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FOLLIES

The International Magazine for Follies, Grottoes and Garden Buildings

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Spring 1998



HADRIAN'S ARCH, SLUGBOROUGH. PHOTOGRAPH BY GEOFFREY N. WRIGHT



‘CLASSICAL ISSUE’

LOST & FOUND ♦ GAZETTEER ♦ IN THE NEWS

FOLLIES

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Grottoes and Garden Buildings
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EDITORIAL

Happy belated New Year! This dietary Spring issue of FOLLIES has a mildly Classical theme running from cover to cover, not that this will have any effect on the regular features and the appearance of the odd non-classical article. In the grand scheme of things, we aim to continue this thematic approach throughout the rest of the year: Summer will be a gleaning of Gothick delights; Landscape Gardens will be the focus of the Autumn issue; and Winter, apart from getting colder, will have number of regional contributions.

Can you think of a word to rhyme with orange? No! So if you want to advertise the product and can't come up with a snazzy jingle, what do you do? The alternative chosen by *Tropicana* to publicise their orange juice was filmed in Painshill Park, featuring both the ruined abbey and the grotto—a fruity source of income indeed. Heavens, we'll have Hamilton's Humbugs next. What other delights have passed before our eyes on the goggle-box of late? Anyone who saw the BBC's "The Woman in White" can't have missed the mysterious tower, more mysterious because it seems to have gone unlogged. So for the record, it is at Bolton Hall, Wensley, North Yorkshire—sorry, it's private.

Hot of the press is the lease of Hampton Court House, with its superb grotto, to Lady Houstoun-Boswall, who intends to open a co-educational prep school there. The biggest-breaking piece of folly news, however, concerns May's Folly (Hadlow Tower), which has loomed large in media coverage of late. Owner, Michael Kiessler, has insufficient money to make repairs to the tower, which suffered severe damage to the Gothic pinnacle in 1987, and has finally been handed a compulsory purchase order from Tonbridge and Malling Council. This, they have had to do in order to own the freehold, a prerequisite to secure the £1 million from the Heritage Lottery Fund and £400,000 in grants from English Heritage to make the repairs. Another condition is that the freehold of the tower must be administered by a preservation trust. We'll keep you posted as events unfold.

Finally, I would like to welcome Elaine McCarthy and Sarah Innes as Regional Secretaries for Anglia and Scotland respectively, and I'm sure that you'll give them your support at future events. Page 5 provides details of this year's calendar, including our **10th Anniversary Symposium**.

ERRATA

Well, we have a column for most subjects, why not one for the recent clangers. Having successfully diverted the Aire Valley in the last magazine, p. 4, I appear to have mixed up the Jubilee Towers on Castle Hill in Huddersfield (OS sheet 110, grid ref: SE152 140) with that for sale on the old Cliffe Castle Estate at Steeton (OS sheet 104, grid ref: SE 039 440). Further details can be found in Dave Martin's historical résumé in this issue, and apologies for anyone who put in an offer! Perhaps I started my Christmas imbibing just a wee bit too early, as I managed to throw in another unobserved faux pas as far back as the last year's Summer issue of FOLLIES (vol.9, no.1, p.15). In my "Amesbury update", the reference to Sir Roger Newdigate's drawings should also be CR 1841/7, the same as his wife's Travel Journal.

In a note from Vernon Gibberd on the artificial rockwork at Dewstow House (FOLLIES, vol.9, no.3, p.3), "Martin Rickards tells me it is 1900-1910ish, and is not in the Pulhamite records, which he says, are very comprehensive... if it's not Pulhamite, what is it? It's very good." This appears to be backed up by a further report in *Garden History* (vol.25, no.2, pp.230-7) by Sally Festing, who is becoming the authority on both the material and the Pulham family.

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Gatton's Monument to Sleaze

ANDREW PLUMRIDGE

With parliamentary sleaze central to current news, it is easy to forget that abuses of the political and electoral systems have been practised for centuries. In the well known but little documented case of Surrey's Town and Borough of Gatton, which in reality was nothing more than a small estate to the north-east of Reigate, the practitioners were so proud of their past corruption that they erected a monument to it.

The scandalous saga of Gatton's electoral abuses began innocently enough in 1450 when King Henry VI rewarded his steward John Tymperley for his good and faithful service to the Crown, by granting to him the ancient estate of Gatton.¹ In reality, however, the reward was a thinly disguised gift for Tymperley's part in arranging Henry's marriage in 1444 to Margaret of Anjou. The King's largess was a generous one as at that time the estate encompassed 360 acres, 80 of which was of woodland, 20 of marshland and 80 of pasture. With it Tymperley was granted the right to enclose the estate, receiving in the process a valuable hunting ground in a fashionable part of southern England. The King also granted the right for the freeholders of Gatton to elect two members to each new parliament.² As Tymperley was then the only freeholder in the borough, he received from his King the power to 'elect' the two members himself. In 1472, long after Henry VI's removal from the throne, Tymperley elected himself as one of those members, and established in the process a tradition that was to be followed for more than three and a half centuries.

The second half of the fifteenth-century was a troubled time in England. After Henry VI had suffered his first attack of madness and was considered by many to be unfit to rule, his Queen and her supporters tried to take control of the throne. She was challenged by Richard, Duke of York, and their conflict erupted in what became the War of the Roses. After the Lancastrians were finally defeated on 22nd August 1485 at the Battle of Bosworth, many changes ensued. As a close friend of Queen Margaret, it was inevitable that Henry VII would want Tymperley out of the way and he duly seized Gatton and removed him from his seat. As freeholder of Gatton, the new King was able to appoint his own nominees and afford himself the significant luxury of two friends in Parliament.

In 1540, Henry VIII gave Gatton to his fourth wife Anne of Cleves as part of her divorce settlement. It would appear that she had no wish to live there or dispossess the Copley family to whom she either gave or sold the freehold, and instead chose to live at nearby Bletchingley. Thomas Copley—a devout Catholic who refused to adopt the Protestant religion at the Reformation—appointed himself as one of the Gatton members during the reign of the Roman Catholic Queen Mary, and managed to retain his seat in the first three Elizabethan Parliaments. But his religious beliefs were a problem to the Protestant

Queen Elizabeth who, despite his being a distant relation by marriage, eventually ordered Copley's imprisonment in the Tower of London.³ Lady Copley remained at Gatton and in an attempt to dissuade her from sending to Parliament other 'undesirable' members, the Queen dispatched her formidable minister Lord Burghley to try and influence the Gatton 'elections.' Burghley failed in his task and Lady Copley duly returned two Catholic sympathisers, including her own son.⁴

Pocket boroughs like Gatton were often used by ministers to bring into parliament men who were friends and supporters of government policy. Two examples were the appointment as Speaker of Gatton

members Sir John Puckering in 1584, and Sir Thomas Crewe in 1625. By this time the number of freeholders in the borough had risen to 23 and in line with Henry VI's wishes, voting rights were extended to all them all, although the owner of Gatton Park continued to influence the choice of representative.

The late-seventeenth century witnessed two unusual events at Gatton. The first was a disputed election in 1660, the winners of which were Thomas Turgis and his father (also Thomas). After Turgis senior was elevated to the Upper House in 1695, there was an even more unusual by-election in which both candidates each received eleven votes. The deadlock was eventually resolved when the then Lord Turgis gave a second and casting vote in favour of his friend George Evelyn who lived at nearby Wotton House.

The Gatton estate was inherited by the Newland family in 1703, and they and the Docminiques sat for Gatton unopposed during the first half of the eighteenth century. In

1751, the estate and borough was sold for £23,000 to the wealthy banker Sir James Colebrook, who brought in 'Capability' Brown to remodel the park land. On his death in 1761 it passed to James's brother George. It was Sir George Colebrook who recognised the political antics of his predecessors and with a sardonic sense of humour, set about constructing a monument to Gatton's electoral folly. In 1765 he had constructed near to his mansion the small Doric temple which can be seen today, supported by six cast iron columns,⁵ and in a small ceremony solemnly christened it **Gatton Town Hall**, declaring that all future elections would be held there. In front of the building he positioned an ornamental urn on which was inscribed:

*Stat ductis Sortibus Urna
Salus populi Suprema Lex Esto
Comitium Gattoniense MDCCLXV
H M Dolus Malus Abesto*

Pevsner translates this as:

*When the lots have been drawn, the urn remains
Let the well-being of the people be the supreme law
The place of the assembly of Gatton 1765
Let evil deception be absent*

Colebrook's inscription was certainly pompous and tongue-in-cheek for he was just as guilty as his predecessors of selling the safe seats for large sums. Indeed, after many Gatton members had sold



GATTON TOWN HALL

GWYN HEADLEY

their seat to friends, or resigned having also been elected to another constituency elsewhere, the whole issue became a national scandal. To men like Colebrook, the power to appoint personally Members of Parliament was very attractive and profitable during a period when bribery and sleaze in public life was even worse than it appears today.

Things began to change with the arrival of the nineteenth century. Sir Mark Wood purchased the estate in 1808 and was the last person to elect himself as one of Gatton's M.P.s.⁶ As he was already the local magistrate, churchwarden, overseer of the poor, surveyor of the highways, and collector of taxes for the borough, the potential for abuse of power which he enjoyed was enormous and enraged radical reformers like William Cobbett who described Gatton as 'a very rascally spot on earth.' Dissension across the country was growing and culminated in the long-overdue Reform Act of 1832. The Act for the first time established regular constituencies, widened the voting rights to include middle class people and swept away pocket boroughs like Gatton which was heralded as the 'fourth worst example of its kind in the land.'⁷

The house that currently stands in Gatton Park dates from 1891, and was almost entirely rebuilt in 1936. Twelve years later, it was purchased by the Royal Alexandra and Albert School, and much of the 'Capability' Brown's elegant park was replaced with sports fields and utilitarian school buildings of no architectural merit. The temple is still intact, but is now tucked away in a quiet corner between wooden temporary classrooms and demonstrating none of the civic pride that is usually associated with other Town Hall buildings. Instead, it seems to skulk within its wrought iron railings looking more like an embarrassed child sneaking a cigarette at play time. With the urn in the foreground, it resembles a mausoleum more than it does a polling station: perhaps, appropriately, the final resting place for old England's political abuses and Gatton's tenebrous past.

NOTES:

- 1 The estate at Gatton has a history which dates back to early times when ancient tracks crossed the North Downs and gave access to the Kent coast. It is no surprising, therefore, that among the early settlers of the area were the Celts, Romans and Saxons. The importance of the estate was reflected as early as 1261 when it was charged with a duty to provide three knights for the castle-ward at Dover: a manor at that time was assessed by the number of knights it could muster in times of trouble, most of which, except for the larger ducal estates, could only raise one.
- 2 With the exception of the boroughs, Surrey only elected two other M.P.s for the whole of the remainder of the county.
- 3 After his release in 1570, Sir Thomas Copley went abroad where he died in 1584.
- 4 This is an interesting example of female suffrage in a time long before women had voting rights.
- 5 A very early use of cast iron as a building material.
- 6 It is reputed that on one Derby Day, Sir Mark Wood called together his estate workers and told them that he had backed one of the Derby runners with the whole of the estate, and that as their future jobs depended on it, they had better all pray that it won.
- 7 Blechingley (to the south-east of Gatton) and Haslemere (Surrey) were considered to be worse examples than Gatton, as was the neighbouring borough of Reigate which was notorious for electoral bribery. Gatton and Blechingley were joined with Reigate under the Reform Act, and allowed to keep one of their members.

FOOTNOTE

The Ordnance Survey reference given in Barbara Jones's *Follies & Grottoes* is incorrect. The correct reference is OS sheet 187, grid ref: TQ 274 524.

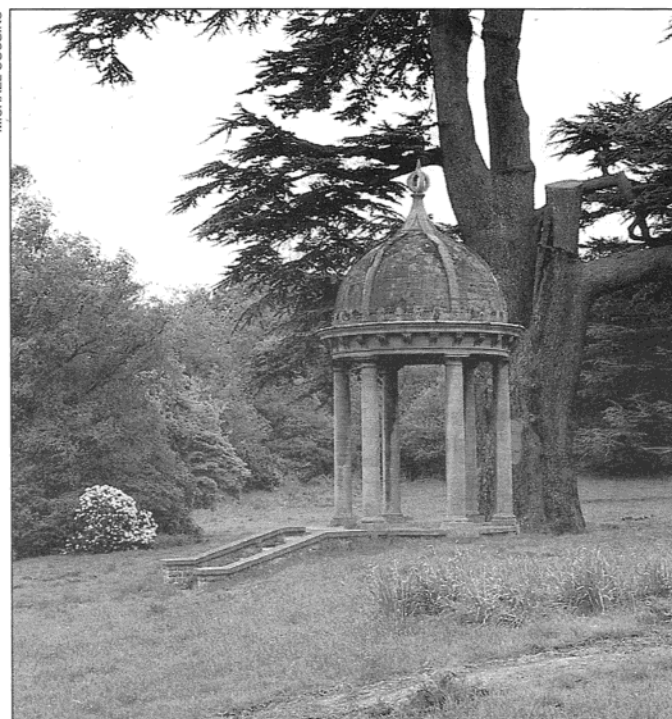
[Work is already underway to restore the estate originally landscaped by Capability Brown. Changes were made in the early 1900s under the instructions of Sir Jeremiah Colman, founder of the mustard firm, who bought the estate in 1888, including rock and water gardens and the more recently discovered Japanese garden. Reinstating Brown's concept is more difficult—his vistas to a lake and two ponds have been obscured by scrub woodland and the water silted up—Ed.]

Did You Know...?

The follies at Garendon Park, Leicestershire, hide behind a blanket of unknowns, and what information that does exist is thin on the ground. From letters to Leak Okeover (of Okeover Hall in Staffs) it appears that in 1745 Joseph Sanderson (a carpenter and joiner by trade) was working at Garendon Park, and a design for a triumphal arch that may be connected with the one there was among drawings sold at Christie's in December 1989. And yet it is generally accepted that it was designed by the owner of Garendon himself, Ambrose Phillips, along with several other buildings on the estate. He travelled extensively in Italy, making drawings of Roman antiquities, and was one of the original members of the Society of Dilettanti. The Triumphal Arch is modelled on the Arch of Titus in Rome, of which only the central portion then remained, embedded in mediæval fortifications. Phillips, therefore, was a serious student of Roman architecture as the Garendon arch is effectively an essay in archaeological reconstruction, presumably built sometime between 1729 and his death in 1739.



ABOVE: THE TRIUMPHAL ARCH, GARENDON PARK
BELOW: HATCHFORD PARK GLORIETTE (see Events)



Forthcoming Events

The best laid plans of mice and men... it looks, for the present, as if our intention to have this year's Garden Party at the *numero uno* folly have been forestalled. We really do hope to hold an event at this venue at some time in the future, but unless a 'do' is confirmed (preferably in the form of the arranger's house as collateral!), then I'm not prepared to disappoint the punters. So, any 'inferences' in the magazine that do not materialise not only make the editor look a complete jobbernowl, they compromise the plans of our members, something that I'm not prepared to do in future. And after all that, here is the splendid calendar of events for 1998, including the **FOLLY FELLOWSHIP 10TH ANNIVERSARY SYMPOSIUM** at Fountains Abbey on *Saturday October 17th—further details of this exciting 'celebration' to follow in a future issue!*

Sunday March 15th

LONDON AND SOUTH EAST REGION—Horsley Towers, Surrey (see below).

Saturday May 16th

WELSH REGION—Parc Glynllifon, Gwynedd (see below).

Early June (date to be confirmed)

SOUTH WEST REGION—Castle Hill, Devon. Contact Sharon McGinn for further details. Tel: 01626 776250

Sunday July 5th

MIDLAND REGION—The Tresham Trail, Northants (see below).

Weekend of August 29th & 30th

SCOTTISH REGION—A Weekend in Scotland (proposed itinerary includes *The Pineapple*, an ice-house with grotto effect at Broomhall, Blacarras Crag folly, a doo'cot/folly, and Dairsie, where there is a giant, gorgeous folly of this century—the revival of an amazing castle, against all odds.) Contact Sarah Innes on 01333 340517.

Sunday October 18th

NORTHERN REGION—Fountains Abbey & Studley Royal. Contact Susan Kellerman for details on 01132 613673.

These events are open to members of affiliated societies such as the DonderbergGroep.

TEMPLES, TUNNELS AND TOWERS..., SURREY

This junket starts off at mid-day at the little-known **Hatchford Park** in Surrey, with the impressive family mausoleum built by Sir 'Harry Samuelson' in 1920-1, a bijou of a Gloriette, and Montacute look-alike pavilions. Then follows the main course—you can almost hear Lucinda Lambton recounting from her *Album of Curious Houses*: "A mock Tudor mansion of 1834 lurks under the Rhenish gothic splendour of **Horsley Towers...**" with "almost lunatic quirkiness", Lord Lovelace "gouged out the back drive through tunnels under the garden; he built the extraordinary Bavarian tower, flooding the park so as to make it rise out of a moat; and he designed brilliantly colourful horse-shoe cloisters as well as twenty-four horseshoe bridges." To complete this feast, the visit concludes with Lord Onslow's Temple at **Clandon Park**, a small circular ionic temple by W. and H.W. Inwood of 1838. Included in the price (£9.50 members, £11.00 non-members) are a cream-tea and a booklet on Horsley Towers. Further details can be served up by Iain Gray on 0181-673 6264.

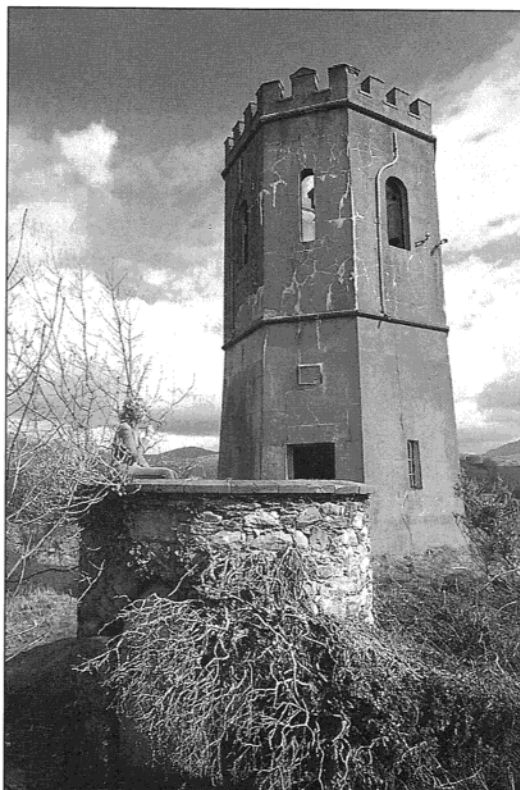
A STORY GOES WITH IT

SO WHAT CAN we offer you? A hexagonal folly tower, reached through a tunnel? A grotto? A sham chapel, perched high on a crag overlooking a rushing torrent? A ballroom in a field? A battery and magazine, never used, never likely to have been? Mysterious ruins you can gaze down on as you walk over and above them? A helical slate grotto cum mound, ornamented with broken toys (only slender members can reach the centre)? The remains of an over-ambitious canal system? And for more intrepid trekkers, a distant, crumbling mausoleum set in breathtaking scenery? We can offer all this—plus a story of bizarre behaviour to rank with the best of them, mixing paranoia, a child bride, royalty,

Italian policemen, delusions of grandeur, patriotism, a private army and eventual exile—all from this small quarter of west north Wales.

This is **Parc Glynllifon**, just outside the UNESCO World Heritage City of Caernarvon, and the Folly Fellowship is arranging an outing to visit the park with its ancient and modern follies on **Saturday May 9th**. It is relatively undocumented—Wim Meulenkamp and I managed to miss most of the *fabriques* when we described it in *Follies* (p.159), and the slate grotto was built after the book was published. You can't blame us for everything. This is the cheapest outing of the year—just £4 for members and £5 for non-members, car parking included. Because We're Good To You, and as May will no doubt be hot and sunny we can all picnic in the park before we meet up at 2.30 at the slate grotto.

WILLIAMSBURG FORT, GLYNLLIFON



GWYN HEADLEY

In the very remote event of inclement weather, there's always the Harp Inn at Llandudrog. Please note: the follies are widely separated and some of the climbs are steep. It's not totally suitable for toddlers or totterers, although with determination it can be done.

The daffodils may be dead, but the bluebells will be blooming. Just tell me how many of you will be coming. Ring me on 0181-348 1234, or email glynllifon@heritage.co.uk, or write to Gwyn Headley, *The Glynllifon Constitutional*, 22 Mount View Road, London N4 4HX.

THE TRESHAM TRAIL, NORTHAMPTONSHIRE

Sir Thomas Tresham (1554-1605) created three of the most mysterious buildings in England—all 'Grade A' follies—**Rothwell Market House**, **Lyveden New Beild** and **Rushton Triangular Lodge**. All display the Elizabethan love of 'device' and 'conceit', but carry much deeper meanings and generate many questions. This should be a fascinating visit. Further details from Barbara Hague on 01926 856494.

Such Duplicity

DAVE MARTIN

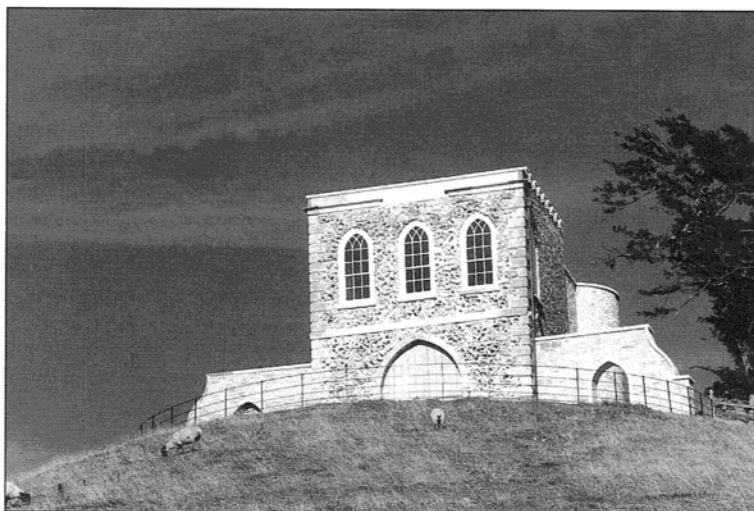
The editorial column in the last magazine kicked off with a mention of "the odd geographical blunder of late". Another one was to be found in the 'For Sale' section of the same issue [*ouch!—Ed.*] The Jubilee Tower that was actually for sale was the Jubilee Tower at Steeton, Keighley, West Yorkshire, and not the one at Castle Hill, Huddersfield (as pictured and referred to in the text intro.)

The Jubilee Tower at Steeton has, somehow, been overlooked by all the major works on Follies, though Alan Terrill briefly mentioned it back in FOLLIES #3, p.5. In view of this, a brief background to the tower and its builder may be of interest. The Steeton tower was built by Henry Isaac Butterfield (1819-1910), the last remaining brother of Butterfield Brothers who were very successful textile manufacturers and exporters. Prior to building the Jubilee Tower, Henry Isaac was responsible for the extravaganza that was Cliffe Castle, Keighley (now a public museum). In 1874 Butterfield inherited Cliffe Hall, a Tudor style edifice built around 1830 for Keighley lawyer Christopher Netherwood. He immediately set about transforming and greatly enlarging the house employing local architects George Smith and, later, Wilson Bailey to carry out his ambitious plans. Between them they added four towers—attached to the house itself—two of which reached a height of 85-feet. Also added were a carriage porch, reception room, billiard room, library and a sumptuous ballroom. Last but not least, a massive winter garden, complete with a glass dome, 65-feet high.

The interior was equally extravagant with a strong French influence, not surprising when you consider that Butterfield was married to Mary Roosevelt Burke, an American with strong French family connections and, not unnaturally, the couple often visited France. Soon after 1881 the rebuilding was complete and Cliffe Hall became Cliffe Castle, one of the largest houses in Yorkshire standing like "a miniature city with its collection of towers, domes and pinnacles". Despite all the expenditure, Henry and his wife preferred life in Paris and Nice, and Cliffe Castle began to decline. Frederick Butterfield, their only son, inherited in 1910. Frederick apparently didn't approve of his father's extravagance and so the house further deteriorated. He died in 1943 and, in 1950, Cliffe Castle was given to the town of Keighley by benefactor Sir Bracewell Smith for use as a museum. Prior to conversion to that purpose three of the four towers had to be demolished, indicative of the sorry state of Cliffe Castle.



ABOVE: JUBILEE TOWER, STEETON
BELOW: CASTELLATED FOLLY, ALDERLEY



RICHARD MEYER

Henry Isaac Butterfield had equally grandiose plans for his estate and garden. He possessed large amounts of land between the castle and the village of Steeton to the north. On this northern edge of his garden he built a lodge in the form of a tower. He also had in mind to add to the landscape various garden buildings and a new approach to the house, but all this came to nothing. However, Butterfield did erect a Jubilee Tower to celebrate Queen Victoria's Diamond Jubilee. The tower, started in 1897 and completed in 1901, still stands well to the north of Cliffe Castle marking the (then) boundary of the Butterfield estate. The Jubilee Tower can be seen, albeit surrounded by trees, from the A629 carrying traffic through to Skipton and The Lakes.

FOR SALE

Enticing, but expensive is **Waynefflete Tower**, the former gatehouse to the Manor of Esher in Surrey, being let for £6,000 a week, though Knight Frank (01372 464496). Forty-three years ago it was bought for £6,750 as a wedding present from groom to bride. Penny Rainbow has spent two years and more than £100,000 restoring the tower, which includes a modern lift to take you to the likes of the large baronial hall. The agent points out some parts of it may be unsuitable for small children, and no pets allowed.

The **Pepper Pot**, originally the water-tower for nearby Attree Villa, but lastly a public lavatory is for let by Cluttons, on 01273 738383 (see FOLLIES #11, p.3—and just to save your legs, it is actually located at the end of Tower Road and not in Queens Park).

In the 'For Sale' column in the last issue of FOLLIES, p.4, we briefly mentioned a Gothic summer-house for let—we can now add a bit more of its history... At Alderley in Gloucestershire, a derelict Grade II **castellated stone folly** has been restored at a cost of some £100,000. It was built c.1770 by Matthew Hale in the grounds of Upper House, and served as a banqueting room. A subsequent member of the Hale family pulled down Upper House c.1859 (in response to the creation of Westonbirt by his brother-in-law) and replaced it with a new house, now a prep school. Situated high up on a steeply sloping spur of land, it offers impressive views across the Severn Estuary to Wales. In 1947, a horse fell through from the first floor into the space beneath, and as a consequence the folly was locked up to prevent further mishaps. It slowly deteriorated until fifteen years ago when it was bought by Richard Meyer. Work was carried out last year to turn the building into a weekend retreat or more permanent home and it has just been let for eighteen months, but it may be available in the future for shorter lets.

Based on Antiquity

MICHAEL COUSINS

When one holidays in Athens today, crowds of other tourists making their ascent to the Acropolis are assured. The less famous, yet equally important monuments are, fortunately, less frequented. In part this is due to their position—situated by the Leoforos Amalias main road, or tucked away up a narrow side street—but equally it is due to their relative anonymity. Unless you purposefully look for them, they dwell away from the traditional tourist routes.

Almost two hundred and fifty years ago, this was an undiscovered idyll. Few had ventured to Greece, and drawings of the various edifices were poor and inaccurate. In that era it was almost a competition to be first with a new publication, and for those that were second, they tended to let a few years pass so as to amass the inaccuracies of their precursors and gloat with corrections and new findings in their works.

Mention James 'Athenian' Stuart (1713-1788) and two follies or groups generally spring to mind: the Temple of Theseus at Hagley, and the Classical trio at Shugborough. How Stuart gained the appellation of 'Athenian' takes us back to late 1748 when, together with Nicholas Revett (1720-1804) and Gavin Hamilton, they decided to visit the antiquities of Athens and make drawings of them. At that time they had been studying painting in Rome for several years and the presence of Lord Charlemont (who was planning an expedition to Greece and Asia Minor).

The original plan for *The Antiquities of Athens* was for three volumes with a total of 191 plates, but the group's estimate to complete this work was severely out, and the organisation of the volumes "betrays a lack of experience both of architecture and publishing". Before the Spring of 1750 Hamilton also withdrew from the scheme. Their naivety was tempered with as much good-fortune, by a meeting with the wealthy James Dawkins, and Robert Wood (1717-1771). The gains were twofold: financial support from Dawkins, and advice from Wood including, probably, the setting of the high standard for their work. While their 'benefactors' set off on an expedition to the Levant, Stuart and Revett's route took them via Pola, to Venice and then on to Greece. It was whilst in Venice that they met with the Resident, Sir James Gray who arranged their membership in the Society of Dilettanti in March 1751, as well as subscribe to their work. By the end of September 1752, 300 subscriptions had been procured—the arrangement of the drawings had also changed for the better, with volume I featuring the architecture, sculpture and views of buildings on the Acropolis; volume II, those in the city of Athens; and volume III, the surrounding areas. Their early good fortune and well-defined plans were thwarted by other events, with the Turkish garrison being camped on the southern ridge of the Acropolis, the subject of their first intended volume. Dedicating the time to the Tower of the Winds demonstrated to them that the exacting nature of their self-imposed standards would require considerably more time. "A famous example of the extraordinary thoroughness with which the work was done is that of the house they had torn down and rebuilt in order to measure the Tower of the Winds." By the summer of 1753 they had at least started to measure and draw the buildings on the Acropolis, the Temple of Jupiter, and the Arch of Hadrian.

Back then, letters of recommendation were as essential as a passport is today, but the risks were ever present. Political unrest, a diplomatic incident started by Stuart (causing him to leave Athens, to be followed by Revett in early 1754) and then an outbreak of plague, prevented them from returning to complete this phase of their undertaking. In curtailing their work, they decided to publish only the *Lantern of Demosthenes* (Monument of Lysicrates)—which at that



ABOVE: THE CHORAGIC MONUMENT, ATHENS

BELOW: JAMES STUART'S CHORAGIC MONUMENT, SHUGBOROUGH



time was partly enclosed in the Hospice of the Capuchins—and the Tower of the Winds, together with a new proposal. This they did in January 1754, and the work was now to be in four volumes, under a different arrangement, with the Acropolis being relegated to the third volume. The specimen plates proved a great success and the plan was to return to Athens on the further subscriptions and the publication of the initial volume. All that was lacking for this was the explanatory text to accomplish their plates, and all of this was down to Stuart. His increasing patronage did not help advance this.



THE TOWER OF THE WINDS, ATHENS (VIEW OF CISTERN)

In the meantime Robert Wood had published his *Ruins of Balbec* (1753) and the French architect Julien-David Le Roy (1724-1803) issued his proposals for a rival publication, *Les Ruines des plus beaux de la Grèce* in March 1756. This, if nothing else, spurred Stuart into action, but just when it was on the verge of completion, *Ruines* (1758) was published. Le Roy's work was full of inaccuracies—considering his investigations were much less exacting and completed in three months, this is hardly surprising. Incredibly, Stuart decided to revise his text to illuminate Le Roy's mistakes. Four and a half years passed before *Antiquities* was finally published, in January 1763 (even though the title page carries the year 1762!) There were over 500 subscribers to this work, most of who were “wealthy and socially prominent dilettanti and connoisseurs”—there were just four architects and three builders.

Le Roy responded to Stuart's criticism and to his own errors in a pamphlet in 1767 and in 1770 with the second edition of *Ruines*. Revett's dissatisfaction in the venture is evident in that he sold his interest in the work to Stuart (whether this was before or after the publication of the first volume is apparently divided). The appearance of Stuart's

much promised—almost vaunted—second volume suffered as much from his own lack of enthusiasm as it did from a lack of drawings to complete the proposed series. Revett, in the meantime, had been one of a party sent to examine the monuments in Asia Minor, financed by the Society of Dilettanti. Fortunately, or unfortunately, plague forced them to Athens where they managed to complete most of the work that he and Stuart had had to previously abandon. Concomitant with Le Roy's latest publications, the Society considered publishing their Grecian drawings using Revett. Financial difficulties prevented this and then followed various requests and proposals by both parties to secure the drawings for publications. Finally, in 1782, the Society of Dilettanti decided to lend Stuart the drawings. Dilatory as ever, old and infirm, even with offers of assistance from the Society, only the title-page and a number of plates were eventually completed in 1787. Stuart died the following year, and the second volume was finally delivered to the public in 1790 by his widow, helped by William Newton (1735-1790), his assistant and former Clerk of Works at Greenwich Hospital. Newton died the same year and volume III finally saw light of day under the editorship of Willey Reveley (1760-1799) in 1795.

Volume IV (1816) contained a memoir by Joseph Woods but was fundamentally a commercial venture by the ubiquitous Josiah Taylor, who had acquired all of Stuart's papers and drawings, c.1809. A supplementary volume, *The Antiquities of Athens and Other Places of Greece, Sicily, etc.*, was published by Charles Robert Cockerell (1788-1863) and others in 1830, but has little in common with the original enterprise.

But just what manifestations appeared from this revival? At Hagley the **Temple of Theseus** holds the honour of being the first accurate Greek Revival building in Britain.¹ It is thought to have been adapted from the Hephaesteion in Athens (known commonly as the Theseion, and dedicated to Athena), which crowns the hill overlooking the Agora (449-444BC). The year 1758 is usually ascribed to this building (from a letter to Mrs. Montagu from George Lyttelton), but 1759 is more accurate as in that March, even though plans obviously existed, the walls hadn't even been started by the builder, young Hitchcox. Lord Lyttelton wrote of it still being incomplete two years later, expressing concern that he, rather than his ailing illegitimate brother, Admiral Smith, may have to pay for it. The Doric Temple at Shugborough (c.1764) bears more than a passing resemblance to that at Hagley, and is almost certainly designed by Stuart also, although there is no documentary evidence to support this.

Shugborough is also home to a veritable copy of **Hadrian's Arch**, probably the first of 'Athenian' Stuart's monuments there, being started soon after November 1761 and completed, for the most part, in 1766. It was built for Thomas Anson, but in June of 1762 his patron's brother, Admiral Lord Anson, died, after which the arch was to stand in honour of the memory of both Lord and Lady Anson. The commemorative sculptures in the upper stage are of the couple (cenotaphs supporting busts), with an *aplustre*, or martial trophy in the middle, all carved by Peter Scheemakers. The original arch is, in fact Roman, and marked the boundary between the Roman and Greek parts of the city as can be read on the inscriptions of the original.

There are several well-known examples of the **Tower of the Winds**, some constitute follies whilst others provide more practical or ecclesiastical uses: West Wycombe (Bucks), Mount Stewart (Co. Down), Shugborough (Staffs), Carnaby Temple (Bridlington), Penally (Dyfed), Radcliffe Observatory (Oxford) and St. Pancras New Church (London). Of these 'reproductions' that at Shugborough is the earliest, and must have been completed about 1765 when plumbers James and Thomas Warreley inscribed their names on the lead work to the roof. The original structure in Athens was a water clock, the Horlogium of

Andronikos Kyrrhestes to be precise, the name Tower of the Winds being derived from the deep sculptured reliefs of the Winds on the frieze below the roof. At Shugborough, Charles Cope Trubshaw of Haywood executed the work under Stuart's direction, but a sculpted frieze was never added and the Winds reliefs (certainly shown in Moses Griffith's drawing in Pennant's *Journey from Chester to London*, 1782) may simply have been painted on. Originally built for Thomas Anson, Samuel Wyatt subsequently converted the lower two storeys into a dairy for Lady Anson, c.1805 (the first floor was a 'Banqueting Room'), and the whole building has been restored by the National Trust.

It is worth noting some less well-known versions of this antiquity. Badger Hall, Shropshire, was built to Wyatt's designs for Isaac Hawkins Browne in 1779-83 (demolished in 1952). His design of 1780 for the Columbarium or 'Pigeon House', taken directly from *Antiquities*, still survives in the RIBA drawing collection, and although a number of garden conceits were erected, this one failed to do so. In like manner the Tower surfaces in a plate in Laborde's *Description des nouveaux jardins de la France*, 1809, showing a Pump House at Plessis-Chamant, Oise—quaintly surprising as the French had little interest in these monuments. But it was a fair adaptation, built in the last decades of the eighteenth century, with a finial similar to that of the Lysicrates Monument. Supposedly a 'lanterne de Diogène', by Jacques-Guillaume Legrand was once in the park at Saint-Cloud.

The **Choragic Monument of Lysicrates** has proven a very popular topping in church architecture and equally adapted to funeral and memorial structures. But the rendering at Shugborough is unique, lacking just a square podium and the sculptural frieze of the original. It has been suggested that the latter may have been reproduced by means of a painted frieze to represent the myth of Dionysus and the Tyrrhenian pirates. In *Antiquities* it was then commonly called the 'Lantern of Demosthenes' and was supposed to have been built by the orator as a place of study and retirement, hence why the Shugborough monument was christened the 'Dark Lantern'. But Stuart discovered an inscription on the original saying that it was erected by Lysicrates of Kikyana as a memorial to the victory of the boys of the tribe of Akamantis (in a dramatic contest in a Dionysium festival competition in 334BC). Stuart deduced that it had been intended as a monumental plinth to support a bronze tripodic trophy (missing even in his time), and on the basis of accounts in Classical literature, he published a conjectural reconstruction of the tripod that he felt must have surmounted the monument originally.

Thomas Anson brought both the plinth and Stuart's concept to life. The cylindrical body with attached Corinthian columns was surmounted by a tripod and bowl, but not without some difficulty. The tripod was made of bronze at the Soho Metal Works, Birmingham by Matthew Boulton, the legs of which alone weighed 5 cwt—the bowl proved to be more than a challenge, and was finally supplied by Josiah Wedgwood at Etruria. All told, it took an inordinate amount of time to complete, taking from 1764 to 1771. The trophy was replaced in fibre-glass by the National Trust in 1965, after Stuart's original had long since gone.

Other 'versions' can be eyed on Beckford's Tower (Avon), St. Pancras New Church, All Saints, Camden Town and Holy Trinity, Marylebone (all three in London), St. John's Chapel (Chichester), and the Stables at Belsay Hall (Northumberland). There has been talk of a version built at Kew Gardens some time between 1763 and 1787 but recent definitive accounts fail to record this.²

Poorer relations, through no fault of their own, include Revett's New St. Lawrence Church at Ayot St. Lawrence (Herts), which is has several features based on the **Temple of Apollo** at Delos. The Penshaw Monument, Co. Durham, (Tyne & Wear) has been called "an apparition of the Acropolis under hyperborean skies". Designed by John

and Benjamin Green in 1844 as a monument to the 1st Earl of Durham, it is another rendering of the **Temple of Theseus**. The National Monument in Edinburgh was conceived as early as 1817, and "was intended to serve partly as a memorial to Scotsmen killed in the Napoleonic Wars, partly as a permanent Valhalla." A subscription list was duly set up, headed by no-less hero than Sir Walter Scott, and in 1822 the foundation stone was laid. The following year C.R. Cockerell was chosen by a Scottish committee to design the monument, intended by its sponsors to be a replica of the **Parthenon**. It was to be a collaborative effort with the appointment of William Henry Playfair as resident architect. Work started in 1824—five years later the money ran out and it remains unfinished to this day.

NOTES:

- 1 John Harris has suggested that a portico designed by Revett for his brother may be an earlier example, (letter to Revett from his brother in Bodleian Gough Misc. Ant. Fol.4, no.174 dated 27 June 1757).
- 2 Letters (John Harris), *Country Life*, vol.128, 28 July 1960, p.199; illustrated in George Louis Le Rouge, *Les Jardins Anglo-Chinois...*, Paris, 1770-178, Cahier II, Plate III

SELECT READING:

- Robert Wood (1717-1771), *The Ruins of Balbec, otherwise Heliopolis In Coelosyria*, London, 1757
- Robert Wood, *The Ruins of Palmyra, Otherwise Tedmor, In The Desert*, London, 1753
- Julien-David Le Roy, *Les Ruines des plus beaux monuments de la Grèce*, Paris, 1758
- James Stuart and Nicholas Revett, *The Antiquities of Athens*, London, 1762
- Joseph Mordaunt Crook, *The Greek Revival: Neo-Classical Attitudes in British Architecture 1760-1870*, John Murray, London, 1972
- Joseph Mordaunt Crook, *The Greek Revival*, County Life Books, Feltham, 1968
- Dora Wiebenson, *Sources of Greek Revival Architecture*, Zwemmer, London, 1969
- Eileen Harris (assisted by Nicholas Savage), *British Architectural Books and Writers 1556-1785*, Cambridge University Press, Cambridge, 1990
- John Martin Robinson, *Shugborough*, The National Trust, London, 1989
- Roger White (ed.), *Georgian Arcadia: Architecture for the Park and Garden*, London, 1987

HADRIAN'S ARCH, ATHENS (compare with the cover photo)



IN THE NEWS

DON'T BURN YOUR BRIDGES

Gone so soon...in Havant, Hampshire, the local 'vandals' from the adjacent **Leigh Park** Council Estate have been very active in the northern (freely accessible) area of the park. Over the past year the wooden *trompe l'oeil* Corinthian bridge (FOLLIES, vol.6, no.3, p.8) has been burned down, and the terraced steps and colonnade (remains of the second Leigh Park House) have had pillars and balustrading seriously damaged. For a second time, there are restoration plans, plus a proposal to make an admission charge (belated, of course).

'OTHER STRUCTURE' INDEED!

The latest edition of North Dorset District Council's *Buildings at Risk Register* lists under 'other structures at risk' Ruins (folly), **Milton Abbey**, Milton Abbas. Equally at risk, and included in SAVE's 1998 report *Seeking Saviours*, is **Clavel Tower**, also in Dorset... well, until it falls into the sea that is.

LITTLE VENICE

The **Venetian**, a new hotel and casino in Las Vegas, due to open next spring, surely qualifies as a folly: it is a life-size replica of Venice, complete with canals, Bridge of Sighs, Rialto, Doge's Palace and St. Mark's Square. According to an article in *The Times* (20 Jan, 98), the guests will be transported to and from the gaming tables by gondola. The report comments: "British visitors may find the Venetian tacky but by Las Vegas standards it is almost tasteful." Since it seems likely that gambling in Las Vegas does not feature prominently in our membership's holiday plans, there is probably not much point in requesting first-hand accounts!

GNOME, SWEET GNOME

The **Elfin Oak** in Kensington Gardens in Central London has been made a Grade II listed site, following recent campaigning to restore and preserve it. Whether it constitutes folly status, is obviously open to question; donations from the philanthropist Paul Getty and former Rolling Stone, Bill Wyman would suggest that it has considerable appeal. The Elfin Oak was started in 1911 when sculptor Ivor Innes began carving elves and fairies into the stump of the 600-year-old tree, depicting the world of the Little People, including Wookey the witch, with her three jars of health, wealth and happiness, and of Huckleberry the gnome, carrying a bag of berries up the Gnomes' Stairway to the banquet within Bark Hall. Then again, maybe I've just had too much to drink over Christmas!

BACK FROM THE BRINK

The National Trust has taken urgent action to stop one of Northern Ireland's most famous monuments from slipping into the sea. **Mussenden Temple** was built between 1783 and 1785 by Frederick Harvey, both Bishop of Derry and Earl of Bristol. In the early 1770s, Harvey built a grand country house and landscaped estate on a bleak headland at (the appropriately named) Downhill in Co. Londonderry, incorporating all the qualities of the 'Sublime'. However, although offering a dramatic prospect, perhaps it was not a wise decision to place the Mussenden Temple so near the edge of the 45m cliff, considering the unforgiving nature of the elements in this part of the country: it is estimated that the cliff has receded by some 30metres in the last 200 years, and when the Trust began work in September, the building was only a whisker or two away from possible oblivion. The

building had been designated as one of the one hundred most threatened monuments in the world by the World Monuments Fund.

The rotunda, modelled on the Temple of Vesta in Italy, was built as a library, and the name derives from its dedication to the memory of Hervey's cousin, Mrs. Frideswide Mussenden. An inscription round the dome comes from Lucretius, translated by Dryden:

*'Tis pleasant, safely to behold from shore
The rolling ship, and hear the tempest roar.*

"safely to behold..." still holds true, thanks to the rescue operation. Work began in September, and some 70% of the cliff stabilisation work has already been completed. After a mid-winter break,



THE SHAM CHAPEL, MILTON ABBAS

work will recommence when the weather improves, for completion this summer. It is expected that this rescue operation will ensure the security of the Temple for the next 100 years. The rescue operation will cost £250,000 in total. Of this, the World Monuments Fund has donated £6,000, and further funding has come from The Department of the Environment, Northern Ireland, and from the Esme Mitchell Trust. The balance of the money will be met from special fund-raising activities organised by the National Trust.

NEW NEW ORLEANS

Close to the French Quarter and to the harbour of New Orleans, Louisiana, is a square called **Piazza d'Italia**, designed by Charles Moore in the late 1970s. It is filled with post-modern building elements inspired by classical Roman architecture. Bits of houses, pergolas, garden buildings, streets, squares, palaces, theatres, altars, etc. everywhere. It looks like a stage, very neat and new, and you can get a good idea of what walking about in ancient Rome must have been like, and of how easy it is to fake marble. For this is as unreal and foolish (follylike) a piece of architecture as modern snobbery can make it.

KNOCKING-OFF TIME

It may be a Beatles thing, or blatant theft. At the start of January the two bronze friar statues on the gateposts at **Friar Park**, Oxfordshire, (George Harrison's private retreat) were stolen. Who ever it was, please do put them back.

RAPUNZEL, RAPUNZEL

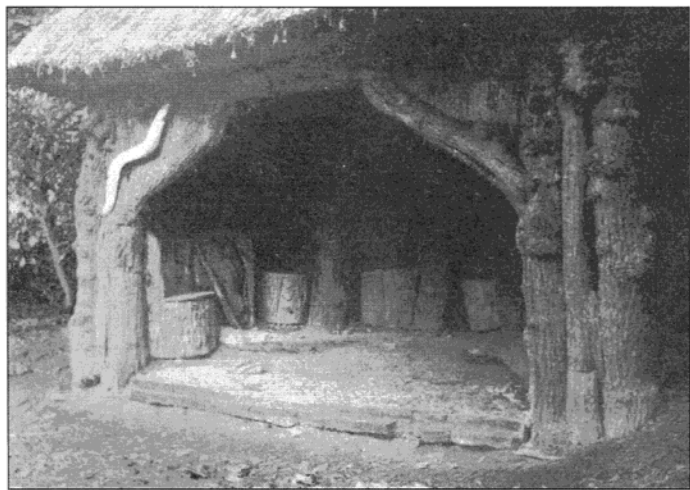
Building follies has always been an expensive business, a few have even fallen from rags to riches in the process, but with a fortune estimated in excess of £3 billion, the Duke of Westminster is set to indulge his whim. He has recently applied for planning permission to build himself a **Rapunzel-style folly** in the deer park of his 11,000-acre estate near Chester. The 50-foot stone tower has been described as a place for "quiet reflection, a destination for an evening walk or a refuge from a sudden storm" or simply a retreat for whenever the pace of life becomes too stressful.

WITCH HOUSE OR WITCHES CAVE

Hestercombe Gardens, Somerset, is already well-known for the magnificent formal gardens designed by Sir Edwin Lutyens and planted by Gertrude Jekyll in 1904. In 1995, Philip White started the restoration of the previously unrecognised and neglected 35-acre Landscape Garden, designed by Coplestone Warre Bampfylde between 1750 and 1760, which adjoins the Formal Garden. As part of the restoration the **Witch House**, built by Bampfylde sometime before 1760, is to be restored. It will be opened on 28 April 1998.

"There is one spot in particular very enchanting... When you reach the summit being still in the wood & surrounded by it you come to a building called the Witches Cave. It is composed of stocks & roots of trees, it is half an octagon on the outside. The branches of trees are twisted in the most fantastic shapes... inside in one of the divisions of the octagon is the figure of an old witch with her beard, high crowned hat & broom, in another nick is painted an owl & in another a cat. On the opposite hill a beautiful cascade of several falls seem to pour out of the wood... you see nothing but the cascade for... a vista is cut through the wood from the cave. The murmur of the water, the gloom of the wood, the fanciful ornaments of the cave renders this spot a piece of poetic scenery that is infinitely pleasing..."

Henry Hawkins Tremayne, 1785



THE WITCH HOUSE, HESTERCOMBE

The photograph, recently discovered in a magazine dating from 1906, was taken shortly before the building finally disappeared. Archaeological survey by the Somerset Archaeological unit was able to pin point the original site and ground plan of the house thereby enabling a full restoration to be undertaken. The following "Lines found in the Witches' Cell at Hestercombe, the Seat of J T Warre Esqre 30 September 1807" are from an original transcript discovered among family papers held by Ronald Warre Graham-Clarke in April 1997 and donated to Hestercombe.

*'Who art thou, with footsteps rude,
That dar'st within my Cell intrude?
Mortal tread, with caution sound,
For this place is charmed ground;
And beware, for I can tell,
By Magic art, and potent spell,
Be thy purpose fair or foul,
All the secrets of thy soul;
All thy hidden ways can spy,
Such the power of Witchery!*

*I can make the Whirlwind blow
O'er yon Rock the Torrent flow,
While the Winds are piping loud,
I can catch the flying cloud;
On the Moon beam I can ride,
On the yeasty waves divide.*

*The brindled Cat, the list'ning Owl,
The spotted Snake, the Night bird foul,
With other imps more potent still,
Wait to execute my will.*

*If no sense of human Woe,
Ever made thy tears to flow,
Or disturb'd thy Soul of rest,
If foul passions tear thy breast
To friendship false, to love untrue,
I can all the Schemes undo.
However bent, to practice ill,
I can thwart thy wicked Will;
And if thou then my power disdain,
I can rack thy joints with pain,
Disturb thy Sleep, thy Sinews tear,
Beyond what human strength can bear,
Ever since the World began,
Such my power o'er guilty man.*

*But if thou art free from Sin,
Fair without, and pure within,
Of lib'ral heart, and conscience clear,
To friendship just, to love sincere:
Mortal! If these gifts be thine,
Then nor charm, nor spell of mine,
However great their force may be,
Can have power to injure thee'.*

Ignotus sed non infelix

ENVIRONMENTALLY SOUND?

Cellnet is sponsoring a new category in the Royal Society of Arts Student Design Awards: *Communication and Landscape*. The overall aim is to create designs for masts that are more environmentally acceptable and which go beyond the cheapest and most basic engineering solution. There are three briefs: an environmentally-friendly mast to be sited on the edge of the Yorkshire Dales National Park; a Millennium mast to be sited within a new hi-tech industrial estate in a 'new town' development; and a 15m fantasy mast, for any location and using any materials. We look forward to seeing the entries in this last section, and perhaps even some new folly towers to visit in the future.

It is admirable that Cellnet should be encouraging a more sensitive and imaginative approach to the provision of masts and towers. But perhaps a degree of cynicism creeps in when one remembers that this sponsorship can give Cellnet some much-needed positive publicity: recent reports in the press of permission being given for Cellnet and

GAZETTEER: NORTH YORKSHIRE (NY)

- NY1 ALLERTON MAULEVERER, Rotunda
- NY2 AYSGARTH, Sorrell Sykes Follies
- NY3 AZERLEY, Tower
- NY4 BISHOPTHORPE, Church Façade
- NY5 BYLAND ABBEY, Oldstead Tower
- NY6 CASTLE HOWARD, Follies
- NY7 CONSTABLE BURTON, Akebar Caravan Shop
- NY8 EAST WITTON, Slobbering Sal
- NY9 EBBERSTON, Aelfrid's Memorial
- NY10 FALLING FORCE, Hermitage
- NY11 GREWELTHORPE, Hackfall Woods
- NY12 GREYGARTH, Greygarth Monument
- NY13 HARROGATE, Harlow Hill Tower
- NY14 HARTFORTH HALL, Arch
- NY15 HELMSLEY, Duncombe Park
- NY16 HOWSHAM, Howsham Woods Castle (**GONE?**)
- NY17 HUNMANBY, Gate
- NY18 ILTON, Druid's Temple
- NY19 KIRKBY MALZEARD, Mowbray House Follies
- NY20 KNARESBOROUGH, Fort Montagu & St. Robert's Chapel
- NY21 LEYBURN, Sham Castle
- NY22 LITTLE RIBSTON, Arch and Butler
- NY23 MASHAM, Nutwith Classical Dovecote
- NY24 MASHAM MOOR, Tower
- NY25 MIDDLEHAM, Castellated Bridge
- NY26 PATELY BRIDGE, Yorke's Folly
- NY27 RICHMOND, Oliver Duckett
- NY28 RICHMOND, Aske Hall Temple
- NY29 RICHMOND, Culloden Tower
- NY30 RIPON, Gazebos
- NY31 ROBIN HOOD'S BAY, Pigsty
- NY32 SAWLEY HALL, Rustic Bridge & Sham Ruin
- NY33 SAWLEY HALL, Ripley Castle Alsatian village
- NY34 SCAMPSTON HALL, Deer-house
- NY35 SCARBOROUGH, Pagoda
- NY36 SCARBOROUGH, Baron Albert's Tower
- NY37 SEDBURY, Watch-tower and castellated farm buildings
- NY38 SETTLE, 'The Folly' and Tower
- NY39 SKIPTON CASTLE, Grotto room
- NY40 STUDLEY ROYAL, Follies
- NY41 SWINITHWAITE, Temple
- NY42 SWINTON, Gothic bridge
- NY43 TADCASTER, Grimsham Park Tower
- NY44 TADCASTER, Hazlewood Castle Tower
- NY45 RICHMOND, Obelisk
- NY46 RIPON, Obelisk
- NY47 WEST HESLERTON, Newton Hall Obelisk
- NY48 CLAPHAM, Ingleborough Hall Grotto
- NY49 CONSTABLE BURTON, Burton Park Grotto & Monument
- NY50 FARNLEY, Storthes Hall Folly
- NY51 GREAT AYTON, Captain Cook Monument
- NY52 GREAT AYTON, Shooting Box
- NY53 HELMSLEY, Drystone Cone aka Nicholas's Edifice, Erection or Thing
- NY54 INGLEBOROUGH, Hospice Tower (**GONE**)
- NY55 LONDONTHORPE, Archbishop Drummond's Tower
- NY56 MARSKE, The Hutton Monument
- NY57 MASHAM, Grotto

- NY58 MIDDLEHAM, The Forbidden Corner
- NY59 NABURN, Banqueting House
- NY60 RICHMOND, Forcett Park Triumphal Arch Lodge & Grotto
- NY61 RICHMOND, Grandstand
- NY62 SCARBOROUGH, Warwick Revolving Tower (**GONE**)
- NY63 SWINTON, 'The Mount'
- NY64 WEST WITTON, Polly Peacham's Tower

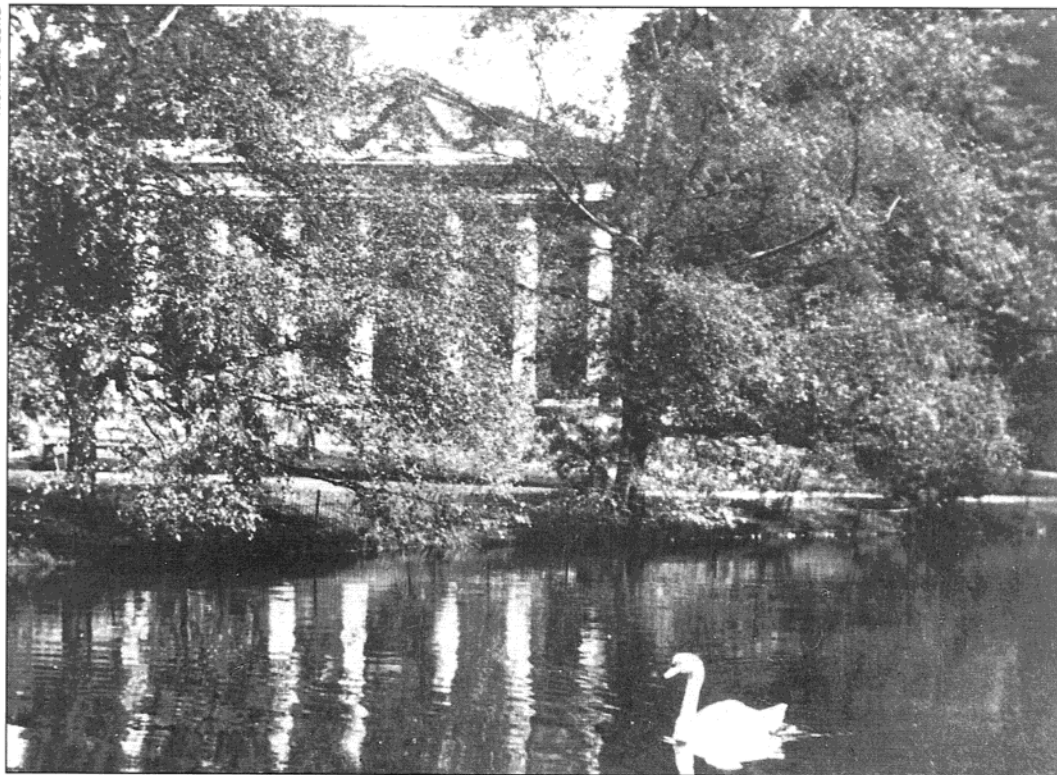


IONIC TEMPLE, RIEVAULX TERRACE, DUNCOMBE

BOOK REVIEW

John Dixon Hunt (editor), **Studies in the History of Gardens & Designed Landscapes: An International Quarterly**, Taylor & Francis, London, Annual Subscription—Institutional: US\$368 / £223 Personal: US\$153 / £93
ISSN 1460-1176

Formerly the *Journal of Garden History* (not to be confused with *Garden History*), John Dixon Hunt has taken the bold step with a change in title to "situate the studies of garden history within the context of larger territorial concerns...committed to explore the range of designed landscapes in which professional landscape architects are currently involved, especially work on the scale of national parks, the reformulation of cultural landscapes or regional planning." That said, I cannot help feeling that this journal, albeit authoritatively academic, has lost its way and become wearied. No doubt it will bounce back with a themed issue of the utmost importance to our particular cause, just to prove me wrong. But at £93 per annum (and that is to personal subscribers), and an average quarterly of 80 pages, it seems outrageously expensive compared to its twin mentioned above, and even *FOLLIES* magazine. Personally I find that *Garden History* has retained a human touch and can be read almost like a family get-together—friendly, no fears. But I digress. There is no faulting the quality of this production (colour cover, first-class printing and reproduction of photos and plates), or the subject matter that it has covered in the past, and one can only hope that it is rekindled but doesn't stray too far from its original track. The current issue focuses on 'Seventeenth Century French Garden History' and the contributory articles are extensively researched; even the book reviews get accompanying notes. Just wait for it to appear in my footnotes!—MGC.



THE ORANGERY IN THE GROUNDS OF THE
NOTRE DAME CONVENT, PRE-1946

Local People see Red over the Orangery

RUTH LING

It's a folly all right. The Orangery in Clapham, South London, was built in 1793 to grace the then country estate of the Thornton family, facing Clapham Common, but now only the façade remains, standing forlornly amid the red brick blocks of a 1940s council estate.

Just as incongruous is the method of maintaining the building, which features classical columns of white Portland stone and a quotation in Latin from Virgil across its entablature. Two years ago, on the instruction of English Heritage, the building was beautifully cleaned and restored and the graffiti removed—but at a hefty cost to local Council tenants. The refurbishment cost £18,000. But the money had to come not from a central fund of the already beleaguered Lambeth Borough Council, but from the repairs' budget of the Clapham Common neighbourhood housing office. The neighbourhood office looks after just a few hundred homes, and the restoration of the Orangery meant there was less in the coffers last year for essential repairs to tenants' flats or for the installation of central heating to unheated flats.

"It seems rather unfair that any tenant should have to suffer as a result", says local ward councillor Ruth Ling. "The Orangery has no practical benefit for local residents, but they are having to foot the bill to look after it. If you have three asthmatic children, damp walls and no central heating, you don't care that there's a gorgeous piece of antiquity on your doorstep—especially when you're paying for its upkeep while having to go without essential improvements yourself." However, moves are now afoot to secure permanent funding for this work in future so that the cost isn't borne by tenants, while giving them some practical use and enjoyment of the structure as well.

Andy Shipley of the Council's regeneration unit has commissioned a feasibility study from the Peabody Trust for a project to secure

long-term use of the Orangery—not just piecemeal repairs and cleaning when needed. The report has looked into the possibility of setting up a public/private sector partnership to rebuild the Orangery, with a building for community use attached to the back of the existing façade. "We want to see it brought back to life and turned into something to be enjoyed by the community," says Shipley. But already the Notre Dame estate's tenants' association has found a use for the Orangery: last August, they held a carnival and fun day on the paved area in front of the façade. (Pictured at the event are the Mayor of Lambeth, Councillor Nick Cattermole, Ward Councillor Ruth Ling, tenants' representative Dot Sales and home beat officer PC Brian McCluskey.)

The feasibility study has now been submitted to English Heritage, which is considering its recommendations, which include a possible bid to the National Lottery Heritage Fund. English Heritage's response is expected in a month or two. Watch this space for further developments.

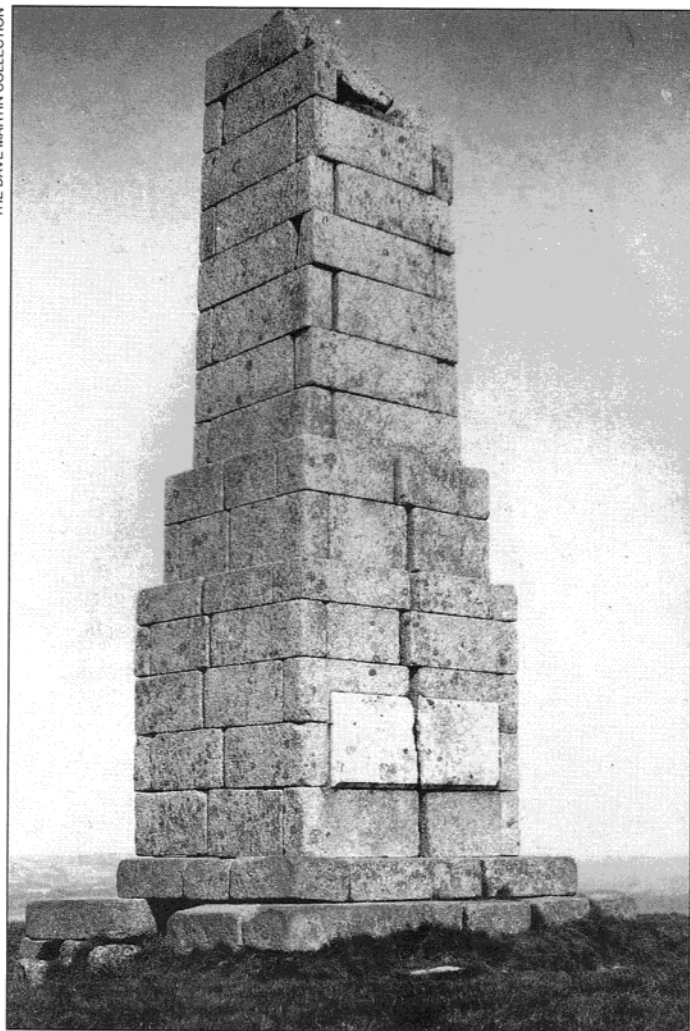
CARNIVAL AND FUN DAY IN FRONT OF THE ORANGERY



Crinkle Crankle Walls

If any member has the location and technical details of serpentine walls anywhere in the world – please contact Rex Critchlow at 2 Abbey Walk, Grimsby, North East Lincolnshire DN31 1NQ (telephone 01472 350013, or fax 01472 345499)

[These are also called 'ribbon' walls, and in the Netherlands they are known as *Slangemuren* ('snake walls'). Good examples can be seen at Heveningham Hall in Suffolk, West Horlsey Place in Surrey, another at Everton Court Hotel, Lymington, and in the States, at the University of Virginia, Charlottesville—Ed.]



ABOVE: THE OBELISK, APPULDURCOMBE

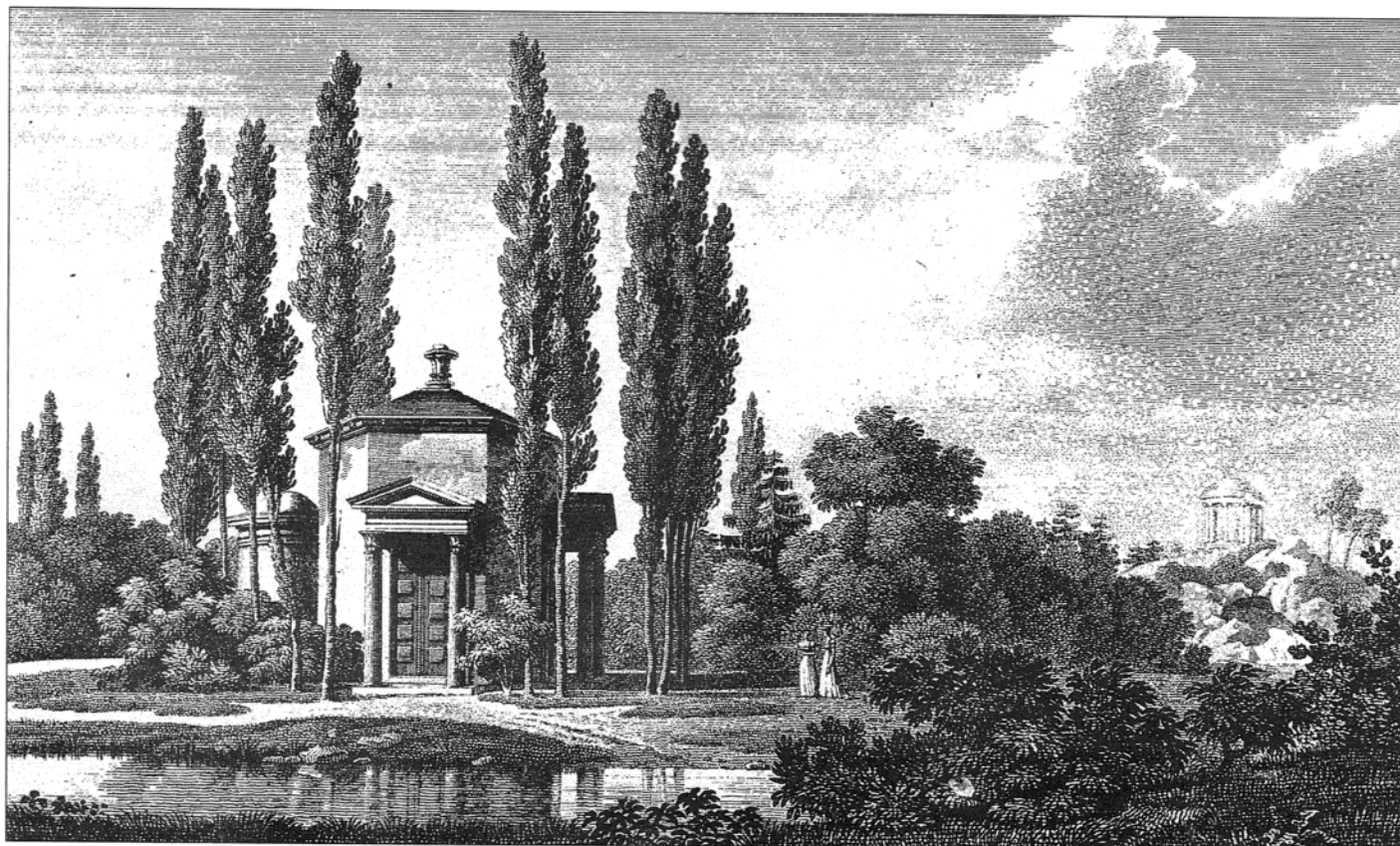
BELOW: THE PUMP HOUSE, PLESSIS-CHAMANT (see p.9)

THE OBELISK COLUMN

Appuldurcombe House is but a shell today, having become derelict after 1909 when it was last inhabited. The present building was started in 1701 by Sir Robert Worsley, and when Sir Richard Worsley returned from his Grand Tour in 1772 he set about the completion of the house, as well as ordering the redesign of the landscape for which payments were made to 'Capability' Brown in that year and in 1781, the same year that his *History of the Isle of Wight* was first published. Apart from the Freemantle Gate, a nice Ionic archway, and 'Cook's Castle' (or Cooke's), which was built as a Gothic eye-catcher on St. Martin's Down before 1773 (now gone), all we are left with is the stump of a Cornish granite obelisk—once nearly seventy feet high—on the highest part of the ground. Today, diminished even more than the postcard shows, there are now two plaques that tell all:

Built in 1774 by Sir Richard Worsley of Appuldurcombe in memory of his ancestor Sir Robert Worsley who died on 20 July 1747. This obelisk was struck by lightning in 1831 and severely damaged. Restored in 1983 by General Sir Richard Worsley with the help of the Isle of Wight County Council and the people of Godshill Parish.

TO THE MEMORY OF SIR ROBERT WORSLEY BT
WHO DIED UNIVERSALLY LAMENTED
JULY 29TH 1747 ON THE 77TH YEAR OF HIS AGE
THIS OBELISK WAS ERECTED ON
THE HIGHEST EMINENCE OF HIS LATE PROPERTY
AS AN EMBLEM OF
THE CONSPICUOUS CHARACTER HE MAINTAINED
DURING A LONG AND EXEMPLARY LIFE
AND AS A MONUMENT OF GRATITUDE
BY HIS SUCCESSOR SIR RICHARD WORSLEY



LOST & FOUND

SURREY

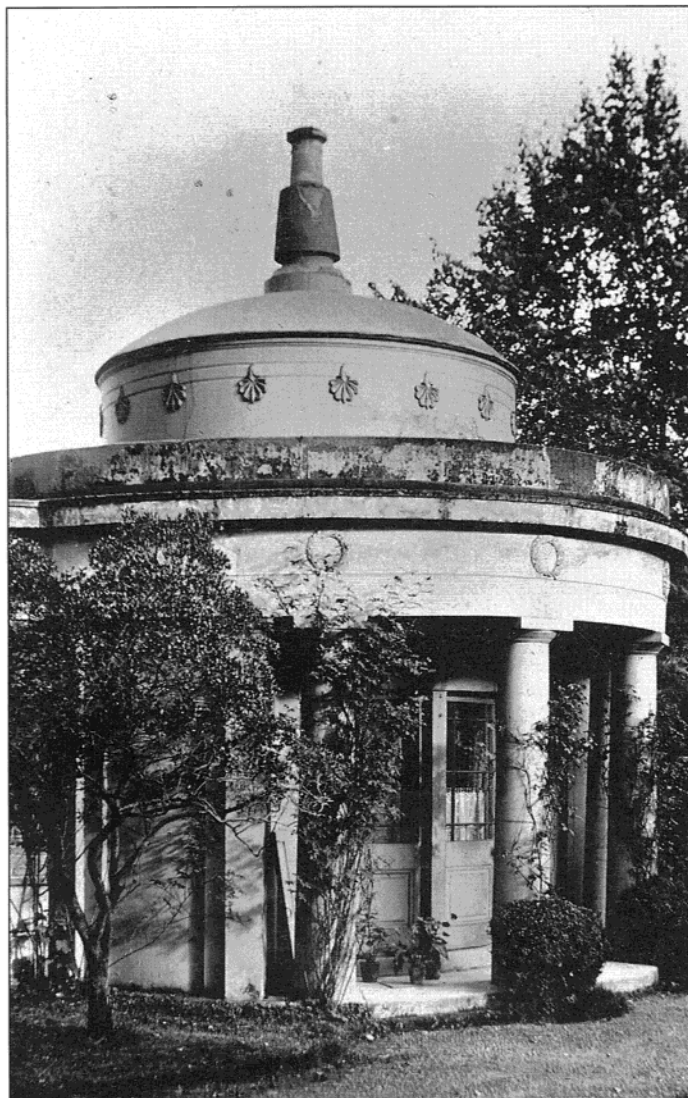
Temple of the Sun, Kew

The exalted William Chambers, architect to Princess Augusta, wrote in his *Plans, Elevations, Sections, and Perspective Views of the Gardens and Buildings at Kew in Surry*, (London, 1763, p.3): "the temple of the Sun, situated in an open grove near the Orangery, and in the way to the Physic Garden. Its figure is of the circular Peripteros kind, without an Attic; and there is a particularity in the Entablature, of which the hint is taken from one of the temples of Balbeck. The Order is Corinthian, the columns fluted, and the entablature fully enriched. Over each column on the Frize are Basso Relievos, representing lyres and sprigs of laurel; and round the upper part of the cell are suspended festons of fruits and flowers. The inside of the cell forms a salon richly finished and gilt. In the center of its cove is represented the Sun, and on the Frize, in twelve compartments, surrounded with branches of laurel, are represented the signs of the Zodiac in Basso Relievo... This building was begun and finished under my inspection in the year 1761."

Despite an entry by Sir John Parnell in his "Account" (f.99) made following his visit to Kew in 1763, wherein he recorded the temple as being "Built by the Present King from a design of his own" (and also including a sketch and plan view of it), Chambers claim holds fast. The Temple was destroyed by a falling Cedar of Lebanon during a violent storm on 28 March 1916 after which The Board of Agriculture wished to rebuild it. However, the effects of World War I put pay to this, so the then Director of Kew, Sir Arthur William Hill, tried to

TEMPLE OF THE SUN, KEW GARDENS

persuade Lord Rothschild to part with Nell Gwyn's Temple at Tring (amongst others) as an alternative ornament. Eventually, Queen Mary planted a Ginkgo biloba on the site of the Temple in 1923.



DR. NIGEL TEMPLE

CLASSICAL SUMMER-HOUSE ?

We welcome to these pages, three enigmatic views from postcards, being "A personal selection of unidentified follies by Oliver Bradbury from the collection of Dr. Nigel Temple". Generally with a postcard, there is some clue to hint at the location of the subject matter, but alas, dear readers, we are after your help on this occasion. If you can assist in the identification of these, please drop a line to the editor so that he can forward the details. In the meantime, sit back, read on and enjoy—we hope to bring you more mysteries in a future issue.

We start with what is essentially a half-round classical building set into a wall—don't be misled by the completely circular domed roof. It has several features reminiscent of the pattern-book "Designs" of Soane, and it has also been suggested that it could be Scottish neo-classicism (*Playfaresque*). Whether the finial on the roof also acted as a chimney is open to question, but it would make sense if the building functioned as a small lodge, summer-house, or garden retreat.

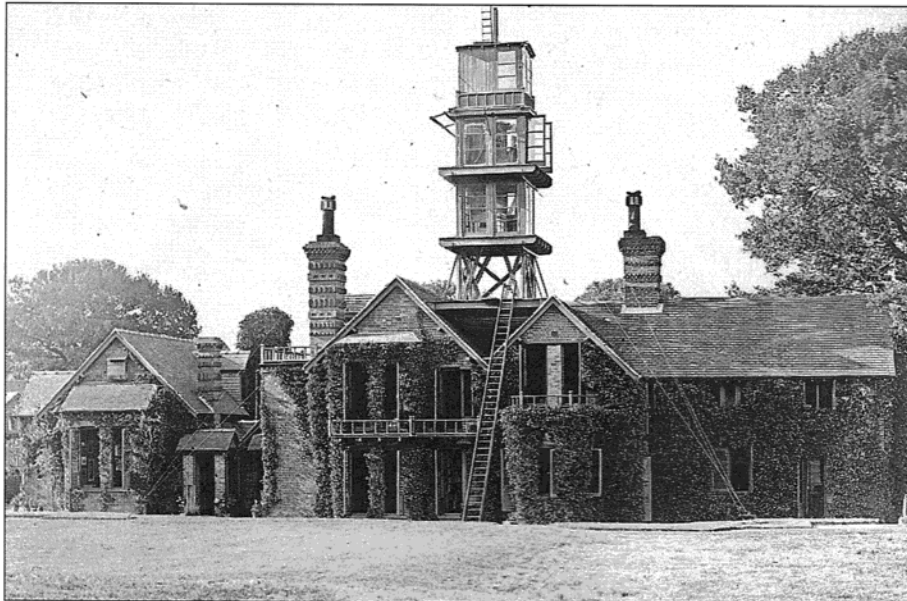
Next up is a building that cries out to be called a mausoleum. It is embossed 'C.W. Sillence Weybridge' and a recollection of "one of those Muslim cemeteries in that part of the world" has been mentioned, but it doesn't appear to be known in Surrey. In the background to the left, trying its hardest to hide behind the trees, is what appears to be a

THE DAVE MARTIN COLLECTION





ABOVE: A MAUSOLEUM IN SURREY? BELOW: UNKNOWN GARDEN TOWER



BELOW: COOK'S FOLLY, WALTHAMSTOW

building of conventional church gothic. Then again, this ensemble could be in another country altogether!

And just what is the highly glassed tower that straddles the roofs, and rises above a seemingly normal house? With access by ladder and tethered by guy ropes, it was certainly not for those suffering from vertigo. It is so unusual that someone must have some recollection, or seen mention of it.

And so back to our traditional fare, and also our classical theme.

SHROPSHIRE

Grecian Temple

Now the National Sports Centre, Lilleshall Hall near Telford in Shropshire, owes most of its present form to Sir Jeffry Wyattville who remodelled and enlarged it between 1826 and 1830 for Lord Gower (later the 2nd Duke of Sutherland). To the west of the Hall is a Grecian Temple or Loggia, c.1900, and to the south, an avenue of Lebanon cedar and Atlas cedar leads to a belvedere of the same period. Wyattville was also responsible for an Orangery at the north end of the terrace.

GREATER LONDON

Cook's Folly

Despite having a Walthamstow locale to start from, we still haven't been able to trace this building. Indeed, there isn't much to call a folly and it may be that the appellation, as in a number of other instances, stems from an associated story rather than an architectural foray into eccentricity. The card is postmarked 1910, but the view is heavily retouched as a colour view, so the detail is not clear.

That's all folks, and don't forget—answers or suggestions, not necessarily on postcards, to the editor please.

BELOW: THE GRECIAN TEMPLE, LILLESALL HALL



Rock House, Vittoria Walk, Cheltenham

OLIVER BRADBURY

Although now largely forgotten, Rock House must stake a claim to be Cheltenham's most idiosyncratic building. It is difficult to determine when Rock House was built, but as a site it appears to be on H.S. Merret's 1834 *'This Plan Of The Town Of Cheltenham And Its Vicinity'*, and the first mention of the house with a self-referential title is in 1843 when it is listed as 'Rockville' in the *Cheltenham Annuaire*.¹ Perhaps it was a Regency house dating from the early 1830s remodelled in c.1843 into something unparalleled in Regency Cheltenham. By 1917-18 'Rockville' had evolved into 'The Rock House', and is listed under Trafalgar Street which runs parallel to Vittoria Walk.²

as ballast by Capt. Hardie (*sic*) on his last voyage. The Rock conservatory constructed from the ballast of Capt. Hardie's ship on his last voyage back from the S. Seas. This was Nelson's Hardie' (*sic*).

Little has been written on the house save for an article written in the *Cheltenham Chronicle* (6 Jan 1973) expressing grave concern about its imminent demolition (in fact still five years off), and David Verey's concise description of it in the *Buildings of England* series for Gloucestershire. He wrote: 'ROCK COTTAGE, a cottage orné³ built of tufa, vermiculated coloured rocks, and shells, of three storeys, with a coved eaves cornice, is said to have been occupied by Nelson's Captain Hardy.' I cannot find any other mention elsewhere of Hardy ever living in Cheltenham.⁴

Who built or designed Rock House? We don't know, but it could well have been a T. Newman listed as a grotto builder residing at 'Swiss Cottage', Bayshill in the 1844 town directory.⁵

The façade was clad in a chocolate coloured rock, speckled with a contrasting lighter coloured rock, and conches, all very much like the internal lining of a grotto in reverse. A prominent white, wooden, dentilled cornice makes an unusual contrast to the rich cladding. The roof had fish scale tiles, and four prominent chimney-stacks covered in the same cladding. There was a lower three bay wing clad in the same, and a smaller extension (perhaps a conservatory) with a pointed roof of four gables again in fish scale, and ornamental barge board eaves. The first floor windows of the main block were attractively glazed with small multiple panes, and had distinctive arched lintels picked out in the lighter coloured rock. The grotto-like cladding was continued on the sides of the building and extensions, and on the rear elevation with the white cornice, not continued on the sides, which touch-

es the neighbouring building. This elevation was perhaps slightly more conventional with at least six symmetrically placed windows. The late Robert Paterson's (local architect) 1975 photograph in the Gloucester Record Office indicates a small, narrow yard at the rear of the building. Indeed, maps and photographs indicate that the main garden lawn was to the front of the house set back from Vittoria Walk.

If the exterior was extraordinary then the interior was bizarre. The only documentation is in the NMR, Swindon mentioned earlier. There are two photographs of the 'conservatory'. This room was a grotto with asymmetrical openings and arches supposedly constructed from the 'ballast' of Captain Hardy's ship. Like the exterior there were conches and fossils set into the ballast. Even the window glazing bars are constructed of the ballast. Above a door (conventionally early Victorian in design) there appears to be a skylight or a large fanlight casting an ambient glow, and next to it a wall mounted mirror. The floor had conventional terracotta tile-work softened with a rug. At the time of the 1919 photograph the room was furnished with three or more chairs, a fern, and flowers in the windows.

In 1869 it was advertised as a venue for private tuition: "Private Tuition Rockville, Vittoria Walk Mr. H.C.T. Roberts receives Pupils to a Daily Class. For the Sons of Gentlemen. Terms upon Application." Over a century later Rock House had clearly seen better days; according to both Dr. Nigel Temple's and Robert Paterson's (in the



INTERIOR OF ROCK HOUSE, OCT., 1919

It is rumoured that Nelson's Captain Hardy (1769-1839) lived or at least stayed there. The fact that he died in 1839 would strengthen the argument for the building's pre-1843 existence—though where this rumour emanated from I have yet to discover as Hardy was a Dorset man. In the NMR, Swindon there are three sepia photographs labelled Rock House. Two are of an interior grotto labelled as a 'conservatory' with a lady posing inside, but the other is a mystery. It is an outside shot of a two storey house with a full-width ground-floor garden veranda. It is a Victorian photograph with five people posing like stone on the croquet lawn. The building in question is only two storeys high (Rock House was three) and five bays wide whereas the central block of Rock House was only three; although there were many extensions. The mystery photograph could be a view of the house prior to remodelling, but any before and after comparisons don't really make sense. One of the photographs (two are picture postcards) has period handwriting stating 'The Rock House Cheltenham Oct. 1919.' (All the other handwriting on the photograph/postcards is more recent). It is signed with a name beginning 'Judith', but the surname is illegible. Perhaps this was the lady posing in the grotto conservatory? She has an air of confidence and is quite informally dressed. The postcard also states intriguingly; 'This conservatory is lined with tufa rock brought back

GRO) photographs of 1973 and 1975 would indicate that the building was derelict throughout the 70s, and it is known that there were squatters residing at this time. Regretfully this eccentric building was demolished in Spring 1978.

Thanks to Dr. Nigel Temple, and Mr. Roger Beacham at Cheltenham Reference Library for their help in researching this article.

NOTES:

- 1 Rock House's first appearance on the scene in 1843 would represent a perfectly reasonable date for its construction bearing in mind T. Newman is listed as a grotto builder in 1844.
- 2 The change of listing from Vittoria Walk to Trafalgar Street is peculiar as Vittoria Walk is a most elegant road whereas Trafalgar Street is merely a backwater where the backs of Vittoria Walk, and Imperial Square meet.
- 3 Dr. Nigel Temple has pointed out to me that Rock House was not actually a cottage orné. Nigel Temple recalls of the building; "a dark ground floor room with walls and ceiling encrusted with shells. When demolition was in progress, I saw some tufa in the garden, which was more likely to have been from a rockery (or demolished grotto?) than from the house." He must be referring to the conservatory that appears to have been a dark room from the photographs.
- 4 Because of the Napoleonic wars the Nelson/Trafalgar, and hence the Captain Hardy theme, was certainly in the air in this part of Cheltenham. Rock House backs onto a Trafalgar Lane (now Street), and a few doors down is a Nelson Cottage/House/Lodge, and Villa.
- 5 Only one other grotto (c.1850s) *perhaps* by Newman survives in Cheltenham, and is now within the grounds of Cheltenham Boy's College.

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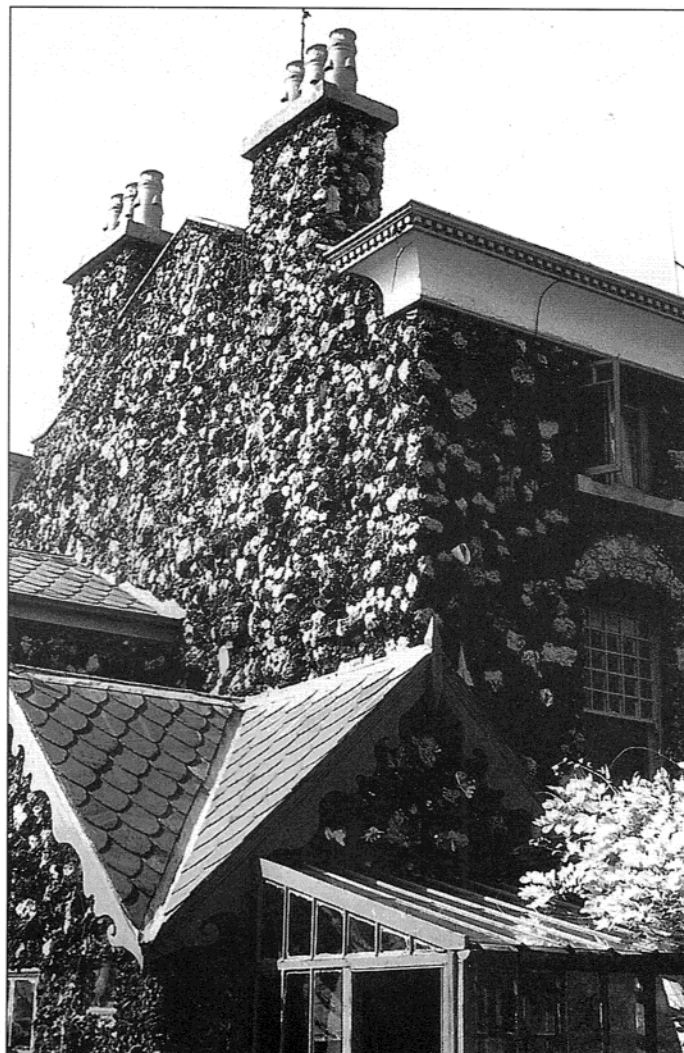
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KNOWN PHOTOGRAPHIC DOCUMENTATION:

- 1 Cheltenham Civic Society photograph, B/W housed at Parmoor House, Cheltenham
- 2 Two sepia photographs, dated 1919 & an undated Victorian photograph, NMR



EXTERIOR OF ROCK HOUSE

- 3 Colour slide by Robert Paterson, 1975, GRO D3867 1V/2-7 No. 15176
- 4 Colour slide by Dr. Nigel Temple, (private collection), February, 1973

The High Seat Studley Royal, North Yorkshire

The High Seat is a small Doric Temple in Rye Bank Wood on the Studley Royal Estate. Once a feature of an eighteenth century carriage ride it is now one of the grandest of pheasant feeding stations. The High Seat is now roofless and there is some spalling of the stone but it is in a generally good condition and the National Trust are committed to its restoration when funds allow. Many carriage rides cross this part of the estate and there is evidence of the importance of the area in the planting of many yews. The Trust have discovered steps which once led to a small domed temple which can be seen in a picture on the display in Fountains Hall. A statue that had fallen down the steep slopes below one of the rides was also discovered and it is in storage until a suitable site for its re-erection is found. Although the Trust owns the land the shooting rights were sold separately by the Vyner family. The Trust has a good working relationship with the shooting syndicate but unfortunately public access must be limited to rare open days.



THE HIGH SEAT, STUDLEY ROYAL

LETTERS

The Longcliffe Problem

A Longcliffe Plantation exists near Loughborough, a photocopy of part of the 1:25,000 OS sheet SK41/51 is attached. I have not heard of a bark building existing, but it is not impossible since I understand the wood was once owned by the Garendon Estate, which still contains a number of follies—the Temple of Venus and an obelisk amongst others (see Did You Know...?). The wood has now been partly quarried away by Charnwood Quarries, so if the bark hut existed it will now be destroyed [or, looking at the map, it could have been obliterated when the M1 cut through its western extremity—Ed.]

Joan Moffat,
Loughborough,
Leics

Plea to save Boughton Park

In a previous letter (Editorial, FOLLIES, vol.8, no.3, p.2) I reported that, of the two potential threats to the eighteenth century Boughton Park near Northampton, the bypass had been defeated but the threat of the quarry still stood. A planning application has now been submitted for open-cast quarrying over an important part of the

listed park, which would have a devastating effect not just on the park but also on three listed landscape structures: Bunkers Hill Farm, the Grotto and New Park Barn, all built by William Wentworth.

The application states that quarrying will 'take place up to 40m from the buildings' at Bunkers Hill, where the current owners have already suffered problems from subsidence. The plans show that the land round the Grotto will be excavated right up to the ha-ha wall, which will undoubtedly stop the ancient spring that rises there and bring about the collapse of the fragile dome of the Grotto itself. There is no intention to restore the landscape after extraction, so there would be a permanent scar on a landscape recognised by English Heritage as being of national importance.

Simon Scott,
Moulton,
Northamptonshire



If you wish to add your support to this opposition, please write to The Director of Planning and Transport, Northamptonshire County Council, PO Box 287, Guildhall Road, Northampton NN1 1BD

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