographed for publication. Photography was generously provided by the Mellon Centre (Professor C.M. Kauffmann).
11. G.Best, *Temporal Pillars; Queen Anne's Bounty, the Ecclesiastical Commissioners, and the Church of England* (Cambridge, 1964).
12. CERC, CC file 15025, answers to printed queries form.
13. Rebuilding had been undertaken by the architect Richard Elsam, but his estimates proved so inaccurate he was superseded by Thomas Chawner, a surveyor of the Land Revenue Department and local resident (E.W.Brayley, *History of Surrey* ii, 194, 220).
14. CERC, CC file 15025, queries paper.
15. See M.H.Port, *Six Hundred New Churches. The Church Building Commission 1818-1856* (2nd edn, Reading, 2006).
16. The Act 1 & 2 Wm IV, c. 38, of 1832, enabled subscribers to build a new parochial church or chapel, settling the contentious issue of patronage in such cases.
17. St Luke's, Chelsea, 1820-24, is his masterpiece.
18. William Haywood Ibotson (1803-73), fellow-commoner, Magdalene Coll. Cambridge, 1832, B.A. 1837, M.A. 1840; perpetual curate, St Paul's Addlestone, c. 1838-1845, 'at £200 p.a.'; p.c., St James, Norlands, Kensington, 1845-54; vicar, Edwinstow (Notts), 1854-73. I am indebted to the staff of Hampshire Archives and members of the Addlestone Historical Society for help in tracking his career.
19. CERC, QAB 7/3/F33, Ibotson to Governors of QAB, 18 June 1838; bishop of Winchester to Treasurer, QAB, 19 June 1838.
20. *Ibid.*, supplementary note.
21. *Ibid.*, Butterfield to Hodgson, treasurer, QAB, 21 Aug. 1838.
22. CERC, E453, attached sheet. The St Giles in the Fields and St George Bloomsbury ratebooks (Camden local studies centre), however, record 38 Lincolns Inn Fields as unoccupied in 1838 and occupied by one 'Collins' in 1839 and 1840. Butterfield presumably was sub-tenant.
23. By kind permission of Dr Brenda Hough when Director of the CERC, and Professor C.M. Kauffman as Director of the Paul Mellon Trust (photographs).
24. T. Brittain-Catlin, *The English Parsonage in the Early Nineteenth Century* (Reading, 2008), 64-5, 69. T.F.Hunt included some Tudor material in his *Designs for parsonage houses, alms houses, etc.* of 1827, and in 1830 published *Exemplars of Tudor architecture adapted to modern habitation*.
25. H-R Hitchcock, *Early Victorian Architecture*, vol.1, 30).

26. Leading exemplars are J.B.Papworth, *Rural Residences*(1818), P.F.Robinson, *Rural Architecture*(1822), T.F.Hunt, *Designs for Parsonage Houses [etc]*(1827).
27. CERC, QAB E453.
28. Brittain-Catlin, *The English Parsonage*, 309, n.31.
29. CERC, QAB 7/3/F33, Ibotson to Hodgson, 15 May 1839. The drawings are signed by William Pain as contractor, but Ibotson here names the builders as Pain and Dixey of Bridge Street, Vauxhall.
30. *Ibid.*, Ibotson to Governors, 30 April 1839.
31. CERC, QAB E453, cover.
32. *Ibid.*
33. *Ibid.*
34. Brittain-Catlin, *The English Parsonage*, 46.
35. MS comment on contract drawing 7A (Fig. 1).
36. Butterfield repeated this device in the vicarage at Balne, Yorks, of 1853, a simpler front, but with the tall chimney stack again creating a central accent. See S.Muthesius, *The High Victorian Movement in Architecture 1850-1870* (1972), 71 (illustration).
37. A.W.N.Pugin, *The True Principles of Pointed or Christian Architecture* (1841), 63, based on lectures he gave at St Mary's College, Oscott, from December 1837.
38. T.Brittain-Catlin notes Pugin's abandoning 'the irritating "shoulder" at the bottom of a gable' as a 'significant break with Tudor-gothic', where 'the junction between the top of the wall at the eave and the gable was masked by a parapet which rose above the eave'. *The English Parsonage*, 169.
39. J.C.Loudon, *Encyclopaedia of cottage, farm, and villa architecture* (1833), book 1, ch.1, pl.2, reproduced in Brittain-Catlin, *The English Parsonage*, 89.
40. Exceptionally Alvechurch rectory(1855) has no fewer than seven such shafts (Thompson, *Butterfield*, 222-3).
41. A.W.N.Pugin, *True Principles*, 51-2; Pugin's arguments were that external chimneys saved internal space, acted as buttresses to the wall, avoided danger of fire from flues passing through roof woodwork, and provided variety of light and shade and 'a succession of bold features'. His illustration showed a pair of chimneys with a symmetrical pair of batters above a single set-off, more exactly related to flues than are Butterfield's.
42. See N.Cooper, *Houses of the Gentry 1480-1680* (New Haven and London, 1999), especially chap.3.
43. And by G.R.French (Badlesmere, Kent, 1836) and M.Davis, jr (Sparkford, Soms, 1837), T.Brittain-Catlin, *The English Parsonage*, 67, 191 (illustrations). In the 1840s the feature was quite widely used (cf. *The English Parsonage*, 179 (Wightwick), 194 (Teulon), 213 (Ferrey), 232 (Whichcord), 239 (Vulliamy), &c.
44. See N.Lloyd, *A History of English Brickwork* (1925), 340.
45. J.Summerson, 'William Butterfield, or the Glory of Ugliness', in *Heavenly Mansions* (1949), 166-7.
46. Churches of 1853-4: Wykeham, Hensall, Pollington; at least eight parsonages, from Coalpit Heath (1845) through Alvechurch (1855) and Dropmore (1866) to Baldock (1870-3).
47. See Thompson, *Butterfield*, *passim*.
48. Plasterer's specification.
49. Carpenter's specification.
50. Mason's specification.
51. See entry 'Crampers or Cramp Iron' in Joseph Gwilt, *An Encyclopaedia of Architecture* (1842), revised by Wyatt Papworth (1888), 1267.
52. Smith's specification.
53. Mason's specification.
54. Ibotson gives no hint of a family in his correspondence with the Bounty, but this must have intensified his desire for completion of the house (see 1841 census).
55. CERC, QAB, E453
56. *Ibid.*
57. Probably in the late 1940s; see CERC, QAB 7/4/1/70.

SPECIFICATIONS FOR PARSONAGE HOUSE, ST PAUL, ADDLESTONE, SURREY, BY WILLIAM BUTTERFIELD, ARCHITECT, 1838.

There are relatively few specifications in print for specific early nineteenth-century buildings, particularly for the smaller house, although there were model specifications published in several works for architects and builders, notably Alfred Bartholomew's *Specifications for Practical Architecture* (1840). Thomas Rickman (1776-1841) published specifications for a number not only of his churches, but also of such secular buildings as the newsrooms at Birmingham (1828) and Carlisle (1830),¹ that offer some basis for comparison with Butterfield's. Rickman was an architect of experience, but his specifications where comparable do not seem to demand vastly more of the contractor. Many features represent only the language of contemporary good building: as the requirement for the carpenter to use Memel timber and Riga or Archangel yellow deals, and for the flooring boards to be cut immediately on the signing of the contract. Butterfield is sometimes less precise than Rickman, for instance in his specification for the water-closet, and he will merely instruct the plasterer to 'lath plaster float and white ceilings', whereas Rickman specifies 'double fir heart laths, rent out of yellow Dantzic', and the nails 'to be the best annealed cast lath or wro[ugh] nails, not more than 1in. long'.² Rickman also demands a greater degree of security in his door lintels, which were to be inserted one foot six inches into the wall each way, but that was for a building to which a body of subscribers had access; Butterfield in his parsonage was content with nine inches.

It is clear that Butterfield wrote out his specifications rapidly, using abbreviations constantly but not consistently (e.g., his use of 'and' interchangeably with '&'; his varying abbreviations for 'inches' – or their total omission), and his carelessness about punctuation or capitalization. It is because these specifications shew a man fully accustomed to this work already, at the apparent outset of his career, that I have thought it worthwhile to transcribe them as precisely as possible.

* * * * *

Transcription of William Butterfield's MS Specifications for St Paul's Vicarage, Addlestone, Chertsey, Church of England Record Centre, QAB E453.

The Specification and Estimate marked B referred to in the declaration hereunto annexed [signed] J.P.B[utterfield]³

Specification and description of Works to be performed in Building and finishing a parsonage House for the Rev^d W H Ibotson at Addlestone in the parish of Chertsey, Surrey, according to the designs of Mr W. Butterfield Architect and numbered from 1 to 9 inclusive.

Digger Excavate the ground to the depths and widths necessary for all the Walls, Areas, Cellars, Drains & Cesspools and under all floors to level of upper set off of footings. Fill in and ram ground to foundations when built. Dig out a Cess Pool of 5 feet diameter to 3 feet below the bottom of Drain. Clear and Cart away all superfluous Earth arising from these excavations. Level ground as directed.

Bricklayer All bricks except where otherwise described to be good hard well burnt, Grey Stock bricks, those for casing of principal fronts to be picked. All the Walls, Chimnies &c to be carried up in the manner shewn, and of the several heights and thicknesses described in the drawings, the work to be carried up together all round the different buildings, no four courses to exceed 11½ inches, every header so far as possible to be a whole Brick. The whole of footings, and every 3rd course to the level of ground floor, and every 6th course above it to be well grouted with hot liquid lime and sand. The mortar to be composed of good strong flake burnt lime and sharp clean sand and to be thoroughly mixed in the proportions of two fifths lime & three fifths sand. The building is to be properly scaffolded all round before any of the work is carried above the foundations. Compo⁴ Chimney pots according to Drawing to be provided properly set and flanced with tiles in cement. All flues to be properly cored and pargetted. Pave cellars with Brick flat paving laid in sand, the ground well rammed to retain the same. Turn discharging niches in cement 14 inches deep over Bay W[indo]^{ws}, The hearths & fireplaces to be of 9" arches turned in cement. All external walls 1 foot above ground floor to be backed with place Bricks, and all internal walls above that level to be built with that material. The partition between Bedrooms on first floor to be filled in with Brick nogging. The Bricklayer to bed and point all plates, door and window frames to form and cut all necessary rakes for Gables &c, all requisite splays for windows doors & panels and corbel out as described in Drawing and over projections and windows with Brick in Cement and York Stone landings. All splays to windows and doors, where not coloured compo, to be carefully gauged to a mould. All compo Headed work round doors and windows, chimnies and panels &c to be prepared for by Bricklayer setting back his brick work to allow for compoing to the face of fair wall, the Bonding to be singular as shewn, and to accord with the levels of Brickwork. Wrought iron chimney bars to all the Chimney openings 2^{ins} wide a quarter of an inch thick & to lie six ins on each jamb to be provided and fixed, and ½ Brick trimmers to be turned to all fireplaces. Build Brick sleeper walls as shewn in Drawing for stone paving in scullery, provide and fix necessary Brick supports to sink in Scullery, & provide and fix proper Drain Stone under Sink Build 10ft 9" Hand drain to Cesspool with ½ bk rims in mortar, to be laid to a current of not less than 11 ins in every 10ft, and 6" Drain & Cesspool from Rain water pipes Lime white walls of Cellar. Stein⁵ and dome over Cesspool leaving proper man-hole, and provide 2" York Stone cover to same. Dig out and stein a well, 15 feet deep with proper curbs &c, finished in usual manner complete, and Covered.

Carpenter. Provide and fix all requisite Moulds, turning pieces, and centering to Bricklayer, Plasterer & Mason, Provide and fix all Wood Bricks to all the door jambs, Windows, behind skirtings, and wherever else needed, all necessary lintels to doors & windows, the lintels to be in the wall, 9 ins each way. Two tier of chain Bond to be carried round the walls of each story turning through all openings and wall plate where shewn for floors and Roof. No part of centering to be removed and no plate or Bond to be cut out of the openings, until directions are given to that purpose by the Architect. All the timber when not otherwise directed, to be Memel, free from sap, knots or Shakes, the deals to be the best Archangel or Riga yellow deals. The flooring Boards to be immediately cut [*p.2*] on signing the contract and placed in some dry situation. The scantling of the several timbers is given on the different sections. Frame and fix floor joists throughout the House and Offices of scantling shewn on drawings, notched down on wall plate 1ⁱⁿ with 1½ double strutting throughout the centre of each floor in House. floors to Ground floor in House to be pugged Trimmers to be provided to all fire places, Stair cases &c 8 x 3 Frame and fix 4in. quarter partition, wherever shewn on plans with Heads and Cills 4 x 4, Braces 4 x 2½, & Common Quarters [*sic*] 4 x 2, the quarters 11 in. apart, the heads of lower partition in all cases to form cill of the upper one, heads and cills let into wall 4 in. Provide and fix to all windows fir solid wro[ugh]^t and rebated frames 4½ x 4 with

mullions and transoms as shewn in Drawing 4 x 4, and Oak Cill rebated for Glass (see Sketch in margin below [Fig. 8]) cill rebated for compo with narrow metal Bars, inserted horizontally for glazing.

Frame and fix roof as shewn on Sections 6 binders to be introduced at intervals in Roofs of House 4 in one and two in the other, halving into Rafters of larger Scantling and notched into wallplate. * [in margin: * with struts, to support purlins. All the Rafters to notch securely & be nailed on to Wallplate] Frame & fix Ceiling joists 3 x 2 secured to end of rafters on Wall. Provide & lay $\frac{3}{4}$ " yellow deal gutters with proper bearers to same between roofs of House as shewn on section. Provide proper joists over bay W[indow]s and lay 1ⁱⁿ deal for lead; form valleys over offices &c. Cover the roof timbers throughout with 1ⁱⁿ. Deal Battens, $\frac{2}{4}$ wide laid to gauge for Countess slating with proper tilting and Eaves Boards. Provide two Bressummers 12 x 9 over Bay W^{ws} in 2 pieces, bolted, laying well into wall. Prepare and fix wro' and framed skeleton bearers, rails and stiles to cistern over water-closet, bottom bearers 8 x 6 & rails 5" sq^{re} sides to be lined with 1ⁱⁿ deal wro' both sides ploughed tongued and beaded boarding, bottom $\frac{1}{4}$ " do. Cistern 5 ft and 4 ft by 3 ft deep.

Provide and fix fir framed and rebated 1 Beaded Doorcase 4 x 4 to front and back entrance doors in both cases to have tenons, and to be let into the stone steps or paving, provide and fix in Cellar 2 Fir framed posts 4 x 4 rebated to receive door & sliders.

Prepare and lay $\frac{1}{4}$ " Yellow deal straight joint floors with borders to slabs, in Hall, Drawing and Dining Room, and 1ⁱⁿ Yellow deal straight joint floors with border to slabs, to the remaining Rooms and passages, excepting the spaces shewn or described to be paved with stone. Provide and fix to the back staircase 1ⁱⁿ Deal treads and risers with rounded nosings on fir carriages framed to $\frac{1}{4}$ " Strings complete. Provide and fix 1ⁱⁿ Yellow deal steps and risers to principal Staircase with rounded nosings and proper carriages with $1\frac{1}{2}$ wrought framed and beaded stringboard $\frac{3}{4}$ " deal sq^{re} skirting cut to step. with newels out of 3 in square stuff turned to pattern, and ballusters out of 2ⁱⁿ turned to a drawing, with oak moulded handrail, to be continued to landing on top of Stairs. provide and fix grounds where necessary to doors windows &c for plastering, all bracketting for cornices &c Provide & hang, with brass casement hinges, 2 to each casement, to windows where marked on plan to open 2 inch oak casements, according to sketch in margin [Fig. 8], to be received in the substance of mullions rebated for Glass, with cills according to sketches, the joints and back of mullions throughout to be covered with an ogee moulding the lower lights only to open. the narrow metal Bar (which has been before described to be inserted in these mullions which do not open) to be provided [p. 3] and fixed in these casements to fasten with small pulpit latch, ⁶ with bronzed handle. Add 3 perpendicular bars for W^{ws} in wing. provide and fix W^w backs &c & soffit linings to W^w in Drawing R^m, in Hall, and W^w backs &c to bay W^w in Dining R^m, to leave $\frac{1}{4}$ " panel mould^d and sqre shutters and 1" Deal square back flaps to W^{ws} in Hall & Bays in Drawing and Dining R^m hung with hinges and with proper boxings, inside lining and moulded Architrave, with strong iron shutter. Spring bar fastenings to be in 2 heights and to have bronze shutter Knobs to each. Prepare and fix 1ⁱⁿ wrought and beaded linings and soffits and $\frac{1}{4}$ " rounded W^w boards to Kitchen and W^{ws} on chamber floor in House, prepare and fix 1" rounded W^w boards to W^{ws} on ground and upper floor

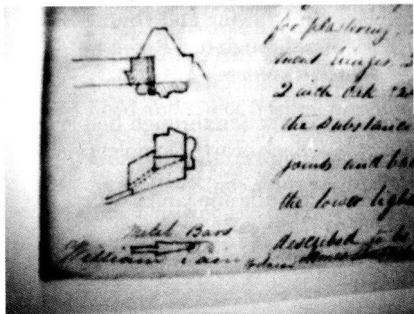


Fig. 8.

Butterfield's sketch in the margin of his Specifications for Addlestone Parsonage House, to show how window cills were to be rebated for glass. Church of England Record Centre; photograph author

in offices, keyed to cills. provide and hang with hinges to Kitchen W^w 1¼" Deal bead flush and Sq^{re} Shutters, with proper lining and strong iron Shutter Bars in two heights. Narrow Architrave to chamber W^{ws} in House.

Provide and hang to Wine Cellar in Basement 1 In. Deal ledged door, wro' ploughed and tongued with x James Hinges, Padlock, hasp and staples 1½" Deal sliding Boards to be provided to Coal cellar. Provide and fix to back doorway in Scullery a lin. Deal ploughed tongued & ledged door, to be hung with hinges, Latch and 2 Pin Rodbolts, the doorways to have requisite stops for plastering. provide and hang to Kitchen and pantry, to closet under back stairs, Scullery and Mans Room and at top of stairs to cellar 6 1¼" deal 4 panel square doors hung with 2½ Butts to 1¼" Rebated lining provided by carpenter & ploughed for plastering, that to Kitchen and top of Cellar Stairs to have 2 bolts each and to have with the exception of man's room, door to cellar, and Closet under stairs 6 inch iron rim 3 bolt locks with brass knobs, door to Man's room fastened with Norfolk thumb latch⁷ and 1 bolt, with Norfolk thumb latch to closet under stairs. prepare 1½" deal 4 panel moulded on both sides doors, to Dining and Drawing R^{ms} with 6in. 3 Bolt mortice locks and 3in. wro' butts with bronze furniture with jamb lining Soffits & moulded Architraves. provide and hang one 2" and one 1½" 4 panel moulded both sides doors, glazed upper panels in Entrance Hall & under staircase with 3ⁱⁿ and 2½ wro' butts, mortice locks & bronze furniture complete with joint linings &c & moulded Architraves complete, with 2.9" brass band bolts, and 1½" lifting shutter bead flush, and proper shutter fastenings to front door. Enclose beneath stairs in Hall with quarters for plastering. provide and fix Moulded Architraves to doors in Chamber floor House and doors and W^{ws} in Offices (except W^{ws} on ground floor) 1¼" wro' rebated jamb linings and soffits, and hang to y^c doorways in House, 1½ Deal 4 panel moulded both sides doors with 2½ wro' Butts, and 6ⁱⁿ mortice 3 Bolt locks with bronze furniture. provide and hang 3 1¼" deal 4 panel square doors hung with 2½ Butts to have 6 door rim locks with brass furniture. prepare and fix 1 inch deal square skirting 8½^{ins} high round Kitchen man's room &c and offices, closets, and passage above, and in wing. And prepare and fix to proper grounds, plinth for skirting, 9 in. high, with [p.4] moulding something similar to that shewn in ground floor rooms to principal rooms Hall, landings &c in house. prepare and fix 1ⁱⁿ Deal flap seat & riser as shewn in sections to Water closet with proper bearers and hole cut to same. Cellar Stairs provide All the door furniture to be plain and according to a drawing.

Mason Provide and fix 2½ York paving laid upon brick sleeper walls to pantry and Scullery, the joints to be well stopped in compo. provide and fix York stone step to Scullery door at back well bedded in Ground and let into Brick work both sides. provide and fix York stone steps in thickness of wall to kitchen and Pantry Doors. provide and fix rubbed Yorkshire steps of best quality on Brick supports to be provided by Bricklayer to front Entrance Door morticed for door frames provide and fix 3in. York landing on Brick corbels to projection over Drawing R^m Bay. provide and fix in Scullery a 6 York sink Stone with rounded corner and hole cut for waste. a 5 hole 7½ sink Stone under the same. provide and fix 1" rubbed York mantle, jambs & shelf with rubbed York slab and York back hearth to Kitchen fire place. provide to fire places in Drawing and Dining rooms (~~Rubbed Yk mantles & jambs & shelves shewn in section through bed Room to provided & fixed Chamber fire places with slab & back hearth complete~~)

[*In margin:*] Rubbed York mantle & Jambs & Shelves as Shewn in Section through Bed rooms to be provided & fixed to Chamber fire places with Slab & Back hearth Complete.

of English marble to be specified hereafter, to average £5 each a mantle and jambs with Shelf and slab & Y[or]k back hearths. Build Bay windows to Dining R^m as shewn in plan of Bath stone with strings & Cornice, Keyed for wood mullions, and bonding 4.9"

& 14" alternately into walls and extremities with plain parapet as shewn in drawings to be worked in the best and most careful manner in regular courses with strong copper cramps in fine mortar.

Plasterer. Run cement Skirting round Scullery, pantry & entrance porch as shewn in section and render underneath sink. Lath plaster floaght and white ceilings. Render float set and colour the walls, and lath plaster float and set the partitions, colour to be excepted in such Rooms as require paper. form all cornices to Dining and Drawing Rm^s The Dining R^m Hall & Porch to be finished in distemper. To make all necessary quirks & arrises, & to provide all copper moulds, & to make good after all workmen. The Bondings on outside walls, coloured Stone on plans, to be rendered in compo to the face of walls. The whole to be carefully jointed and coloured to imitate stone. The ground for the colouring of all compo to be worked in with hot liquid stuff, as compoing proceeds.

Plumber. Cover the roof of Bay W^w with 6^{lb} milled lead & proper flashings turned into stone of 5^{lb} Lead. provide and lay 6^{lb} gutters between Roofs, and Valleys &c on Offices to turn up under slates 9 ins with proper laps, and Shoot to Rain water pipe. 5^{lb} flash up round Chimnies, Cistern &c. Water closet to have best slate pans. Water Closet apparatus with traps, 4ⁱⁿ Soil pipe, Service box pipes, springs &c fixed complete. Soilpipe carried into drain Sinks to have 2" lead wastepipe, carried into drain with 3 in Bell traps and Brass gratings let in. ¾" Service pipes from Cistern to Sink with Bib cocks^s complete secured where necessary with wall hooks. Line cistern sides with 6^{lb} milled lead and bottom with 8^{lb} d[itt]o. well soldered together provide and fix 1" Ball cock and 1¼" Service pipe with 1¼ Washer & waste. Provide and fix a force pump to the well, to carry water to cistern, in every way complete for use, in proper box, &c.

[p.5] **Painter** The whole of wood and iron work usually painted to be painted 3 times in good oil colour. being first well knotted & planed down. W^w frames painted and sanded to imitate stone. The iron gutters and rain water pipes to be painted stone color [sic]. PaintYork mantle and jambs in Kitchen & fire places in chambers

Glazier The whole of the W^{ws} and doors shown [sic] or described on drawing to be glazed with 2nd Newcastle Crown Glass. the Glazing to be left whole clean and perfect by Glazier at the completion of the works.

Slater The roofs of the several buildings shewn or described on Drawings excepting roof of Bay are to be covered with sound Countess Slates of the best quality, laid on battens, with 3 strong Copper nails to each slate, proper lap &c and ridge, Slates to be provided in place of Lead.

Smith &c Provide & fix 12 cast iron air bricks to Ground Floor to be built in by Bricklayer. provide and fix cast iron trough gutters with iron brackets 3ft 6 apart and fixed to ends of rafters. to side walls of Buildings .provide and fix 4 stacks of cast Iron rain water pipes 4in. diameter. with joints made perfectly water tight, with overflow pipe at top, the whole to be securely fixed to the walls wherever required, 1 d[itt]o to Bay W^w. Provide and fix cast iron scraper (plain) according to drawing let into stone landing of front Door. & leaded. Iron bars for casements in offices Ground floor. securely fixed at head and cill of frames. provide & fix proper Security to Coal Shoot.

General Conditions The whole of the materials to be of the best in quality, of their respective Kinds, and applied in a workmanlike manner to the satisfaction of the Architect. The Drawings are to be equally binding with the specification, and should any thing appear to have been omitted in either or both which is usually considered necessary for completing, the contractor is to execute the same and is to obtain no advantage from such

omissions, but shall supply whatever is wanting to complete the whole, according to the true intention and meaning of the Drawings and Specification. It is to be in the power of the Architect to direct such alterations to be made in the work during it's progress as he shall think fit which alterations shall not vitiate the contract, but the value of the same, whether an addition or deduction, is to be added to, or deducted from amount of contract according to the rate of price at which the contract was undertaken which is to be delivered by contractor to the Architect on signing. No allowance will be made for extras or additional work, unless the same shall have been ordered in writing by the Architect and [torn] account of the said work deli[torn] it in one week of its performance. The contractors to provide themselves with all manner of labour, tools, scaffolding, ropes, ladders, hoisting tackle, materials of every description, carriage, freightage, and every requisite for the completion of the respective works. To make good all damage or defects which may happen, either from carelessness or other causes, and to leave all sound and perfect at the conclusion of the job. Should it be deemed necessary at any time to suspend the works on account of weather or other causes the Architect shall be at full liberty to do so without any extra charge being made by the Builder.

NOTES

1. See Royal Institute of British Architects Library, Early Works, shelf-mark E.g.712
2. Ibid. Carlisle Newsroom Specification, 16.
3. William's younger brother, who seems to have been his office assistant at this time.
4. 'A name often given to Parker's cement, or the so-called Roman cement. ... It is the short for "composition".' Gwilt, *Encyclopaedia*, 1253.
5. 'steening: The brickwork laid dry (that is, without mortar) for forming the cylindrical shaft of a well or cesspool, to prevent the irruption of the surrounding soil.' Gwilt, *Encyclopaedia*, 1363 (see also 755, 'Drains').
6. A pulpit latch is a flat sliding bolt on a back plate (illustrated in www.alms.housekitty.com's photostream)
7. The Norfolk thumb latch is a variant of the Suffolk type. The pull is mounted on the back plate and is independent of the thumb piece, which requires pressure to raise the latch. It was introduced c. 1800; 20. (A. Bartholomew, *Specifications for Practical Architecture*, 1840).
8. 'A tap having a nozzle bent downwards and supplied from a horizontal pipe', *Collins English Dictionary*.