



1 Portrait of George Truefitt, 1896. (courtesy of Truefitt family)

'The Architecture of Victorian architect George Truefitt (1824-1902)'

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To my beloved mother,
Shukchun Chan.

CONTENTS

Acknowledgements	1
Introduction	2
Chapter 1: The Formative Years	6
Chapter 2: Truefitt's publications and unpublished materials	9
Chapter 3: Truefitt's Early Career at the Dawn of the High Victorian Movement	25
Chapter 4: Surveyorship at Tufnell Park	42
Chapter 5: St George's Church, Tufnell Park	53
Chapter 6: Vernacular Revival Experiments in Glen Tanar Estate and Aboyne Castle	73
Chapter 7: The Black-and-White Revival in Cheshire in the 1880s	109
Chapter 8: Vernacular Revival Experiments in Worthing	122
Chapter 9: Analysis of Truefitt's Architectural Development	131
Bibliography	138
Appendix: List of Buildings	149

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Introduction

This dissertation aims at providing an account of the architectural development of Victorian architect George Truefitt (1824-1902) within the word limit of 25,000. It will be the first in-depth scholarly study of Truefitt's work. Although the research has inevitably been framed by some details of Truefitt's biography, it is his achievement as an architect, illuminated by his buildings, forms the central preoccupation of the research.

Truefitt came on the architectural scene in late 1840s, a time when the Cambridge Camden Society changed its name to Ecclesiological late Cambridge Camden Society,¹ after its blend of liturgical reform and architectural principles came under fire². It was also occasioned by Ruskin's 'discovery' of the Italian Medieval Style and the publication of *The Seven Lamps of Architecture* in 1849. During the following decade, a new Gothic movement led by architects like William Butterfield (1814-1900), and later by Truefitt's contemporaries George Edmund Street (1824-1881) and William Burges (1827-1881),³ as a development of and departure from the Puginian/Camdenian Gothic Revival was blossoming.⁴ This movement inspired the early work of many young architects like Truefitt, whose work also contributed to the movement itself in return.⁵ Truefitt, as a member of the Society and a founding member of the rebellious Architectural Association (AA) in 1847, kept in close contact with the Ecclesiologists and Anti-Ecclesiologists, as well as the Ruskinians including Ruskin himself at least during the first two decades of his career.

The High Victorian Movement began to run out of steam from 1870 onwards, Ruskin and Morris were searching for a new style that would fulfil their vision of a new society.⁶ Architects had started to experiment with vernacular forms as well as

¹ James F. White, *The Cambridge Movement, the Ecclesiologists and the Gothic Revival* (Eugene: Wipf and Stock, 2004), p.198.

² White, p.142.

³ Stefan Muthesius, *The High Victorian Movement in Architecture, 1850-70* (London: Rutledge and Kegan Paul, 1972), pp.115-117.

⁴ Muthesius, p.xv.

⁵ Muthesius, p.xv.

⁶ Charles L. Eastlake, *A history of the Gothic Revival* (Leicester: Leicester U.P, 1970), p13.

materials, and the 'Queen Anne style' as an anti-Gothic reaction inaugurated by Norman Shaw (1831-1912) had arrived.⁷ The Arts and Crafts phase, often considered to be the intermediate phase between the Gothic Revival and the Modern Movement, was also well underway.⁸

Truefitt had inevitably absorbed many ideas which emerged from the currents of High Victorian Eclectic as well as later vernacular movements, nevertheless his independent and original thinking is evident in his buildings throughout his career. Truefitt practised more or less as a sole practitioner ever since he started his office in the mid 40s from Bloomsbury Square, by doing so he had no known apprentices except his own son, George Haywood Truefitt, who was only articled to his father for two years. George Haywood Truefitt was a more orthodox architect than his father and left behind not one single building of note.⁹ ¹⁰ He executed all the design and working drawings himself and had a long and prolific career spanning over 40 years, which resulted in 284 buildings or structures: 15 churches and chapels; 8 rectory houses; 7 schools; 13 banks; 7 large halls and church-rooms; 170 houses and mansions; 20 various buildings; 44 cottages and lodges in 25 different counties as well as France.¹¹ Despite being one of the bright lights of the rising generation in the British architectural profession in the middle of the nineteenth century,¹² George Truefitt was only given very brief mentions in all known publications. Nonetheless, many of his buildings are still standing, of which at least 33 of are statutorily protected. For example, at least 16 buildings in England designed, restored by or attributed to Truefitt in England are now listed by Historic England, they are:

1. Church of St Andrew, Shelsley Walsh, Worcestershire (restored by Truefitt in 1859), grade I (List entry number: 1156637);
2. 23 Carleton Road, Islington, grade II (List entry number: 1195519);

⁷ H.S. Goodhart-Rendel, *English Architecture since the Regency: an interpretation* (London: Century, 1989), p.161.

⁸ Eastlake, p.14.

⁹ Dictionary of Scottish Architects(DSA), 'Truefitt, George Haywood', *Dictionary of Scottish Architects*, <http://www.scottisharchitects.org.uk/architect_full.php?id=203876> [accessed 25 March 2017].

¹⁰ The RIBA, *Dictionary of British architects 1834-1914* (London; New York: Continuum, 2001), p. 839.

¹¹ *The Builder*, 22 Aug 1902, p.153.

¹² Francis Kowsky, *Country, Park & City: The Architecture and Life of Calvert Vaux* (New York; Oxford: Oxford University Press 1998), p.19.

3. St George's Church, Islington, grade II (List entry number: 1292545);
4. Lombard Chambers, Manchester, grade II (List entry number: 1208211);
5. Church of St George, Worthing, West Sussex, grade II (List entry number: 1250588);
6. Lloyds Bank, Old Bank, Blackburn with Darwen, grade II (List entry number: 1273743);
7. Church of St Leonard, Blakemore, Herefordshire, grade II (List entry number: 1301541);
8. Barlow Hall, Barlow Hall Road, Manchester, grade II (List entry number: 1197800);
9. Church of St John the evangelist, Bromley, grade II (List entry number: 1400592);
10. Church of St Mary, Manchester Road, Partington, Trafford, grade II (List entry number: 1389141);
11. Brooks Institute, Carrington Lane, grade II (List entry number: 1067892);
12. Church of St Martin, (The 1887 Tower by Truefitt), Trafford, grade II* (List entry number: 1067893);
13. Lychgate, Church of St Martin, Trafford, grade II (List entry Number: 1101520);
14. Bank House, Lloyds Bank, 7 Old Market Place, Trafford, grade II (List entry number: 1356480);
15. Church of St Mary the virgin, Davyhulme, Manchester, Trafford, grade II (List entry number: 1403203);
16. 2, 2A, 4A, and 4, Old Market Place, Trafford, grade II (List entry Number: 1120933);

In addition to that, at least 17 buildings designed by or attributed to Truefitt have been listed by Historic Environment Scotland:

1. Glen Tanar Estate, St Lesmo's Chapel, category B (LB44);
2. Glen Tanar Estate, Tower of Ess, category B(LB47093);
3. Fasnadarach, category B (LB47080);
4. Campus O'May House (now hotel), category C (LB50730);
5. Glen Tanar Estate Home Farm, including farmhouse, cattle court and granary, implement shed, ancillary structures and boundary walls, category B (LB47089);
6. Glen Tanar Estate, 1-5 Bush Cottages and Kennels, category C (LB47084);
7. Glen Tanar Estate, Millfield farmhouse and steading, category C (LB47085);

8. Glen Tanar Estate, Bridge of Ess (widen by Truefitt), category B (LB3127);
9. Glen Tanar Estate, Porphyry Bridge, category C (LB47092);
10. Glen Tanar Estate, Little Tulloch, category C (LB47090);
11. Glen Tanar Estate, Netherton, Kennel, category C (LB47091);
12. Glen Tanar Estae, Game Larder, category C (LB47087);
13. The 'Coos' Cathdral, Aboyne castle estate, category B (LB3125);
14. Charleston Cottages, Aboyne, category C (LB47072);
15. West Lodge, Aboyne Castle Policies, category B (LB47077);
16. South Loedge, Aboyne Castle Policies, category B (LB47076);
17. Glen Tanar Estate, Former school and school house, category B (LB47086);

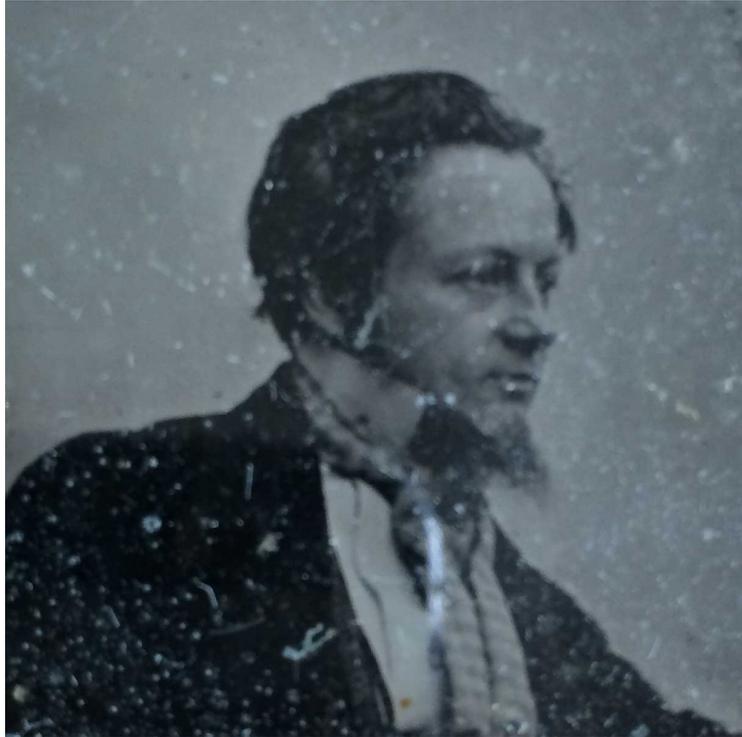
Furthermore, Truefitt also designed many suburban villas within Hillmarton and Tufnell Park Conservation Areas in Islington, London; although many of them had since been demolished, his architectural contributions to the areas have been acknowledged when Hillmarton and Tufnell Park were designated as conservation areas.¹³

Elucidating Truefitt's career and oeuvre is proven to be a large undertaking, it was acknowledged from the outset that a comprehensive full survey of Truefitt's work would not be achievable within the timescale, since his existing buildings are numerous and are located across the UK, meanwhile the primary materials in his descendants' possession are divided and located in England (Manchester); Canada (London, Ontario); and the U.S. (Connecticut). The focus of this dissertation is to offer a narrative of his architecture through direct study of the unexamined primary sources and his most important buildings, instead of exploration of the existing secondary literature. Truefitt's commissioned design materials, except the floor plan and perspective for St George's Church, Tufnell Park were believed to be all lost. Subsequent research managed to track down some original drawings for his commissioned works, they are nonetheless drawings of his less significant buildings, except one floor plan for the grade II listed Church of St John the Evangelist, Bromley.

¹³Islington Council, *Hillmarton Conservation Area Appraisal*, <<https://www.islington.gov.uk/~media/sharepoint-lists/public-records/environmentalprotection/businessplanning/policies/20112012/20120303ca32hillmartondesignguidelines>> [accessed 21 March 2017] & *Tufnell Park Design guidelines*, <<https://www.islington.gov.uk/~media/sharepoint-lists/public-records/environmentalprotection/businessplanning/policies/20112012/20120303ca11tufnellparkdesignguidelines>> [accessed 21 March 2017].

Chapter 1

The Formative Years



2 Portrait of Truefitt in his early thirties, date unknown.(Courtesy of Truefitt family)

George Truefitt's descendants believe that he was born on 14 February 1824,¹⁴ he was the third son of Francis and Louisa Caroline Truefitt.¹⁵ Although according to the *Building News*, his birthplace was Manchester,¹⁶ the 1841 census states that he was born in the Middlesex county.¹⁷ It also suggests that the then 17-year old Truefitt was living with his 35-year old, presumably widowed mother, and his other four young siblings in West End Lane, Hampstead. It is not entirely clear how Truefitt's widowed mother managed to support the household as well as to sponsor Truefitt's apprenticeship, and it was not clear how much inheritance she had received from Truefitt's deceased father.

¹⁴ Family note: Mark's Great grandfather: George Truefitt, born Feb 14th 1824 - died Aug 11th 1902.

¹⁵ Family note.

¹⁶ *The Building News*, vol. 83, 22 Aug 1902, p.252.

¹⁷ 1841 Census record, reference: HO 107/674/9.

Truefitt was articled in London from 1839 to 1844 to the scholarly Gothic revivalist Lewis Nockalls Cottingham (1787–1847).¹⁸ He also worked briefly in the offices of Sancton Wood (1815–1886) and Harvey Eginton (1809–1849) of Worcester before establishing himself in independent practice in London c.1846.¹⁹ Records show that Truefitt started having a business address at 1 New Bond Street in London from 1842-43 while he was still an apprentice of Cottingham, then in 1845, he moved the address to 5 Burwood Place in London.²⁰ He was then able to establish himself first in 6 Bloomsbury Square in London from 1848 until early 1860s, and from as late as 1864²¹ up to 1886 in 5 Bloomsbury Square.²²

Cottingham was well known for his drawings of Westminster Hall and the Chapel of Henry VII published in 1820, also for his books on Gothic ornament and historic iron and brass.²³ Trained in the classical tradition of the eighteenth century, Cottingham was nonetheless one of the earliest promoters of the Gothic Revival and advocated a serious appraisal of the architecture of the Middle Age as early as 1822, long before the Cambridge Camden Society and Pugin;²⁴ Cottingham's biographer Janet Myles wrote: '...his theory and practice of Revivalism, and the extending of antiquarianism and preservationism as an influence upon architectural practice - foreshadows that of A.W.N. Pugin and other mediaevalists of the later nineteenth century.'²⁵ Cottingham would have encouraged a young apprentice like Truefitt to move towards an archaeologically correct revival, but unlike Pugin and the Ecclesiologists who would tolerate nothing but the Early English or the Decorated, he embraced every stage of the Gothic development throughout the mediaeval period.

¹⁸ Kowsky, p.16, & Barry Magrill, *A Commerce of Taste: Church Architecture in Canada, 1867-1914* (Montreal: McGill-Queen's University Press, 2012), p.181, also see The RIBA, p. 839, Brooks and DSA.

¹⁹ Chris Brooks, 'Truefitt, George (1824-1902)', *Oxford Dictionary of National Biography*, (Oxford, 2004), <<http://dx.doi.org/10.1093/ref:odnb/63559>> [accessed 27 March 2016] & Dictionary of Scottish Architects(DSA), 'Truefitt, George', *Dictionary of Scottish Architects*, <http://www.scottisharchitects.org.uk/architect_full.php?id=203873> [accessed 27 March 2016]., Magrill, p.181.

²⁰ DSA.

²¹ Truefitt's Office address on his 1864 drawings for a school in Herefordshire was 6 Bloomsbury Square, earlier drawings show 5 Bloomsbury Square as his office address which first appeared in his second book '*Designs for Country Churches*' in 1850; his office address was still 5 Burwood Place in his first book '*Architectural Sketches on the Continent*' in 1847.

²² DSA.

²³ Kowsky, p.16.

²⁴ Janet Myles, L.N. Cottingham: 1787 - 1847: architect of the Gothic Revival (London: Lund Humphries), p.65.

²⁵ Myles, p.9.

Cottingham's open-minded antiquarian attitude would have been observed by the young Truefitt, alongside his belief that the structural rules of Gothic could be developed without sterile copying to become a revival of a native architecture.²⁶

Cottingham maintained a museum which was the first major collection of mediaeval antiquities in England, believed to rival the Musée des Monuments Français of the French Romantic, Alexander Lenoir.²⁷ Truefitt would have been exposed to Cottingham's extensive collection of medieval furniture and architectural fragments. Throughout Truefitt's life, he remained a keen observer and passionate collector of curiosities from antiquity,²⁸ it was clear that the seed was already sown during his time with Cottingham.

In Cottingham's studio, Truefitt also befriended fellow apprentice Calvert Vaux (1824-1895) who later emigrated to America. Owing to having won the commission for what would have become New York's Central Park,²⁹ with the influential Frederick Law Olmsted (1822-1903) in 1858, Vaux is now a much better known architect than Truefitt. He enjoyed a privileged career in partnership with the well-known Andrew Jackson Downing (1815-52) as well as Olmsted. According to John David Sigle, Vaux's works 'provide a diversity of examples that depicts Victorian America from 1850 to 1895.'³⁰ Together with Olmsted, Vaux built numerous parks across America. Sigle also identifies Truefitt as an instrumental figure in Vaux's architectural education, and Vaux was even given Truefitt's architectural sketchbook. It was Downing who invited Vaux to move to America and become his assistant upon meeting Vaux at the Architectural Association in 1850.³¹

²⁶ Myles, p.65.

²⁷ Ibid.

²⁸ The large collection of curiosities by Truefitt can be seen from photographs as well as his own drawings of the items.

²⁹ Kowsky, p.16, Magrill, p.181.

³⁰ John David Sigle, '*Bibliography of the life and works of Calvert Vaux*' in *The American Association of Architectural Bibliographers Papers*, vol.5, 1968, (Charlottesville: University Press of Virginia, 1968) pp. 69-74.

³¹ Ibid.

Chapter 2

Truefitt's publications and unpublished materials

Truefitt had published two books very early in his career: *Architectural Sketches on the Continent* (1847) and *Designs for Country Churches* (1850). Furthermore, a large collection of previously unstudied primary sources is still in the possession of Truefitt's descendants, and alongside Truefitt's publications, they offer useful insights into his architectural career.

Many emerging or young architects like William Butterfield tried hard to enter Ecclesiological circles in the 1840s,³² and with few buildings to their names, publishing articles in the *Ecclesiologist* or having published books to be reviewed by the journal were obvious ways of getting noticed by the society, in the hope of eventually becoming elected as members.³³ Publishing was also one way of attracting potential clients; Truefitt was not an exception, and he astutely dedicated his first book *Architectural Sketches on the Continent* (1847) to Alexander Beresford Hope (1820–1887), then chairman of the Ecclesiological Society, which Truefitt joined subsequently in 1848.³⁴ Many fledging architects of the new High Victorian Gothic Movement stayed in close touch with each other as members of the Ecclesiological Society in the early fifties, and used the Society's publications to propagate their ideas.³⁵ George Edmund Street, who was Truefitt's contemporary and was considered by the *Builder* as a leader of the movement in 1855, largely based on the strength of his publications.³⁶

Publishing their own architectural drawings from travels on the continent was nothing new for architects. From 1840s onward, the then Cambridge Camden Society, the predecessor of the Ecclesiological Society, started to encourage architects to draw inspiration from the Continent.³⁷ Benjamin Webb, one of the founders of the Society himself travelled extensively in northern Italy in search for

³² Roger Dixon & Stefan Muthesius, *Victorian Architecture* (London: Thames and Hudson, 1978), p.204.

³³ Ibid.

³⁴ Brooks.

³⁵ Muthesius, p.xv.

³⁶ Muthesius, p.93.

³⁷ Christopher Webster and John Elliott, ed., *"A church as it should be": the Cambridge Camden Society and its influence* (Stamford: Shaun Tyas, 2000), p.348.

examples of the approved elements, his notes were published as *Sketches of Continental Ecclesiology* in 1848.³⁸

In response to the growing interest in European Gothic, Truefitt and Vaux went together on a walking tour in France, Germany and Belgium in the summer of 1846.³⁹ Their trip predated those taken in the early fifties by the leaders of the High Victorian and later Movements like Street, Burges as well as Shaw.⁴⁰ This continental journey was one of the significant events of Truefitt's life. For Vaux, the tour 'cemented his concern with the rural and urban contexts of buildings, their relationships to the land and to other buildings, in a way that was essential to his later role in the urban parks movements.'⁴¹ Truefitt made many sketches of historic buildings, architectural details, and panoramic views. In addition to stopping at principal sites, he had sought out villages and byways that were seldom visited by architectural tourists.⁴² The following year, he published 60 examples as *Architectural Sketches on the Continent*.⁴³ According to the list of plates, Truefitt and Vaux had rambled through Normandy, Picardy, the Rhine Valley, as well as visiting Paris, Cologne, Strassburg, Liege, Antwerp and Louvain. In articles written at the time of Truefitt's retirement and later when he died, the tour featured as one of the significant events of his life.⁴⁴ Truefitt's sketching tour was an early example of a trend that would become more popular among young architects who had received their Gothic schooling in the years 1855 to 1870. They enriched their architectural education with 'foreign material of every kind gathered on their sketching holidays.'⁴⁵

Architectural Sketches on the Continent was reviewed in measured terms by the *Ecclesiologist* when it first came out in 1847. Truefitt as a young architect, was anticipated 'a good deal' by the *Ecclesiologist*, nonetheless some of his selected 60 plates were considered to be 'worthless'.⁴⁶ For example the very first plate showing

³⁸ Muthesius, pp.21-22.

³⁹ George Truefitt, *Architectural Sketches on the Continent* (London: Joseph Masters, 1847), pp.vii-viii.

⁴⁰ Muthesius, pp.115 -117.

⁴¹ David W. Matzdorf, Calvert Vaux, 1824-1895 (General Studies thesis, Architectural Association, 1977), p.11.

⁴² Kowsky, p.16.

⁴³ Ibid.

⁴⁴ Kowsky, pp.16-17.

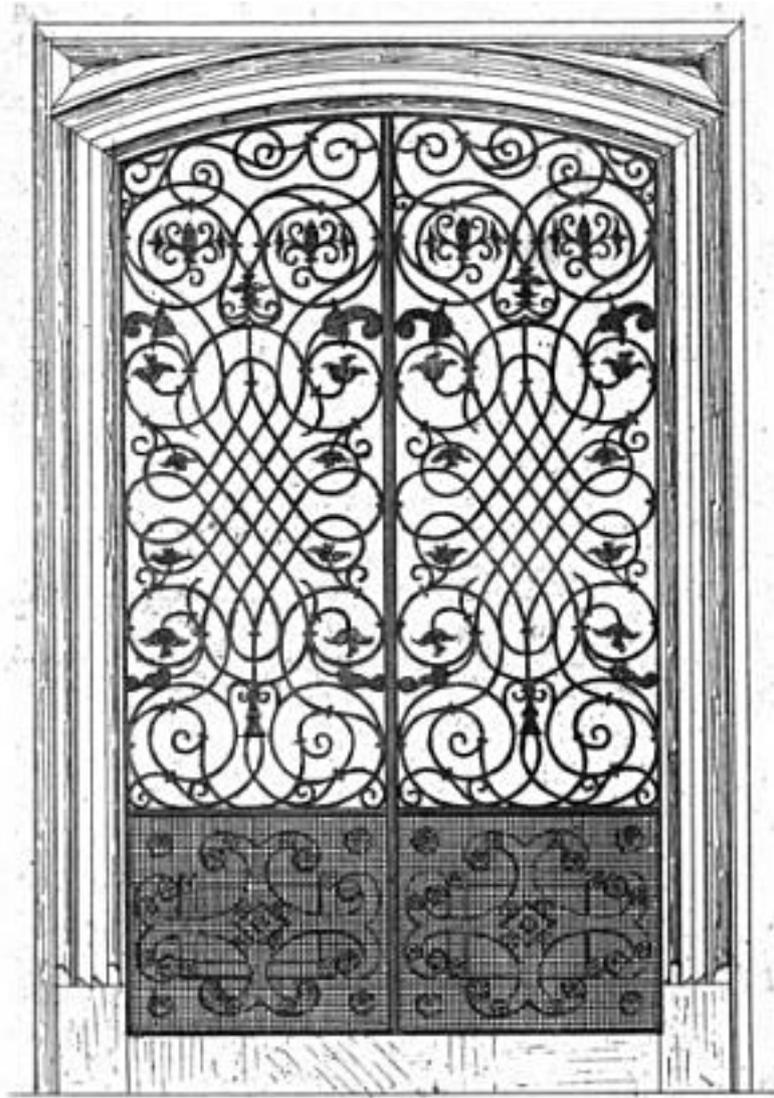
⁴⁵ Goodhart-Rendel, p.139.

⁴⁶ *The Ecclesiologist*, VIII, 1847, p.107.

a gateway from Cologne was deemed perfectly worthless, [3] as was plate 27, the iron gates to Chapel at 'Santa Maria in Capitol,' Cologne. [4]

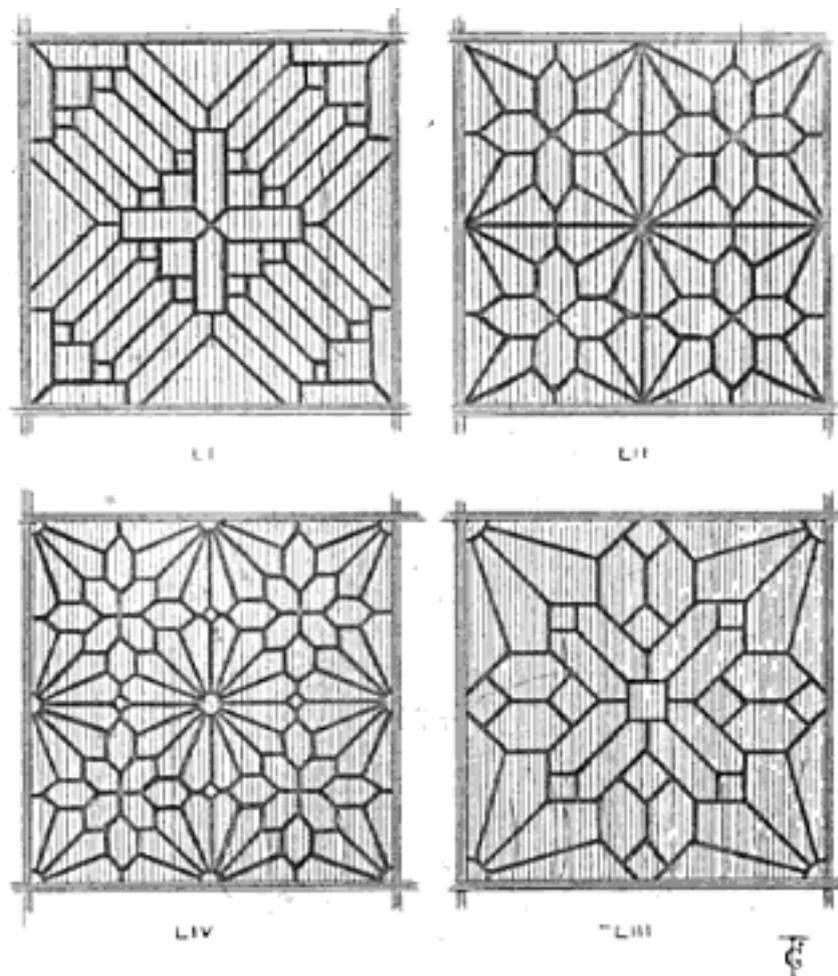


3 A gateway from Cologne. (*Architectural Sketches on the Continent*)



4 the iron gates to Chapel at 'Santa Maria in Capitol,' Cologne. (*Architectural Sketches on the Continent*)

Truefitt was particularly drawn to the less frequented villages and by-ways, as well as a number of slate-clad spires which he believed were insufficiently studied by English Antiquaries.⁴⁷ He believed that much may be learnt from these less frequented places, a view not shared by the *Ecclesiologist*, which opined that Truefitt should have spent more time in studying the prodigies of architecture instead of seeking details neither so frequent nor practically valuable, Nor did it consider the examples of glazing very good.⁴⁸ [5] Despite the criticism, the endorsement of the *Ecclesiologist* meant Truefitt was breaking into the bigger picture as a fledging architect.



5 Glazing details. (*Architectural Sketches on the Continent*)

⁴⁷ George Truefitt, *Architectural Sketches on the Continent* (London: Joseph Masters, 1847), pp.vii-viii.

⁴⁸ *The Ecclesiologist*, VIII, 1847, p.107.

Truefitt might have deliberately withheld some of his sketches from being published, and saved them as templates for his own projects. In fact, the continental tour had offered him many references for his devices. There are another 112 sketches from the tour, some in watercolour, which were never published. Among the unpublished sketches, two of the most interesting pieces would be the Baroque facade of St Omer Jesuit College Chapel in Pas-de-Calais, done in watercolour, as well as an Hotel de Ville in the Flemish region of Flanders, also executed in watercolour. [6&7] It was a seven bays wide, four-storey building including the attic storey with mullioned windows, it has crow-stepped double gables on both end, the entrance of classical order might have been inserted at a later stage which occupies the third and fourth bays from the left. There is a clock on top with a large centrally located dormer complimented by two much smaller dormer windows on both sides.



6 St Omer Jesuit College Chapel in Pas-de-Calais. (*unpublished*)



7 Hotel de Ville in the Flemish region of Flanders. (*unpublished*)

While the walking tour could be seen as a journey of searching for references, as well as furthering Truefitt's own understanding of details in the architecture of the Middle Ages, his intention was never simply to become a slavish 'copyist'. Four years after his tour in 1850, he published a miniature manifesto in the form of a pattern book for twenty imaginary country churches designs in which he made his Cottingham-inspired intention explicit; *Designs for Country Churches*⁴⁹ condemns the prevalent copyism of the Revival Movement and advocates a move from towards an

⁴⁹ Kowsky, p.17.

original modern architecture, in line with Ruskin's ideas and the *Ecclesiologist's* doctrine of 'development'.⁵⁰ Truefitt received a favourable review by the *Ecclesiologist* as he had hoped for, albeit not without gentle criticisms. For example, the first plate shows a timber-framed temporary church, [8] whose roof was criticised for its exaggerated size, while the use of thatch was challenged on economical grounds. This plate nonetheless is arguably the most interesting of them all. It reveals Truefitt's fondness for large roofs, in particular cat-slide roofs and it is no coincidence that he places this image first; the front elevation is asymmetrical since the roof cat-slides on one side to form the entrance porch with the vestry behind, the entrance is not only offset to one side but also very small in size in relation to the entire building. Despite the appearance of a very large roof span, it only has a single nave and the roof form is rather individualistic in the sense that the main facade gives the appearance of a large gable end. This effect is contradicted by the forward protrusion of the ridge line, forming a small hipped bell turret resembling the look of a monk's hood, beneath which hang the bells. The hood was supported by a large timber post with braces, which sat on a large projecting brace from the main elevation. This intriguing motif was to be found 30 years later in Church of St John the Evangelist Bromley.

⁵⁰ Goodhart-Rendel, p.138.



8 Timber framed church. (*Designs for Country Churches*)

The geometrical simplification and compositional boldness of Truefitt's designs were praised by the *Ecclesiologist* for their 'vigour and spirit'.⁵¹ It was in the same year, Hope and Butterfield started the work on the Ecclesiologists' well-known model church, All Saints, Margaret Street in London. With its structural polychromy, it was considered by Henry-Russell Hitchcock as the building that announced the arrival of the High Victorian Gothic era.⁵² 1850 also saw Street published his letter on 'Town Churches', an amendment to the principles of the *Ecclesiologist* and related to Ruskin and Butterfield's works.⁵³ According to John Dixon Hunt, if Butterfield's All Saints was the first monument of the urban minster style, Truefitt's *Designs for Country Churches*, although was just a book not a building, was the first monument of the new country church style.⁵⁴ He uses Truefitt's plate 4 in *Designs for Country Churches* to illustrate this architect's originality as it 'looks like no fourteenth-century English church,' lacking a porch which was the most essential adjunct of the correct church.⁵⁵ The layout is very simple, it has a single four-bay long nave with a chancel slightly narrower in width but almost half the length of the nave which is advocated by the *Ecclesiologist*, it has a vestry running the same length of the chancel attached to the south side of the chancel. The west window as well as the nave windows are of decorated Gothic design, there is no clerestory window but a band of dressing course running just under the nave windows as well as the west window. Since the window cill for the west window is higher than the nave windows, the profile of the dressing course changes accordingly and gives the impression of a hood mould beneath the west window. The third bay of the nave supports a chunky tower that occupies the entire bay, it changes to an octagonal shape just above the eaves level and has foiled clerestory windows within the arched surrounds, the tower is topped by a relatively short spire. This tower is very similar to Street's St Mary's church in Par(Biscovey), Cornwall, begun in 1847, although Street's tower has a very tall spire. **[9&10]** The walls are of masonry construction but from the plate it is not entirely

⁵¹ *The Ecclesiologist*, XI, 1850, p.107.

⁵² Henry Russell Hitchcock, *Architecture: Nineteenth and Twentieth Centuries* (Harmondsworth: Penguin Books, 1977) pp.247-248.

⁵³ Muthesius, p.39.

⁵⁴ John Dixon Hunt, Faith N. Holland, ed., *The Ruskin Polygon: Essays on the Imagination of John Ruskin* (Manchester: Manchester University Press, 1982), p.95.

⁵⁵ Hunt, pp.95-96.

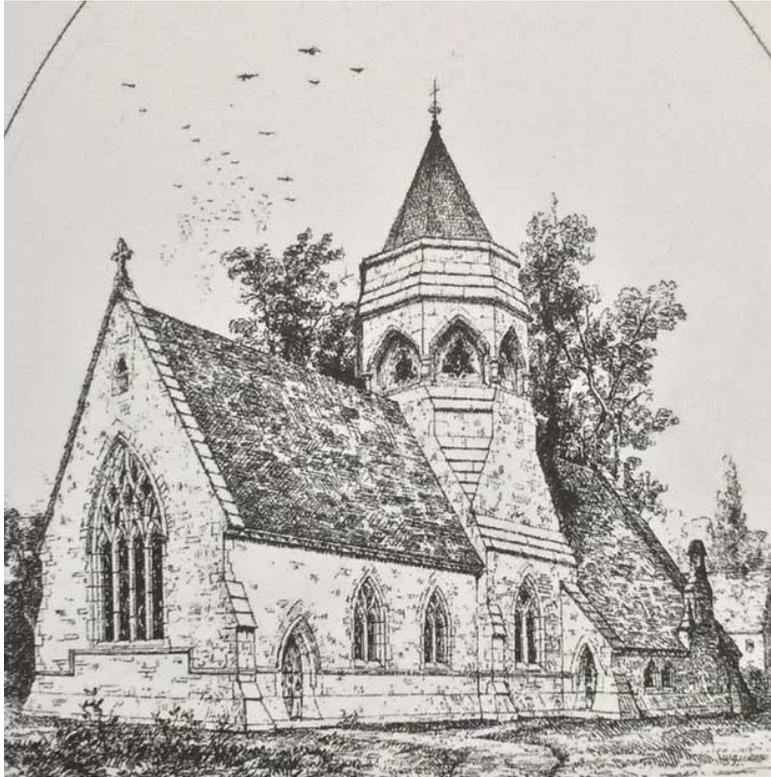
clear what the materials are, nor Truefitt provided an explanation. There are very few buttresses which only appear at the corners of the west wall, as well as at the bottom of the tower, the external walls are very high and so are the roofs, the one above the chancel simply cat-slides down to cover the vestry, a recurring device that Truefitt would apply to his built churches in later days. What caught Hunt's attention was the angularity and compactness of the design, that is to say, it is not 'picturesque', but massive: 'not in the loose sense in which the sturdy rubble walls of the 1840s are often called massive,' but in a more sculptural sense.⁵⁶ All plates in *Designs for Country Churches* display this quality of broad surfaces and angular masses, as if the churches were hewn from blocks of stones instead of being built up in courses with the exception of the first church which is of timber construction. This quality became characteristic of many areas of mid-Victorian architecture, and in particular country church architecture where the site conditions were less restrictive than those in urban settings.⁵⁷ Truefitt was clearly calling for liberation from Pugin's historic correctness as well as the prevalent preference for the picturesque in the forties.⁵⁸ The massive appearances of his designs, with large roofs and simplified buttresses represented the accepted mode for country churches by 1850.⁵⁹

⁵⁶ Hunt, p96.

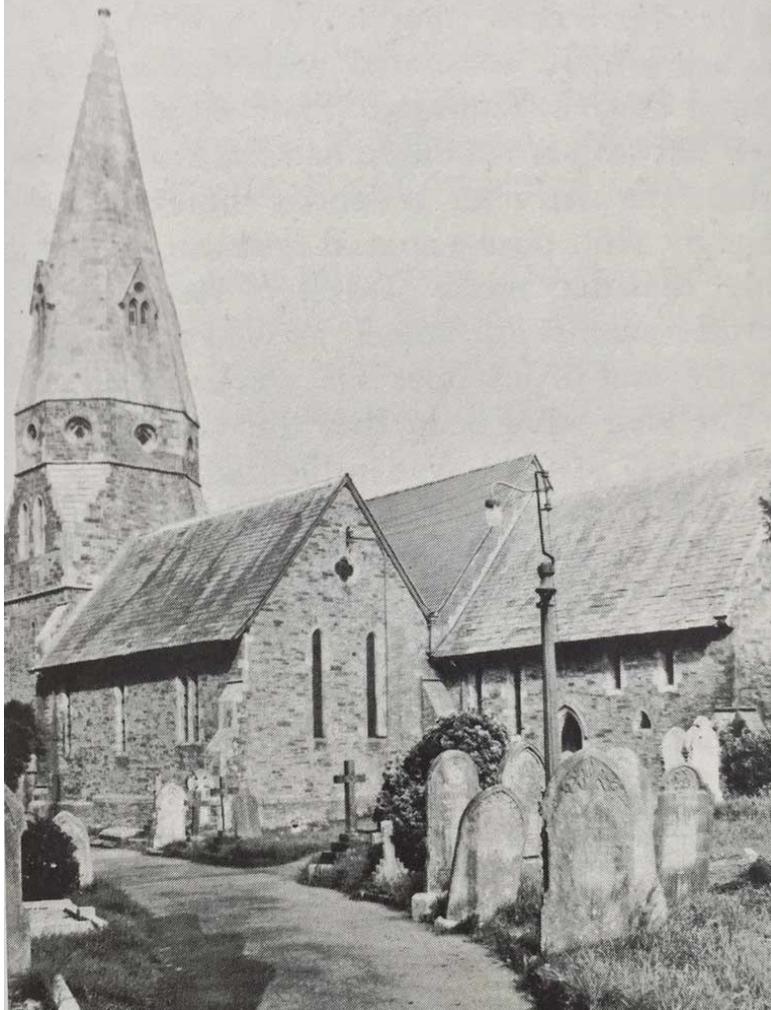
⁵⁷ Hunt, p.96.

⁵⁸ Muthesius, p.5.

⁵⁹ Muthesius, p.45.



**9 Plate IV. (*Designs for
Country Churches*)**



**10 St Mary by G.E. Street.
(Muthesius)**

A year after the publication of *Design for Country Churches* in 1851, the *Builder* published a 2,791 words paper by Truefitt, entitled '*Notes on a few important questions in architectural practice*' in which Truefitt made explicit in his words, his observations and design philosophy. Truefitt was troubled by the changeable nomenclature of what was termed Gothic Architecture, he saw little use in calling a church being 'Perpendicular', 'Early Complete Gothic,' or 'Debased,' and advocated a simpler and more straight forward terminology such as the 'English architecture of the thirteenth, fourteenth and fifteenth centuries' and so on. Because he believes by doing so, it would be possible to converse upon architectural subjects with the most uneducated.

He also repeated his strong views on 'Copyism and Style', he was dismissive of the hypocrisy of his contemporaries who practised classical architecture since on one hand they denounced their opponents for copying the churches of the thirteenth and fourteenth centuries, on the other they propagated the idea of copying the templates of Greece and Rome. While believing in learning elegance from buildings of other nations, he was nationalistic about architecture and believed in a real and true English architecture capable of adapting itself with the latest technology and requirements, at the same time maintaining the spirit of the old architects. He shared many views with Ruskin and embraced material honesty: 'Not only should we abstain from copying buildings, but also material: thus, wood and cement should never look like stone or marble...' He also acknowledged the intrinsic aesthetic appeal of ironwork, and saw little merits in applying mouldings in the use of iron. The essay was written in the same year when Paxton's magnificent Crystal Palace was erected, and Truefitt envisaged a much wider application of iron as a building material that would establish a new style and new character in the latter half of the nineteenth century.

Truefitt also commented on ancient lettering of the twelfth and thirteenth centuries, he was strongly against the idea of introducing them unaltered into the buildings of the nineteenth century, for the practical reason that these ancient texts could only be understood by a few. He went on criticising the compromising designs of the nineteenth churches, for their lack of proper sittings, unable to offer visibility and audibility, therefore failed to fulfil the very basic requirement of a church building. He drew inspiration from theatre designs of the same century where the maximum

number of people could be accommodated with convenience and provide with optimism visibility and audibility. He highlighted the prevalent problem facing church architects of the time: the greater the number of seats provided the larger the grant would be given by the Church Commissioners, therefore architects tended to squeeze in as many sittings as possible and compromised the worshippers' comfort. For him the backs of the seats are for people to lean against and therefore sharp mouldings running along the tops should be avoided. He is against the idea of staining or painting woodwork in imitation of oak or any other wood.

He observes that houses in London are built of brick and they get darker as time goes by, instead he advocates the use of glazed bricks and tiles, porcelain and glass as new buildings materials that could resist natural weatherings and preserve their colours. For old brick buildings, he suggested the use of cement for repointing and paint the bricks over with bright colours. He agrees with Ruskin and dismisses the idea of making an old building look new, and in additions or alterations to old buildings, the new interventions should agree with the existing buildings in character and proportion, but should carry the appearance of an 19th century addition. He however does admit that there can be no universal rules applicable to all circumstances. These views, though now seen as typical among High Victorian architects, were still not yet generally accepted in 1851.

Four years passed, Truefitt read a paper on 26 September 1855 entitled '*A Few Words, Antiquarian and Architectural.*' at the annual Meeting of the Worcester Diocesan Architectural Society.⁶⁰ He continued to criticise 'copyism' and the numerous copies of the old buildings erected recently: 'We shall, however, in a few years, I hope, see more original and better works from those who will show that they have well studied our ancient architecture, and have based their ideas entirely upon it, instead of, as at present, appearing to have no ideas of their own,' he said. Architects of original ideas were the minority according to Truefitt since they were so rarely desired. He made the distinction between 'antiquarian' and 'architectural' ideas; the former was relevant only in restoration, while the latter was important in new church building. His philosophy of restoration was in line with Ruskin's principles: 'Our buildings must be restored just as we find them, but he believed in design simply with the materials of the present day - bricks, glass, iron and so on

⁶⁰ Associated Architectural Societies, '*A few words, Antiquarian and Architectural*', reports and papers, III, part 2 (1855), pp.366-9.

according to he wants of the time he lived in, endeavouring to advance, but not retrograde in different types of buildings.⁶¹

⁶¹ Ibid.



11 The first monogram of the Architectural Association, designed by Truefitt, 1851. (courtesy of the Archive of the Architectural Association)

Chapter 3

Truefitt's Early Career at the Dawn of the High Victorian Movement

As Muthesius puts it, the young architects of the new Gothic movement made themselves known through a series of important competitions.⁶² Truefitt never won a commission that was considered to be nationally significant, but entering competitions was one of his main sources of getting commissions; he once said about three-fourths of all the work he had done had been the result of competitions. He was known to be operating as a sole practitioner and executed the whole of his working drawings, specifications and perspectives all by himself. Competitions had therefore been easy with him since they never cost him anything but his own time.⁶³ Nonetheless, record shows that Truefitt only won five of the thirteen competitions he entered between 1844 and 1879,⁶⁴ and one more later in 1887 for St Mary the Virgin in Manchester,⁶⁵ his last known church building, although it is perfectly plausible that some private competitions won by Truefitt might have gone unnoticed. As early as 1844, before picking up any known commissions, Truefitt started to enter open competitions, initially for the Baths & Washhouses in an unknown location in London. It was by all means too large a project for an architect of 19, at most 20 years of age to undertake with a budget of £11,700.⁶⁶

Cottingham died in 1847, this year Truefitt had taken part in two significant events in his career: he entered the Army and Navy Club competition in the Pall Mall which raised his professional profile, and co-founded the Architectural Association (AA), which, although not obvious at the beginning, in due course would have a more far-reaching influence on architectural education and architecture worldwide than the Ecclesiological Society, and its significance continued to grow beyond his lifetime.

⁶² Muthesius, p.93.

⁶³ *The Builder*, 22 Aug 1902, p.153.

⁶⁴ Roger H. Harper, *Victorian architectural competitions: an index to British and Irish architectural competitions in The Builder 1843-1900* (London: Mansell, 1983), p.22,25,82,86-7,92,98,116,123,174,306.

⁶⁵ Clare Hartwell, Matthew Hyde and Nikolaus Pevsner, *The Buildings of England, Lancashire: Manchester and the South-East* (New Haven, Conn.; London: Yale University Press, 2004), p.196.

⁶⁶ Harper, p.86.

Truefitt was once among 'those rather noisy young men'⁶⁷ led by the rebellious Robert Kerr (1823-1904) and Charles Gray (1828-circa1881), Kerr published in 1846, *The Newleaf Discourses* which attacked the status quo, namely the classicist establishment and the Puginian Ecclesiologists. 'That's not Architecture,' said Kerr, 'that's Archaeology, *mon cher*, the science of Rubbish.'⁶⁸ The Architectural Association opened its first section with a *Conversazione* at Lyon's Inn Hall, Strand on 8th October 1847 in which more than 100 men attended. Its membership grew to 140 by 1849 and 166 by 1851.⁶⁹ The members read papers that became the focus of debate on alternate Friday, while on intermediate Fridays they displayed sketches based on a give theme. The AA also sponsored an annual exhibition of architectural drawings and models which was all free of charge and opened to all, the exhibition became a forum for young architects like Truefitt.⁷⁰ As Francis Kowsky pointed out, late 1840s was a difficult time for young architects who struggled to establish themselves within the architectural profession and the founding of the AA was their respond to 'the tyranny of established talents, loose professional standards, unregulated competitions' as well as education.⁷¹

According to John Summerson, Truefitt, alongside Kerr and Gray were the most effective architects among the founders of 1847, and Truefitt remained active within the association at least well into the fifties.⁷² He was singled out among the young architects of the AA, and honoured with the task of designing the very first monogram for the association in 1851.⁷³**[11]** He was an elected ordinary member of committee from 1851-1854, and was then nominated for presidency as well as vice presidency for session 1854-55.⁷⁴ Eventually he was elected as the vice president

⁶⁷ Gavin Stamp, *Victorian buildings of London 1837-1887: an illustrated guide* (London: Architectural Press, 1980), p.97.

⁶⁸ John Summerson, *The Architectural Association, 1847-1947* (London: Pleiades Books, 1947), p.8.

⁶⁹ Summerson, pp.5-6.

⁷⁰ Kowsky, p.13.

⁷¹ Kowsky, p.22.

⁷² Summerson, p.8.

⁷³ Ibid.

⁷⁴ Agenda, 20 & 26 June 1854, AA Scrapbook 1842-58.

that year.⁷⁵ His younger brother, Francis Truefitt was also the honorary solicitor to the Association for many years.⁷⁶

These young men were not the major architects from the 'good' offices, but more independent-minded and eager to stir debate about style and about the profession. While the architects of the 'hard core' of the Gothic movement like Gilbert Scott, Carpenter, Butterfield, Street and Pearson, who were never members of the AA and moved on a different plane of ideas,⁷⁷ the AA men wanted to go deeper than history and go back to nature, to create a 19th century style that evolved from first principles. There were many possible different approaches to achieve this goal; for example, by exploring the new forms suggested by iron like Paxton, or by studying nature closely and develop ornaments from it, or simply by mixing of different styles. The bottomline was to liberate the creative minds from the 'tyranny' of the five orders as well as of Puginism.⁷⁸ Truefitt echoed many of these ideas later in his writings including *Designs for Country Churches*.

Soon these AA men put their electric spirits in practice in their own separate ways: For example Robert Kerr, its first president, one of his best known buildings was the now demolished National Provident Building at the corner of Gracechurch Street and Eastcheap in London, erected in 1863. [12] It was made of Portland stone and had five stories including the basement and the attic, and the peculiar design as Kerr put it, was 'firmly attached to the classical party.'⁷⁹ Unlike Truefitt's Gothic Army and Navy Club house in 1847, Kerr believes that classic architecture gives lasting satisfaction in a London commercial building, but he acknowledges the spirit of the picturesque in his so called Italian design and mixed it with Greek motifs.⁸⁰ The *Builder* called it 'one of the most successful works of its class in the city of London,'⁸¹ while Summerson thinks it was 'underrehearsed, over-emphatic and jubilantly

⁷⁵ Agenda and minutes, 10 July 1854, AA scrapbook 1842-58.

⁷⁶ Summerson, p.8.

⁷⁷ Summerson, p.7.

⁷⁸ Summerson, p.8.

⁷⁹ *The Builder*, 3 January 1863, p.13

⁸⁰ Ibid.

⁸¹ Ibid.

philistine.⁸² This was followed by his Jacobean country house with French motifs in Bear Wood designed in 1864 for John Walter II, the son of John Walter, owner of *The Times*.⁸³ According to Summerson, Kerr had a long career which declined in brilliance as time went on, and in later life he decided that English architecture should draw closer to contemporary French classicism.⁸⁴ Charles Gray, on the other hand, executed some suburban villas in an eclectic manner entirely his own in London, manifested in the showy mixing of stylistic motifs.⁸⁵ His double-fronted house called 'Egremont', no.153 Tulse Hill begun in 1853, Gray retained some Italian characteristics like the first floor round-arched windows with pilasters. Nonetheless he introduced many peculiar details like the eaves cornice consisting of a series of minute brick arches which collide with the arches of the second floor windows, as well as the Ruskin-inspired porch with sturdy columns carrying Corinthianesque capitals, and the French neo-grec dressing of the ground floor windows.⁸⁶ Gray's career was even less successful than Kerr's as Summerson observed, he died relatively young at the age of 53, leaving his family unprovided for.⁸⁷

Above all, Summerson considers Truefitt to be one of the most intelligent and versatile of the founder-members,⁸⁸ whose architectural career will be discussed in details in the coming sections. The AA men of the fifties, therefore according to John Summerson, 'were the truest Victorian eclectic'.⁸⁹

⁸² Summerson, p.8.

⁸³ Nikolaus Pevsner, *The Buildings of England: Berkshire* (London: Penguin, 1966), pp.79-82.

⁸⁴ Summerson, p.9.

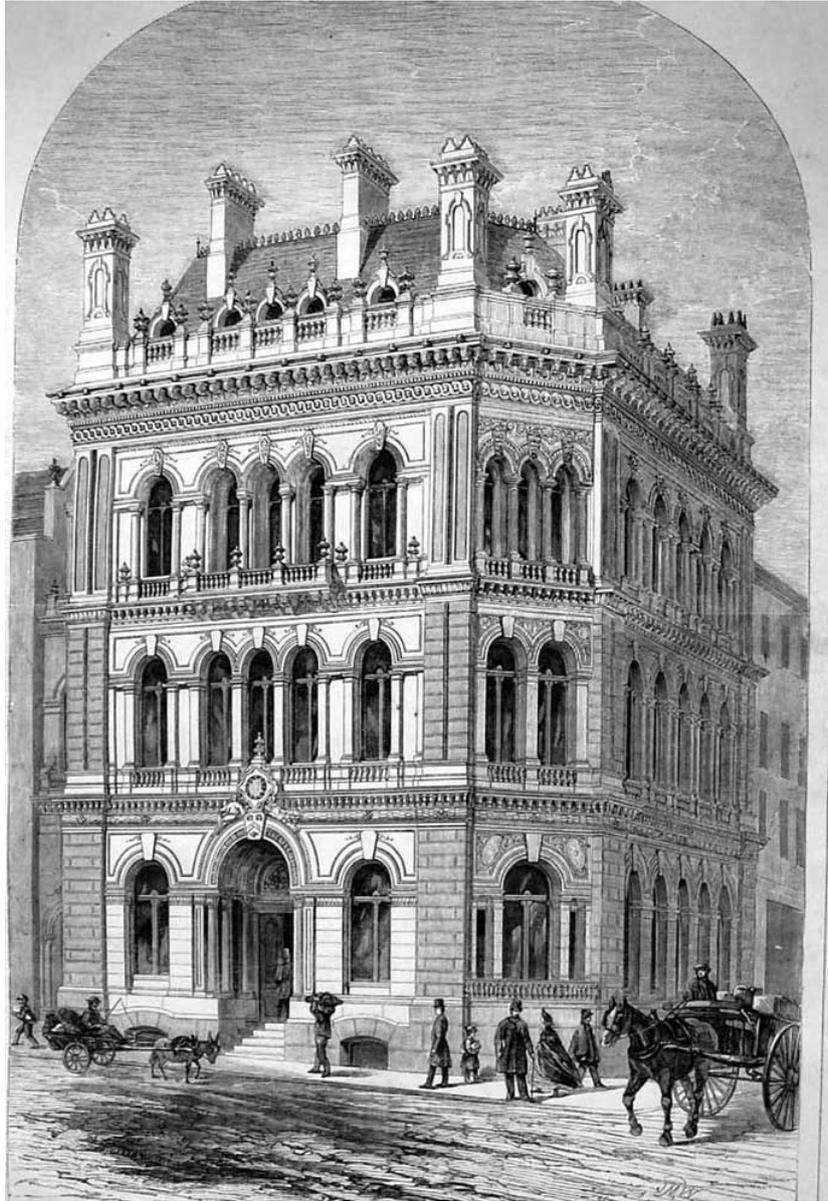
⁸⁵ John Summerson, *The unromantic castle: and other essays* (London: Thames and Hudson, 1990), pp. 223-224.

⁸⁶ Summerson, *Unromantic*, p.223.

⁸⁷ Summerson, *AA*, p.9.

⁸⁸ Summerson, *AA*, p.8.

⁸⁹ *Ibid*.



12 National Provident Building by Kerr, 1863. (*Builder*)



13 Design for Army and Navy Club, London, by Truefitt 1847. (*Builder*)

Truefitt soon came under the spotlight on his known second competition attempt after he returned from the Continent. The Army and Navy Club house competition was held in 1847 and was eventually won by the Venetian Renaissance-inspired design by C.O.Parnell and Alfred Smith, but the young Truefitt's Flemish Gothic design received high visibility as being one of the only two Gothic proposals out of 69 entries.⁹⁰ [13] The *Builder* recognised Truefitt's design as a work of art and 'a clever adaptation of Gothic to street architecture', it cited the influence of the architecture of Belgian town halls, and gave his perspective view a full-page

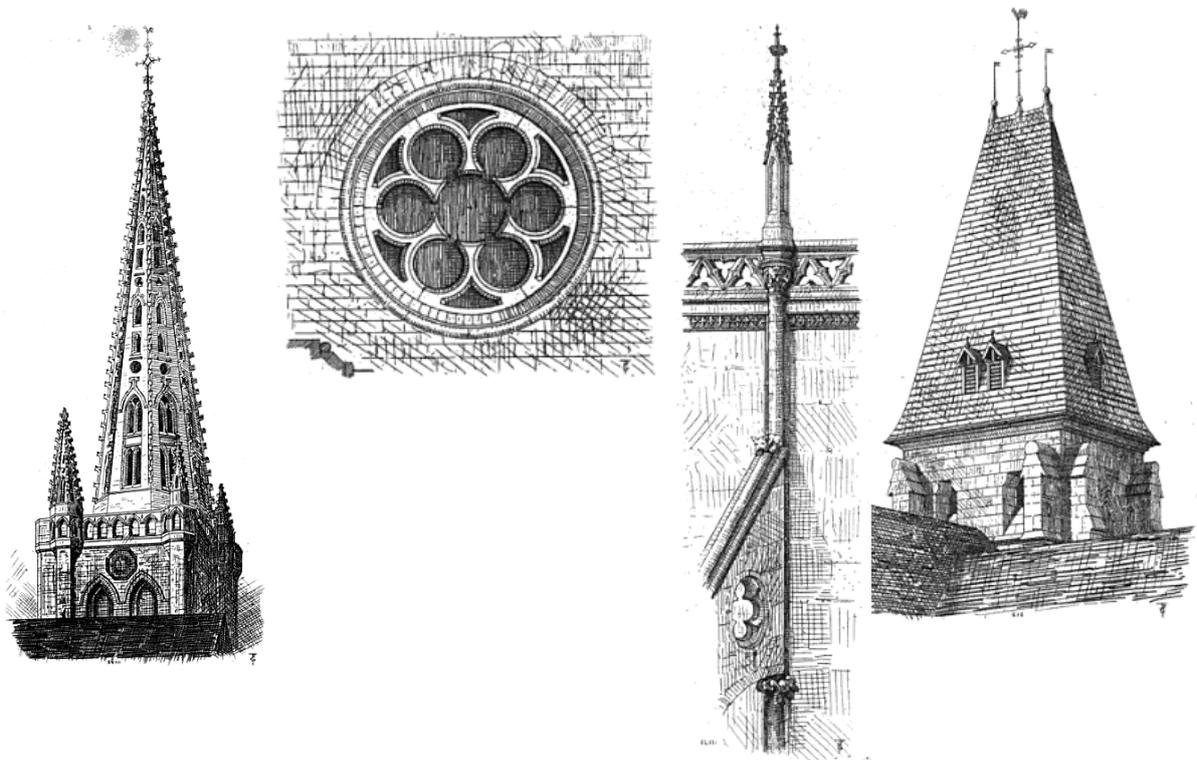
⁹⁰ *The Builder*, 5 May 1847, p243.

coverage. It is by no means a coincidence between Truefitt's visit to Flemish region of Flanders and his elaborate Gothic design entry. It was a 10 bays wide by 6 bays deep, three-storey building. The two central bays on the 10-bay front combine to form a four-storey central tower with four turrets occupying all corners at the parapets risen from the first floor level, there are further miniature turrets between the corner turrets. The one in the middle of the main facade was visually supported on the second floor by an oriel window at the centre. There are two more turrets, largest in size, occupying each corner of the main facade running all the way down to the ground, and all the corner turrets resembled the appearance of the 13th century Eleanor Crosses with niches in various places. They might also be inspired by the stone spire he saw at Hazebruck, Flanders (plate 18). The vestibule was dominated by an ogee arch with statued niches on both sides. There were in total four tiers of windows: The ground floor windows were all topped by square hood moulds within shallow, two-tiered buttresses in between; on first floor, the piano noble windows were Gothic arched and mullioned separated by niched statues. The parapet windows on the second floor, except the oriel window were mullioned beneath a four-centred arch, albeit topped by an ornate ogee arch. They were separated from each other by slender finial spikes. The two windows at top level were simple hood moulded windows with mullions. The roofs were tall and steep and appeared to be slated, clearly echoed the aesthetics of the town hall architecture of the low countries. Although it is impossible to ascertain how many devices were direct results of Truefitt's walking tour, the influences were discernible; for example, the circular windows on second floor are reminders of the aisle windows at Bonn Cathedral (plate 7); The slender finial spikes dividing the parapet windows do bear resemblance to the pinnacle above the south side of the nave of Strasbourg Cathedral (plate 47); the roof forms are possibly inspired by the slate-roofed tower to the church bear Amiens in Picardy (plate 19). **[14]** Hotel de Ville in Flanders with its crow stepped double gables might not be a direct influence, nevertheless Truefitt might have seen more Flemish town hall architecture that influenced his final design.

Although Truefitt did not win the competition, his inventive design earned him publicity, and drew attention from one of his most important future clients, William

Cunliffe Brooks (1819-1900). Cunliffe Brooks contacted *The Builder* and inquired about the name and address of the author behind the competition design.⁹¹

A Cambridge graduate, Brooks studied for the bar and like Truefitt, he travelled extensively on the continent, becoming fluent in French. He then joined his father Samuel Brooks in the Banking House of Cunliffe Brooks & Co in Manchester and Blackburn as a partner. Still in his late twenties, Brooks was called to the bar that year;⁹² the two young men of similar age with continental experience clearly kept in close contact, but their first collaboration did not materialise until more than two decades later.

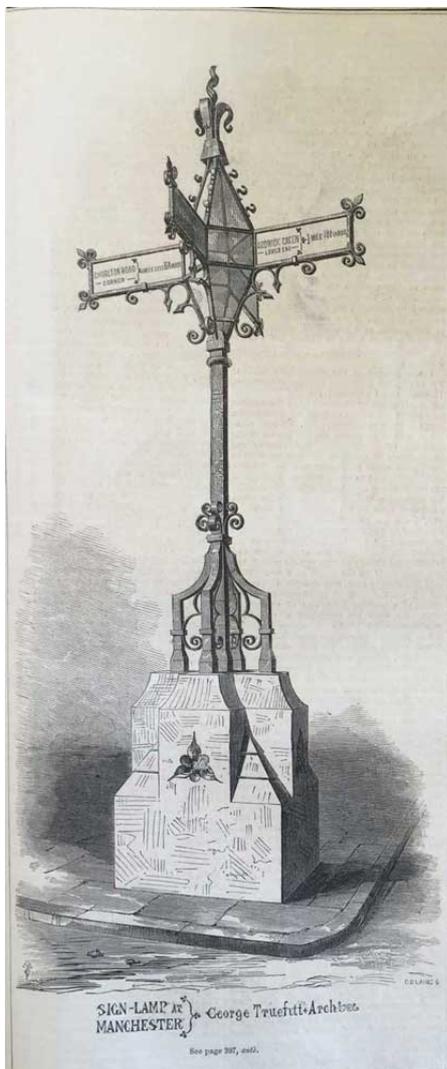


14 (Left to right) The stone spire at Hazebruck, Flanders (plate 18); an aisle window at Bonn Cathedral (plate 7); the pinnacle above the south side of the nave of Strasbourg Cathedral (plate 47); the slate-roofed tower to the church bear Amiens in Picardy (plate 19) (*Architectural Sketches on the Continent*)

⁹¹ *The Builder*, 19 Sept 1874, pp.791-792.

⁹² Francois Louis Pierre Fouin, *Glen Tanar: valley of echoes and hidden treasures* (Inverurie: Leopard Press, 2009), p.132.

In only his third attempt, the young Truefitt finally won a competition for Newbury Savings Bank a year later. It is not clear that whether the building was ever erected, but the design was described as a building of red brick with stone dressings in Tudor style.⁹³ And in the 1850 Architectural Association exhibition that American landscape architect Andrew Jackson Downing and Calvert Vaux had visited, Truefitt displayed his design for rebuilding the Church of St. Thomas at Newport and a drawing for a picturesque wrought iron lamp stand in Manchester, very much inspired by the floral ironwork he saw during his walking tour, where he had struck up a long-term professional relationship with members of the vestry of Manchester Cathedral.⁹⁴ [15]



15 Wrought iron lamp stand in Manchester, by Truefitt, 1850. (*Builder*)

⁹³ *The Builder*, 30 Sept 1848, p.477.

⁹⁴ Kowsky, p.17.

Truefitt married his first wife Mary on 23 September 1852, the eldest daughter of Charles Haywood, of Broughton Fields, Worcester. They had two sons: George Haywood, who also became an architect, and Lewis Haywood, as well as one daughter, Mary Louisa.⁹⁵ In 1854, Truefitt submitted the design for the garden for Lanhydrock House in Cornwall, then owned by the Agar-Robartes family, who later gave it to the National Trust. For a while, the design for Lanhydrock garden has been attributed to the prominent George Gilbert Scott (1811-1878), and it was not until 2007 through Paul Holden's research established that it was Truefitt, not Scott, 'who conceived one of the most impressive gardens in Cornwall.'⁹⁶

As a radical architect, Truefitt tried to create an Italianate garden, in the manner of Sir Charles Barry. His geometric but municipal-seeming layout, of the type made popular by Edward Kemp (1817-1891), wraps around all but the west side of the house. He also aimed to have seventeen wooden planters to demarcate the raised promenade from the lower part of the garden, as an alternative to stone balustrades. Truefitt proposed a new Coach House, Stable and Harness Block connecting the 17th century Jacobean house, all on the south side of the house but his original design was not executed. Subsequently Joseph Pascoe, and later Richard Coad, who was still working for Scott at the time, were commissioned to remodel the design, but the final scheme drew extensively on Truefitt's drawings and to quote Holden's own word, many of his ideas were 'plagiarised' into the final work, so that, as Holden puts it, 'this achievement must now be credited to George Truefitt.' 1854 also saw Truefitt winning the design competition for Bridgnorth cemetery with James Edmeston for the erection of chapels, lodge and boundary wall.⁹⁷ **[16]**

⁹⁵ DSA.

⁹⁶ Paul Holden, *Geometrical and gothic at Lanhydrock: a garden design by George Truefitt*, (Special issue. The National Trust historic houses and collections annual, 2007), pp. 62-66.

⁹⁷ *The Builder*, 18 March 1854, p.147.

Truefitt was believed to have collaborated with Ruskin⁹⁸ in 1855 to design a bank.⁹⁹ The result was nothing more than a new room in the Yard at the 'Old Bank,' Blackburn, with a perforated leaf-work pattern introduced in the trussing of the 'lean-to' roof,¹⁰⁰ and it is questionable if this collaboration bore any fruits.¹⁰¹ The following year In 1856, Truefitt won the competition for an unexecuted church, St John, Hulme in Manchester and he submitted the design to the *Ecclesiologist* for a review.¹⁰² It was reviewed favourably by the *Ecclesiologist*, recognising Truefitt's 'bold originality'. It would have a 88ft (26.8 metres) long nave of 5 bays with two aisles, 50ft 2in. (15.9 metres) in width with a square tower engaged at the west end of the south aisle which broke off into an octagonal spire without any projecting mouldings, the chancel would have been 35ft long (10.7 metres) with two chancel aisles stopped short of the sanctuary with a vestry filling the angle between the sanctuary and aisle in the south. The final bay of the nave to the east was broader, creating a pseudo transepts with gabled elevations yet not projecting beyond the north and south walls of the aisles. The church would have a capacity of 826 seats and the *Ecclesiologist* described the austerity of the design 'not indeed without a sort of beauty, a forcible effect of light and shade.'¹⁰³ Many peculiar features and spatial arrangements observed by the *Ecclesiologist* in the design of this church would reappear in many of Truefitt's later churches in years to come. After that in 1857, Truefitt built a school with local stone at Bryn Coch, near Neath, Glamorgan in Wales for the Rev. D.H. Griffith.¹⁰⁴ This is the earliest building by Truefitt for which sufficient information survives to allow for a comparison between the design and the finished product, even though the drawings consists of no more than a perspective sketch showing the view from the southwest, and a perspective engraving published in the *Builder*, but lacking floor plans. **[17-18]** The building also functioned as a church in which Divine services were performed on Sundays, and it showed in the character of the building with an open roof. It is a very

⁹⁸ Michael W. Brooks, *John Ruskin and Victorian architecture* (New Brunswick; London: Rutgers University Press, 1987), p.135.

⁹⁹ Virginia Surtees ed., *Reflections of a Lifetime: John Ruskin's Letters to Pauline Trevelyan* (London: George Allen and Unwin, 1979), p.98.

¹⁰⁰ *The Builder*, 19 January 1856, p.195.

¹⁰¹ Kowsky, p.141.

¹⁰² *The Ecclesiologist*, XVII, 1856, pp.70-71.

¹⁰³ *Ibid.*

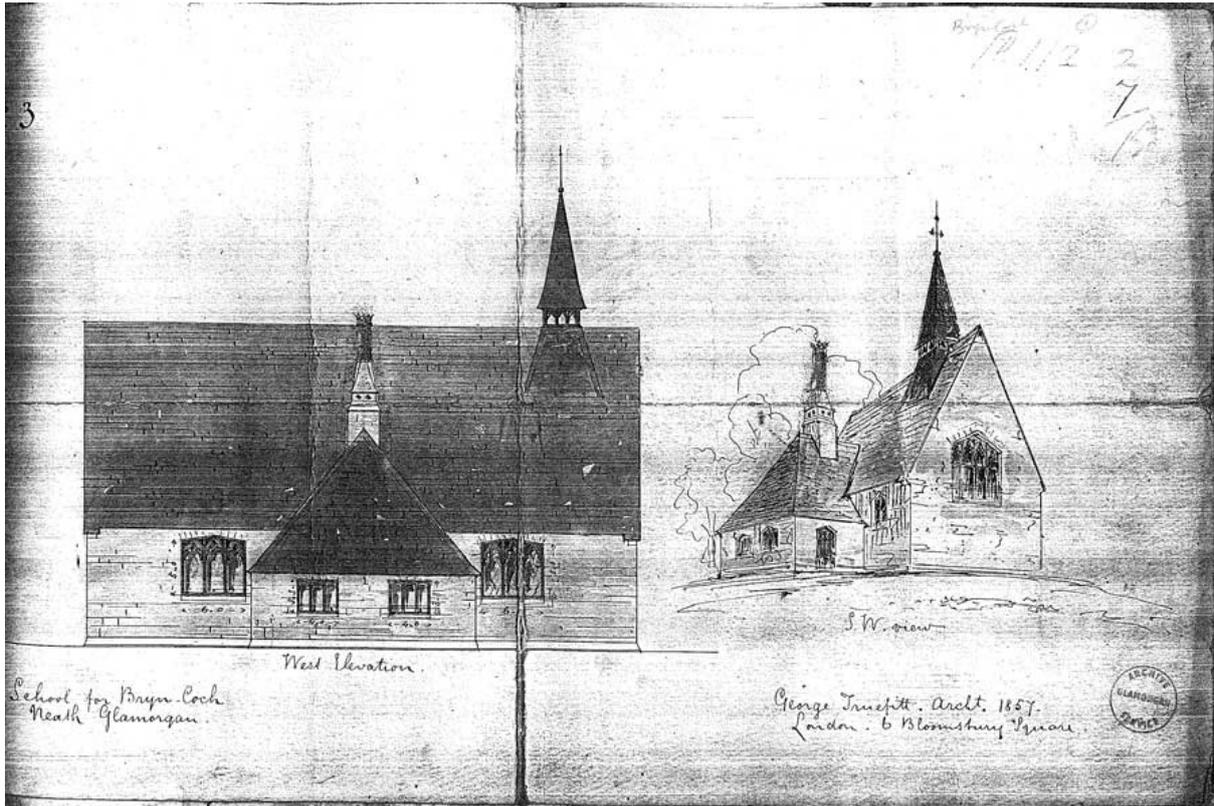
¹⁰⁴ *The Builder*, 30 January 1858, p.74.

small structure with an internal length of 47 feet 6 in (14.5m) and 18 feet (5.5m) in width, constructed for a meagre budget of £300.¹⁰⁵ For this project, Truefitt adapted and executed successfully, though on a budget and a very modest scale, some of the recognisable devices from his 1850 *Designs for Country Churches*, like the flat and broad surfaces, as well as the spired turret and hipped roof of which he was very fond. It was a simple rectangular plan form, most likely had a single nave without aisles but with gables on both ends.



17 Bryn Coch School building by Truefitt. (*Builder*)

¹⁰⁵ Ibid.



18 Drawings for Bryn Coch School building by Truefitt. (Royal Commission on the Ancient and Historical Monuments of Wales)

The year after in 1858 Truefitt erected in six weeks a remarkable circular wooden church¹⁰⁶ as well as his own house in Islington, and both buildings will be discussed later. Next year in 1859, Truefitt restored two churches, one was the Norman Church of St Andrew, Shelsley Walsh, Worcestershire. It has a 16 feet wide (4.9m) 12th century nave and a slightly wider 13th century chancel under one tiled roof with a single vertical joint in the masonry separating them, the whole building is only 54 feet long (16.5m). The external walls were made of tufa, with a three lights east window beneath a quatrefoil, whereas the west window is only of two lights with an octofoil above, and all lancets on the south and north walls. The entrance is via a Norman doorway sheltered by a porch added by Truefitt; internally the walls are unplastered and Truefitt had kept the late 15th century rood screen and rood beam, as well as the Norman font intact. As part of the 1859 restoration new pews, stalls and lectern were provided and their 'sturdy and unusual design was highly commended in the Council for Places of Worship's report in 1976, Truefitt might have designed the furnishings and fittings himself, as this style is 'even recognisable in the wooden door knob characterised by square knobs with nicks in the middle of each arris giving the appearance of a St. Andrew's cross on each face.'¹⁰⁷ Externally, apart from the wooden porch, Truefitt also added the perhaps most distinctively 'Truefitt' device, a square bell turret with 3 cusped timber archways on each side, topped by a taller pyramidal roof, now tiled. This bell-cote resembles closely the appearance of the belfry in design VI of *Designs for Country Houses*, although design VI shows only two trefoil openings instead of three on each side.

The second church the now demolished Catholic Apostolic, Duncan-Street in Islington, was completed in the same year. [19] It was only a remodelling commission, although the church was almost entirely rebuilt by contractor Messrs Evans from the designs of Truefitt. The original church was designed by Stevenson & Ramage in 1834 in classical style.¹⁰⁸ Leaving only the old floor and some walling, Truefitt built an entirely new nave, and added transepts, vestries and the vestibule, replacing the chancel arch with a much larger one, the new roof above the new had a span of 40 feet (12 metres). The *Builder* commented that for an open roof without

¹⁰⁶ *The Ecclesiologist*, XIX, 1858, p.184.

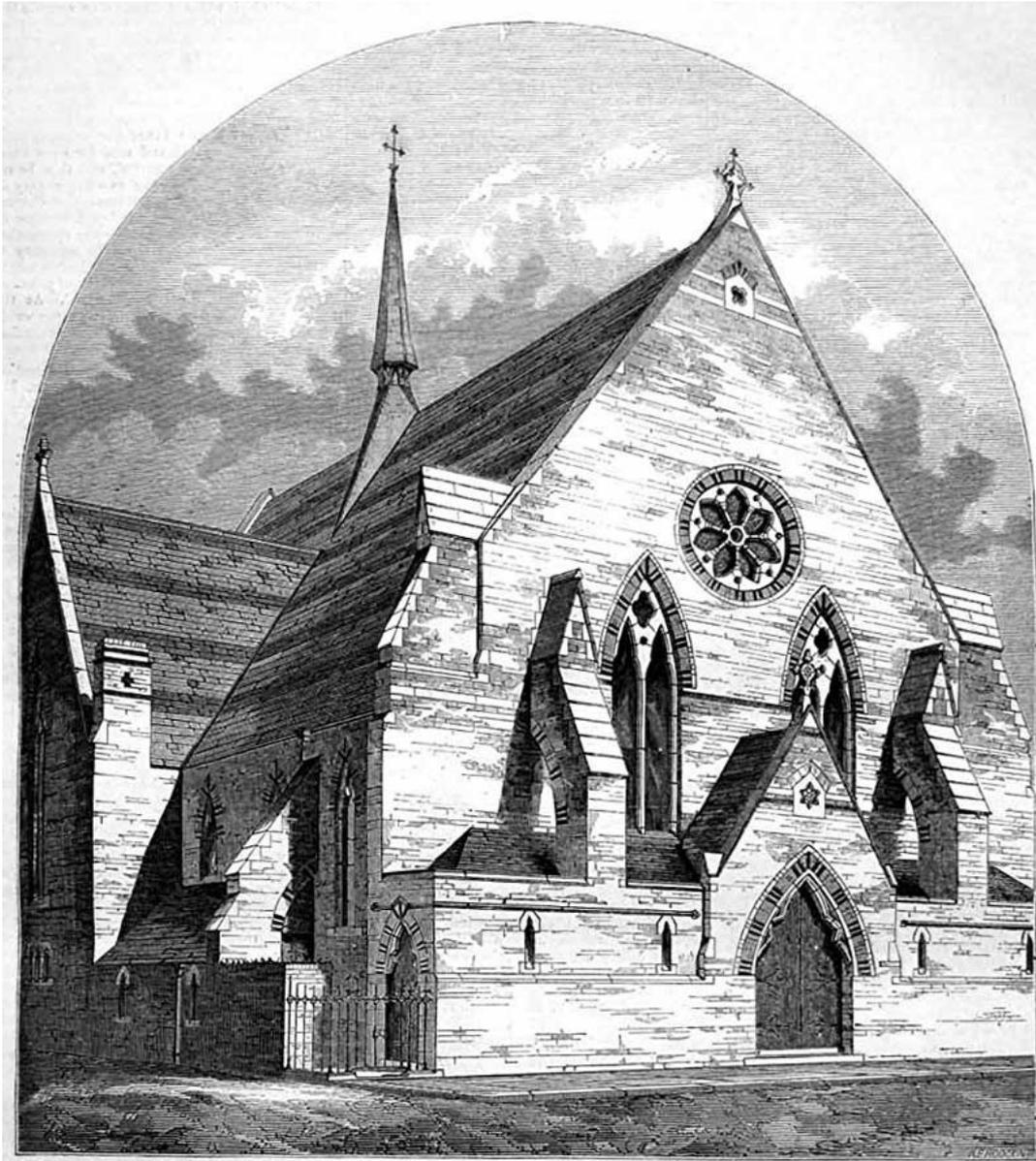
¹⁰⁷ Historic England Archive, *Report on St Andrew's Church, Shelsley Walsh, Worcestershire*, ref no: BF054923

¹⁰⁸ Philip Temple, *Islington chapels: an architectural guide to nonconformist and Roman Catholic places of worship in the London Borough of Islington* (Royal Commission on Historical Monuments England, 1992), p.120.

tie-beams, the quantity of timber used was remarkably small, Truefitt also designed the stained glass himself executed by Messrs. Lavers and Barraud, the building work was finished in three months for 'a sum much below what we should have estimated it at.'¹⁰⁹ As the single engraving published by the *Builder*, bearing Truefitt's signature shows, this project presented him the opportunity to try out more of the devices that he had been developing since returning from his voyage. It appeared that the church might have a cruciform layout but the transepts had a much lower ridge, and the spire was a very modest turret in Truefitt's fashion, the recurring device which appeared in his Designs V and VIII in *Designs for Country Churches*. The front facade is a very large and plain gable with a protruding single storey vestibule. The entrance door is at the centre underneath a gable, the door opening is a cusped pointed arch; there are two buttresses connected the main facade and the vestibule, it is not clear whether these buttresses are structural necessity due to the presence of a side buttress. there are two openings under a centrally located rose window on the front facade, both openings are lancets of two lights with a quatrefoil on top and a pointed head, a device that appeared in Design XVIII in *Designs for Country Churches*. A series of built commissions throughout the fifties certain helped Truefitt establish himself and it was no coincidence that in 1860, he received a fellowship from the Royal Institute of British Architects.¹¹⁰

¹⁰⁹ *The Builder*, 27 Nov 1858, p798.

¹¹⁰ *RIBA Journal*, 30.08.1902, p461.



19 Catholic Apostolic, Duncan-Street in Islington. (*Builder*)

Chapter 4

Surveyorship at Tufnell Park

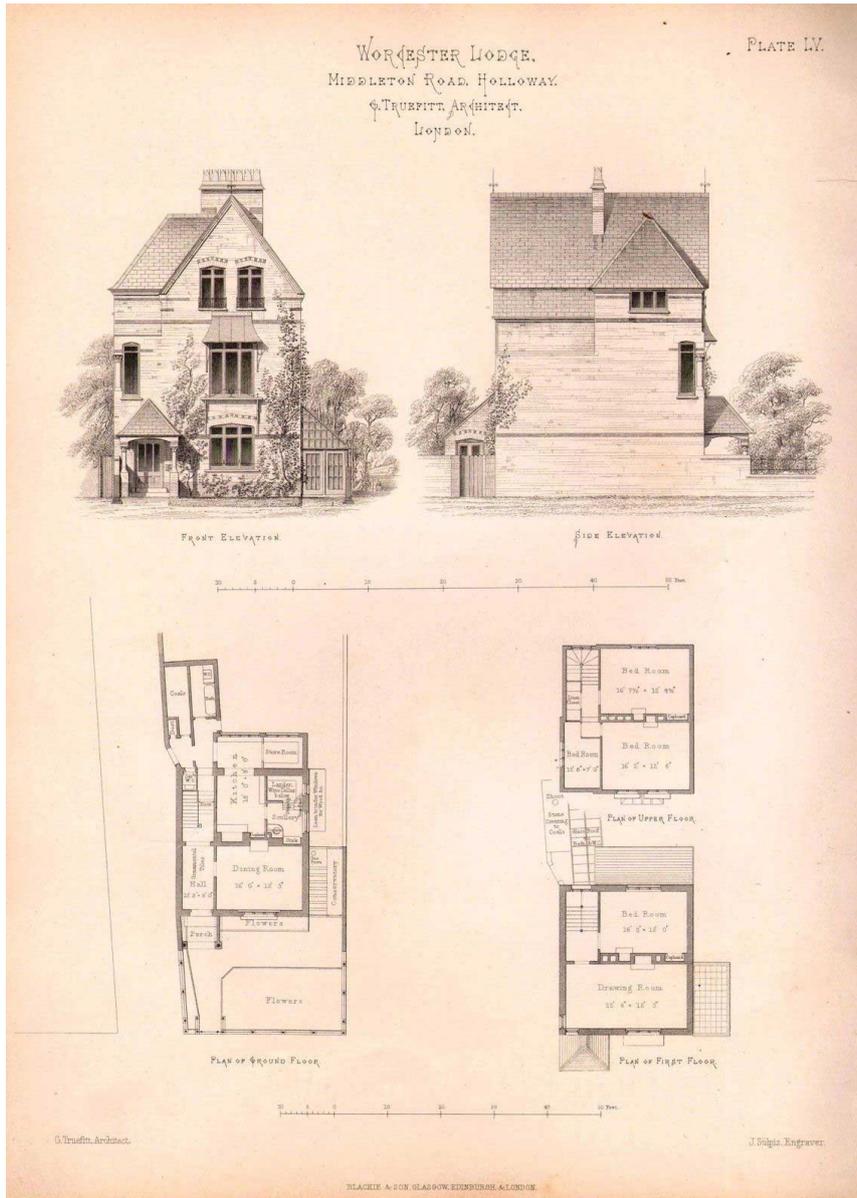
Truefitt moved to Tufnell Park as early as 1858, in a three-storey with attic, four-bedroom villa he designed for himself called Worcester Lodge, at 1 Middleton Grove. [20-23] Although not listed, Worcester Lodge is now still standing, while some of the important features have been unsympathetically removed. Worcester Lodge is a tall and narrow building, rectangular in plan with the narrow side fronting the street. As far as the front elevation is concerned, Truefitt visually divided it into a narrower bay on the left and a wider one on the right, the entrance was via a now demolished porch on the left on ground floor, the porch had a hipped roof attached to the house sitting on extremely flat stone arches on the other three sides, all made out of one single piece of stone. The flat arches were supported on three courses of brick with two columns with floral capitals underneath. The columns had very short shafts sitting on elongated bases with the appearance of upside down trumpet bells, beneath the columns were the brick piers. The apex of the porch's roof was higher than the cill of the window on the first floor, and therefore it would be impossible to place the first floor window directly above the porch, it was shifted to the left hand corner instead forming an interesting corner window which Summerson believed was Venetian inspired.¹¹¹ The wider bay to the right has a almost square window on the ground floor, directly above is a taller window once had protruding balconette balustraded by curved decorative ironwork, it was supported on ornate iron braces which had been removed. The window was topped with a large hood made probably out of lead supported on ornate iron braces. On the upper floor there is a pair of windows which used to have Juliet balconies, again decorated with iron balustrades. The wider bay on the right is crowned with a gable which is mirrored at the rear, and there was also a lean-to single storey conservatory to the right on the ground floor, whereas the narrower bay to the left is set back by half a brick on the second floor, topped with a hipped roof. On the side wall to the left, immediately under the eaves line of the hipped roof, Truefitt originally drew a tripartite window typical of his design, but it was executed differently with the addition of a large flat brick arch. Another quirky feature would be the wide chimney directly behind the gable, with seven flutes

¹¹¹ Summerson, *Unromantic*, p.223.

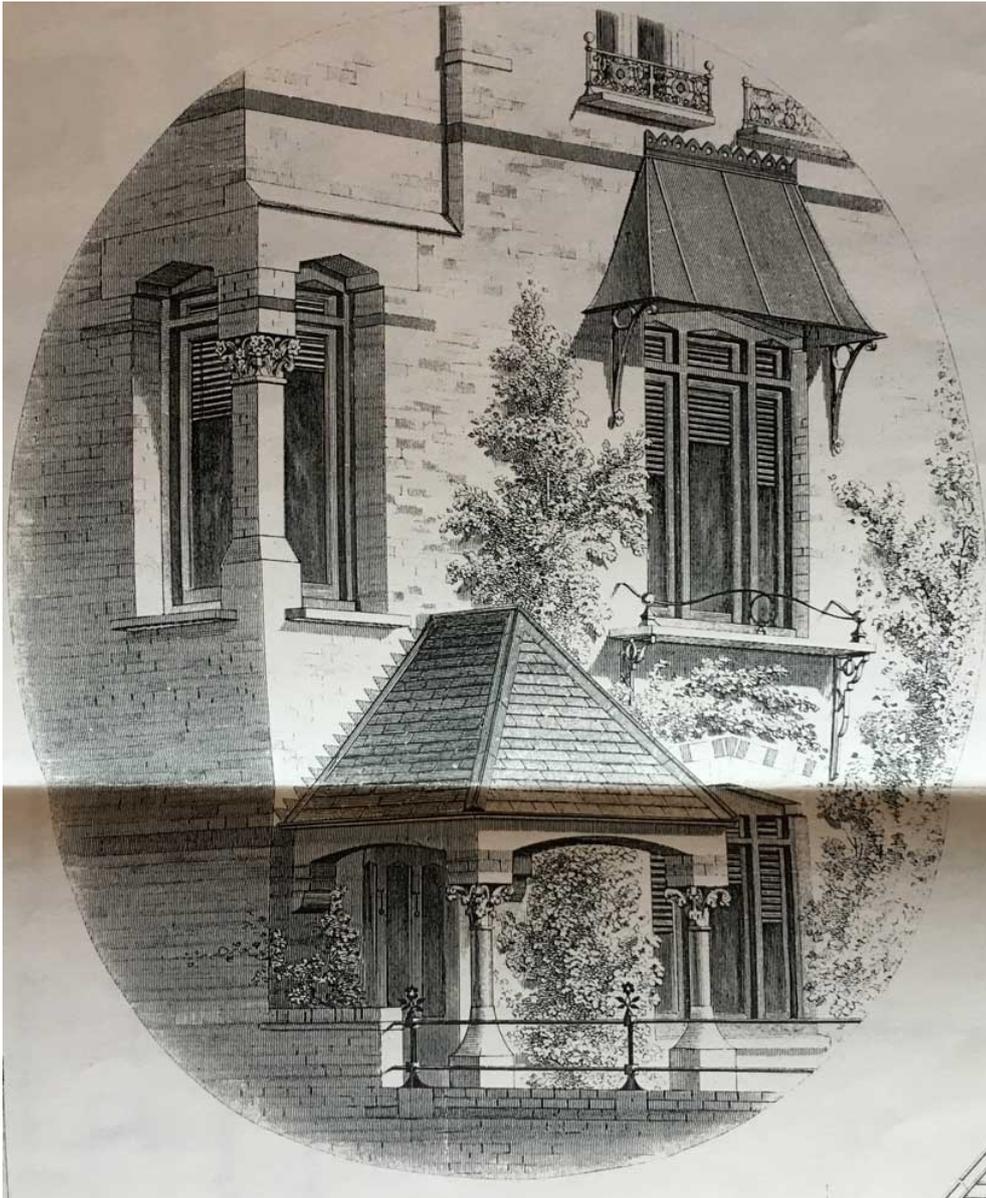
(now removed) running parallel to the street. Internally the floor layouts are relatively more straight forward, the narrow bay accommodates the circulation space including the stairwell, and the wider bay contains the habitable rooms at different levels.



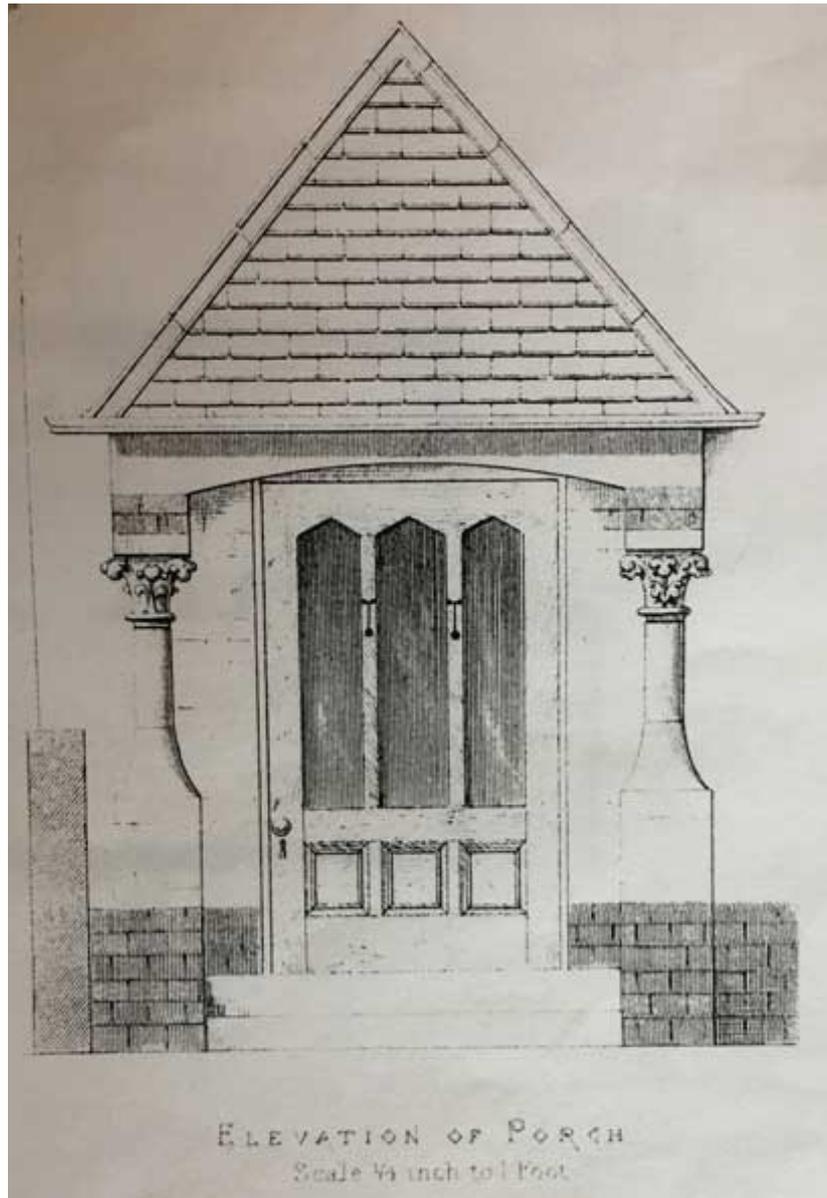
**20 (Left) Worcester Lodge, date unknown. (courtesy of Prof. Stephen Winter)
(Right) Worcester Lodge in 2017.**



21 Elevations and floor plans for Worcester Lodge. (courtesy of Dr. Mark Leach)



22 A drawing showing details of the front facade. (courtesy of Prof. Stephen Winter)



23 Close up of the front porch. (courtesy of Prof. Stephen Winter)

Tufnell Park is bounded by Tufnell Park, Camden and Brecknock Roads. The development was started by John Shaw Junior (1803-1870) in the 1840s; when Henry Tufnell, the owner of the estate passed away in 1845, the laying out of Carleton Road was all that was completed.¹¹² On the back of the well received temporary wooden churches, Truefitt, now a local resident, succeeded the retiring John Shaw Jr. to be the surveyor to the estate in 1865, and held the position until 1890. He was supposed to have designed many of the villas, but very few could be identified with certainty, he was also believed to have designed the Classical Holloway Hall.¹¹³

Surveyorship was the bread and butter of very many Victorian architectural practices, and it was not so glamorous in nature involving arranging leases, assessing rents, measuring property and taking out quantities etc.¹¹⁴ The commission would have provided Truefitt with a steady source of income by being an estate surveyor to such an extensive landlord.

Another villa accredited to Truefitt in Islington predating his surveyorship, was the demolished Burleigh House in Camden Road, Holloway. **[24]** Built in 1860 for Mr. R. P. Harding, it was a corner building solidly built without lath-and-plaster partitions internally, substituting 9-inch or 4 and a half-inch bricks in cement. it was three bays wide and two bays deep, on the longer facade there are double gables with a hipped roof. The basement was above ground level, making four storeys in total including the loft. The elevations avoided symmetry in every opportunity, as seen in the three-storey bay window on the gable wall on one side with a pitched roof coming down from the window cill of the top floor, for the central gable the bay window was only two storeys high and flat roofed. Peculiar details, expected of Truefitt were found in the pointed relieving arches directly above the flatter true window arches, as well as the juxtaposition of the crow stepped and simple gables. All these features made the symmetrical detached villa directly adjacent to Burleigh house appear distinctly more sober.¹¹⁵

¹¹² Bridget Cherry and Nikolaus Pevsner, *The Buildings of England, London 4: North* (London: Penguin), p.703.

¹¹³ Ibid.

¹¹⁴ Andrew Saint, *The Image of the Architect* (New Haven; London: Yale University Press, 1983), p.57.

¹¹⁵ *The Builder*, 8 Dec 1860, p784.



24 Burleigh House, Camden Road. (*Builder*)

The next identifiable villa by Truefitt in Tufnell Park was Villa Careno erected in 1865. [25-26] As its name suggests, it was of mixed Tudor-Gothic and Italianate design. Although the building has been demolished, the survival of the drawings and one photograph enables appreciation of its architecture. It was included in *Villa and Cottage Architecture: select examples of country and suburban residences recently erected*, by John Baird Oliver and others. According to this book published in 1868, the external walls were of stock bricks, one and a half brick thick throughout the height of the building. Again like Burleigh house, Villa Careno was robustly built with partitions of bricks in cement, half a brick thick in place of timber.¹¹⁶ The house had two masses, essentially a taller principal massing with gable ends on both sides intercepted by a lower mass also of a gable end. The principal mass occupied the right hand side of the front elevation, with a distinctively tall turret taking over the central place forming the entrance porch, while the secondary mass was set back occupying the left hand side of the main facade. The turret was topped by a slender pyramidal roof, reminiscent of the belfry towers from *Designs for Country Churches*. All the elevations on all sides are entirely asymmetrical, the gable of the main facade was crow stepped, so was the half dormer window on the left hand side; there was a single storey bay window with a pitched roof abutting the wall just below the first floor window cill, similar treatment could be found in Burleigh House, and the corner to the right of the main gable wall was chamfered, whereas there was a mono pitched roof above the corner pillar to the left-hand side of the arched doorway, leaning to the tower element. The side parapet wall to the left hand side of the crow stepped half dormer window also had steps, intercepted by the tall chimney, but on the other side of the chimney the steps disappeared, replaced by a more conventional half-hipped roof.

Behind the elaborated facade, the internal layout demonstrates great clarity, the service spaces at each level being located inside the subordinate services wing, whereas rooms of importance were situated in the principal wing. On the ground floor, the kitchen and scullery, as well as library were in the services wing, whereas the drawings room and the dining room with a 12 feet (3.7m) floor to ceiling height were within the principal wing. Likewise on first floor the guest bedroom, bathroom, WC, and smaller bedrooms took up the services wing, the two principal bedrooms

¹¹⁶ John Baird Oliver and others, *Villa and Cottage Architecture: select examples of country and suburban residences recently erected* (London, Glasgow [printed], 18680, p.33.

with shared dressing room with a 10 feet (3m) floor to ceiling height were on a higher level and occupied the principal wing. The services wing also accommodated the staircase connecting ground to first and second floors, and ample lighting was provided via the large side windows.

The even numbers between nos. 326-342 on Camden Road (now demolished) were all believed to be Truefitt's work and the whole of Carleton Road bears his character according to Summerson.¹¹⁷ The Grade II listed 23 Carleton Road is the only surviving villa in Islington attributed to Truefitt, although only on stylistic ground but not substantiated by any evidence. A detached house of three storeys built in yellow stock bricks in Flemish bond with red brick, stone or stucco dressings. It appears to be smaller than Burleigh House and Villa Careno in width, and consists of a principal mass with crow stepped gable end three storeys in height, to the left there is a much narrower, two storeys entrance block, also with crowsteps. The flat-arched lintel of gauged red bricks above the entrance spans across the whole width of the entrance block, supported by two columns with foliage capitals. There is a two storeys high flat roofed front bay window projecting from the principal block on the right hand side, which resembles the one in Burleigh House. There are three sash windows each on first and second floors, grouped together very closely to give the impression from a distance of a mullioned window. The window on the second floor has a tympanum beneath a round arch, filled with gauged red herringbone brickwork. There is a pair of finials on the first steps from the bottom of the gable, followed by another pair half way up on the sixth steps. There are two tall and slender side stacks to the principal block, judging by the peculiar appearance, it is plausible that this could be Truefitt's work, or at least inspired by his Villa Careno. The exact date of completion is unknown, but it should be around early or mid 1860s.

Truefitt's legacy in Islington has long been known, even though only St George's Church and Worcester Lodge can be credited to him with absolute certainty, The Tufnell Park and Hillmarton areas were designated as conservation areas in recognition to his contributions.¹¹⁸ Charles Gray and especially George Truefitt, according to Summerson, were among the leaders in the suburban

¹¹⁷ Summerson, *Unromantic*, p.279.

¹¹⁸ Islington Council, *Hillmarton Conservation Area Appraisal, & Tufnell Park Design guidelines*.

architecture in London of the 1850s and early 60s.¹¹⁹ And unlike Gray, who simply gave 'character' to his houses by 'the showy mixing of stylistic motifs'; Truefitt discarded the ornamental appurtenances and his buildings had a certain modest 'uncouthness' derived from observing Butterfield or Viollet-le-Duc.¹²⁰ Truefitt had a significant influence on the change of style in the London suburban house in those days.¹²¹

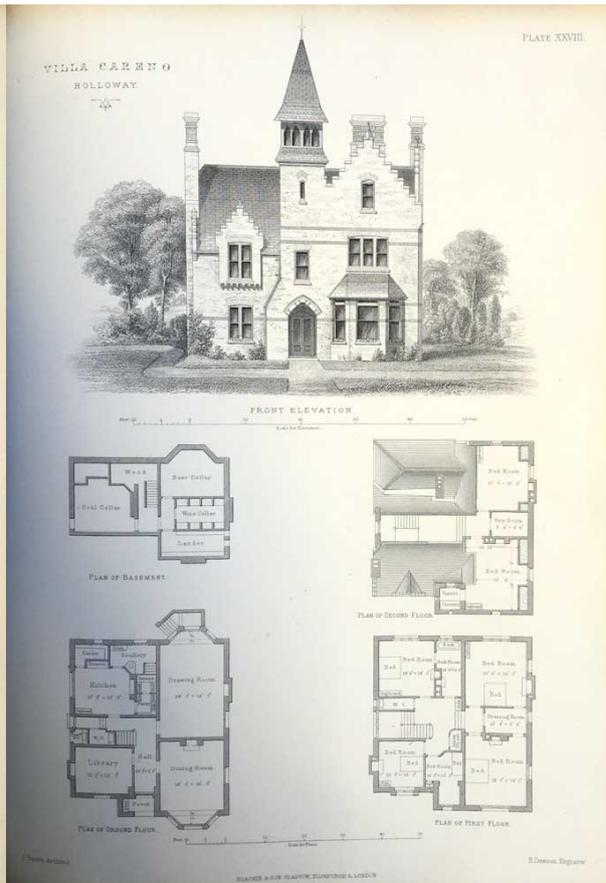
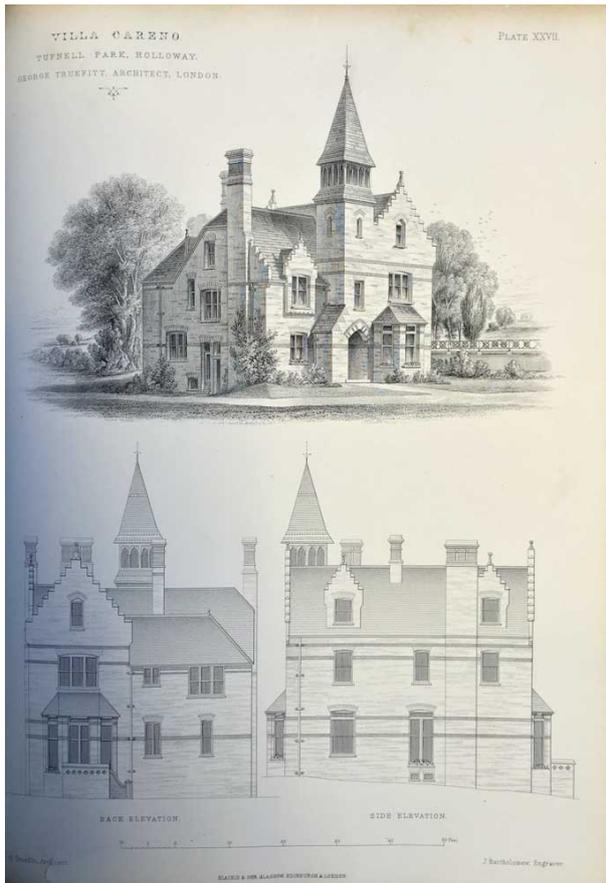


25 Villa Careno. (courtesy of Prof. Stephen Winter)

¹¹⁹ Summerson, *Unromantic*, p.225.

¹²⁰ Summerson, *Unromantic*, p.224.

¹²¹ Summerson, *Unromantic*, p.225.



26 (Left) Elevations and a perspective drawing of Villa Careno. (Oliver)(Right) Floor plans and an elevation of Villa Careno. (Oliver)

Chapter 5

St George's Church, Tufnell Park



27 St George' Church, Tufnell Park.

St George's Church, Tufnell Park built in 1867 is arguably Truefitt's *Magnum Opus* and most certainly his best known work. [27] It was first listed in 1954, and for a period of time, it was the highest graded single building wholly designed by Truefitt in England until the 1994, when it was downgraded from Grade II* to Grade II as part of English Heritage' review of Islington's list.¹²² It occupies a very problematic sharp corner site at the junction of Carleton Road and Crayford Road in Islington.

By 1858 Truefitt would have moved into 1 Middleton Road in Islington and became a local resident, perhaps the move was necessitated by the Church project at Tufnell Park. As mentioned he erected in six weeks a circular wooden church on

¹²² Historic England Archive, letter from Anthony Richardson of Anthony Richardson & Partners to Dr. Richard Holder, Senior Architectural Adviser of The Victorian Society dated 17 July 1996, ref no: BF077119.

site which was meant to be temporary until the masonry church was built. The church was erected for Rev. Henry Hampton, completed by Messrs. Evans, builders for only £700, it had 900 seats with a diameter of 84 feet (25.6 metres). The building was 72 feet (21.9 metres) tall to the top of the cross, and had a roof span of 64 feet (19.5); the *Builder* noted that such a roof span was only 2 feet less than that of Westminster Hall.¹²³ The building was a polygon constructed with an outer ring of 24 principal posts braced together, each measured 9 in. (22.9cm) by 3 in. (7.2cm) in plan and 16 feet in height (4.9 metres). All had boarding inside out and filled in with sawdust. There was an inner ring of posts and rafters of 7in. (17.8cm) by 3in. (7.2cm), the rafters were 59 feet (18metres) in length, joining to form a ring 60 feet (18.3 metres) above ground. The ribs of the principals were canted off at angles, and joined in a ring of 16 feet (4.9 metres) in diameter and 47 feet (14.3 metres) above ground. The *Builder* described the two rings were 'surrounded with plates of iron and well bolted in every part.'¹²⁴ There was a lantern for ventilation above the upper ring, and below it for 10 feet, there were large sheets of Hartley's rough glass to light the interior, and the under sides of the ribs were coloured bright blue.¹²⁵

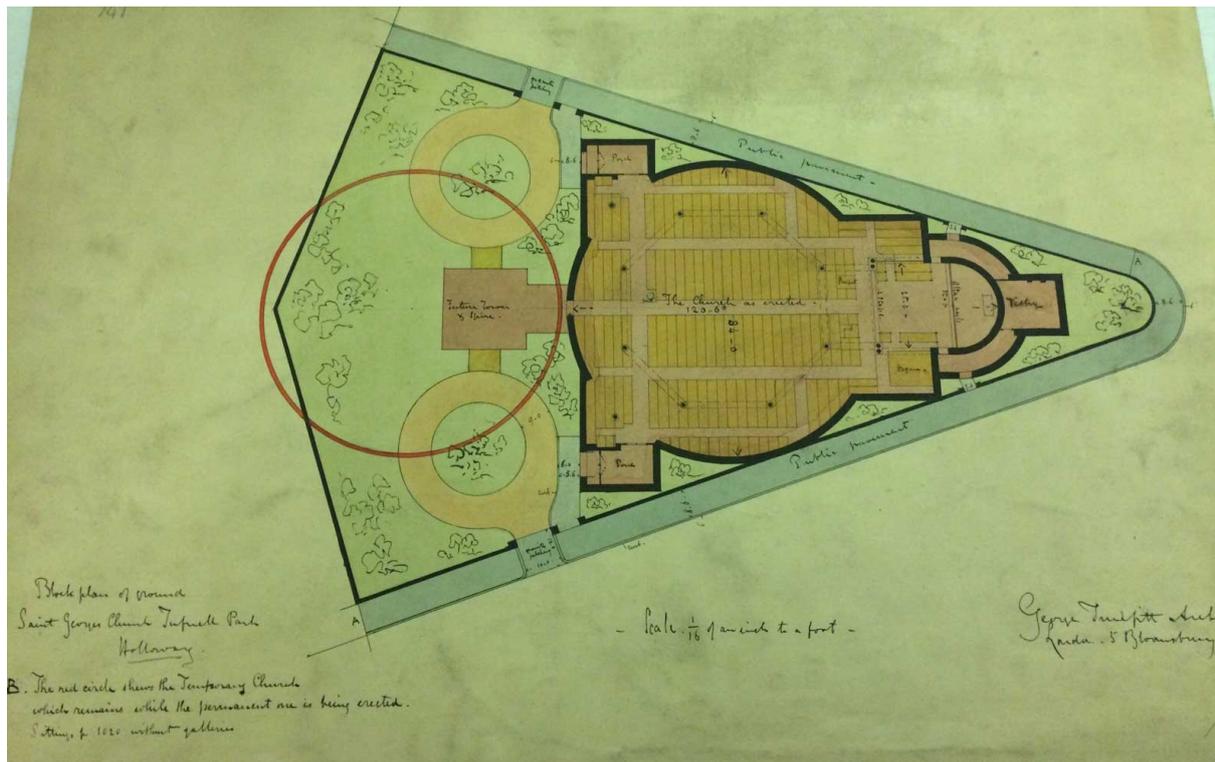
No drawings with regards to this temporary wooden church are available except a site plan showing the juxtaposition of the outline of the wooden church's footprint and the ground floor plan of the current building. The wooden church was set further back from the corner of the site, where the future masonry church would be built, so that it could still be used while the masonry church was under construction. The subscriptions came principally from the seat holders of the temporary church,¹²⁶ it is probable that Truefitt would already have the idea of replicating the circular form in mind for the new church from the outset. **[28]**

¹²³ *The Builder*, 29 May 1858, p.380.

¹²⁴ *Ibid.*

¹²⁵ *Ibid.*

¹²⁶ *The Building News*, 18 January 1867, p.44.



28 Floor plan of St George, Tufnell Park. The red circle shows the footprint of the wooden church. (courtesy of RIBA Drawings Archive)

It was a time when adventurous architects were encouraged by the clergy of the Church of England, who refused to submit to Ecclesiological rule, to experiment in building auditorium churches,¹²⁷ this movement for maximum visibility was much taken up by nonconformists, with James Cubitt as a principal advocate, his *Church Design for Congregations* (1870) championed the idea of centralised plans with transept arms containing spacious galleries to provide uninterrupted large central space, while Truefitt had already made a case for it in his 'Notes on a few important questions in architectural practice' as early as 1851. 'Evangelical' Islington, according to the *Buildings of England*, demonstrated some alternative trends in church design during that period, instead of following the precepts of the Ecclesiologists.¹²⁸

¹²⁷ Goodhart-Rendel, p136.

¹²⁸ Cherry, p.60.

Cubitt made reference to Truefitt's pioneering use of an octagon as the central core of the building. St George's is therefore, as Christopher Stell puts it, a 'surely rare, example of the Anglican contribution to the movement.'¹²⁹ Although according to the *Buildings of England*, St George's Church was built for seceders from the Anglican church, known as the Free Church of England.¹³⁰ Cubitt's grade I listed Union Chapel (1876) in the vicinity features an octagonal wooden roof and St George's influences are evident.¹³¹

The permanent church of St George was built by Cater and Sons of Hornsey Road for a modest sum of £5,400 for 1020 seats without galleries in 1867,¹³² in comparison to the £40,000 spent on the Union Chapel for 1600 seats including galleries a decade later.¹³³ The building has been converted, first into a theatre completed in 1976 after it was deemed redundant as a church and was sold to the Elizabethan Theatre Ensemble limited in 1976.¹³⁴ It was later purchased by House On the Rock in 2003 and subsequently underwent substantial renovation before it reopened in 2009 as church again. During the process a contemporary two-storey range was constructed to link the church building with the bell tower.¹³⁵

The interior of the church has been modernised, with whitewashed walls and balconies inserted. Truefitt's original floor plan however does not suggest the presence of any balconies nor staircases. Nevertheless, the vast place of worship with maximum visibility as envisioned by Truefitt has been largely preserved to this day. Once inside the church, the visitors would be welcomed by a huge space circular in plan at 85 feet 6 inches (26 metres) in diameter according to the *Illustrated London News*, although in Truefitt's drawing it shows a circle at 84 feet (25.6) in diameter. Inside the grand circle, it contains an inner ring of eight iron columns of 10 inches (25cm) in diameter, 18 feet (5.5 metres) in height; The iron stanchions sit on stone bases square in plan, and were clad in terracotta imitating the appearance of

¹²⁹ Historic England Archive, *Letter from Christopher Stell OBE to Dr. Richard Holder of the Victorian Society dated 24 August 1996*, ref no: BF077119.

¹³⁰ Cherry, p.665.

¹³¹ Dixon, p.232.

¹³² *The Building News*, 18 January 1867, p.44.

¹³³ Historic England, *Union Chapel (Listed Building 1208365)*, <<https://historicengland.org.uk/listing/the-list/list-entry/1208365>> [accessed 25 March 2017]

¹³⁴ Cherry, p. 665, and see the plate inside the church.

¹³⁵ Islington Planning Register: Applications P041772 and P041772 registered on 24 Aug 2004

bricks in 1883,¹³⁶ a very un-Truefitt approach, as he believed that iron-work should not be treated as stone, and iron-work owes its effect to light and shade.¹³⁷ The ring of columns forms an octagonal arcade supported the octagonal open roof of no less than 54 feet 8 inches (16.7metres) in diameter and it is 50 feet (15.2 metres) from the floor with clerestory windows underneath. The open roof originally exposed rough, unvarnished sawn timber, although now painted. The roof is made of a radial truss system hidden behind the flat boarded ceiling with a tensile metal ring at clerestory level, eliminating the need for buttresses. At the centre it is a ventilating shaft capped at the apex by a quadrangular louvre, a system that appeared again in a similar fashion in Cubitt's Union Chapel. The capitals of the columns are linked together by brick arches, now all painted white and so as the rest of the church. There are drip moulds with foliage details at springing level where the arches meet, and further up there are corresponding foliated corbels on which the exposed radial timber braces rest. The braces all have two cut outs in the spandrel, with one taking the shape of an inverted teardrop beneath a cinquefoil opening, there are two bands made of small cinquefoil mouldings, one underneath the clerestory windows, the other running at more or less the middle level of the aisle windows.

The ring of iron shafts is surrounded by a circular aisle; the west end have a two-storey lobby flanked by a single-storey porch on each side, both rectangular in plan. Each lobby is connected with the main circular space via two openings with segmental pointed arches, the arches sit on foliated capitals of the flanking walls and share an terracotta-clad column in the middle. **[29-31]**

¹³⁶ Cherry, p.655.

¹³⁷ *The Builder*, 20 Dec1851, p.796.



29 General view of St George, Tufnell Park, facing the chancel.



30 (Left) The foundation stone. (Right) St George's Theatre's plaque.



31 (Left) the ceiling above the nave. (Right) The ceiling above the chancel.

At the back the semicircular apse was connected with the octagon by a rectangular chancel, there is a very small vestry attached to the back of the apse. Although this vestry plays a small part in the overall visual composition, its pyramidal roof with three closely grouped rectangular windows running up to the eaves which are at odds with the Gothic windows elsewhere, a distinctive device which bears Truefitt's signature. [32] There is another peculiar, conical roofed small building abutting the south side of the chancel which was not shown in Truefitt's original floor plan, and according to the *Buildings of England*, this circular 'pepperpot' was added in 1883 as a closet.¹³⁸

The roof of the apsidal sanctuary connecting the chancel is supported by a series of simple king posts with struts resting upon tie beams. The end wall of the sanctuary has five pointed arched windows of single light, each contains trefoil tracery underneath a circular ring. The chancel and passages were laid with cement

¹³⁸ Cherry, p.655.

or concrete due to financial constraints, anticipating future tiles; the walls too were only plastered up to a height of six feet. It is clear that the church would appear to be unfinished when it was consecrated.¹³⁹



32 Truefitt's signature device to the end vestry.

Although the exterior clad in uncoursed Kentish ragstone with dressings of Bath stone and white brick, was considered to be uninteresting in details and materials by the *Buildings of England*,¹⁴⁰ the hierarchy of different spaces resulted in a cluster of volumes of different sizes, and of various heights and roof profiles, achieving an overall effect of great size and complexity with a dramatic roofscape giving the impression of a Byzantine cathedral dominating the adjacent suburban villas. It is not possible, as the *Ecclesiologist* put it, 'to deny the credit of much invention and ingenuity to this very abnormal design.'¹⁴¹

¹³⁹ *The Building News*, 1867, p.44.

¹⁴⁰ Cherry, p.655.

¹⁴¹ *The Ecclesiologist*, XXVII, 1866, p.125.

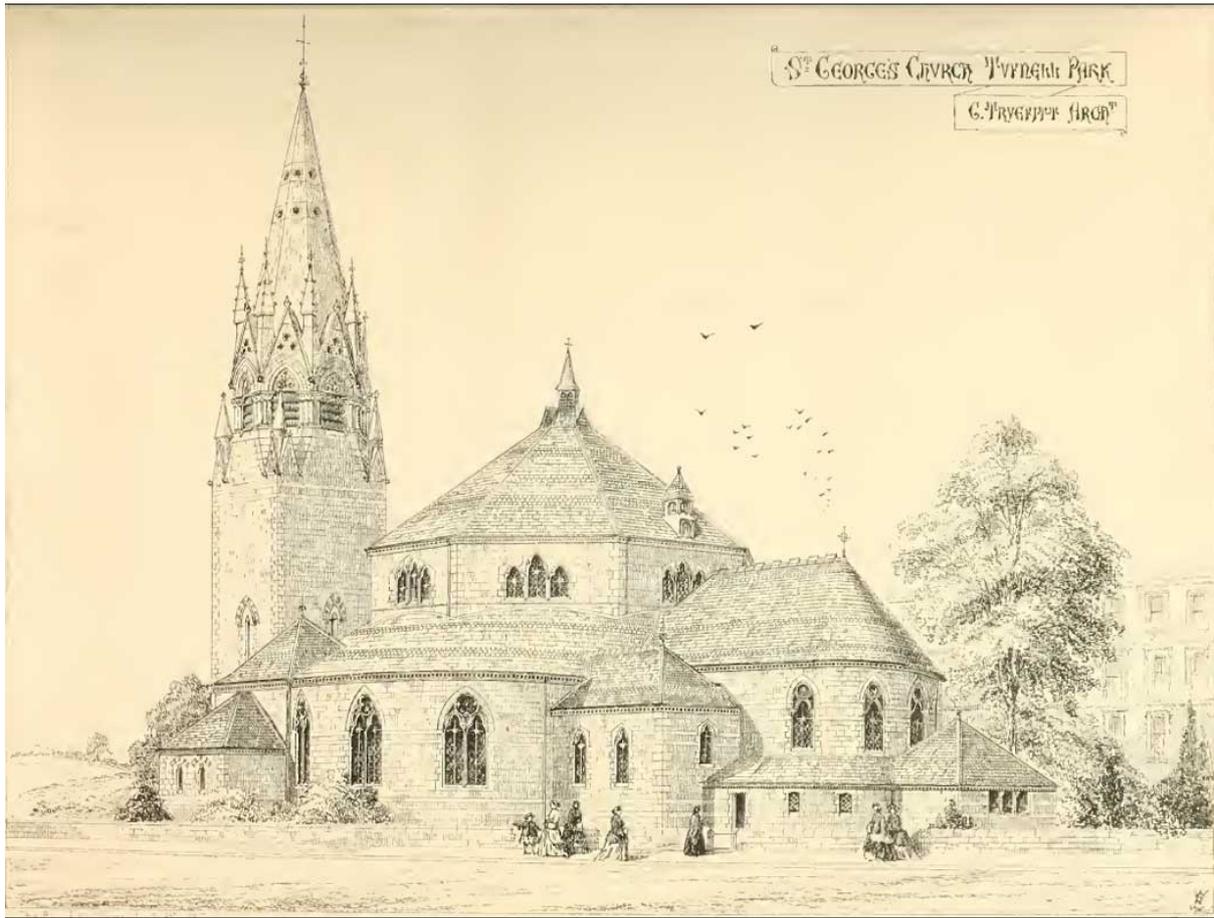
The circular walls of the main space have one or two lights with quatrefoil and trefoil tracery at low level, and triplet windows with trefoil heads for the clerestory. at the west end there are flat-arched two-light windows with two-light pointed-arched windows with trefoil tracery above; the porches have flat-arched entrances with shouldered arches set back under a segmental-pointed arch, and the tympanum carved with an angel in a roundel surrounded by foliage. The roofs are slated and the eaves cornice is made of stepped brickwork and bricks set at an angle. There is a hipped roof to octagon with gablets and spirelet at the apex which is one of Truefitt's preferred devices.

The tower and spire were finally added in 1876 at a cost of £2,625, paid for by Henry Tufnell. It measures 20ft by 20ft (6.1m by 6.1m) in plan, and 120 ft (36.6m) in height, with no buttresses and was originally connected with the church building by the now demolished carriage porch and corridor.¹⁴² The spire was lost and the existing tower is square in plan and changes to an octagonal plan higher up with flat-arched openings under pointed arches with ornate hipped gables. The tower currently houses a new spiral staircase connecting the ground floor and the balcony floor of the church building. Above the spiral staircase is a self-contained prayer room, and the presence of two tiers of corbels inside the prayer room suggests that some intermediate floors might have been removed. **[33-34]**



33 (Left) the tower. (Right) The interior.

¹⁴² *The Builder*, 6 oct 1876, p.336.



34 Perspective drawing of St George's Church, Tufnell Park (The *Building News*)

The Ecclesiologist Society dissolved in 1868,¹⁴³ the year immediately after the completion of St George's in Tufnell Park. That year saw Truefitt completing another two buildings of note, in two different parts of the country, both still extant. One is Lombard Chambers in Brown Street Manchester, the other is St George's Church, Worthing; both are now Grade II listed. Lombard Chambers is currently used as offices and it is the surviving part of a much larger bank building built for Brooks in 1868. It was the first known collaboration between Brooks and Truefitt, 21 years after the Army and Navy Club House competition. Brooks became the sole partner of the bank on the seath of his father in 1864, and he was hugely successful in business. By 1868 he would finally have the financial liquidity to engage Truefitt's services.¹⁴⁴

According to Peter de Figueiredo, the original building had an impressive entrance with a large porte-cochère and a forecourt enclosed by high iron railings. The banking hall was lined in Siena marble and partitioned by gilt columns as well as brass screen.¹⁴⁵ The surviving Lombard Chambers is a corner site building of three-storey with an attic, made of sandstone ashlar with a slated roof. **[35]** At first glance Lombard Chambers is very Gothic in spirit, but upon closer examination it is ornamented with classical elements, it is evident that Truefitt continued his eclectic experiment with Italianate and Gothic at Lombard Chambers. The most prominent feature is the large round oriel turret that run from first floor to the attic at the corner, to its right facing Brown Street, there is a opening directly underneath the oriel, and there are four windows on ground, first and second floors, topped by three dormer windows; whereas to its left facing Chancery Lane, again there is an opening directly under the oriel, and there are three windows on ground floor close to the oriel, answered by a single round-arched window at the end, on first floor there are seven windows in a four and three arrangement and on second floor, it is a three and two arrangement for five windows, the same arrangement as the dormers.

¹⁴³ Muthesius, p.1.

¹⁴⁴ Fouin, p.132.

¹⁴⁵ Peter de Figueiredo, *Victorian Manchester and Salford* (Halifax: Ryburn, 1988), plate 38.



35 Lombard Chambers, Manchester.

The entire ground floor is rusticated and all openings are round-arched. The voussoirs with carved foil motifs have zig-zag edges above the window or door heads. The entrance is via the two openings at the corner, each has a vault with intricate carvings directly above. The vaults support the protruding corner balcony which surrounds the oriel on first floor, the date 1868 and Cunliffe Brooks's sign are carved on the pendentive at the corner where the vaults meet.

The piano nobile has tall rectangular windows located between pilasters with a line of five carved cinquefoils, and beneath hood moulds resembling the appearance of cornices decorated with floral motifs supported on a pair of consoles. The three windows facing Brown Street adjacent to the oriel have a line of protruding

cornice on brackets at cill level, a continuation of the balcony line of the oriel, the outer right window, however, has a round balcony with wrought iron balustrade, and underneath the balcony is the floral carvings emerge from the keystone of the round arch below which has a decorated tympanum with the inscription reading 'Lombard Chambers'. There is also a run of continuous cornice on brackets at cill level of the first three windows immediately next to the oriel facing Chancery Lane, with the middle of the three taking a round shape. There is no cornice, however, beneath the last four windows. The windows on the second floor have surrounds with curve corners at the top and steps at the bottom corners. The dormer windows in the attic all have gables above and foliated pilasters on both sides with textured stonework behind, each gable contains a tympanum carved with floral motifs directly above the window. The corner turret is crowned with open ironwork taking the shape of a cupola. The impressive floral carvings were undertaken by Williams and Mooney while the ironwork was done by Bellhops of Manchester.¹⁴⁶ The interior of the building has been modernised leaving little trace of the original fabrics; Lombard Chambers can be seen as a summary of Truefitt's eclectic experiment since the 50s.

[36, 37]



36 Lombard Chambers, rustication on GF.

¹⁴⁶ Ibid.



37 (Left) The oriel at the corner. (Right) Rounded balcony facing Brown Street.



38 St George's Church, Worthing, showing the hipped roof of the front facade.

Truefitt secured the commission of designing St George's Church in Worthing via a competition in 1867,¹⁴⁷ when East Worthing was being gentrified.¹⁴⁸ [38] He was given a budget of only £5,000 to include a tower with a spire. The original design as illustrated in the *Builder* for 1867 shows a view from behind the chancel, revealing a round apse with five lancets, each with a trefoil headed arch under a circular quatrefoil. The building is actually oriented along the north-south axis with the narthex facing the sea, and the 1867 engraving showed two chambers identical in appearance at the back, each on one side of the chancel, accommodating the organ and the vestry, both had a gabled end with a pair of trefoil headed arches beneath a circular quatrefoil. Between the chamber and the chancel on the west wall there was a slim turret typical of Truefitt. Opposite the narthex was a tall tower which was never built, appeared to be square in plan with simple lancets, the spire however was octagonal in plan made of stone work. In fact Truefitt only managed to complete the sanctuary, the turret, the nave and the narthex in 1868. A

¹⁴⁷ Harper, p.174.

¹⁴⁸ *The Builder*, 22 June 1867, p.450.

west transept with a porch attached to its south end designed by Truefitt was added in around 1884, but the design differed significantly from the one depicted in the original lithograph.¹⁴⁹

Externally, the narthex is on the south side, it is a single storey structure that runs the whole width of the building, with a pitch roof. At the centre is a gable for the entrance doorway, which is a trefoil headed arch with floral infills. The narthex is more or less of the same design as the one in Duncan Street Church, but the most striking feature of the front facade is the unusual hipped roof, with a row of six lights rising from the roof of the narthex to reach the eaves. Each light has a trefoil-headed arch and are separated by limestone pilasters. The extremely unusual hipped front is a very personal statement by Truefitt. There is an absence of buttresses on both the nave walls, and there are three lights on the west nave wall whereas there are four lights on the east nave wall. Inside the church is a simple, yet striking large and unobstructed single space, with one nave and no aisle, connecting the chancel without one single column. The single nave is 4 bays deep, followed by another two bays of the transept zone and a chancel. The width of the nave is 40 feet (12.2 metres), the large span is achieved by a series of arch-braced trusses, each set consists of a pair of rafters supported on a king post with two struts on both sides, in return sitting on a tie beam strengthened by the curved braces underneath, the braces are then supported by the corbels. the trusses are further strengthened by being joined together longitudinally from the chancel to the nave by tie beams at the bottom of the king posts. this system is picking up three tiers of purlins as well as the ridge line, with square panel infills made of diagonally laid timber planks. The hipped roof profile at the front and the round apsidal profile at the back contribute to the overall impression of a vast vessel turned upside down. The metal tie rods, judging by their fixings, might have been added at a later stage since Truefitt achieved a roof structure of similar span (40 ft) in Duncan Street without the use of tie rods. The interior decorations are very austere with painted walls and sparsely placed mouldings, the drama was achieved very effectively instead by the combination of an impressive roof structure and the vast unified open plan. Truefitt was consistent with his intention to achieve uninterrupted space for his low churches at St George's Worthing, and he was more daring in his use of personalised motifs like the hipped

¹⁴⁹ *The Builder*, 22 June 1867, p.450.

roof with a row of windows directly underneath. He used this device very discreetly in the end vestry of St George's Tufnell Park, but here in Worthing he made it the most prominent part of the church. [39-42]



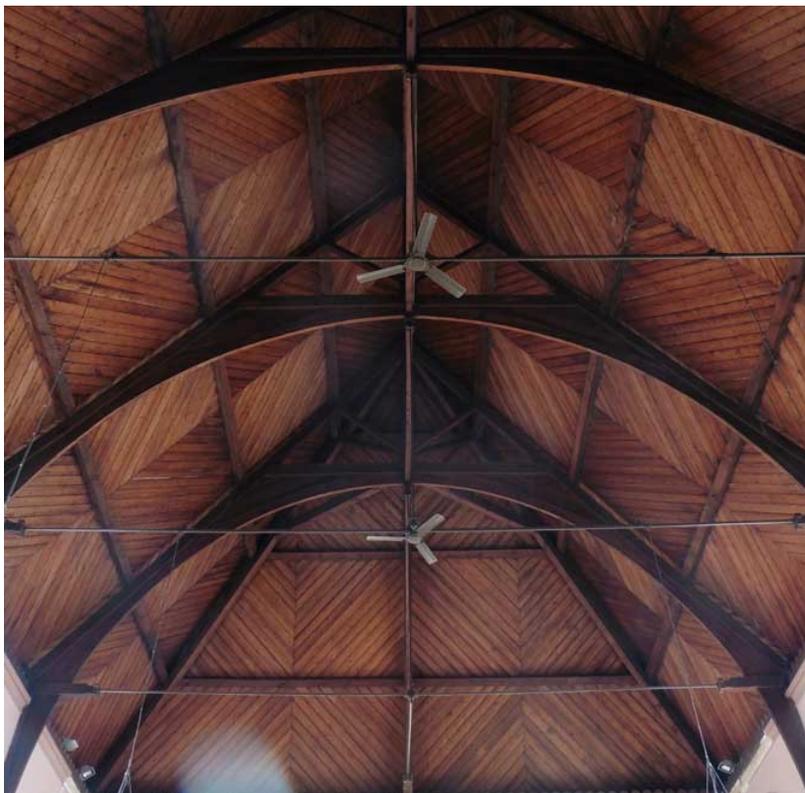
39 St George's Church, Worthing. The chancel and the west transept.

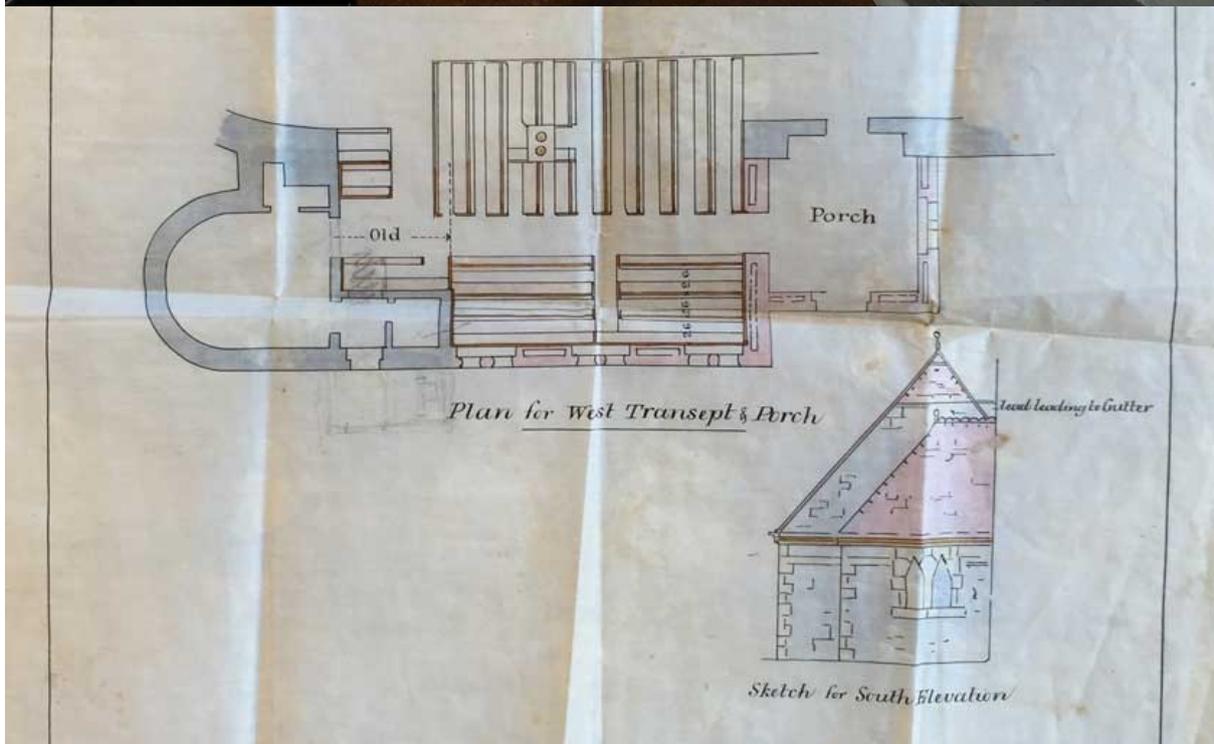


40 The lithograph of St George's Church, Worthing, 1867. (*Builder*)



41 (Left) View facing the chancel. (Right) View facing the nave. (Below) the roof structure.





42 (Above) View facing the west transept. (Below) Drawings for the west transept by Truefitt in 1882. (courtesy of West Sussex Record Office)

Chapter 6

Vernacular Revival Experiments in Glen Tanar Estate and Aboyne Castle

The year 1870 has been considered a watershed for Gothic Revival in the minds of architectural historians, and the search for a new style had entered a critical phase in which up-and-coming architects slightly younger than Truefitt like Richard Norman Shaw and Philip Webb had begun to experiment with vernacular Renaissance forms. Shaw's influential 'Queen Anne' style was one of the famous products of this development.¹⁵⁰ The status-quo of the whole Gothic Revival was challenged and Truefitt's works after 1870 certainly display this trend. The principle client of Truefitt during this important phase was William Cunliffe Brooks, and geographically Truefitt carried out his architectural experiments mainly in three areas: Aberdeenshire, Greater Manchester as well as Worthing where he retired.

Truefitt's involvement in Aberdeenshire began with an uninspiring assignment of replacing the old kitchen department of the Aboyne Castle with a new building in around 1869 for the Marquis of Huntly, most likely through the introduction of the Marquis's father-in-law Brooks.¹⁵¹ That year his elder daughter married the incumbent Marquis of Huntly, owner of the Glen Tanar estate,¹⁵² 1869 was also the beginning of Brooks' political career when he was elected as a member of parliament for East Cheshire.¹⁵³

Aboyne Castle looked very different in the 19th century compared to today, it is believed that there was a 11th century castle on this site, but the earliest part appears to be built by Charles, 1st Earl of Aboyne in 1671.¹⁵⁴ When Truefitt took part in 1869, The castle as it appeared would have a south principal elevation made of granite, and taking an E-shaped plan built in the first half of the 19th century.¹⁵⁵ **[43]**

¹⁵⁰ Eastlake, pp.13-14.

¹⁵¹ *The Deeside Guide* (Aberdeen: Lewis Smith & Son; Edinburgh; Glasgow: John Menzies & Co., 1885), p.65.

¹⁵² Ibid.

¹⁵³ Fouin, pp.132-133.

¹⁵⁴ Historic Environment Scotland, *Aboyne Castle (Listed Building LB3122)*, <<http://portal.historicenvironment.scot/designation/LB3122>> [accessed 22 March 2017].

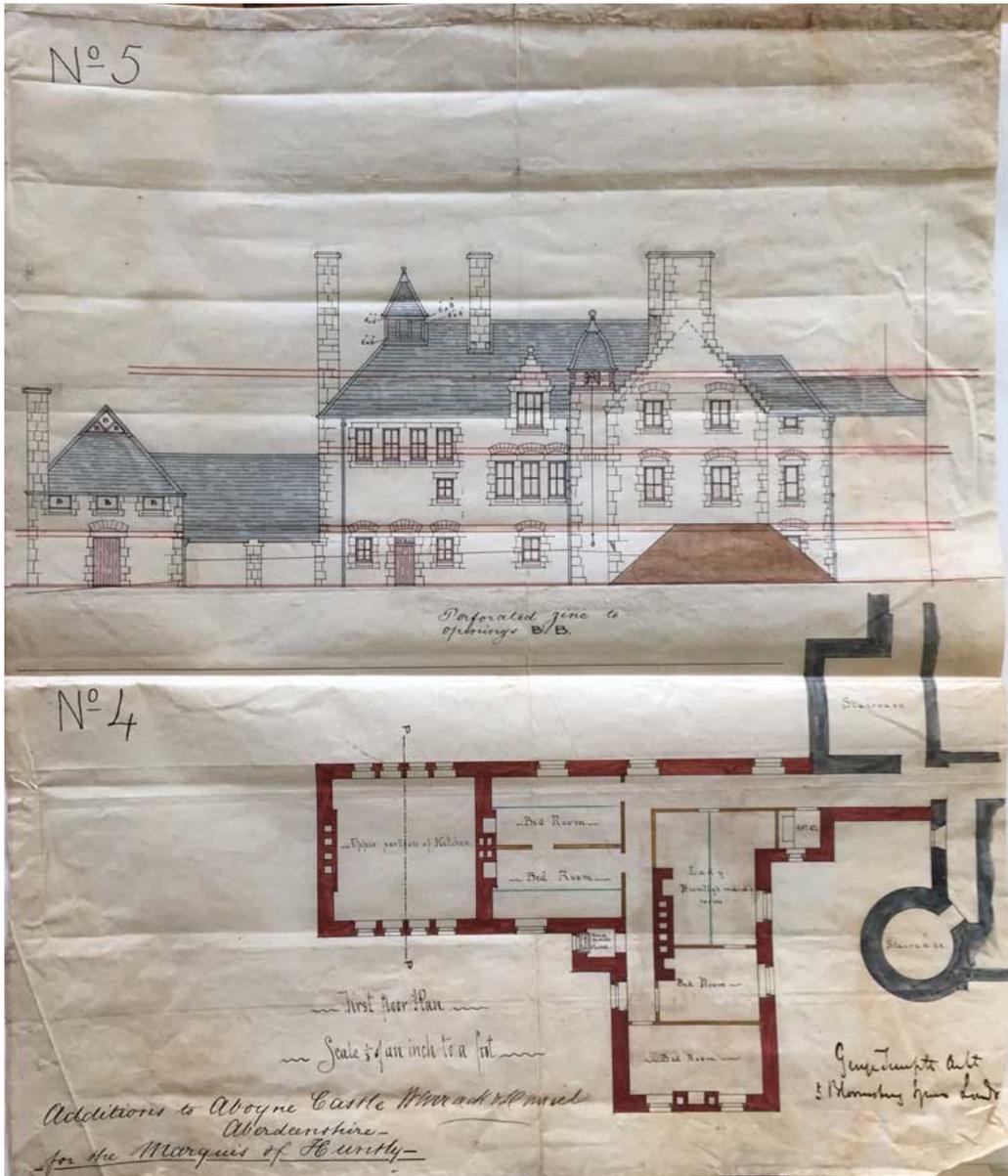
¹⁵⁵ Within Earl of Huntly's archive, there is a photograph taken in 1961 and an illustration showing the principal elevation of the castle on May 8th, 1886.



**43 (Above) Aboyne Castle today. (Below) Aboyne Castle in the 1960s.
(Courtesy of Earl of Aboyne)**

Truefitt's addition was however at the rear of the house, and was removed during an extensive remodelling in the later 20th century which attempted to return the castle to its original 17th century form. His original commissioned drawings and one photograph taken in 1961 are in the Earl of Aboyne's possession, which give insights into the design of this wing. Truefitt pulled down and replaced the ruinous old kitchen attached to the northwest corner of the principal house. The new building was clearly a back of house utility building running from north to south, and accommodated not just the kitchen but also bedrooms for the servants including Lady Huntly's maid. It was made of granite with flat relieving arches and eaves-breaking crow stepped dormer window gables. There was a pyramidal roofed ventilator sitting at the apex of the north-facing hipped roof as shown in the 1961 photograph. The principal facade was facing west, with a crow stepped gable to the right closer to the main building. To the left hand side of the gable the drawing showed a bell turret topped by a bell-shaped roof. Due to the utility nature of the extension, many design decisions were economical, as observed by the *Aberdeen Journal* back in 1874: 'We notice the total absence of mouldings, everything done being square in the edges, and which seems to be the most reasonable way using granite, - certainly the best way of saving a client's pocket.'¹⁵⁶ [44, 45]

¹⁵⁶ *The Builder*, 19 Sept 1874, pp.791-792.



44 A drawing for the Aboyne Castle extension by Truefitt, not dated. (Courtesy of Earl of Aboyne)



45 A photograph of the extension taken in the 1960s. (Courtesy of Earl of Aboyne)

In about 1871, William Cunliffe Brooks acquired the Glen Estate on a 29 years' lease,¹⁵⁷ and it was followed by a continual and intensive construction programme in many years to come. The construction work was said to be all done without a contract but on day labour, and Brooks maintained 250 regular staff.¹⁵⁸ The building work began with the widening of the Bridge of Ess, and Brooks essentially rebuilt nearly every farm house and cottage at Glen Tanar estate.¹⁵⁹ The greater portion of the works were carried out by Warrack & Daniel, and the masonry works were mainly executed by Burgess & Son of Aboyne, with Mr. Stuart as the resident clerk of work on Truefitt's behalf.¹⁶⁰

The first building to be seen when one visits the estate is the now category B listed Tower of Ess, built by Truefitt next to the bridge of Ess, as the entrance lodge of the estate, which was recorded in the 1874 expedition published in the *Aberdeen Journal* and reprinted in the *Builder*.¹⁶¹ [46] This unusual-looking lodge takes the form of a folly tower and has 4 storeys including the basement, it has a square plan accommodating one room per floor. The basement unseen from the bridge can be accessed from the river bank which houses the kitchen; the ground floor is accessible from the bridge which contains the living room; first floor has a small bedroom and a bathroom, and the top floor houses the master bedroom. The vertical circulation is provided by a spiral staircase at the southeast corner, leading up to the turret. Externally it was built in ladder-sneaked granite of different colours sourced locally, from the grey granite at basement level to the bluish grey granite at ground floor level to the purplish red stone at first and second levels. As the building goes up the surfaces of the granite become finer, and the whole tower is quoined at all four corners with light grey granite. At the top is a band of flat-coped parapet of a mixture of granite of the different colours sitting on two thin bands of progressively projecting cornices made of stone. The staircase core protrudes to form a round turret at the corner topped by an elongated helmet-looking cupola, covered originally in lead. No two elevations are identical, each has very few fenestrations or door openings

¹⁵⁷ Fouin, pp.133-135.

¹⁵⁸ Historic Environment Scotland, *Glen Tanar (Listed Building GDL00191)*, <<http://portal.historicenvironment.scot/designation/GDL00191>> [accessed 26 March 2017].

¹⁵⁹ Ibid.

¹⁶⁰ *The Builder*, 19 Sept 1874, pp.791-792.

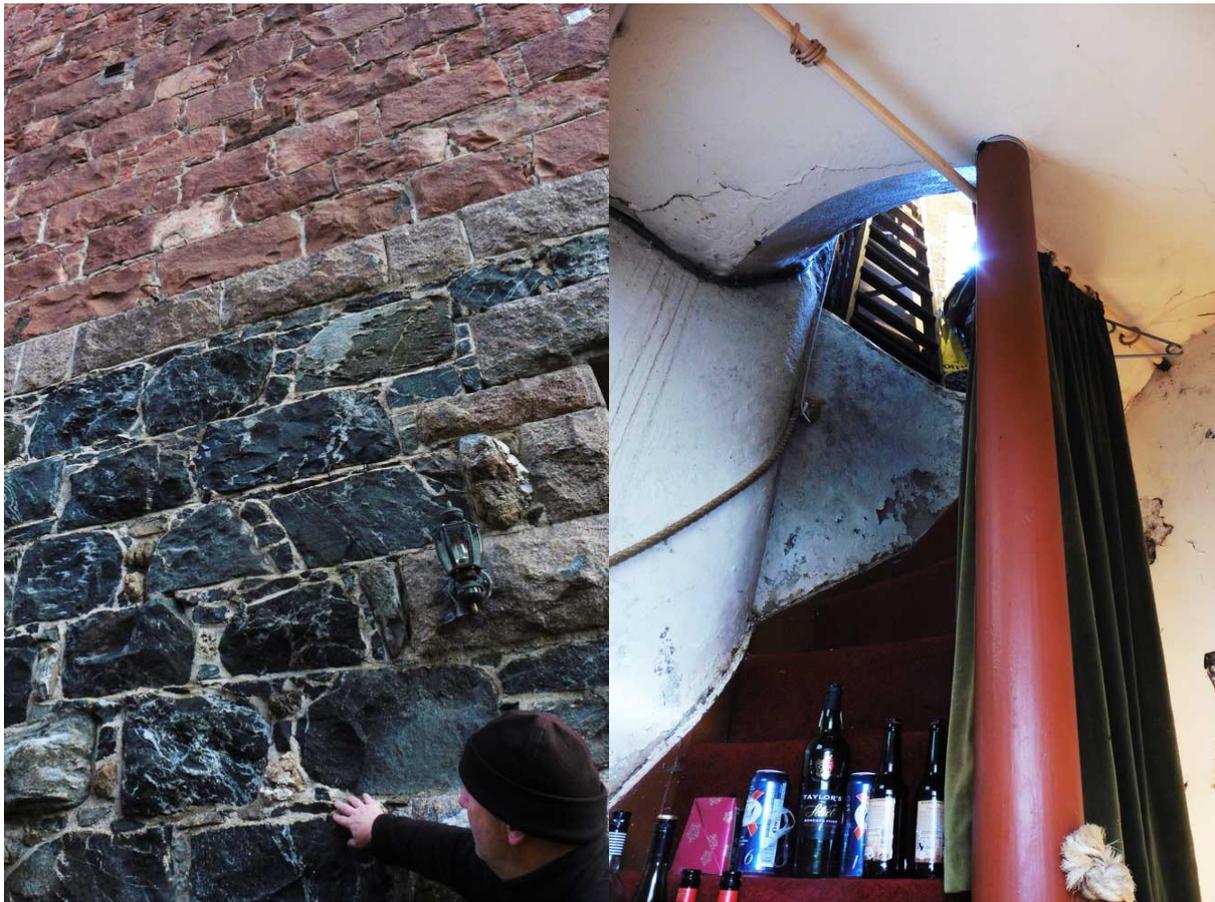
¹⁶¹ Ibid.

sparsely arranged. A local technique was applied here and elsewhere at Glen Tanar called 'cherry-cocking', which embedded pebbles within the mortar between the granites, allowing the relatively undressed blocks to be aligned neatly into courses.

[47]



46 Tower of Ess



47 (Left) Cherry-cocking pointing. (Right) The Spiral staircase inside.

As observed during the 1874 expedition, Truefitt's design is effective and every intervention was absolutely needed. There is nothing in it which could be described as expensive or could be done at less cost, but all were executed well.¹⁶² During a period of over two decades, Truefitt erected many idiosyncratically designed structures in Glen Tanar, many of which are now listed by Historic Environment Scotland. Glen Tanar House being Brooks's residence was the most magnificent of all, but only one corner housing the ball room still survives. The house was originally a single storey Scotch cottage with an attic, housing two rooms on each floor, a wing was added to it at a later stage containing a dining room, a drawing room and some bedrooms. Since Brooks took it over the rooms were all turned into bedrooms and Truefitt undertook extensive enlargements; he was said to have erected three large reception rooms made of timber measured 33 ft. by 22ft

¹⁶² *The Builder*, 19 Sept 1874, pp.791-792.

(9.1m by 6.7m) each in six weeks by 1874,¹⁶³ externally they were clad with local granite blocks. He also added a large wing with servants' hall, bedrooms as well as a kitchen, whereas the old part of the building was altered to match the new appearance of the house.

The ball room consists of a hall which is connected to the stage on a raised platform, the hall is intercepted in the middle on one side by a wing, also on raised platform running perpendicularly. The roof of the hall has a series of large and impressive arch-braced trusses with collar beams on which the kingposts sit, all the trusses are tied longitudinally together by a long beam joining the mid-points of the collar beams, a structural solution similar to the roof of St George's Church, Worthing, except the arch-braces in Glen Tanar are slightly cusped. The wing had been enlarged and therefore one arch-brace was removed in order to form an unobstructed access to the wing from the hall. Two new arch-braces of the same style as the rest were inserted to provide the necessary support to the roof, they are located at the two corners where the walls of the wing meet those of the hall, the two arch-braces replaced the removed arch-brace and unified with its counter arch-brace just under the kingpost. The trusses all sit on the polished granite piers. The roof structure for the stage is a lot simpler with tie beams on which the king posts sit, due to a smaller span. The photograph and Truefitt's drawings suggest that the Glen Tanar House had a very congested appearance externally, with a cluster of rooms of different heights and volumes connected together; many noticeable devices employed by Truefitt like the tall pyramidal roofs, hipped roofs, rows of eaves touching windows, columns made of bare unsown rustic pine could be found. The house displayed a wide range of Truefitt's unique architectural vocabularies inspired by vernacular motifs. **[48, 49]**

¹⁶³ Ibid.



48 (Above) External view of the remaining part of Glen Tanar House. (Below) Internal view of the ball room.



49 (Above) Truefitt's drawing of Glen Tanar House, not dated. (Below) View of Glen Tanar House. c.1876. (Historic Environment Scotland)

In 1871, Truefitt converted the ruins of a small laird's house with an ancient archway believed to be seventeenth century in date, into the now category B listed Church of St Lesmo, the only ecclesiastical structure within the estate and the Brooks family chapel.¹⁶⁴ Here at St Lesmo, Truefitt took his rustic approach to the extreme, he added the roof structure, seats, choir-seats and pulpit to the chapel and chancel, all made out of unsawn rustic pine from the forest nearby and covered it with a heather thatched roof, while the floor and the font are granite. It was consecrated by the Bishop of Aberdeen and Orkney on 15th November 1871, dedicated to an 8th century holy hermit St Lesmo who lived in Glen Tanar and introduced Christianity to the area.¹⁶⁵ The roof structure consists of a series of principal rafters, each pair rests on a pair of struts without the kingposts. All the strut pairs are jointed together at the bottom by a long beam spanning longitudinally from the chancel end to the end wall of the nave. The long beam in return is supported on a series of tie beams which also joined the principal rafters together. Using a longitudinal beam running from back to front seems to be a recurring method Truefitt employed to create single column-free spaces. Mortise and tenon joints appeared throughout the roof structure but nails are also found. The inside of the chapel is lit by very few rectangular openings on the granite walls with cherry-cocking: two each just underneath the tie beams on both gable ends, three each on the nave walls on both sides, the frames of the benches were also made of unsawn rustic pine, and the seats were covered with deers' fur, the honest display of tactile and locally sourced materials, alongside the dimly lit interior create a rustic and reflective ambience. Truefitt's own sketches dated 12th Oct 1879 and 27th June 1880, suggest that the chapel by then only had the 17th stand alone arch and the rectangular nave, the entrance lobby directly behind the arch seen today was added no earlier than 1880. The pyramidal roofed tower to the northwest was added in 1937. The church body is a simple rectangular plan containing a single nave with a chancel of the same breadth facing northeast and no aisles. The ends of the nave and the chancel are both gabled, at the apex of the chancel end gable, it appeared to once have a small bell turret that had since been removed. **[50, 51]**

¹⁶⁴ Fouin, p.55.

¹⁶⁵ Ibid.



50 (Above) External view of the south nave wall of the chapel and the arch.
(Below) Truefitt's drawing of the chapel, 1879. (HES)



51 (Top left) View facing the altar. (Top right) View facing the nave. (Bottom left) The roof structure. (Bottom right) Furniture made of rustic pine and deers' skin.

Apart from Glen Tanar House, Fasnadarach was another remarkable building within the estate. Now category B listed, It was built in round about the 1870s, on the south bank of the River Dee as a fishing lodge as part of the Glen Tanar Estate. It was described as a much simpler building than now in the 1874 expedition: 'Here Mr. Truefitt gives us his stepped gables, high roofs, verandah, and bay windows, to his heart's content. It has also terrace overhanging the river, and a great river wall going right down to the river.'¹⁶⁶ A photo taken in 1878 confirms this description, [49] it shows two distinctive crow stepped gables facing the river, one slightly higher than the other. There were many recurring 'Truefitt' devices including the large roof forms including a cat slide, columns made of rustic unsown pine, as well as the chimney outlets, all could be found in other Glen Tanar structures.

The house had undergone substantial enlargement and changes since then, it is now a very long house of two storeys and the attic with 10 chimneys, running parallel to the river Dee and was made of squared and sneaked granite in pink and grey. The picturesque appearance was achieved by breaking down a very long elevation into a cluster of bays of various depths, some are protruding further than the others. The entrance facade is facing southeast, from the outer left is two-storey bay under a stand alone elongated pyramidal roof, not attached to the main roof. It has a casement window under the eaves to the left and a three-light window to the right, beneath is a pitch roof covering an open porch with fish-scaled tiles supported on columns of unsown pine painted red. To its right is another two-storey bay coming forward under a hipped roof which is attached to the main roof at the back, with tripartite windows on both floors, the first floor windows almost reach the eaves line. The next two bays are slightly set back and all under another hipped roof, the bay on the right hand side has a eaves-breaking crow stepped gable with a tall chimney to the right, on the first floor it has canted window which sits on a pitch roof covering the entrance porch on ground floor. To the right the porch has a turreted roof signalling the entrance. This somewhat awkward arrangement suggest that the crow stepped gable might well be the remnant from the 1870s. There is a small hipped roofed dormer window between the two advancing hipped roofs. The next two bays to the right do not have protrusions and sit under the eaves of main roof, with tripartite

¹⁶⁶*The Builder*, 19 Sept 1874, pp.791-792.

windows on both floors to the left and single windows to the right, in the attic there are two three-light and hipped roofed dormer windows, but they are not in line with the windows below. To the right there is an advancing bay with a taller and larger crow stepped gable with a tall chimney to its left, also could be part of the original house seen in 1878. To its right is a slightly recessed bay with a eaves-breaking window beneath a hipped roof topped by a finial, the bay has a crow stepped gable end wall abutted by a low, single-storey outrigger with crow stepped end wall.

The entrance via the porch under the turreted roof led to a long corridor running parallel to the river linking the high end and the servant end. Although it is a very large house with a gross internal area in excess of 950 m² (10,250 ft²), it has been divided into multiple rooms of relatively small size. On the ground floor, the rooms are laid out on both sides of long corridor running from southwest to northeast, the principal one is the Drawing room which occupies the southwestern end, followed by a library room, then the billiard room, then the study, and finally answered by the servant end that accommodates the dining, kitchen as well as other utility rooms, all enjoy the view overlooking River Dee. There are only two habitable rooms not facing the river, the sitting room in the high end and the living room in the lower end. Vertical circulation is provided by two staircases, one in the high end next to the sitting room, the other in the low end next to the kitchen. The house has 12 bedrooms on the first floor, the master bedroom is the largest and located directly above the drawing room. All except three rooms on the first floor have a view to the river. There are three other maid's rooms in the attic in the low end, the loft space above the high end is not habited although there are dormer windows.

Fasnadarach occupies a very special place among all Truefitt's buildings, since the substantial demolition of Glen Tanar House would mean Fasnadarach is the best preserved, the biggest country house by Truefitt that is still current in use.

[52-54]



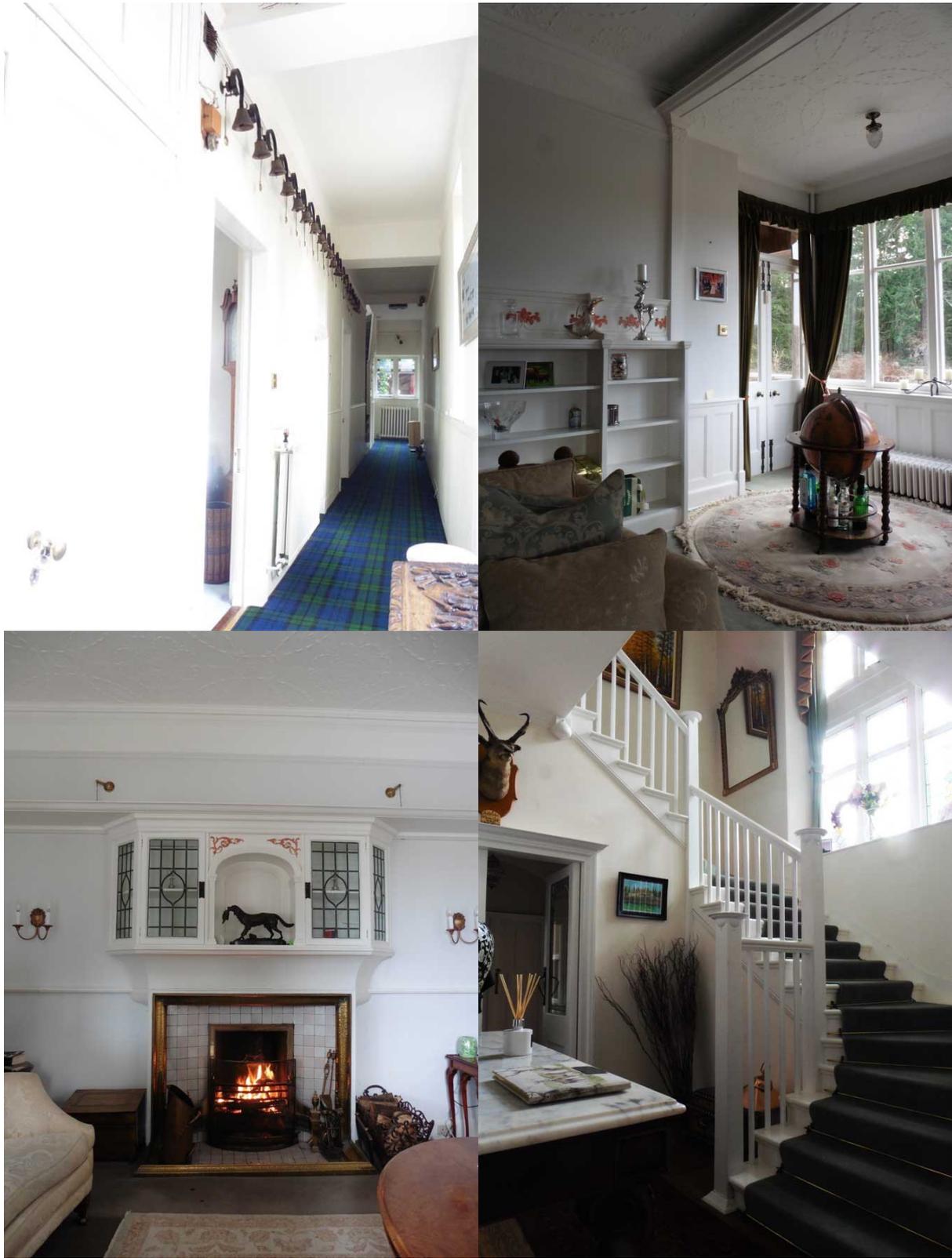
52 (Above) Photograph of Fasnadarach c. 1878. (HES)

(Below) Photograph of Fasnadarach, 2017 (courtesy of Caroline McDonald)



53 (Above) The southeastern facade of Fasnadarach.

(Below left) A porch made of unsawn pine. (Below right) Entrance porch.



54 (Top left) The long corridor facing the servants' end. (Top right) Living room. (Bottom left) Living room fireplace. (Bottom right) main staircase.



55 Church of St John the Evangelist, Bromley.

While Truefitt was busy with his commissions in Aberdeenshire as well as in Greater Manchester, he found time to work on a church in Bromley. **[55]** Church of St John the Evangelist was not listed statutorily until relatively recently in 2011, it was built in 1879-80 after Truefitt's design was chosen among the five entries in a competition, when a new parish was formed in response to an expanding congregation in Bromley.¹⁶⁷ It was to replace a temporary iron church shipped from Isle of Wight. The new church took less than a year to complete; the foundation stone was laid on the 19th July 1879 and the consecration took place on 8th May

¹⁶⁷ Harper, p.174.

1880.¹⁶⁸ It was designed for 700 seats which had a simple layout of one nave with a single aisle on either side; the nave was answered by an apsidal-ended chancel to the east, the chancel was joined with the south aisle by a curve walled organ chamber at the southeast corner, and connected with the north aisle by a square shaped vestry at the northeast corner. The nave and the aisles are five bays deep, the fourth bay to the east is much deeper to form a pseudo transept and the last bay is shortened as a compromise, The north and south walls of the aisles in the fourth bay are therefore much higher with tall and large transept windows. It was essentially the same layout as the unexecuted St John, Hulme in Manchester in 1856. [56]

The roof has a series of unusual-looking arch-braced trusses, each set consists of a tie beam running across the nave which sits on curved braces supported by stone corbels and a kingpost with two raking struts connecting the principal rafters, a semi-circular arch bisecting the struts and the kingpost, connects the curved braces on both sides and gives the impression of a pseudo hammer beam roof or a protractor. The piers are made of bricks, now painted white, with capitals, the bodies of the piers take the shape of a cross in plan, to give a fluted appearance in elevations.

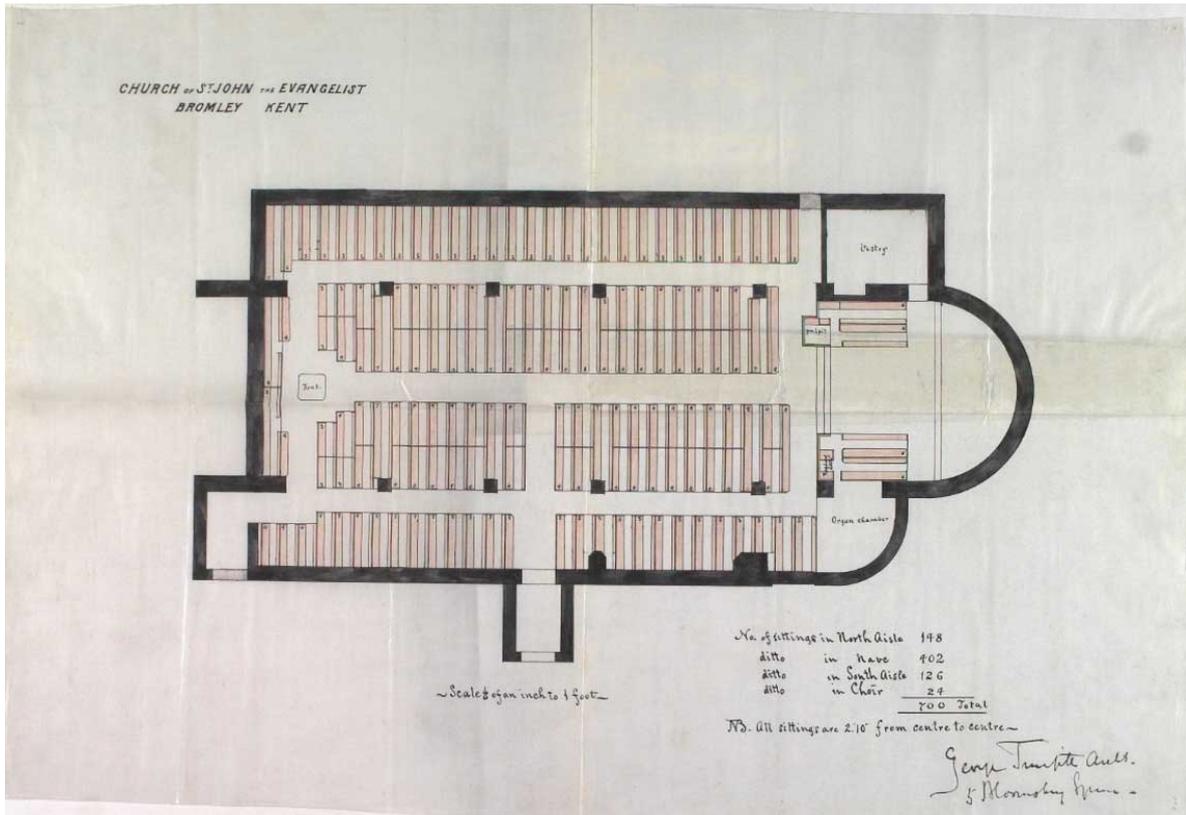
Externally the most noticeable feature is the large swept down catslide roof, running all the way from the ridge to the aisle walls, eliminating the clerestory windows. It is built of uncoursed Kentish ragstone, there are bands of Bath stone dressings running across at different levels. Like the Catholic Apostolic Church in Islington, the west end is a large gable with two projecting buttresses, but the buttresses are not arched. There are four elongated lancets between two buttresses, at the southwest corner the buttress forms the parapet wall for a vestibule for procession. The vestibule has a small trefoil light on the west side and a cinquefoil-headed arch door on the south wall, next to two aisle lancet windows, both of two lights. Further down along the south wall there is a gabled entrance porch with cinquefoil-headed arch, next to the porch is the south transept gable, flush with the aisle wall and containing two elongated lancets with trefoil heads. There is a quatrefoil window directly above each elongated lancet and there is a larger octofoil window centrally located at the top of the transept gable, beneath a bell turret with a

¹⁶⁸ Historic England, *Church of St John the Evangelist* (Listed Building 1400592), <<https://historicengland.org.uk/listing/the-list/list-entry/1400592>> [accessed 28 March 2017]

hipped helmet at the apex supported by two arched timber braces. The bell turret is almost an exact reference of plate X in *Design for Country Churches*, albeit much smaller in size and occupying a less prominent place. There is a tall spired turret octagonal in plan attached to the transept gable at the eastern end, and directly next to the spired turret is the round-walled organ chamber at the southeastern corner, which has three simple lancets on the south wall and only one lancet on the east wall. The round chamber then runs into the apsidal chancel end with six simple arched lancets, each has a quatrefoil light above. On the north side, the vestry is square in plan and it is under a large catslide roof which looks as if it had a hipped roof in the east elevation, and with three lights almost touching the eaves line, it is another noticeable signature device of Truefitt. A chimney for the vestry rises above the level of the chancel wall, while the vestry itself is attached to the north transept gable which has a very simple roof and three simple arched lancets, with the middle one taller than the other two. The *Buildings of England* was unimpressed and described the design as 'rebarbative' and the interior as 'badly proportioned'.¹⁶⁹

[57-59]

¹⁶⁹ Bridget Cherry, Nikolaus Pevsner, *London.2, South* (Harmondsworth: Penguin, 1994 2001), pp.165-66.



56 Plan of St John the Evangelist's Church. (Lambeth Palace Library)



57 The chancel, the vestry and the north transept.



58 The south transept.



59 (Top left) The roof structure. (Top Left) Close up of a pillar. (Below) View facing the chancel.

Back to Glen Tanar, a large cattle court built circa 1880 stands out as a striking design for a structure of this nature, and is rightly listed as category B. It consists of a very long northwest-facing elevation with one wing on each end embracing a courtyard in a U-shaped layout. Not unlike other Truefitt's structures at Glen Tanar, the cattle court does not have a show front and the elevations on all side are all different and asymmetrical, and the complexity of the building form makes it very difficult to describe in words.

The southwest elevation is dominated by a large roof hipped on both ends, with a hexagonal ventilator topped with a pyramidal roof string at the righthand corner of the ridge. On the left hand side the roof sweeps down to cover a four-bay long projecting extension at lower ground level, the first bay from the left has a bipartite window almost up against the eaves of the catslide roof, the second bay has a blocked opening, the third bay has a large opening and the walls flanking the opening protrude beyond the eaves line forming a catslide of a shallower pitch which unifies with the large catslide further up , the next bay to its right has a pair of bipartite windows just below the eaves line, with a hipped roof to its right that somehow reconciles with the catslide. The last bay on the right hand side of the southwest elevation has a projecting gabled shutter with a large opening. A sketch by Truefitt in 1880 reveals that this gabled shelter as well as the second bay opening protruding beyond the large catslide are later addition, the original roof form was a large, clear catslide to cover the entire lower ground floor projection. There is a coped wall made of granite, which lines up with the southeastern wall of the last bay of the lower ground projection under the hipped end of the catslide roof, the wall turns at right angle to enclose the entire lower ground projection to the left when it hits the road side, the wall diminishes in height to the left as the road slopes up, it then curves around to form a low coped retaining wall of three tiers of granite along the northwestern side of the building as the road levels, the northwest elevation is the longest of the court. As the coped retaining wall meets the building again it starts to form a crowstepped gable end to contain the catslide roof covering the lower ground projection. There is a big window opening beneath a segmental arch within the crowstepped gable and the gable stops at the eaves line of the hipped roof. Directly underneath the eaves line in the middle there is a door opening flanked by two sets of tripartite windows on either side, below each set of tripartite windows,

there is a set of bipartite windows, with their sills very close to the ground as they are the clerestory fenestration for the lower ground floor which is completely below ground on the Northwestern elevation due to the difference in levels. The elevation continues with a long elevation with much lower ridge line as well as eaves line, the eaves line is lower than the window heads of the bipartite clerestory windows to the lower ground floor, the monotonous elevation was intercepted first by a dormer flush with the external wall at ground level, with a large door opening at first floor up against the eaves line of a hipped roof, then there is a large opening on ground level, the walls on each side of the opening rise beyond the eaves and topped with a mono pitch roof similar to the one found on the southwestern elevation in appearance. Further down there is a ventilator on the ridge topped with a elongated pyramidal roof with its southwestern and northeastern faces extending to meet the ridge line as well as the roof below, as if the ventilator emerges from the main roof taking the shape of a monk's hood, and then there is a smaller door opening again with the flanking walls projecting beyond the eaves line but not as much as the first one and it is topped with a hipped roof, at last there is a chimney stack with a very peculiar-looking cap and outlets, before the long wall ends in a stepped gable. From Truefitt's sketches in 1880, the chimney stack, and the openings on either side of the ventilator, as well as of course the rooflights did not exist. Round the corner the northeastern elevation has a crowstepped gable end to the right to contain the long roof profile along the northwestern side, it has a crossed finial on the top of the crow stepped gable, and a peculiar stack which bears the signature of Truefitt's rising from the left hand side of the gable, there is a band of thin granite projecting slightly near the top of the stack to form the cornice, on which two square slabs are placed vertically, one facing northeast, the other facing southwest, topped by a piece of coping stone, the outlets facing southeast and northwest both have a piece of triangular piece sitting on top of the projecting band. There is a large rectangular opening directly below the finial, flanked by two smaller openings on each side. below the smaller opening to the left there is a seemingly large mullioned opening. To the left of the crow stepped gable is a wing under a pitch roof with two small square windows just below the eaves, it has a rounded end. Looking at its southeastern side with its round bay, it bears a striking resemblance to the transept

and the apsidal chancel of Church of St John the Evangelist Bromley built around the same period.

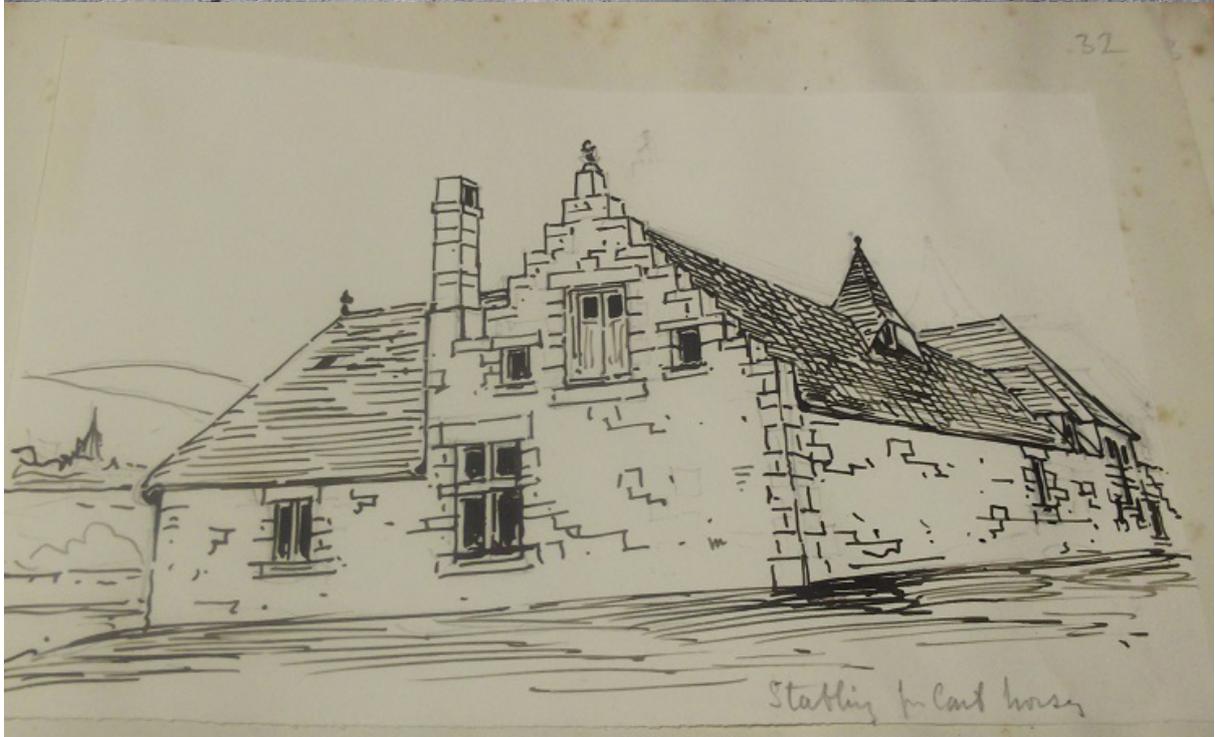
The cattle court is a remarkable building considered that it was meant to be a utility structure, its complicated treatment of the facades was not a result of necessity but Truefitt's architectural experimentation, it therefore received a category B listing despite its utilitarian nature and derelict state. The building displays a large number of motifs found in Truefitt's other works within Glen Tanar and beyond. **[60-62]**



60 Interior views of the cattle court complex.



61 (Above) View of the Cattle Court from west, 2017. (Below) Truefitt's sketch c.1880 (HES)



62 (Above) View of the Cattle Court from northeast, 2017. (Below) Truefitt's sketch c.1880 (HES)

In 1888 Brooks purchased the castle from the Marquis and he erected the now category B listed Home Farm, a substantial single storey building of coursed granite with cherry-cocking pointing. It was originally built for housing cattle so large that the locals call it the 'Coo Cathedral', it is currently used as a hall for event hires. **[63]** Although like other ancillary structures erected around that time, no evidence suggests that the architect was Truefitt, he was the most likely designer behind them all on the basis of their eccentric designs. Furthermore, unlike Marquis of Huntly, Cunliffe Brooks would have given his long time collaborator more design freedom like he did in Glen Tanar.

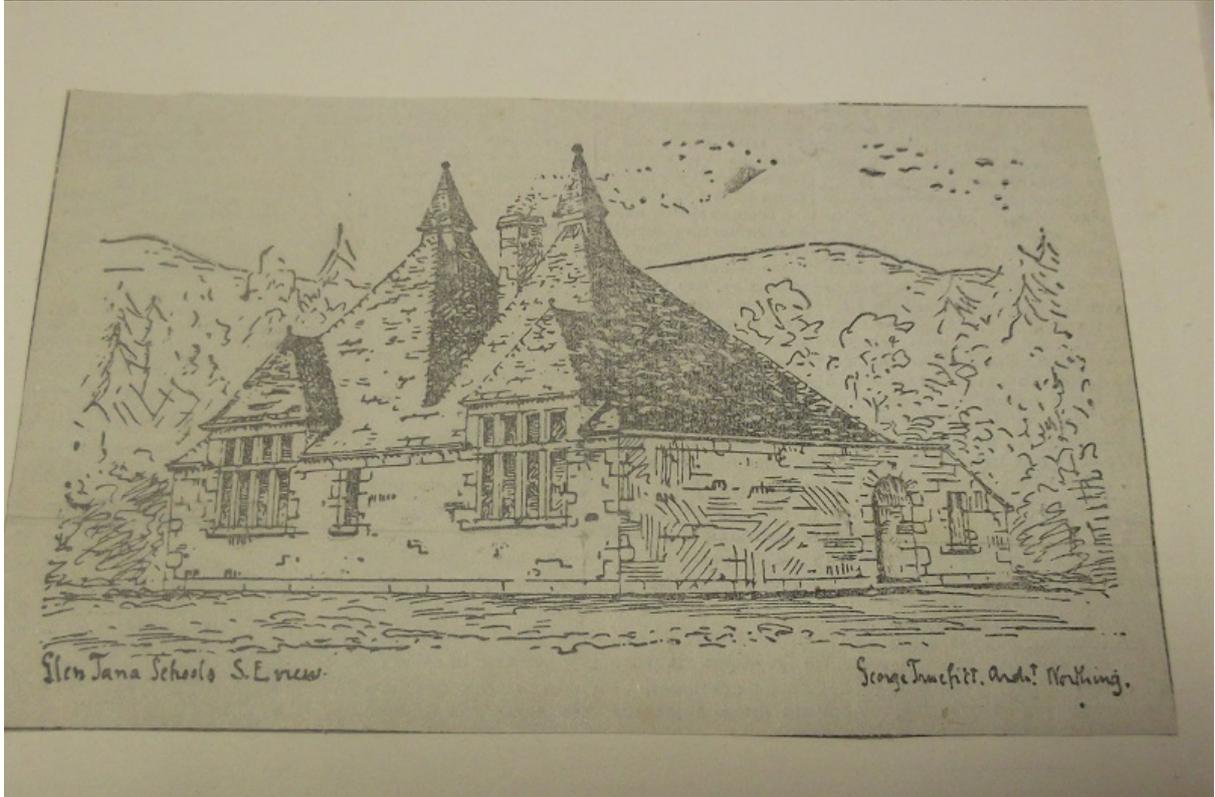
The principal elevation of the 'Coo Cathedral' is south-facing, 6 bays wide, the furthest bays on the left and right hand sides extend forward and sideway to form two single-storey wings under the peculiar clipped-gables subservient to the main building. On the ground level, the central 4 bays have 4 round-arched openings 3 are the windows except the third from the left which is the door opening, there is a row of 4 rectangular clerestory windows above the arches, flanked by a tall 15-pane window on each side. The roof form for the main hall is an odd one, it is one unified roof but there are two venting gablets fronting the principal elevation at the top of left and right hand corners. Truefitt had probably designed other ancillary buildings including the gate houses like the West Lodge, also category B listed. It is made of granite rubbles intercepted by bands of finer courses, it has a round corner turret topped by a large and tall conical roof at its northwest corner immediately flanked by a small, peculiar triangular-plan oriel window supported on a large corbel on the west elevation of the lodge.



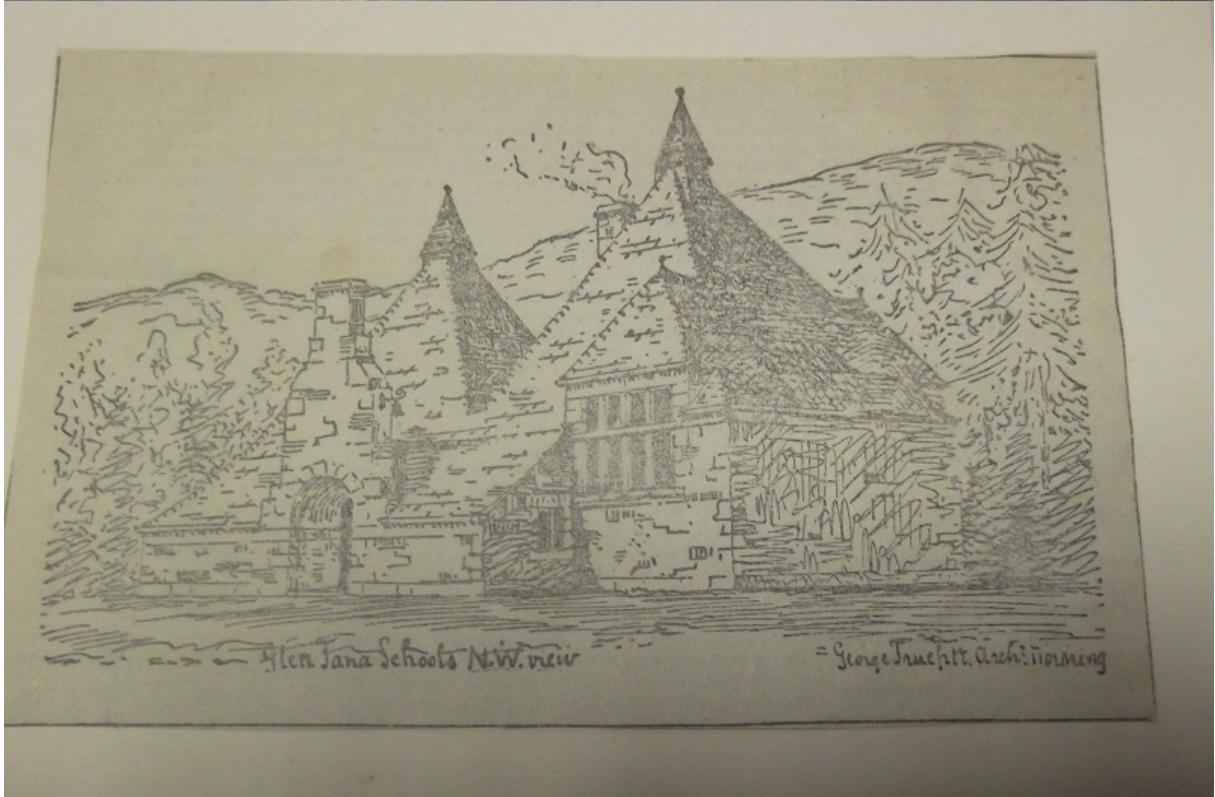
63 (Above) The front elevation of the 'Coo' Cathedral. (Bottom left) Interior view of the building. (Bottom right) Close up of the external wall.

Glen Tanar School is Truefitt's last known built work, it was a gift by Brooks to the community as he was dissatisfied with the previous school building, its amenities and accommodation. The cornerstone was put in place in 1896 and the new school was opened the following year in 1897, more than two decades since the original design was made in the 1870s. During these years the number of students rose from around 30 to well over 80, Truefitt's building replaced the old Glen Tanar school room which was 27 feet (8.2metres) long, 22 feet (6.7 metres) wide and 11 feet (3.3 metres) high.¹⁷⁰ The school's south elevation which fronts the roadside is two-bay wide, each bay is under a pyramidal roof topped with a spired ventilator at the apex. The two pyramidal roofs meet in the middle from which a chimney stack rises, each bay has a quadripartite window near the edge of the building which breaks the continual eaves across the south facade, and topped by a hipped roof protruding from the pyramidal roof. The apparent symmetry of the elevation is broken by the presence of a 15-pane window next to the quadripartite window in the left hand side bay. The completed building respects Truefitt's original design with very few deviations, the entrance to the school is via an arch doorway near the rear of the building on the east side. The rear of the building is facing north, and its right bay is clearly deeper than its counterpart to the left. There is a quadripartite window bay breaking the eaves line to the right under a hipped roof, but immediately to its left, there is a pitch roof starting from the eaves to cover a rear extension of much lower ceiling height. This rear extension runs across from the quadripartite window bay to the outer left, intercepted by a tall chimney stack, the bottom of the stack is encased within a modern flat-roofed extension. Truefitt's sketch of the rear elevation shows a cat slide roof across the rear extension and an arch doorway at the bottom of a much shorter chimney. Inside the two main bays form two classrooms, connected to each other via two round-arched doorways, the lower part of the walls are covered with unpainted pine panelling, and both rooms have a flat suspended ceiling with a square central ventilating hatch. **[64-66]**

¹⁷⁰ Fouin, p.193.



64 (Above) Glen Tanar Schools, S.E. view in 2017. (Below) Truefitt's sketch c.1875. (HES)



65 (Above) Glen Tanar Schools, N.W. view in 2017. (Below) Truefitt's sketch c.1875. (HES)



66 Interior view of the school building.

Chapter 7

The Black-and-White Revival in Cheshire in the 1880s

Throughout the 1880s, Truefitt erected a series of buildings in Trafford mainly because of his connection with Brooks, including Church of St Mary, a small church in Partington in Trafford. It has one single continuous roof with gable ends under which houses the nave, chancel and vestry. The external walls are made of rock-faced sandstone of pink tint with simple lancets, although the colour has been darkened over time. The chancel end elevation is asymmetrical, the roof catslides down to the left to contain the vestry, behind the vestry there is a tower of very unusual design, it is square in plan and has quoined corners and blind gables on four sides at high level. Behind the blind gables the tower section made of ashlar rises, on which a timber-framed belfry structure is supported. Each face of the timber belfry has three cusped arches, each contains louvres at the bottom and a trefoil at the top, while the tower is crowned by a hipped spire. The design of the belfry is not dissimilar to the one in St Andrew in Shelsley Walsh. [67, 68]



67 Exterior view of Church of St Mary looking from southwest.



68 Exterior view of Church of St Mary looking from southeast.

Truefitt was influenced by the vernacular 'Black-and-white revival', and designed a series of buildings in this manner in Cheshire throughout the 1880s. He probably worked on restoring Cunliffe Brooks' main residence, the 16th century Barlow Hall, now the clubhouse of a golf club in Chorlton-cum-Hardy after it was damaged by fire in 1879.¹⁷¹ Whether or not he got involved in the restoration, he did draw the building and would have seen the timber-framed features of the building including the surviving north-east jettied and gabled oriel of the former hall, as well as the 12-light wooden mullion-and-transom window at ground floor and the elaborate bargeboards with pierced quatrefoils. His interest in the rich vocabularies of the timber frames might come from Barlow Hall. [69, 70]



69 Truefitt's drawing of Barlow Hall, not dated. (courtesy of Dr. Mark Leach)

¹⁷¹ Brooks.



70 General view of Barlow Hall in 2017.

Although not created in Cheshire originally, this revival was called ‘a Cheshire speciality’ by Hubbard and Pevsner.¹⁷² The revival emerged in the fifties, but it was popularised by two local architects John Douglas (1830-1911) and Thomas Meakin Lockwood (1830-1900) from the late 1880s onwards. Nonetheless the contribution to this movement of Truefitt as a non-local is well recognised by Pevsner and Hubbard, who consider Truefitt’s Brooks Bank at Altrincham, built in 1887, a strikingly ambitious half-timber job for its date,¹⁷³ and the most spectacular Victorian building in the market place.¹⁷⁴

According to Historic England, the bank was built in 1887,¹⁷⁵ but the *Buildings of England* suggests that it was built in the 1870s.¹⁷⁶ The building in the old market place sits on a curve site, it is four-bay wide with the first bay to the left facing

¹⁷² Edward Hubbard and Nikolaus Pevsner, *Cheshire* (Harmondsworth: Penguin, 1971), p.38.

¹⁷³ Ibid.

¹⁷⁴ Hubbard, p.61.

¹⁷⁵ Historic England, *Bank House Lloyds Bank* (Listed Building 1356480), <<https://historicengland.org.uk/listing/the-list/list-entry/1356480>> [accessed 28 March 2017]

¹⁷⁶ Hubbard, p.39 & p.61.

Durham Road and the rest of the building facing the Old Market Place. The ground floor is made of coursed Ashlar red sandstone, and timber-framed in 'black and white revival' manner for the first and attic floors. There are three gables of different sizes topping the first, third and fourth bay. To the outer left is a tall stone chimney stack with three ornate flutes covered with diamond carvings which give the false impression of Tudor stacks from a distance, it has a shield below Brooks's initials carved on the first floor, next to the stack is the first bay which has an one-light window with a transom to its left and a three-light mullioned windows with transoms to its right on ground floor. There is a two-light mullioned timber window to its left and an oriel with a three-light mullioned timber window to its right supported on four stone brackets. The bay is topped by a gable with a small canted window in the middle and elaborate barge boards. The second bay is where the building turns to face the Old Market place, and at the corner at ground level there are two round-headed arches with carvings forming the entrance porch similar to that of the Lombard Chambers, the upper parts set back and create a terrace with elaborate wooden balustrades. The first floor of the second bay is essentially a large canted bay, with a mullioned window of five lights under a half octagonal roof emerging from the main roof whereas the gap between the eaves and the window heads has a curve profile created by the curved timber studs. The third bay is the widest and the most prominent one with a two-storey segmental bay window with an eleven-light mullioned window on both ground and first floor, the first floor mullioned window also has transoms. The large gable has circular pattens and elaborate barge boards like elsewhere and is topped by a small bellcote under a lead pyramidal roof with curved profile. The final bay has a doorway to its left and a three-light mullioned window with transoms to its right on ground floor, there is a two-storey high oriel window which breaks the eaves and forms a gable with barge boards, the oriel has a mullioned window with transoms of four lights on first floor supported on timber brackets, and it has a small protruding and pedimented mullioned window of three lights on timber corbels on the second floor. The fourth bay abuts a stone gable end with a tall chimney stack that echoes the one to the outer left. The black and white facade of the upper floors has a variety of pattens, for example the diagonally laid curve timber across the first floor from the first to the third bays, the circular pattens in the attic floor of the third bay, the cusped arches found around the small projecting window on

the second floor of the last bay, as well as the crosses made of four heart-shaped patters beneath it. [71, 72]



71 General view of Lloyds Bank in 2017.



72 (Top left) The facade facing Durham Road. (Top right) Close up showing the wavy patters and the pegs taking the shape of a quatrefoil. (Below) Close up showing the bellcote.

Another 'Black-and-White' Revival example by Truefitt is Church of St Martin, it is an 18th century church in Ashton upon Mersey in Greater Manchester. The chancel and west wall both have an arch window with intersecting tracery, but the nave walls have mullioned windows of three round-arches instead. Truefitt's contribution in 1887 was the bell tower at the southeastern corner, the lychgate and very possibly the south porch, all commissioned by Brooks.¹⁷⁷ The tower is square in plan and is oversized in relation to the church building, it is largely made of coursed red sandstones, with the exception of a small timber-framed section with a gable of all sides with mould barge boards at the top. The tower is crowned by a vane made of open iron-work. A photo taken in 1887, not long after the completion of the tower suggests that there are lines of timber continues from the timer-framed section at the top all the way down to the plinth at the bottom, but those lines had since then been removed. The lychgate is square in plan with brick plinth supporting the timber frame, and it has a pyramidal roof with clay tiles. Each side has a beam just below the eaves with six roundels, two adjacent sides have vertical studs with infills, the other two sides have large semi-circular timber arches. [73, 74]



73 Truefit's Lichgate and tower.

¹⁷⁷ Clare Hartwell... [et al.], *The Buildings of England, Lancashire: Cheshire* (New Haven, Conn.; London: Yale University Press, 2011), p.110.



74 Photograph of the tower taken in 1887. (courtesy of Dr. Mark Leach)

In the same year, Brooks also hired Truefitt to design a reading room for Saint Martin's School nearby, he had previously hired architect W.H. Brakspear and erected the school made of header bond brick in Gothic style in 1874 and added a tower in 1877.¹⁷⁸ W.H. Brakspear had also designed the baptistery for St Martin's church.¹⁷⁹

The Reading Room for the Brooks' Institute is a single storey building with a L-shaped plan, it has brick plinths supporting the timber-framed structure of closely placed vertical studs. It has a large gabled wing coming forward to its left clad in tiles with plain barge boards, beneath the gable there is a mullioned window of six lights. The wing perpendicular to the gable wing has a hipped roof with a centrally located stack, and beneath its eaves there is a band of timber crosses. On its side facade to the right, the large hipped roof covers an eaves-breaking side dormer of five lights, a

¹⁷⁸ Hartwel, p.111.

¹⁷⁹ Hartwel, p.110.

recognisable device employed by Truefitt which gives the unusual appearance of a stepping hipped roof. [75]



75 (Above) The Reading Room in 2017. (Below) A Lithograph of the Reading Room, date unknown. (Courtesy of Dr. Mark Leach)

Truefitt's last building in this region, however, was not designed in the 'Black-and-White' manner. Church of St Mary the Virgin in Davyhulme, built in 1889-90 is the last known ecclesiastical building by Truefitt, who won a competition in 1887.¹⁸⁰ It is a church described by the *Buildings of England* as a building of considerable character.¹⁸¹ Unlike Truefitt's earlier adventurous designs, St Mary adopted a conventional and clearly defined cruciform plan with an aisle-less nave, transepts and a chancel which is sandwiched between the vestry to the northeast corner and the organ chamber to the southeast corner. Externally the walls are made of coursed rock faced yellow sandstone resembling brick courses with red ashlar sandstone dressings. The nave, transepts and chancel are all very shallow in depth and have gable ends with a small section of half-timberwork and louvred vents to their gable apexes. In the middle there is a distinctive octagonal cross tower with pinnacles on all corners of the parapet, lit by paired trefoil-arched lancets on all sides and crowned with a pyramidal roof.

Quoined surrounds of ashlar red sandstone apply to all windows and there is a distinctive band of red sandstone ashlar running around the church just below the sills of the nave windows. There is a pair of trefoil-arched lancets on the west end wall, each nave window has a quatrefoil roundel above a pair of trefoil-arched lancets, similar to those in St George's Worthing and St George's Tufnell Park , and as are the transept windows, albeit they are taller in height. The north transept has a bellcote attached to its east side topped by a pyramidal roof, just beneath the roof there is a cusped opening with louvres between corner pillars with crocketed capitals on four sides.

The east end of the chancel has five simple stepping lancets, the cills of the middle three roughly line up with the middle level of the outer two lancets, and the lancet at the centre is taller than the flanking lancets. there is an inscribed consecration stone underneath the cills of the middle three lancets. There is also an eaves-breaking gable with a cinquefoil-arched lancet on both the south and north sides of the chancel. The organ chamber attached to the south wall of the chancel has a simple lean-to roof that stops just before the eaves-breaking gable, and there is a chimney stack between the chamber and the chancel. The chamber has a

¹⁸⁰ Clare Hartwell, Matthew Hyde and Nikolaus Pevsner, *The Buildings of England, Lancashire: Manchester and the South-East* (New Haven, Conn.; London: Yale University Press, 2004), p.196.

¹⁸¹ Ibid.

simple arched lancet on the south wall, and a somewhat out of character rectangular opening on the east wall under a relieving arch, the space between the arch and the opening is filled with a single ashlar red sandstone. The vestry on the north side running the whole length of the chancel, it has a similar lean-to roof runs from south to north that stops before the eaves-breaking gable, the remainder of the vestry at the northeast corner is covered by a lower lean-to roof that runs from east to west , in order to avoid blocking the lancet of the eaves-breaking gable.

The nave is four bays long lit by three windows on each side, and the roof in general with the exception of the cross tower is supported by trusses with cusped arch braces supported on sandstone corbels. The upper parts of the trusses are concealed behind the ceiling, and the purlins connecting the lower part of the trusses are exposed. Timber battens parallel to the trusses, appear to be non-structural and are attached to the purlins, whereas similar battens perpendicular to the trusses are attached to the ceiling resulting in a very unusual appearance. There is a string course underneath the window cills described as 'a filthy sham' by Goodhart-Rendel,¹⁸² it runs around the church but serves no purpose other than hiding the gas pipes. The crossing octagonal tower is supported on large arches beneath the crossing on piers with capitals, all made of ashlar red sandstone. there is a band of voussoirs made of rock faced yellow sandstone above each ashlar arch. The roof is made of timber with battens on purlins like elsewhere and the lantern is of exposed brickwork. The chancel wall are exposed stonework whereas the transepts and the nave are all plastered.

Like all other churches designed by Truefitt, it was a building with a very modest budget of £4,000 in 1887 according to Historic England, and the church was consecrated less than a year after the foundation stone was laid.¹⁸³ **[76]**

¹⁸² Ibid.

¹⁸³ Historic England, *Church of St Mary the Virgin (Listed Building 1403203)*, <<https://historicengland.org.uk/listing/the-list/list-entry/1403203>> [accessed 22 March 2017].



76 (Top left) S.E. view of Church of St Mary. (Top right) N.E. view. (Bottom left) Interior view facing the nave. (Bottom right) Interior view facing the altar.

Chapter 8

Vernacular Revival Experiments in Worthing

Truefitt's connection with Worthing began with St George's Church in the 60s, and he even made this place his second home. Shelsley Lodge in Worthing, now still standing, was George Truefitt's residence when he and his family were away from London. The earliest record of this house was a watercolour Truefitt made dated 4th August 1879, and it featured frequently in Truefitt's home made Christmas cards in the years that followed. The house is believed to have originally been livery stables and it was later converted and extended by Truefitt, a site plan drawn by Truefitt in 1886 suggests that he had gutted a 'two up and two down' cottage to form a study room and joined it to the main house.¹⁸⁴

Shelsley Lodge in 1886 occupied a corner site, the two streets ran along the north and the east sides of the main house. The north street front of the house had very few fenestrations, whereas the south-facing side of the house overlooking the seaside had many openings. The entrance from the north was via a door on a high wall, immediately behind was a small courtyard, through the yard the visitors would enter a glass-roofed corridor referred to as a conservatory by Truefitt, running parallel to the street. the entrance to the main house was on the left hand side of the 'conservatory', on the right hand side was the entrance to the addition by Truefitt in 1886, a show room called 'The Brown Study'. The visitors would first enter a lobby square in plan with a lower ceiling, facing a tall round-headed archway, through the archway it was a larger, double-height study room rectangular in plan, with a large south-facing window, on the party wall to the west there was a highly decorated fireplace. The walls of the Brown Study from which framed pictures and stags' trophies were hung, were covered with floral patterned wallpapers. Apart from the chandelier, the focal point of the room would be the highly individualistic and heavily tiled fireplace that included a hearth with a V-shaped plan. Truefitt followed the footsteps of his mentor Cottingham, albeit on a much smaller scale, and used this room primarily as a private museum to showcase his collection of curiosities. [77-79]

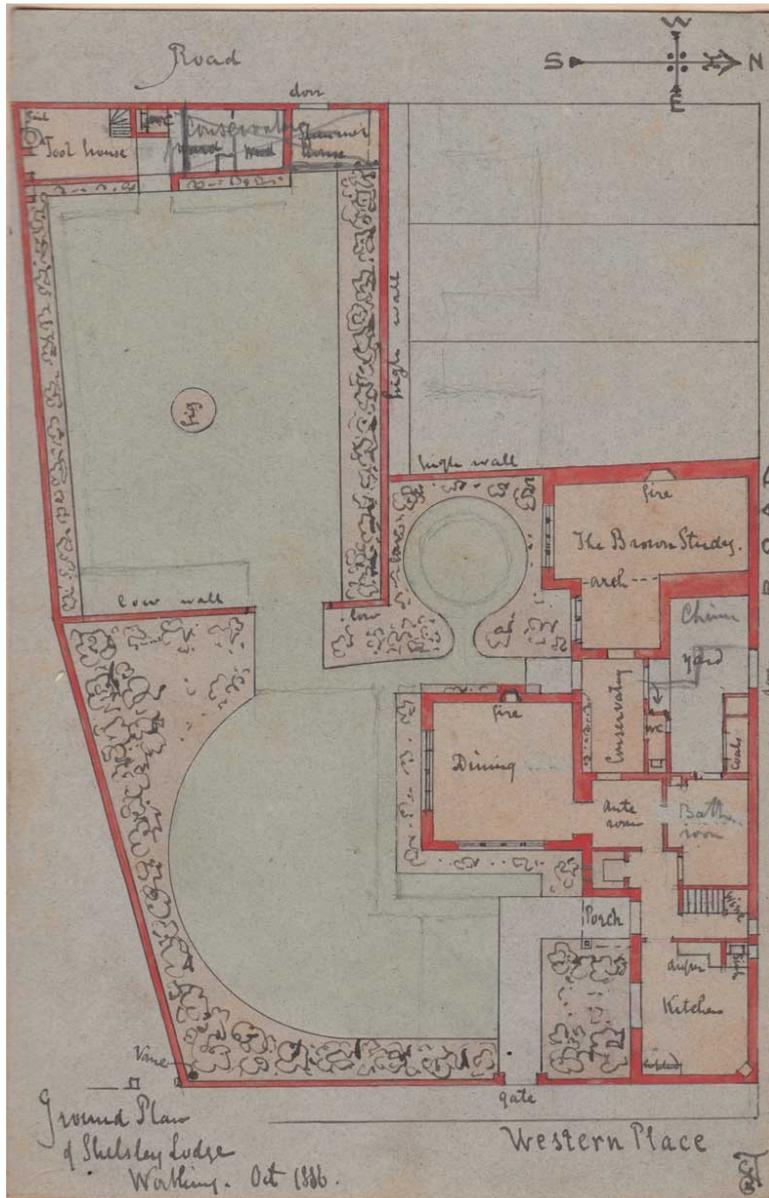
¹⁸⁴ All information about Shelsley Lodge was taken from his granddaughter Ginette Leach's unpublished manuscript of 'One Man's Worthing'.



77 (Above) Drawing of Shelsley Lodge in 1879. (Bottom Left) Photo of Truefitt in the Brown Study with his 'curiosities', not dated. (Bottom right) Photo of the ornate fireplace in the Brown Study, not dated. (Courtesy of Truefitt family)



78 (Top left) Exterior view of Shelsley Lodge, seen from north. (Top right) The Dining Room displays Truefitt's signature device. (Below) Seen from Western Place.



79 Site plan of Shelsley Lodge. (Courtesy of Truefitt family)

Later in his life, Truefitt acquired a derelict buildings at the junction of Heene Road and Manor Road in Worthing, it was believed to be monastic in nature with a court for ball game. Truefitt then incorporated part of the original structure to form a new house which became his residence in July 1893.¹⁸⁵ The Old House, as it was called, has since been demolished. It would have been Truefitt's last major work and a very important project since being his own client he would have full control over the design. As his last major project it would have summed up his architectural career, but in the absence of the building, a detailed site plan with ground floor layout as well as numerous internal and external perspectives provide useful insights into his final piece.

The site measures 167 feet (51metres) from north to south, 119 feet (36 metres) from east to west on the south side and 123 feet (37 metres) from east to west on the north side. The building ran from west to east and was sandwiched between two open fields with grass landscaping. The principal entrance to the site was via an old iron gate on the west side facing Heene Road, and the building was immediately on the right behind the gate. A paved pathway led to the front door of the house, once entered on the right hand side there was a long corridor with rooms lining up to the left all facing south, except the last room at the corridor which was a spare bedroom with windows facing north and west. It began with the breakfast room, followed by the master bedroom, then Truefitt's infant daughter's room and eventually answered by the spare bedroom, presumably for guests. It is evident from Truefitt's drawings and from surviving photographs that there were a series of round arches supporting the pitched roof of the so-called 'Long corridor'.

There was another shorter corridor almost directly facing the entrance door running from north to south, it had all the service rooms on the left hand side, beginning with the W.C. and the bathroom, followed by the kitchen, which was directly opposite the breakfast room. There was a second entrance in the kitchen for the servants, and the scullery as well as the servant's bedroom were behind the kitchen to the east. After the kitchen was a very narrow light well filled with fern which separated the kitchen for the dining room that followed. The corridor stopped at the south-facing Drawing Room which was the principal room of the house and there was a glass conservatory attached to its southwest corner. The drawing room had a

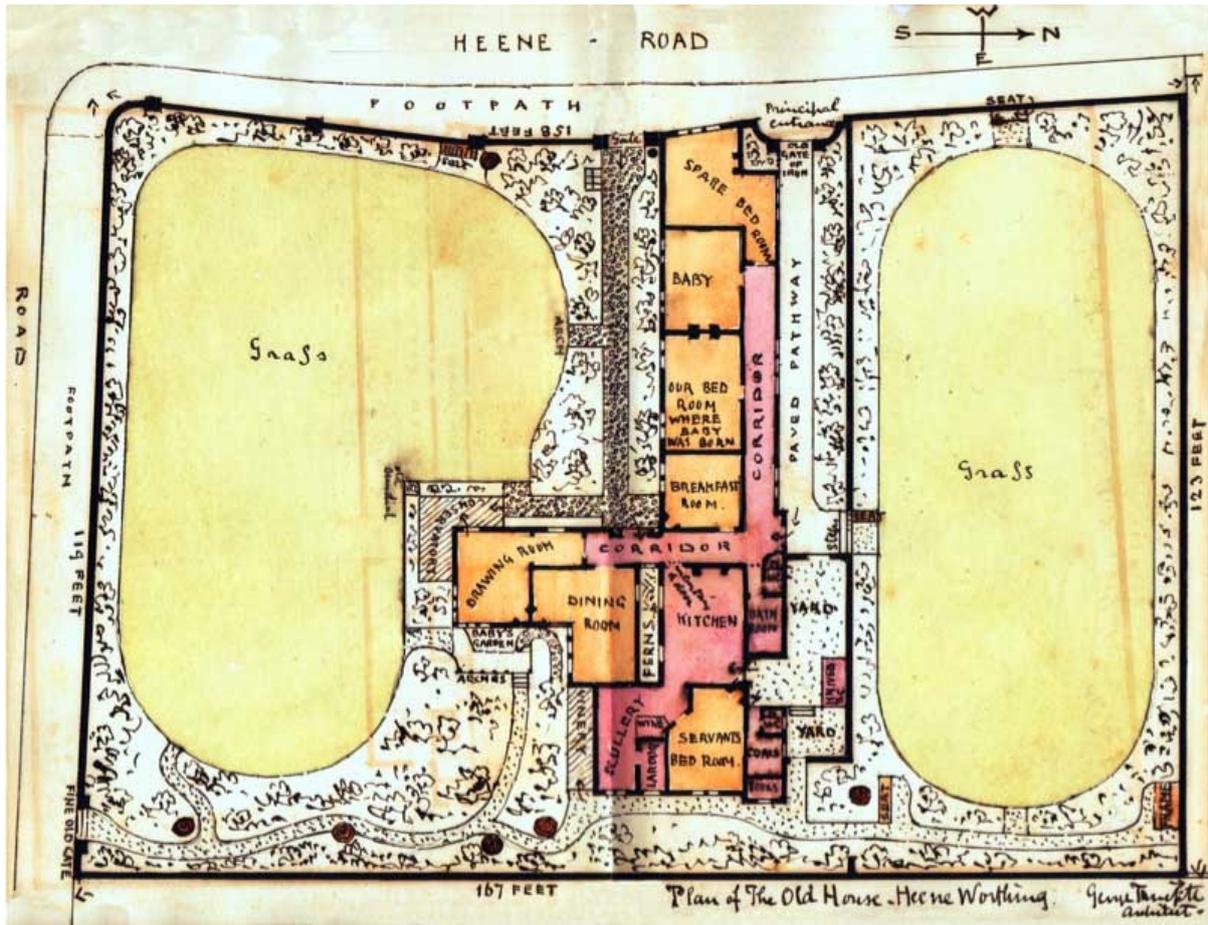
¹⁸⁵ From 'One Man's Worthing'.

very high ceiling under a tall pyramid roof which catslides down on its east side, the pyramid roof was 24 feet tall according to Truefitt's granddaughter Ginette Leach.¹⁸⁶ Directly below the pyramid roof there was a row of diamond-shaped pattens intercepted by vertical studdings, the pattern switched to simple diagonal lines on the end wall of the catslide roof all in the 'black and white' fashion. There was a wrapped around glass conservatory on a plinth of flints with brick quoins and cills with a simple pitch roof. According to Leach, and judging from the photographs, the house was largely built of Sussex flints set in rows with a double line of brick at intervals. The roof of the bedroom wing was of slate whereas the rest of the house was red tiled. **[80-82]**

Truefitt's wife Mary died on 16 September 1896, and he married Constance (born in 1870) on 16 December 1896; he had one daughter with Constance, Connie Georgie Truefitt.¹⁸⁷ Truefitt was already 72 years of age, while Constance was only a young woman of 25 or 26. Given the short period of time between Mary's death and the second marriage, Truefitt might have developed an extramarital affair with Constance while still married to Mary.

¹⁸⁶ One Man's Worthing.

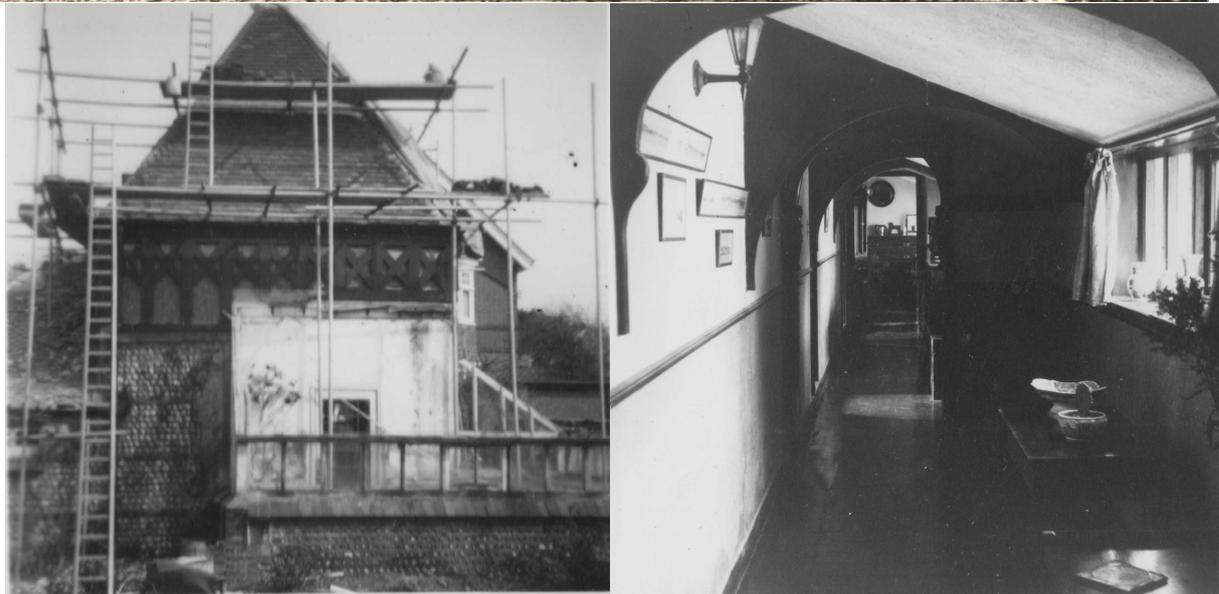
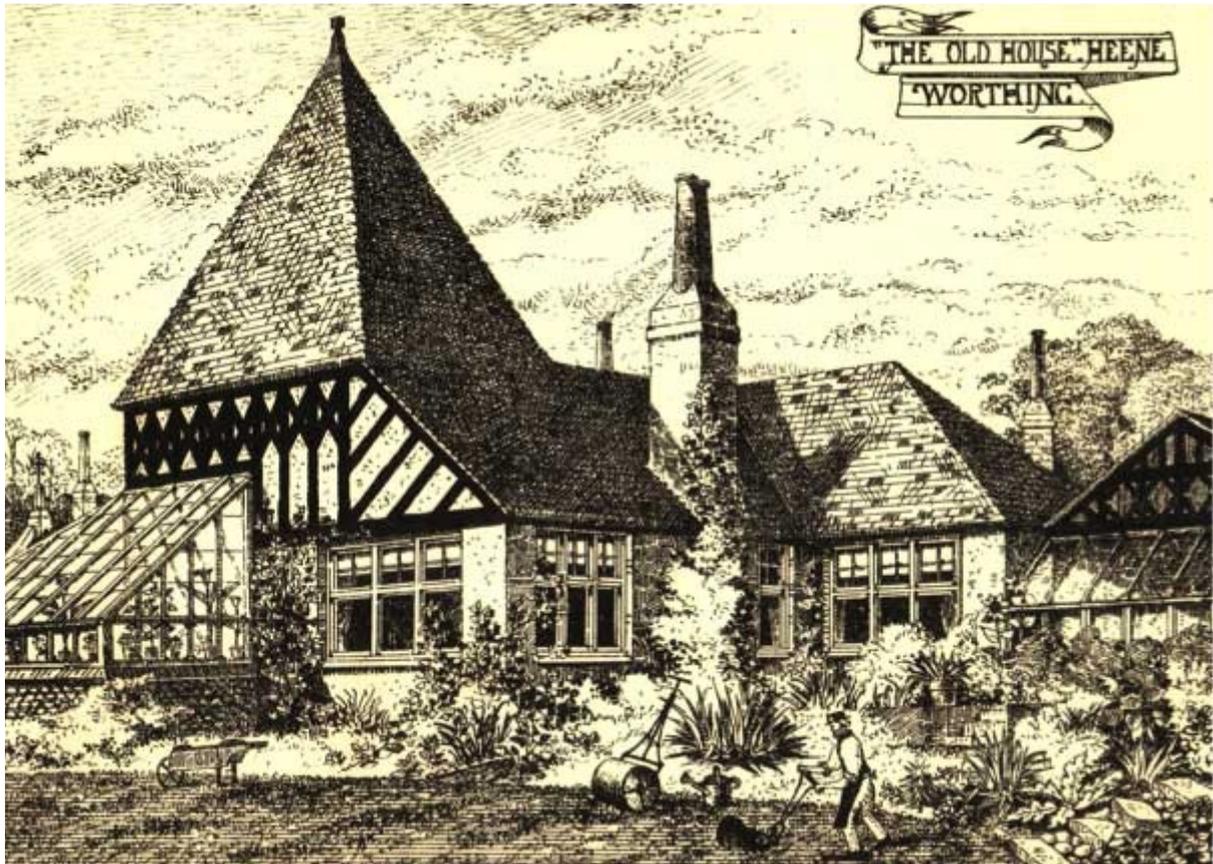
¹⁸⁷ DSA.



80 Site plan of the Old House. (Courtesy of Truefitt family)



81 (Above) Sketch showing the derelict buildings. (Below) Photo of the Old House, not dated. (Courtesy of Truefitt family)



82 (Above) A sketch of the Old House, not dated. (Bottom left) Photo showing scaffoldings in front of the Drawing Room, not dated. (Bottom right) Interior shot showing the long corridor with a pitched roof, facing west, not dated. (Courtesy of Truefitt family)

Chapter 9

Analysis of Truefitt's Architectural Development

Like all architects, Truefitt's career was not developed in a vacuum, but within the wider context of High Victorian movement from 1850-1870, as well as the Vernacular Revival and Arts & Crafts movements that immediately followed.

Cottingham's early influence on Truefitt should not be underestimated, from him Truefitt learnt not only the importance of a scholarly understanding of the Gothic development since the Medieval Period, but also to 'think in Gothic' in order to revive a native architecture without falling prey to copyism. Truefitt's walking tour in the continent in 1846 was proven to be pivotal for his design developments, from which he amassed a large volume of architectural references. Alongside the mainstream Continental Gothic features favoured by the *Ecclesiologist*, as a keen observer he was as much interested in the vernacular motifs found in less frequented villages. He adapted these motifs and soon turned them into his own, the prototypes of his individualistic and recurring devices of spired turrets, floral patterns in carvings and ironworks, crow-stepped gables and cusped traceries can all be found in his sketchbooks from the Continent.

His buildings up to the late 60s display many common ideas of the prevailing eclectic trend in High Victorianism, yet he was a typical AA man of the fifties who interpreted the ideas with an independent mind and eschewed them if he deemed necessary. On some occasions he had bucked the trend, for instance, he made himself known early in his career with his elaborate Flemish Gothic design for Army and Navy Club house in 1847 when the classical was considered to be the norm for a town building of this nature. Truefitt's highly publicised design featuring a central tower flanked by two wings with high roofs predated Deane and Woodward's Oxford Museum in 1855, as well as Scott's Gothic design entry of Government Offices competition in London in 1857 which were both inspired by Flemish Gothic.¹⁸⁸

His *Designs for Country Churches* challenges the prevalent preference for the picturesque as well as Pugin's doctrine of historical correctness; the massive appearances, the large roofs and simplified systems of buttresses of his 20 country

¹⁸⁸ Dixon, pp.159-161.

church designs had become the accepted mode for country churches by 1850.¹⁸⁹ The broad and flat surfaces of his churches, clearly inspired by his visit to the Rhineland, became very popular during the High Victorian Gothic movement in the following two decades,¹⁹⁰ and the young Gothicists refer to it as the 'go' style.¹⁹¹ This style was also called 'shadowless' or 'vigorous' style', which was later criticised and disliked by Lord Grimthorpe (1818-905), due to its lack of shadows produced by tiny cuttings and projections that require no heavy masses and large stones as the classical projections do.¹⁹²

In fact he remained a country church as well as a low church architect throughout his career,¹⁹³ rejected orthodox Tractarian plans and preferred uninterrupted auditorial interiors. In *Designs for Country Churches*, the approved 'Decorated', or 'Second Pointed' traceries of the 14th century appear in many of the design templates, but with some exceptions like the Beckenham cemetery chapel in Bromley, he largely managed to escape the tyranny of 'Decorated' in most of his built churches; he preferred lancets similar to the those from the Early English period to large panels of traceries of the 14th century, and the formula of his tracery designs is very simple: he always employed the foiled circles and the cusped arches. Variations of a combination of these two simple elements constituted all the traceries found in his churches. [83] Traces of Pugin's influence could still be found in *Designs for Country Churches*, but Truefitt very soon developed his own approach and once it was established it remained very consistent throughout his career.

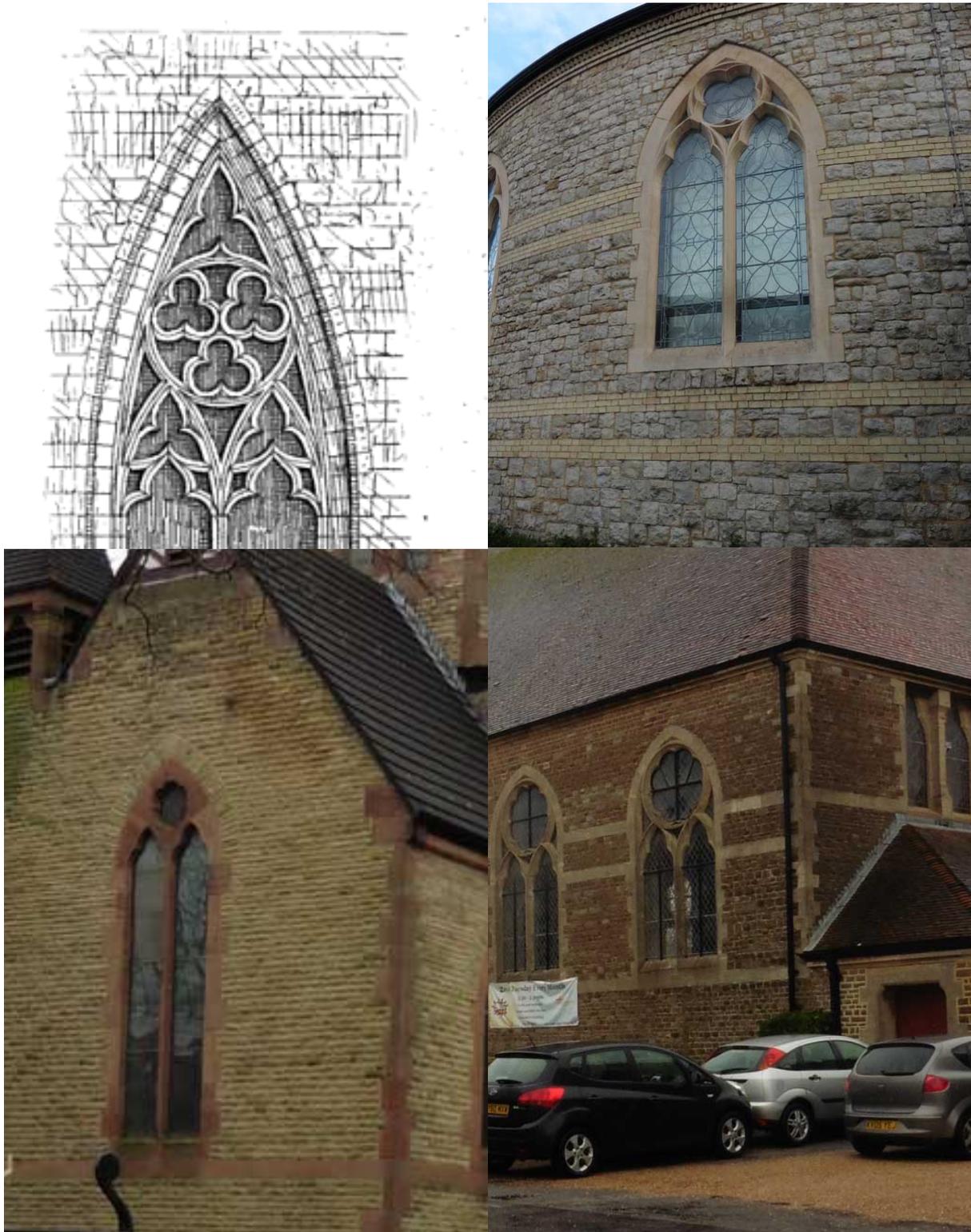
¹⁸⁹ Muthesius, p.45.

¹⁹⁰ Goodhart-Rendel, p.139.

¹⁹¹ Ibid.

¹⁹² Ibid.

¹⁹³ Stamp, p.97.



83 (Top Left) Tracery from Louvain Cathedral, taken from *Architectural Sketches on the Continent*. (Top right) Tracery from St George's Church, Tufnell Park. (Bottom left) Tracery from Church of St Mary the Virgin, Davyhulme. (Bottom right) Tracery from St George's Church, Worthing.

His brand of Gothic is not sincerely Ruskinian either,¹⁹⁴ nor was he a follower of Butterfield; for instance he never used brick as a material for his churches, perhaps it was also partly because he never designed a town church. His key buildings in his early career which spoke his almost whimsical architectural language did not appear until the 60s. Three buildings best sum up the first twenty years of his career. The first is his octagonally planned St George's Church in Tufnell Park, which was praised by Cubitt and may have inspired many nonconformist church designs that came after, it is also the only building in which Truefitt experimented with cast iron, an material in which he once saw huge potential. The Church of St George in Tufnell Park, as Summerson suggests, is undeniably inventive and has 'plenty of go'.¹⁹⁵ The second building is the Lombard Chambers in Manchester which continued Truefitt's own original eclectic experiment with Italian and Gothic elements that he started in the northern suburb of London in the early 60s. At last there is St George's Church in Worthing, where Truefitt continued to make explicit his idiosyncratic and consciously rustic approach. The church at first glance looks almost like a barn house instead of a church, which has an unusual hipped roof directly above a group of windows on its front facade - a subtle device that Truefitt applied in the end vestry in St George's Church, Tufnell Park but now made it the most prominent feature of the church in Worthing.

Although Truefitt had not completely abandoned Gothic from 1870 onwards, he had moved away from being an eclectic to exploring the potential of contextual vernacular forms and locally available materials in different regions. This transition was evident in his buildings at Glen Tanar from the 70s until his retirement, as well as his Cheshire 'black and white' revival buildings in Trafford throughout the 1880s. At Glen Tanar, his style matured over the course of two decades; he designed numerous buildings that bore his signature and could be easily identified as his works, with his most noticeable devices like the eaves-touching groups of windows, pyramidal roofs and stepped gables etc. Truefitt fully exploited the scenic settings of Glen Tanar with his buildings, as well as materials that were locally available including pine, sandstones and even recycled stones from ruins like in St Lesmo's Chapel. Both Glen Tanar and the black-and-white experiments in Cheshire carry a

¹⁹⁴ kowsky, p.141.

¹⁹⁵ Summerson, AA, p.8.

very strong sense of regional flavour. Truefitt's interest in vernacular motifs was not exclusive in his secular commissions, this interest became more visible in his later churches, they became less academically Gothic but more vernacular in spirit; more playful in their forms and incorporated personalised motifs frequently.

For instance, St John the Evangelist's Church, Bromley completed in 1880 has an enormous catslide roof, and a very distinctive south transept facade that bears resemblance to the northeastern wing of the cattle court at Glen Tanar built around the same time. By then Truefitt was confident enough to apply his idiosyncratic and vernacular devices to a different range of buildings from utility farm buildings to Ecclesiastical structures. He remained very consistent with his flat and shadowless surfaces that he helped promote during the 1850s. The design of Church of St Mary, Partington in 1883 owes much to Truefitt's *Designs for Country Churches* but without the 'Decorated Gothic' west window. So does the chunky tower Truefitt installed at Church of St Martin in Ashton upon Mersey a few years later; oversized and masculine west towers are hallmarks of Truefitt's design. His last church St Mary the Virgin completed in 1890 departed from his previous designs; he returned to a more orthodox cruciform layout, and instead of hipped or large catslide roofs that came down low, the external walls rise up high and have gabled ends on all sides.

Truefitt's one-man band practice never created a school like for example Norman Shaw did, nor did his works attract a considerable following as Goodhart-Rendel observed.¹⁹⁶ Although Goodhart-Rendel himself never mentioned Truefitt in his 1949 lecture on Rogue Architects, Gavin Stamp believes that he qualifies to be one.¹⁹⁷ Stamp did not give clear explanation on why Truefitt was a 'rogue', but he probably thought so on the basis that Truefitt's work stayed outside the perceived mainstream with his radical design for St George's Church, Tufnell Park and had no disciples. Nonetheless the whole issue of 'rogue' in Victorian architecture is very complex, just like so many terms in art and architectural history. The term perhaps obscures as much as it reveals, since one must first clearly define what was the mainstream which is a rather complicated undertaking. Architects' influences on each other's design too could be very ambiguous, since openly acknowledging the

¹⁹⁶ Goodhart-Rendel, p.138.

¹⁹⁷ Stamp, p.97.

influences of another contemporary living colleague had never been a common practice among architects. St George's Church Tufnell Park would be a good example to illustrate this complexity and ambiguity; it was original in its pioneering circular planning, but at the same time it still had 'plenty of go' which was the prevailing trend. It is also difficult to assess the real impact it had on the Non-conformists' movement for better visibility within churches; the movement was inspired by James Cubitt's important 1870 treatise *Church Design for Congregations* which held Truefitt's St George's in high regard. Likewise it is also challenging to draw connections between Truefitt's Army and Navy Club House design in the 40s and Oxford Museum as well as Scott's design for Foreign Office in London in the 50s.

It is perhaps not necessary nor helpful to put too much emphasis on such a label, as it limits rather than facilitates appreciation of Truefitt's as well as other 'Rogue' architects' work. It is true that Truefitt never won commissions considered to be nationally significant which would have elevated his status like Street, Waterhouse or even his good friend Vaux did. He belonged to the 'lower school' of architects who exercised considerable initiative of its own, as Summerson suggests, he was among those now almost forgotten architects 'who had a strong desire to introduce a degree of artistic consequence into their rather humble employments.'¹⁹⁸ Truefitt's first major contribution to High Victorian Movement was his *Designs for Country Churches* which marks the transition of the prevailing principle of the 'picturesque' in the 1840s to the calling for massiveness inspired by the aesthetics of the 'sublime' in the 1850s. Second, although the founding of the AA was a collective effort, Truefitt would have contributed significantly during its early existence and as a result it went on to become one of the leading architecture schools in the world until today. Third, he was a leading character in the suburban eclecticism of the 1850s and early 60s even though he inspired no close imitation as Summerson observed.¹⁹⁹ His St George's Church in Tufnell Park of 1867, according to Christopher Stell, contributed significantly to the movement of designing auditorium churches.²⁰⁰ Finally, Truefitt's Vernacular Revival designs certainly enriched the

¹⁹⁸ Summerson, *Unromantic*, p.219.

¹⁹⁹ Summerson, *Unromantic*, p.225.

²⁰⁰ Stell's letter to the Victorian Society.

black-and-white revival movement in Cheshire, unlike his work in Glen Tanar, which remains an 'one-off' despite the highly individualistic quality of the buildings due to the remoteness of the estate.

His buildings are noted for their inventive applications of distinctive forms, idiosyncratic devices and effective materials with regards to economy and local contexts. There was nothing in the construction of his buildings which was not within the local builder's normal vocabulary of materials and details. Truefitt was a strong individual who had his own idiom, and maintained artistically independent throughout his career; his buildings as well as contributions to High Victorian Architecture certainly deserve renewed appreciation.

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Historic Environment Scotland Collections, PA 194/28/2 *Sketch showing view of building and adjoining kennel in the Glen Tanar Estate. 29/6/1880*

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PHOTOGRAPH ALBUM NO: 194 : G.T. AT GLEN TANAR 5/1880

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Historic Environment Scotland Collections, PA 194/31 *View of Glen Tanar House c. 1880*

Historic Environment Scotland Collections, PA 194/32/1 *Sketch showing view of stables at Glen Tanar House. c.1880*

Historic Environment Scotland Collections, PA 194/32/2 *Sketch showing view of barn at Glen Tanar. 12/10/1880*

Historic Environment Scotland Collections, PA 194/36 *View of Glen Tanar House. c. 1880*

Historic Environment Scotland Collections, PA 194/33/1 *View of Glen Tanar House from grounds. c. 1880*

Historic Environment Scotland Collections, PA 194/33/2 *View of Glen Tanar House from grounds.*

Historic Environment Scotland Collections, PA 194/34/2 *View showing the exterior of the ballroom at Glen Tanar House. c. 1877*

Historic Environment Scotland Collections, PA 194/35 *View of Glen Tanar house from surrounding countryside. c.1880*

Historic Environment Scotland Collections, PA 194/41 *View of Glen Tanar House from Water of Tanar. c.1880*

Historic Environment Scotland Collections, PA 194/42 *Sketch showing view of Glen Tanar House from drive. 26/5/1882*

Historic Environment Scotland Collections, PA 194/44/1 *Sketch showing detail of the butler's pantry, Glen Tanar House.10/1885*

Historic Environment Scotland Collections, PA 194/44/2 *Sketch showing view of the Piper's House at Glen Tanar.15/10/1885*

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Historic Environment Scotland Collections, PA 194/45/2 *Sketch showing detail of exterior of Reading Room, Glen Tanar House. 16/10/1885*

Historic Environment Scotland Collections, PA 194/46/1 *Sketch showing detail of assorted chimneys, Glen Tanar. 18/10/1885*

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Appendix 1

List of Buildings (57 in total)

Building Name	Date	Location	Status
London, Baths & Washhouses	1844	London	Unbuilt
London's Amy & Navy Club	1847	London	Unbuilt
Newsbury Savings Bank	1848-49	Newbury	Built (demolished)
Rebuilding of the Church of St Thomas		Newport	Unbuilt
Wrought iron lamp stand	1850	Manchester	Built (demolished)
Lanhydrock house harden and outbuildings	1854	Fowey Valley, Bodmin, Cornwall	Built with modifications by others
Bridgenorth Cemetery	1854	Bridgenorth, Shropshire	Built
Liverpool, Library & Museum	1856	Liverpool	Unbuilt
London Government Offices	1856	London	Unbuilt
New room in the Old Bank	1856	The Yard, Blackburn	Built (demolished)
St John's Church	1856	Hulme, Manchester	Unbuilt
Bryn Coch School	1857	Neath	Built (demolished)
Tufnell Park Wooden Church	1858	Tufnell Park, Islington, London	Built (demolished)
Assize Court	1859	Manchester	Unbuilt
Worcester Lodge	1858	Islington, London	Built
The Catholic Apostolic Church (Remodelling)	1859	Duncan Street, Islington, London	Built (demolished)
Church of St Andrew (Restoration)	1859	Shelsley Walsh, Worcestershire	Built

Burleigh House	1860	Camden Road, Holloway, London	Built (demolished)
Blakemore and Preston School	1864-65	Herefordshire	Built
Villa Careno	1865	Islington, London	Built (demolished)
23 Carleton Road	c1865	Islington, London	Built
St George's Church	1866-67	Tufnell Park, Islington, London	Built
Lombard Chambers	1868	Brown Street Manchester	Built
Church of St George	1868	Worthing, West Sussex	Built
Clapton Christ Church	1869	London	Unbuilt
Aboyne Castle Extension	c1869	Aboyne, Aberdeenshire	Built (demolished)
London Corn Exchange	1870	London	Unbuilt
Lloyds Bank, Old Bank	c1870	Blackburn	Built
St Lesmo's Chapel	1869-71	Glen Tanar, Aberdeenshire	Built
Borrowstone House	c1871-74	Kincardine O'Neil, Deeside	Built
445 Holloway Road	1872	Holloway, London	Built
Tower of Ess	c1874	Glen Tanar, Aberdeenshire	Built
Glen Tanar House	c8174	Glen Tanar, Aberdeenshire	Built (partially demolished)
Fasnadararch	c1874	Glen Tanar, Aberdeenshire	Built
Campus O'May House with Stables, Kennels and walled garden	1874	Glen Tanar, Aberdeenshire	Built
Church of St Leonard (Remodelling)	1877	Blakemore, Herefordshire	Built

Beckenham Cemetery	1877	London Road, Bromley	Built
Barlow Hall (Remodelling)	1877	Barlow Hall Road, Manchester	Built
Shelsley Lodge	c1870s	Worthing, West Sussex	Built
Church of St John the Evangelist	1880	Bromley	Built
Glen Tanar Home Farm complex	c1880	Glen Tanar, Aberdeenshire	Built
St Mary's Parish Church of Partington & Carrington	1883-84	Trafford, Manchester	Built
Glen Tanar Estate 3-5 Bush Cottages	C1885	Glen Tanar, Aberdeenshire	Built
Glen Tanar Estate Game Larder	c1870-80s	Glen Tanar, Aberdeenshire	Built
Glen Tanar Estate, Netherton, Kennel,	c1870-80s	Glen Tanar, Aberdeenshire	Built
Glen Tanar Estate, Estate, East Millfield	c1870-80s	Glen Tanar, Aberdeenshire	Built
Glen Tanar Estate, Porphyry bridge	c1870-80s	Glen Tanar, Aberdeenshire	Built
Glen Tanar Estate, Greystone	c1870-80s	Glen Tanar, Aberdeenshire	Built
Glen Tanar Estate, Little Tullocj	c1870-80s	Glen Tanar, Aberdeenshire	Built
Brooks' Institute Reading Room	1887	Trafford, Manchester	Built
Church of St Martin Remodelling	1887	Trafford, Manchester	Built
Lychgate, Church of St Martin	1887	Trafford, Manchester	Built
Bank House Lloyds Bank	1887	Trafford, Manchester	Built
The 'Coo' Cathedral	1889	Aboyne, Aberdeenshire	Built

Church of St Mary the Virgin	1887-90	Davyhulme, Manchester	Built
The Old House	1893	Worthing, West Sussex	Built (demolished)
Glen Tanar Estate, Former School and Schoolhouse	1897	Glen Tanar, Aberdeenshire	Built