

‘GREAT TASTE AND MUCH EXPERIENCE IN BUILDING’: RICHARD LEAPER, AMATEUR ARCHITECT

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INTRODUCTION

Amateur architects are a diverse bunch. Some aristocrats like the Hon. Roger North, Sir Roger Pratt, Lord Burlington and the fifth Earl Ferrers, indulged themselves in designing buildings, for themselves or others, and were able to apply themselves to the occasional practise of architecture without having to rely on it for a living. It was rarer for a municipal grandee turn his hand to architecture, but a notable example was Richard Leaper of Derby, four times Mayor of his town, partner in the family bank, distributor of stamps and proprietor of a tanning firm. Indeed, with so crowded a *curriculum vitae*, one might well wonder whether he had time for any form of social intercourse at all, let alone architecture. But most of his positions were sinecures or sleeping partnerships, and he never married. To all intents and purposes, he was a gentleman of leisure with time on his hands and a wide circle of kinsmen and acquaintances.

The Leapers were originally yeoman farmers, tenants of the Wilmot family on their Osmaston estate just south of Derby. After making a fortune in tanning, Richard's grandfather moved to Derby as a merchant.¹ The architect himself was the third son of William Leaper, JP (1713-1784), a banker in partnership with a kinsman, Robert Newton, himself a member of an old gentry family long settled at Mickleover nearby and at Norton in the north of the county. Leaper's father had served as Mayor of Derby in 1776-1777, and in 1753 had married Sarah, sister of Archer Ward, also on the bank's board and a keen Baptist. Richard their, third and youngest son, was baptised at St. Werburgh's church, Derby, on 21st May 1759 and was educated at Derby School, becoming a member of the Corporation in 1790. In 1794 he was elected Mayor for the first time, being made an alderman shortly thereafter. He served as Mayor again in 1807, 1815 and 1824, by which time he was, like his father before him, also a partner in the bank. For some years he was also Chief Distributor of Government Stamps and lived for the first half of his adult life at No.59 Friar Gate (a house of 1770 upon which he seems to have left no discernable architectural impression); he died at his self-designed home off Kedleston Road, Derby, in 1838.²

His eldest brother, John, also a partner in the bank, inherited the Derbyshire estates of his father's partner Robert Newton in 1789, assuming that name and arms.³ As a result, John found himself possessed of three Derbyshire seats, proceeding to demolish that closest to Derby, Bearwardcote Hall, an extravagantly Gothick villa of 1752, as surplus to requirements; perhaps this act left sufficient an impression on his brother to stimulate his architectural interests.⁴

Leaper's reputation as an amateur architect rests on the remarks of Derbyshire historian Stephen Glover. After stating that Richard was then – in 1833 – the ‘oldest magistrate of the borough’ (he was 74) and that ‘for his impartiality in the exercise of his magisterial duties, is universally respected by his townsmen’⁵ he went on to state that he ‘has had great taste and much experience in building family mansions’.⁶ Glover then goes on immediately to describe two substantial Derby villas, The Leylands and Darley Grove House, but fails to

name the architect of either. But he clearly implies that they were both Leaper's work; indeed the juxtaposition speaks for itself. Glover also recorded that Leaper designed three other mansions in the area: The Pastures, Thornhill, and Highfield House.⁷ Another villa is attested from manuscript sources - Wheathills, at Mackworth, near Derby⁸ - and a final house, Mill Hill, can be firmly ascribed to Leaper on several grounds, including the fact that it was built for a close kinsman. There are other buildings which can be attributed to him on stylistic grounds, too.

Of the seven buildings certainly by Leaper - all substantial villas - there are two main types: unpretentious houses, sparing in external ornament, and another group which were pretentiously tricked out with plenty of detailing, often rather ineptly deployed. Indeed, the very waywardness of Leaper's use of ornament, gives us several sure pointers to the other works in which his hand may be confidently detected. The juxtaposition of plain and decorated houses bears no relation to their date of building, however, suggesting that Leaper's repertoire was fairly unchanging, and that the choice of treatment rested mainly with the clients, all of whom were friends, associates or relations.

DOCUMENTED WORKS

The Pastures, Littleover

The first house in the attested canon was a villa built on the south-west side of Littleover, on the Derby-Burton road two miles from Derby (Plate 1). It is of two storeys and originally had a five-bay main front, stuccoed over with Roman cement and set in a once-spacious park. It was built in 1806 for John Peel (1767-1816), uncle of Sir Robert, the future prime minister, who owned textile mills in Fazeley, Staffordshire and at nearby Burton-upon-Trent.⁹ The detailing of the house is typically wayward, being restlessly rusticated, this treatment being carried up to the first floor sill band, from which rise Doric pilasters which not only mark the angles but support the central pediment. Below this is an awkward-looking bow containing three conjoined sashes, carried down to terrace level on the ground floor. This use of rustication to the first floor sill band was one of Leaper's favourite conceits.

The entrance front - today de-rusticated as a result of a major enlargement of c.1881 - was again originally of five bays, with a central breakfront, the upper window being set within a rather clumsy blind arch springing from miniature attached Doric columns. The entrance is via a slightly eccentric projecting Doric portico, behind which was once a spectacular full-height cylindrical hallway with a cantilevered staircase rising around it, embellished with niches (Plate 2). The house failed to sell in 1821, but was sold in 1840 and again in 1878 and 1884, when the opulent silk manufacturer Walter Boden almost doubled it in size in an exactly matching style.¹⁰ Unfortunately, acquisition by the NHS in 1948 for use as a hospital led to the most unfortunate removal of the staircase and the flooring over of the hall at first-floor level to create extra accommodation. Spot-listed Grade II, it is now the Derby Boys' Grammar School, and most of the landscaped park has been built over.

Wheathills, Mackworth

Most of Leaper's houses employed an exterior finish in Roman Cement, and it is likely that he used the variety manufactured in Derby by J & J Brookhouse. Glover tells us that:

'Great praise is due to Mr. John Brookhouse for discovering and producing to the country such a useful composition for buildings and ornamental work. The Messrs. Brookhouse are also eminent plasterers, and their superiority in that department is to be seen in many noblemen and gentlemen's mansions in this and other counties.'¹¹

Likewise, the cast-iron work used in his houses – at least that used subsequent to 1817 – was made by Weatherhead, Glover & Co. at their Britannia Foundry in Duke Street, Derby, founded in that year. Quite where earlier work was cast is unknown; most probably at the St. Peter's Street foundry of Thomas Wheeldon, although wrought iron was used in most of Leaper's earlier houses, like the attributed Barrow Hall on which see below and Wheathills, at Mackworth, three miles out of Derby on the road to Ashbourne.¹²

The building of this rather odd house is well recorded in the accounts of Francis Noel Clarke Mundy of Markeaton Hall, who was responsible for having the work done. There was an existing residence on the site in 1806, which had then been recently purchased by Richard Bateman, younger brother of local Whig grandee Sir Hugh Bateman, Bt., of Hartington Hall.¹³ He then engaged Samuel Brown to 'alter' it, payments by Mundy totalling £420 being made down to 1807.¹⁴ At that point he seems to have decided to live in it himself so that his son could take over Markeaton Hall (he was after all almost seventy). Brown was clearly retained to oversee building, but from May 1807 Leaper begins to appear, paying workmen, and the rather ungainly house that emerged from this process appears to have been largely his work.¹⁵

The original two-storeyed, three-bay brick farmhouse was extended by Leaper with a taller addition to the east of the façade, but still of two storeys, and a full height canted bay added to the left hand bay of the same front with tripartite sashes and a hipped roof, the whole being once stuccoed and grooved to resemble ashlar. Its use as a farmhouse, albeit a fairly grand one, from the death of Mundy's son in the 1840s, has meant that its interior, much adapted to workaday uses, is now difficult to understand and the hall and stairs seem today to be poky and awkward; clearly they are not original. The only really fine room was in Leaper's eastward extension which had, until the house's sale by the Mundy estate in 2001, a superb Neo-Classical chimneypiece in local Chellaston alabaster, carved by Richard Brown of Derby (distantly kin of Samuel), removed from the unlisted building and sold. By that time, though, there was little evidence of the wrought ironwork supplied by Thomas Thorley and James Toplis of Derby, nor of Stephen Swinnerton's carved stonework, nor of the other work itemised in the accounts. Yet as the entire rebuilding had extended over three years and the cost had amounted to almost £5,000, one cannot help feeling that the house has subsequently been reduced in size, although the evidence on the ground is at best equivocal.¹⁶

Mill Hill House, Derby

Leaper's next attested venture into architecture is full of interest. Called Mill Hill House, it was built in a 25-acre park on the highest point to the immediate south-west of Derby, and quite close to the town, for a London-born banker, Thomas Ward Swinburne (1766-1825), a supporter of the Particular Baptist Chapel, Agard Street, Derby, to which he gave a silver communion cup in 1807 (Plate 4).¹⁷ His wife Ann, whom he married in 1802,¹⁸ was the widow of a neighbour, Archer Ward (1744-1800) of Greenhill House, who had put up the money to build the Particular Baptist Chapel in 1794.¹⁹ Ann was the daughter of Revd. Richard Hooper, another Particular Baptist minister.²⁰ More significantly, Archer Ward's sister, Sarah, was mother of Richard Leaper, having married his father, William, at St. Werburgh's, Derby on 25 January 1753 (Fig. 1).

Built at an unknown date between 1810 and 1814, Mill Hill House was a strangely boxy stuccoed house originally of five by four bays and two storeys, with grooved rustication up to the plat band and with a grooved stucco parapet without a cornice, presumably representing a form of entablature, implying an absent order. The windows were set in surrounds with

bracketed entablatures, and the south (garden front) was embellished by a single very deep curved full-height bay (Plate 3). The interior was extraordinarily compact, with a wide and shallow dog-leg staircase rising from the entrance hall into an apse, top lit and with an elaborately carved mahogany rail supported by a chastely decorated cast iron balustrade. The interior boasted plasterwork of a distinctly Soanian type, most notably in the grand first floor room into the bow.²¹ In the light of what Glover had to say about them, it is to be presumed that Messrs. Brookhouse executed all the plasterwork.

The clumsy exterior proportions, combined with its uncompromisingly rectangular outline, made this a house which was hard to love. In addition, its reduction – by the removal of the stable court and service wing c. 1905, along with the west two bays of the main house to build a Christadelphian Chapel in 1936 – and subsequent indignities inflicted at the hands of the Knights of St. Columba, made it all the more unprepossessing, despite the unexpectedly fine interior.²² Having been truncated after 1936, it was demolished, after having been refused a spot-listing by English Heritage, in February 2006. At the time of writing, the site is still empty.

Leaper may also have carried out work for Swinburne outside Derbyshire, too. In 1824, he bought the 655-acre Corndean Hall estate in Gloucestershire, and immediately set about enlarging the plain early-eighteenth century house with a stuccoed five-bay façade of two storeys with two full-height curved bays and a typically Leaper-ish cornice and parapet. The linking bay to the original house has paired sashes recessed under a cambered arch, a feature that also unexpectedly recurs in the wonderfully Leaper-esque Neo-Grec Whaddon Hall, Buckinghamshire, erected in 1820 by William Selby-Lowndes MP. Swinburne died before this house was completed in 1826 but his son Archer Swinburne moved there in 1827, dying in 1841, when the Derby property was sold.²³ The tenant of Mill Hill from 1827, Mrs. Crompton, was the widow of Samuel Crompton III, the main proprietor of Leaper's bank, whose large stuccoed Regency villa, Flower Lilies, Turnditch, Derbyshire, could easily have been the work of his indefatigable junior partner.²⁴

The Leylands, Darley Abbey

Mill Hill House was not unique. Within a very few years Leaper had another attempt at designing a house along very similar lines. The Leylands was built in 1819 and included many of the characteristics which marked Mill Hill House; mercifully, it has survived, listed grade II (Plate 5). Again, it is an aggressively rectangular two-storeyed house, here of four by three by five bays; the entrance, a Greek Ionic portico *in antis*, is on the short side. Once again, brick and stucco construction was used, the latter lightly grooved to resemble ashlar throughout, and boasting a similar parapet to Mill Hill, although here *antae* at the angles support a plain cornice above the four superimposed horizontal strips which at Mill Hill had to make do alone as roof-line treatment. The widely spaced three bays of the south-west (entrance) front break marginally forward at the centre for the width of the portico which works well. Less so for the south-east and north-east (garden) fronts, which are of five and four bays respectively, both awkwardly disposed. Unlike Mill Hill House, too, the fenestration is absolutely plain and the rustication on the ground floor has been elided. Here one can almost feel the architect groping his way towards perfection, each house being a marker along the road.

The attribution of The Leylands to the architect of Mill Hill House seems inescapable on stylistic grounds alone and this, coupled with Glover's description of the house following immediately upon his notice of Richard Leaper's architectural attainments, goes a long way to

SWINBURNE, WARD & LEAPER

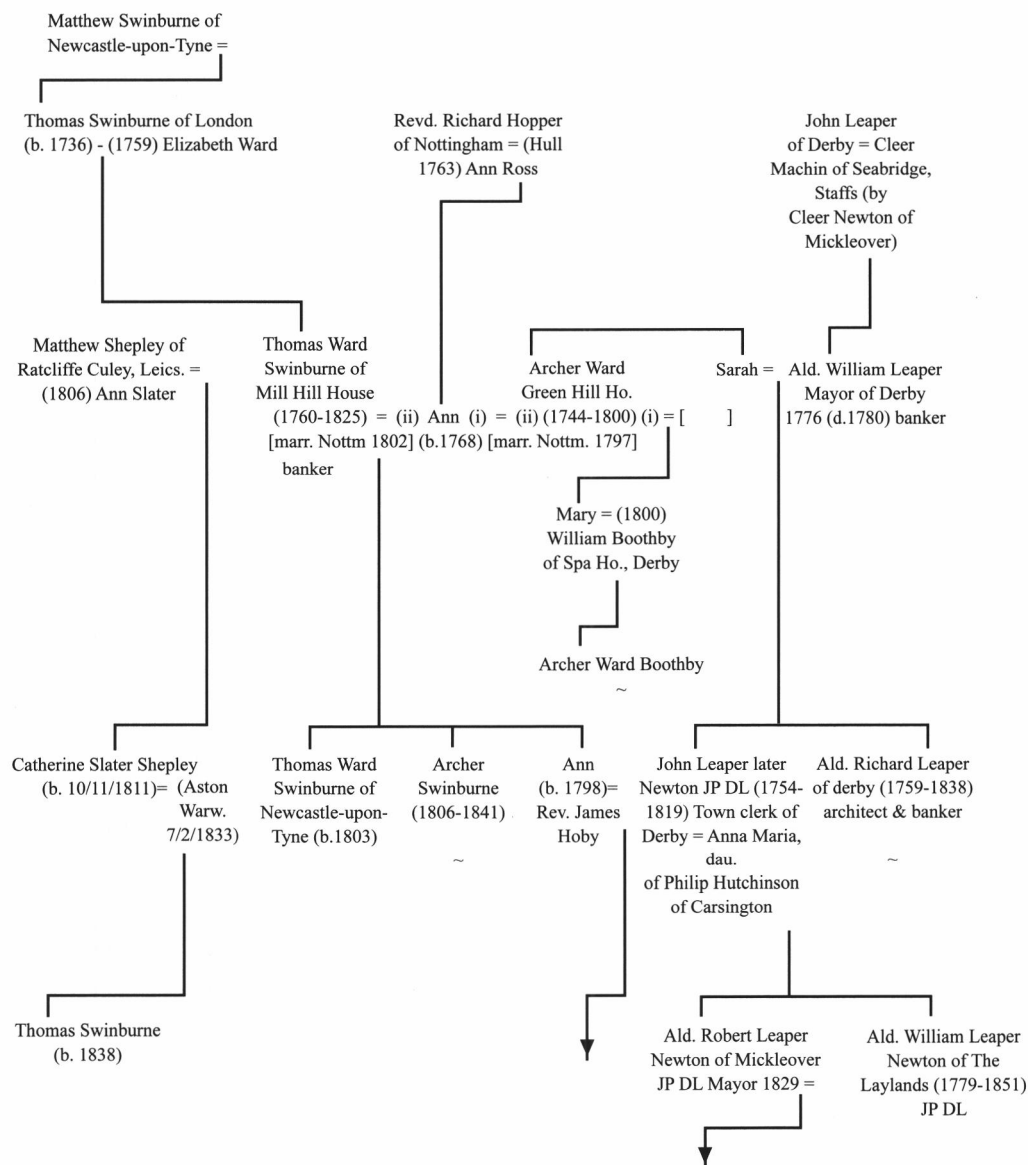


Fig. 1: Pedigree of Swinburne, Ward & Leaper.

identifying him as the architect of both. The clinching element is that the client was Leaper's nephew, Alderman William Leaper Newton (1779-1851) second son of Leaper's eldest brother, John.²⁵ William was a barrister who inherited on his father's death in 1819 and built The Leylands shortly afterwards.²⁶

Inside, the staircase is in a top-lit central well with a galleried landing approached via a wide hallway under a depressed arch supported on pilasters. The stairs are of cantilevered Hopton Wood stone with a mahogany rail supported on cast iron balusters of a type firmly associated with Weatherhead, Glover & Co.'s Britannia Foundry.²⁷ The main rooms open off either side of the entrance hall, and the saloon, lit by the four-bay east front, opens off the staircase hall. The rooms are all fairly plain, but well-proportioned, with decorative cornices. Nowhere do the sort of relatively adventurous stucco motifs to be seen at Mill Hill House recur; here the detail is all rather standard Neo-Classical.

The external appearance of The Leylands, quite apart from its clear derivation from Mill Hill House, leads one to a consideration of Arlington Court, in north Devon (Plate 6). The earliest image of Arlington seems at first glance to be an uncanny mirror image of The Leylands, with a shorter three-bay east (entrance) front with projecting portico and a five-bay return (south) elevation, in this instance rather longer and consequently better proportioned.²⁸ The proportions are otherwise remarkably similar, although the Devonshire house is of ashlar, not Roman Cement. The differences are in the detail: the portico is semi-circular and tetrastyle, with baseless Doric columns, and there are matching paired pilasters instead of *antae* at the angles. The grooving below the modest cornice and parapet, so striking at The Leylands, is at Arlington implicit only, suggested by the entablatures of the pilasters. The house was designed in 1820 and completed in 1823 by Thomas Lee of Barnstaple who, although a local man, had served some time in the office of Sir John Soane.²⁹ The client was Col. John Palmer Chichester (1769-1823), who had ties of kinship and acquaintance with a group of Derbyshire families, all with close links to the Leapers and Newtons. These links were reinforced in 1829 when his fourth son, Revd. James Hamilton John Chichester, married Mary Elizabeth, daughter of Richard Bateman, the man who had sold Wheathills, Mackworth to F.N.C. Mundy.³⁰ Furthermore, Mundy's son Francis had in 1800 married Richard Leaper's niece Sarah. Thus there were ties between the Chichesters, Batemans, Mundys and Leaper Newtons going back two decades when Arlington was commissioned.³¹

The Leylands, although rooted in the cumbersome infelicities of Mill Hill, can also be perceived as a much reduced version of Belsay, Northumberland, the astonishingly fluent attempt begun in 1807 by Sir Charles Monck (formerly Middleton) to adapt 'ancient Greek architecture to domestic purposes'.³² Belsay, which, like Arlington Court, is built of ashlar rather than brick and stucco, is a spectacular hundred-ft.-square mansion of two substantial storeys, the façade being articulated with Doric pilasters supporting an entablature and frieze upon which the bold cornice rests - almost like a *brise-soleil* as seen from ground level. Here one can see the inspiration for Leaper's grooving below the cornice at The Leylands: they are the garbled vestiges of the order at Belsay. Its great baseless Doric full-height portico *in antis* is also striking, and is reflected in the Ionic portico of The Leylands', also, within itself, *in antis*. Other similarities include the plain fenestration and even, in compressed form, the plan; the Derby house's staircase hall occupies the equivalent space to Belsay's spectacular Pillar Hall.³³

But if Belsay was indeed the inspiration for Leaper's two villas, a connection must exist. Curiously enough, there are two, one highly instructive, the other more speculative. When the builder of Belsay married on 11 September 1804, the couple travelled to Athens, where for two years Sir Charles 'immersed himself in Hellenic architecture'.³⁴ Christopher Hussey supposed that he hob-nobbed there with William Wilkins and Lord Aberdeen, even then planning Rudding Park, Yorkshire; certainly the happy couple were soon joined by Sir William Gell, that most dedicated Hellenophile. Here the future new house at Belsay was conceived, and a drawing by Gell for the hall survives amongst Monck's papers and drawings. Gell was the third son of Philip Gell of Hopton Hall, Derbyshire.³⁵ Born in 1777, he was at Derby School with William Leaper, the future builder of The Leylands, before going to Cambridge, and then departing for Greece in 1798 in order to study and draw the ancient remains. When he deigned to return to his native land, 'Classic Gell', as Byron called him,³⁶ was a frequent visitor both to his brother at Hopton and to Derby up to 1820, when he left these shores permanently to live in Naples, dying there in 1836.³⁷ Significantly, Gell was closely related to F.N.C. Mundy of Wheathills, and visited him at Markeaton on several occasions. He was thus in an excellent position to have made the acquaintance of Richard Leaper. Sir William's last visit to Derby was in the same year that he finally left for Rome and Naples, where he is attested amongst such Whiggish intellectual company as the Strutts.³⁸ The other connection is the casual mention by Hussey that Edward Swinburne of Capheaton, a friend and neighbour of Sir Charles and Lady Monck, had painted watercolours for them to hang in Belsay. This Edward was a cousin of Thomas Swinburne of Mill Hill House, which furnishes the second line of contact between Belsay and Richard Leaper.³⁹

The probability is that Gell enthused to Leaper (or, conceivably, Swinburne) about Belsay and the ideas for the 'perfect Greek house' that he and Sir Charles had worked up during their Greek idyll, and perhaps did him some sketches. It seems possible that after completing Mill Hill House, and before going on to build The Leylands, Leaper had the opportunity of seeing Belsay for himself, and perhaps nearby Linden Hall, too. Thus his second attempt at emulating what Howard Colvin has called "one of the outstanding monuments of the Greek Revival" was somewhat more successful, with, for instance, a proper cornice giving some meaning to the grooved vestiges of frieze and entablature. Arlington Court, too, begun fractionally after The Leylands, would appear to have had the benefit of a similar experience on the part of its architect who, as a professional (and probably at the urging of his client), did a rather more coherent job in articulating something of Belsay's monumentality *in parvo*.

Thornhill, Derby

Leaper's next villa was straightforward, almost austere. Called Thornhill, it was set on an eminence west of Derby. The client was Major John Trowell of Long Eaton where his family had been minor landowners since the Restoration. Born in 1744, he had been appointed to the Bench in 1776, made Deputy Lieutenant in 1780 and gazetted a major in the Derbyshire Volunteer Militia in 1787. In 1792 he married, Dorothy, daughter and sole heiress of William Woollatt, cotton pioneer Jedediah Strutt's original partner and brother-in-law, which match further enriched him.⁴⁰ Nevertheless, Trowell had died by the time the house was completed, for a bond for £7,000 dated 27 March 1821 between Mrs. Trowell and Thomas Cooper, a prominent Derby mason and contractor, refers to the completion of the 'remainder of the buildings' at Thornhill.⁴¹ The money was in the form of a loan from Thomas Cox of Friar Gate, Derby, a banker, probably because the Major's estate was still in probate. The document

also confirms that Thomas Cooper was likely to have acted as Leaper's contractor, with his brother Joseph as architect on the spot.⁴²

The two storey house was built in brick and rendered in Roman Cement, grooved to resemble ashlar.⁴³ The main (south) front was originally of five bays set under a wide, low hipped roof (Plate 7). Here the ground floor windows were originally carried down to terrace level. The east front was of three bays but the entrance was via a portico to the west - replaced by an institutional affair like that at Mill Hill House in the 1920s - with a substantial service range attached to the north. The interior was relatively plain, partly following local tradition at such residences and partly, one suspects, because the flamboyant Major Trowell was then but recently dead, and his widow probably did not feel it appropriate to finish the house in as bravura manner as her husband might have done himself. The main staircase ran from the hall at right angles, a top-lit dog-leg, turning in an apse on the north side, just like that at Mill Hill House, although without the Soanian stucco decoration. The unlisted house was eventually acquired by Derby Council as an adjunct to the Borough Lunatic Asylum, and much of its setting was allowed to be sold for building and a relief road. It passed in 1948 to the NHS which further grossly abused the house before it and the adjoining Asylum buildings were acquired by a Quango called English Partnerships, being demolished, unlisted, in 2006 to make way for a housing development.

Highfields, Derby

Glover wrote of this house that,

'The modern villa....is the residence of the Revd. Edward Unwin, vicar of St. Werburgh's [in Derby]This villa was built under the direction of Richard Leaper, Esq.'

Highfield, spot-listed grade II in 2007, is by far and away Leaper's most successful house (Plate 8). Furthermore, it still stands, a private residence, surrounded by inter-war villas and its former pleasure grounds packed with 1960s housing of the most banal sort. When built in 1824, it stood alone on a grassy knoll, like The Leylands and Thornhill. The Revd. Thomas Mozley of The Friary, Derby (Cardinal Newman's brother-in-law) could recall it as a 'pretty villa'. It is successful because it is the smallest of Leaper's houses and because it was another of his plainer ones.⁴⁴

The south and east facades, of three and four bays respectively, are of smooth, fine quality ashlar; the west and service sides are brick, now painted. It has two storeys under a hipped roof, and the entrance front has a fine glass portico flanked on one side by an original square bay. Inside, the Dining Room, occupying most of the east front, has an original Jacobethan ceiling and upper walls fashioned from embossed paper, whilst the Hall runs through the centre of the house under a pair of depressed arches on brackets to the apsed staircase at the far end. It is the only villa of this period locally to retain its original Weatherhead, Glover & Co. louvered sliding cast iron жалюзиs, which remain functional.

As a resident of Friar Gate, which was in St. Werburgh's parish, Leaper was a parishioner of Unwin's church, then very fashionable, and he was also a churchwarden there. Furthermore, before the house was built, Unwin had been a tenant of Leaper's nephew, William Leaper Newton, the builder of The Leylands, at a house on his Mickleover estate.

Darley Grove, Darley Abbey.

Stephen Glover could only describe this house as a 'stone mansion with a portico', but sale particulars of 1834 refer to it as a 'delightfully situated and commodious freehold residence'. It was built a little further up the Duffield Road out of Derby from Highfields and on the other side, on a scarp overlooking the river. The parkland in which it was set was earlier than the house itself, having been laid out by William Emes to embellish Darley Hall, less than a mile to the north in 1778, and almost eight acres of it was sold in 1824 to silk manufacturer Thomas Bridgett – yet another prominent member of the Particular Baptist congregation in Derby – who engaged Leaper to design it.⁴⁵

The house presented a five bay façade to the west, like The Pastures, rusticated lavishly up to the first floor sill band (Plate 9). By being two and a half storeys high, it looked quite two decades out of date, but the sale particulars state unequivocally that it was completed in 1825. The side facing the river was asymmetrical, having a very wide shallow canted full-height bay to the left, with a plainer recessed portion to the right embellished with a full height deeply curved bow. Beyond was a lower, two storey wing which broke forward again, the whole being set on a rocky terrace overlooking gardens which cascaded down, almost to the Derwent. The sale particulars tell us that the two main reception rooms, opening off the hall (which, like that at Highfields, ran right through the house), were 25 by 20 ft. with 12-ft. ceilings, and that the staircase was a cantilevered one of Hopton Wood stone. Both the hall and stairwell had 'richly ornamented' ceilings. The main rooms boasted 'rich cornices, fine marble chimney-pieces and mahogany doors'. There were four bedrooms with dressing rooms and two water closets, no doubt working along the lines set out by John Whitehurst FRS at Clumber in 1774 and 'improved' by William Strutt (a neighbour at St. Helen's House to the south) and Charles Sylvester.⁴⁶

The house was sold in spring 1834 and was bought by Edward Strutt, MP (later 1st Lord Belper). He re-named it Derwent Bank House and used it as a roosting place for aunts. After the last had died in 1877, it was let and later sold with seven acres. It was demolished for building development in 1926.⁴⁷

ATTRIBUTIONS

Newton Park & Bladon Castle

In 1807-1809 a Burton-upon-Trent attorney, who had bought an estate at Newton Solney from Sir Henry Every, Bt., rebuilt a spacious brick farmhouse with an attached model farm as a thorough-going seat, laying out landscaped parkland around it.⁴⁸ The architect of the resulting house, Newton Park, is not recorded, but it has Leaper's fingerprints all over it (Plate 10). Rustication was carried up to the first floor sill band, and the central bay's blind depressed arch – with keyblock and decorative imposts – was closely similar to that which Leaper had provided at The Pastures, Littleover. Other Leaper-ish infelicities include the strange little mouldings over the upper windows like those at Mill Hill House. The proportions were slightly odd, and the main house was flanked by low curving wings which included niches, over which were small blind lunettes.

To disguise any unsightly joins, bearing in mind the house was a rebuild, the whole was covered in Parker's Roman Cement (from a 1796 patent owned by Samuel Wyatt, but probably obtained from Brookhouse), which was given a decorative treatment, according to John Farey, by no less a craftsman than Francis Bernasconi, although the way Farey phrased his statement, that the house was – 'very tastefully and well finished with Parker's Roman

Cement, executed by Francis Bernasconie' - gives the impression that the *stuccadore* designed the house too.⁴⁹ Bernasconi's presence may be explained by his relationship at that time with Jeffrey Wyattville, who had already designed a house for Hoskins on nearby Bladon Hill. Clearly, however, he did not design Newton Park, for the architectural treatment of this new north front was ambitious, if eclectic. Bernasconi did enliven the interior, in an exuberant Rococo neo-Louis XV style, then undergoing something of a revival in local villas of this sort (and also in evidence at The Pastures), although the only interior to survive has a ceiling stuccoed with traceried ribs like the embossed paper ceiling in the dining room at Highfields. There was an oak staircase and four bedrooms each with a dressing room on the first floor plus a nursery, billiard room and '*commodité* for the females'.⁵⁰ The house was sold in 1837 to Lord Chesterfield, who owned the neighbouring Bretby estate and was rebuilt out of all recognition in 1880-1882 by the Burton-on-Trent brewer Robert Ratcliff who bought it in 1878.

Having completed his seat and landscape - which he called his 'Derbyshire Elysium' - Hoskins set about enlivening it with buildings. He enlarged the villa Jeffrey Wyatt had built for his father (by this time dead), by adding a castellated screen in front of it and generally embellished it as an eye-catcher on the ridge to the west of his new house, although it was not strictly speaking visible from the house itself, except from the short west front. The resulting grand folly, Bladon Castle, was probably built 1813-1818, for it was called Waterloo Castle at first.⁵¹ (Plate 11) Notably, despite a late-nineteenth century rebuild optimistically attributed to William Morris, it boasts a line of the same inconsequential blind lunettes along the upper portion of its screen walls as already embellished the wings of the main house. These lunettes also recur on a nearby 'gentleman's villa' called Evergreen Cottage, also built at this time (Plate 12). That it too was intended to embellish the landscape (itself laid out by a 'Mr. Brown, not Capability', as the sale particulars coyly put it in 1836) is clear from the early maps, and it was executed in a wayward form of Gothic, as was Beehive Cottage, an octagonal estate worker's cottage with a pyramid roof nearby, and a Gothic cottage elsewhere in the grounds. The detailing of both the latter closely matches that of the surviving Gothic lodge at The Pastures, Littleover, itself assumed on the grounds of date and its role as lodge to the main residence, as being Leaper's work. The parkland also boasted a moss hut and a log cabin. A three bay house called The Villa, also built on the edge of the parkland and inhabited by the Westminster Abbey organist Thomas Greatorex and his architect friend Thomas Gayfere (who died there), is also very much in Leaper's style with *antae* at the angles, grooved stucco beneath the cornice and Gothic hood moulds over classical windows.⁵²

All these buildings (except the moss hut and log cabin) were stuccoed, and nearly all survive. Newton Park as built was entirely of a piece with two of Leaper's attested works, The Pastures, Littleover, and Darley Grove. The quirky element of the small blind lunettes ties him to Bladon Castle and Evergreen Cottage too. The other buildings, which once included a splendidly eclectic triumphal arch (Plate 13), are quite clearly by the same hand.

A final building is the entrance lodge to Newton Park. This is a rather good tripartite composition flanked by miniature versions of the curving single storey wings of the main house, which again links it firmly to Leaper (Plate 14). Yet architecturally, it is far and away the most satisfying structure built for Hoskins at Newton Solney, and echoes the very assured but severe façade of a contemporary villa at Burnaston, just across the Trent. This is Burnaston House, built for Ashton Nicholas Mosley in 1824 by an unknown architect, who might very well have been Leaper himself (Plate 15).⁵³ Some neat working drawings relating

to the house exist, but they are unsigned.⁵⁴ If the house is indeed by Leaper, it is by far his most accomplished work, lacking the waywardness of most of his other buildings.

Temple House

There are a number of other stylistically related buildings. One is Temple House, built before 1819 as Prospect House; Brewer's *Guide* calls it a 'handsome house' and tells us it was 'built by the late Samuel Richardson, Esq. as a summer residence'.⁵⁵ Richardson (1741-1823), a contemporary of Leaper at Derby School, was a fellow banker, albeit as proprietor of one of the other banking houses in Derby, but which was later amalgamated with Messrs. Crompton & Newton, of which Leaper was a director. An inheritance from his surviving elder brother, Henry, was probably the spur to begin building what in effect was a luxury, especially for an elderly bachelor.⁵⁶

The house, of three by four bays and two storeys, was set on a high curving terrace with a steep slope to the north and was built of fine ashlar (Plate 16). Plain Doric pilasters at the angles supported a richly moulded entablature and cornice with a hipped roof above. The fenestration had sill banding and cast iron sliding jalousies, to accommodate which the entablatures over the windows – richly moulded to match the cornice – broke fractionally forward over the ironwork. The entrance was via a Doric pedimented aedicule set in a canted projecting porch which supported a balcony protected by an eclectic iron balustrade. The house was reached up a vertiginous slope via a winding drive from the road to Burton-on-Trent, below, where stood a classical lodge with pyramid roof resembling that of Beehive Cottage, Newton Solney. The staircase of Hoptonwood stone rose round three sides of a well and boasted a balustrade matching that on the exterior balcony. The house was destroyed, unlisted, after some years as a local authority special school in 1961.

Wilderslow

Another two-storey ashlar villa with similar panelled pilasters to those which embellished Derwent Bank was Wilderslow, initially built from 1822 for William Taylor, the then proprietor of the Derby Silk Mill, who had purchased the plot from the executors of Thomas Bainbrigge. The same year he placed the house against a £30,000 loan from Leaper's bank, but a disastrous fire which all but destroyed the mill forced the sale of the house early in 1823. By then it was described as:

'a capital stone built messuage house...with stables, coach house and outbuildings...at or near a certain place called High Park Corner...bounded on the S and SW by Cuckolds' Alley...'⁵⁷

The west-facing two-bay central block has four tripartite windows, those on the ground floor with heavy entablatures supported on brackets, above which is an entablature, prominent cornice and balustraded parapet. A lower wing to the left is generally similar, also of two bays, but omits the parapet. This must have been all of the house that had been completed by 1823, as the new owner, Major Richard Becher Leacroft (a former resident of Southwell and friend of the youthful Byron) completed it by building a lower right hand wing in a completely plain style, save only for the provision of an Ionic tetrastyle portico (Plate 17). Indeed, it may be that the portico had already been part of the original build and was moved by the turf-addicted Major when he completed the work. It may also be that the original part of the house was provided with an entrance on the east side; alternatively, it may always have been intended to place the entrance on the right hand side, as today. If so, it seems an odd arrangement, even

for Leaper. Although listed grade II, the interior is exceedingly plain and unoriginal as a result of a fire in May 1966. It has been offices for the Health Service for many years. Again, the connections of the builder and the eclectic design of the main phase of the house strongly suggest the hand of Richard Leaper.

Parkfields Cedars

Before 1819 Richard Leaper decided to leave his modest Georgian house in Friar Gate and move to Kedleston Road 'about one mile outside Derby', where he built himself a villa, later called Parkfields Cedars. His authorship of its design is implicit from its date and the fact that he resided there during the final two decades of his life, but no supporting documents seem to survive.⁵⁸

The house was a relatively plain two-storey stuccoed villa of three by five bays, the three on the garden front being centered by a full height curved bow (Plate 18). The five-bay west front broke forward at the wide central bay to accommodate a lumpish projecting portico, like a smaller version of that at The Leylands, the Doric order being *in antis* and framed by matching pilasters. Its proportions and internal planning were also virtually identical to the contemporary Leylands, built only fractionally later, less than half a mile to the north. Inside, the main stair was timber and almost Jacobethan in design, bifurcating towards the top onto a galleried landing; later this was lit by a thorough-going Gothic window filled with exuberant stained glass.⁵⁹

The house later belonged to the Wilmot-Sitwells, and in 1905 Derby Council bought it with five and a half acres for £5,800, converting it into a girls' grammar school which opened in 1917. It was completely destroyed by fire 6 February 1965.⁶⁰

Barrow Hall, Barrow-on-Trent

Derbyshire had one other house which shares so many features in common with Parkfields Cedars that it would not be unreasonable to include it amongst those buildings reasonably firmly attributable to Richard Leaper. This was Barrow Hall, Barrow-on-Trent. A stuccoed two storey house, it was completely rebuilt (incorporating some vestiges of its Elizabethan predecessor which only became apparent during demolition) in 1807-08 for John Beaumont (1778-1834), a Roman Catholic of an ancient and distinguished family settled there for almost three centuries.⁶¹ (Plate 19)

The entrance front closely resembled that of Parkfields Cedars, but for the fact that the bow here contained the entrance, cylindrical hall with niches, and top-lit through an aperture in a lead-covered dome. The staircase hall opened via a screen east off the entrance hall, having a cantilevered staircase embellished with a filigree wrought iron balustrade with two further niches in the angles of its mezzanine, all lit by a window, later filled with stained glass expressing the owner's Catholic sentiments. The garden front was of seven bays topped by a floating three bay pediment with stucco armorial, marking a very perfunctory breakfront. The usual low service wing ran off to the east.

As Leaper was an Anglican with Particular Baptist cousins, one might wonder how he might have been handed a prestigious commission of this nature. The answer almost certainly lies in Leaper's membership of the Tyrian Freemasonic Lodge, founded in 1792. Despite the aversion of the Catholic Church to Freemasonry, Beaumont, a Whig, had eschewed Church imprecations against masonry and joined the Lodge soon after inheriting from his brother in 1806: thus their most obvious point of contact.⁶² Indeed, several of Leaper's clients were

members of this Lodge, which had been founded in April 1785, notably Abraham Hoskins (Newton Park), as well as the brothers of Sir William Gell and Archer Ward. The house was sold on the death of John's son in 1879 to the Eadies, Burton brewers, and burned down in September 1956 when converted into five flats.⁶³

Derby Particular Baptist Chapel

Only one building that was not a domestic residence can be suggested as quite probably by Leaper. This was the Particular Baptist Chapel in Agard Street, Derby which was built in 1794 'at the sole expense of Mr. Archer Ward of Green Hill House, Derby' (Plate 20).⁶⁴ In view of the close kinship between Archer Ward and the Leapers, it might be reasonable to suppose that Leaper perhaps had a hand in the design of this most architectonic of Derby's dissenting chapels. Although like most such, a brick box, the façade was of two storeys, well proportioned, with three segmental headed windows in blind arches rising from a sill band with an entablature and cornice above. At street level, a Doric portico *in antis* provided a simple narthex, the first floor sill band acting as the entablature – just the sort of solecism one might expect from Leaper, but taken as a whole, the façade was too sophisticated to be the work of a jobbing (non-conformist) builder.

If by Leaper, this chapel would constitute his earliest recorded work, unless he was also responsible for Archer Ward's house on Green Lane which, although from Glover's illustration appearing as a strangely inchoate as a design, lacks those infelicities of detail which are so typical of him.⁶⁵ It is to be regretted that the chapel was demolished by the GNR in order to extend their line through the town in 1876.

Conclusion

Richard Leaper was, according to family belief, an engaging fellow, generous and clubbable. He was also a workaholic, throwing himself with gusto into whatever endeavour came his way (or attracted his attention) full throttle; hence, it is believed, his never having quite got round to marrying.⁶⁶ His architecture nearly always contained tell-tale awkwardness or minor infelicities, sometimes ones he had clearly taken to and used liberally. Clearly he had no formal grounding in architecture, nor, probably did he use any of the manuals which were profusely obtainable at the time. We nowhere have any surviving accounts for any of his houses bar Wheathills, which is, in any case, entirely atypical. Nor do any drawings certainly by Leaper survive. Either the Coopers or Samuel Brown, both linked to him, seem to have acted as his clerk of works. Indeed, the former probably so acted in the majority of Leaper's commissions.⁶⁷ Brown preceded Leaper at Wheathills and as we have seen, may have been the 'Mr. Brown, not Capability' who worked at Newton Solney, but is otherwise not in evidence.

Leaper's *oeuvre* may even have been more extensive than this survey might suggest. Some care has been taken in this monograph to restrict attributions to those with a firm basis of circumstantial evidence, either stylistic or otherwise. Yet there are possible buildings which may yet turn out to be his work in Derby, Derbyshire and beyond. These include buildings suggested by familial connections, like the house of his cousin by marriage, the iron founder William Boothby, whose Regency extension to Spa House, Derby (now the *Olde Spa Inn*, Abbey Street) is stuccoed in grooved Roman Cement and was once embellished with various architectural infelicities.⁶⁸ Another may be The Firs, Burton Road.⁶⁹ Although clearly not completed as intended, has a great deal in common with Arlington Rectory in Devon, a house of 1828-29 by John Hooper, commissioned by his father for the Revd. J.H.J. Chichester

in anticipation of his impending Derbyshire marriage.⁷⁰ Flower Lilies, Windley, a poorly understood late Regency house, was built by Leaper's fellow bank director, J. G. Crompton. A fourth example, attributable on stylistic grounds might be Spondon Hall, and indeed, Field House in that village, too.⁷¹ And whilst the area is studded with very similar buildings, it is also rich in possible architects: William Smith, Samuel Brown and William Strutt to name but three known to have worked locally. Yet if the present article is able to stimulate sufficient interest in Richard Leaper and his buildings more may yet come to light.

ILLUSTRATIONS



Plate 1: Pastures, Littleover, by R.Keene, c.1861 (Derby Museums Trust)



Plate 2: Pastures, Littleover entrance hall, by R.Keene 1870 (R.Keene)

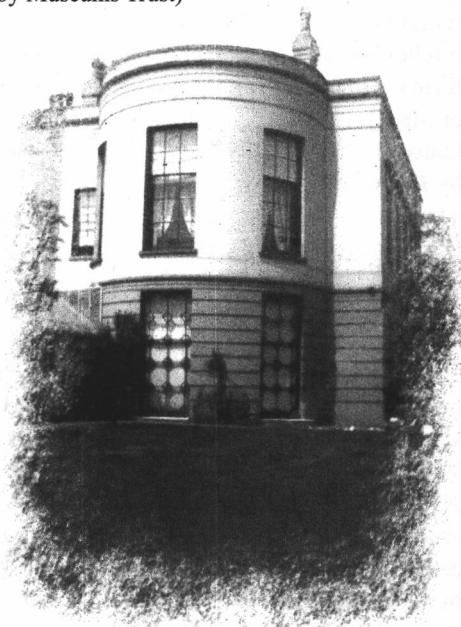


Plate 3: Mill Hill House, south front c. 1900 (M. Craven)



Plate 4: Mill Hill House, August 2005 (M.Craven)



Plate 5: Leylands: south angle, 1930s
(J.H.Richardson)



Plate 6: Arlington Court: entrance front, 1992 (M.Craven)



Plate 7: Thornhill: in terminal decay, 2006 (M.Craven)



Plate 8: Highfield House: south east angle, 2011 (M.Craven)



Plate 9: Derwent House: front elevation: west entrance, 1905 (M.Craven)



Plate 10: Newton Park from the south, by R.Keene, 1876 (Brian Appleby)

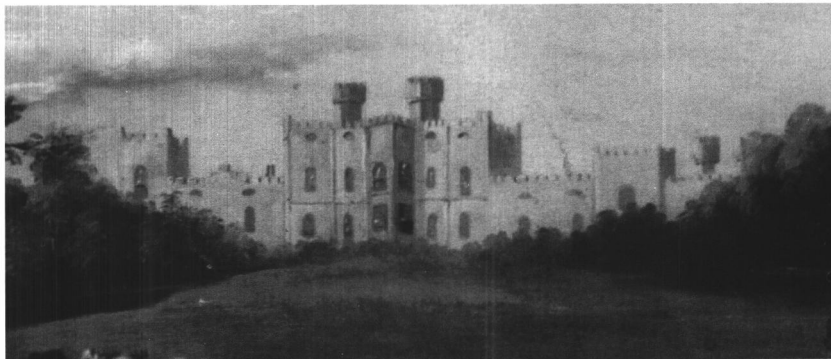


Plate 11: Bladon Castle, Newton Solney, c. 1819 (Mellors & Kirk)



EVERGREEN COTTAGE.

Plate 12: Evergreen Cottage, Newton Solney, 1837
(Derbyshire Record Office)



Plate 13: Solney Arch, Newton Park, by R.Keene, 1876
(Brian Appleby)



Plate 14: Newton Park Lodge, 2009 (M.Craven)

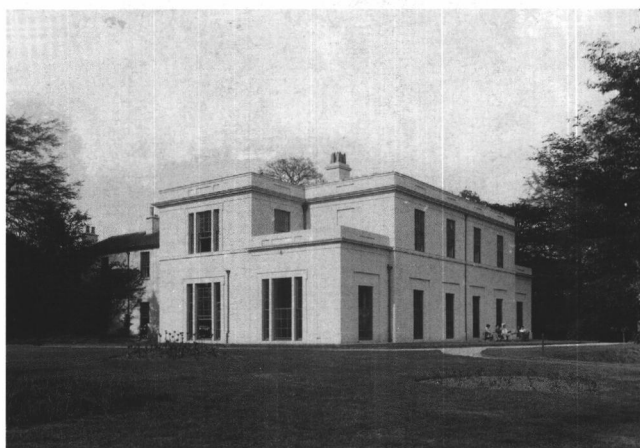


Plate 15: Burnaston House, 10 May 1939, Hurst & Wallis
(M.Craven)

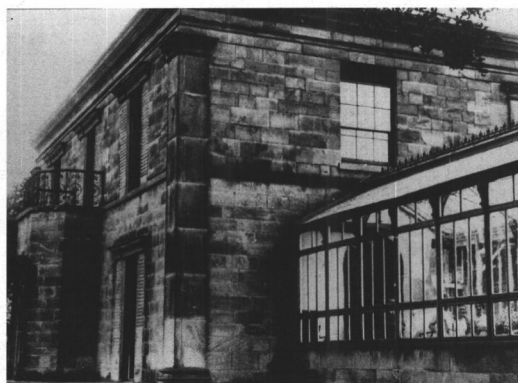


Plate 16: Temple House, Derby, c. 1950 (Derby Museums Trust)



Plate 17: Wilderslow, Derby, 1985 (M.Craven)

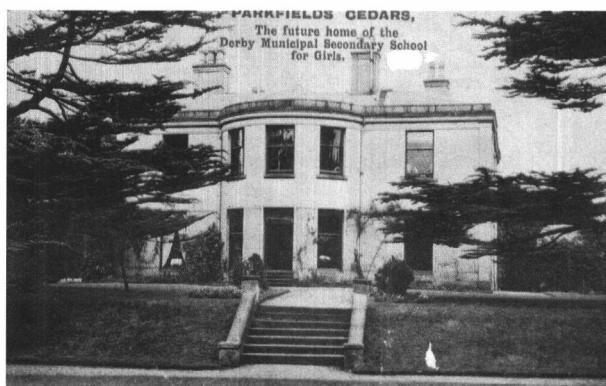


Plate 18: Postcard of Parkfield Cedars: south front, 1916 (M.Craven)



Plate 19: Barrow Hall, 1948 (M.Craven)

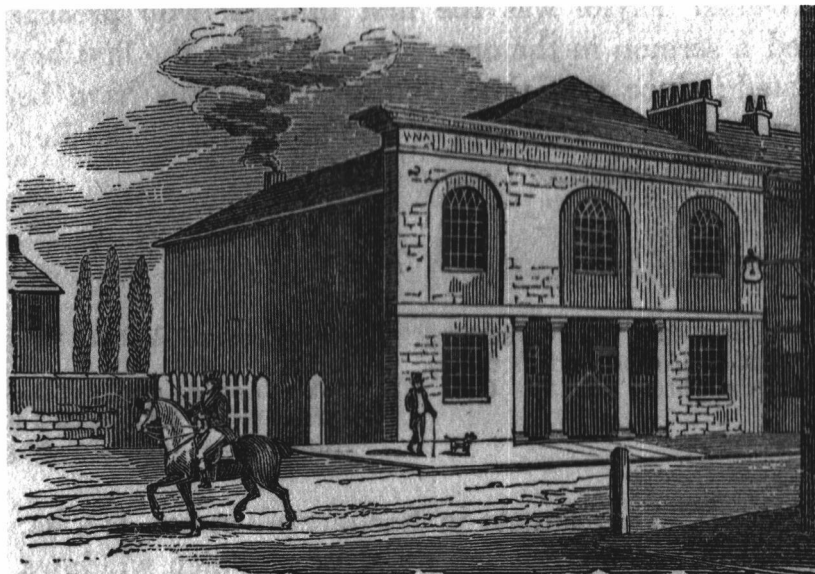


Plate 20: Agard St Baptist Chapel by Llewellyn Jewitt, 1823 (M.Craven)

NOTES AND REFERENCES

- ¹ A pedigree of the family is given in S. Glover, *History & Gazetteer of Derbyshire*, 2nd ed. (Derby, 1831-33) II, pp. 601-602.
- ² B. Tachella, *Derby School Register*; supplementary volume (Derby 1904), p. 2; *The Derbyian*, 7 (1903), p. 16; Derby Local Studies Library, Deeds, Nos. 6086-85; Obituary, *Derby Mercury*, 2 September 1838.
- ³ Townend, P (ed.) *Burke's Landed Gentry* (London, 1965-72) III, pp. 228-9
- ⁴ Glover, *op.cit.*; Sheffield Archives FB 30/14-19 (Survey of Bearwardcote by William Fairbank) cf. Dalton, R. & Craven, M. in *DAJ CXXXII* (2012) 177-187.
- ⁵ Glover, *op.cit.*, II. p. 602.
- ⁶ *Ibid.*, p. 604.
- ⁷ *Ibid.*, pp. 603-604; H.M. Colvin, *Biographical Dictionary of British Architects 1600-1840* (New Haven and London, 2008), pp. 638-639.
- ⁸ Derby Local Studies Library (hereafter DLSL), Mundy MSS, Parcel 225, Wheathills building account.
- ⁹ The use of Brookhouse's Roman Cement and the date are attested in the sale particulars of 1821 in Derby Local Studies Library (henceforth DLSL). On Peel, see Hunter, J., *Familiae Minorum Gentium* (Harleian Society 37-40, London, 1894-1896) I, p. 183.
- ¹⁰ For the full subsequent history of the building, see M. Craven and M. Stanley, *The Derbyshire Country House* (Ashbourne 2001) II, pp. 304-305.
- ¹¹ Glover, *op.cit.* II, p. 454.
- ¹² For Wheeldon & Weatherhead, see Glover, *op.cit.* II, p. 452. For Wheathills, DLSL, *loc.cit.*

- ¹³ Deeds of Wheathills, courtesy of Nigel von Heldreich, Esq. Bateman is recorded as being 'of Wheat Hill, Nr. Derby', although the property had been acquired at the Enclosure Act in 1763 by a prosperous yeoman, Joseph Bennett, who let it as an investment, later selling to Bateman as sitting tenant. It was acquired by Mundy at auction in 1805 to enlarge his estate: *Ibid.*; Bateman, see A.P. Burke (ed.), *Family Records* (London, 1897), p. 49
- ¹⁴ For Brown, see Colvin, *op.cit.*, p. 170.
- ¹⁵ Mundy of Markeaton: Burke, A P (ed.), *Burke's Landed Gentry* (London 1898) I, p. 1073; DLSL, *loc.cit.*
- ¹⁶ DLSL, *ibid.*, and evidence of an early photograph. The stucco was replaced by roughcast harling after the Second World War, subsequently removed; the chimney-piece was sold by Mellors & Kirk of Nottingham in March 2002.
- ¹⁷ On Swinburne, see Glover, *op.cit.* II, p. 523. His epitaph (1825) in the Baptist Chapel in Agard Street (demolished 1876) described him as being 'of Mill Hill House'; cf. his obit. in *Derby & Chesterfield Reporter* 23 June 1825, p.3. On the chalice & chapel, cf. Alger, B A M, *History of Derby & District Affiliated Free Churches* (Derby 1901), p. 60.
- ¹⁸ At St. Nicholas, Nottingham 7 December (parish register). She also paid £170 for an organ for the Agard Street chapel (Glover, *op.cit.* II, p. 523) and died at Cheltenham in 1840.
- ¹⁹ His monumental inscription in the chapel: Glover, *op.cit.* II, p. 523; the chapel's opening is noticed in *Derby Mercury* 13 June 1794. For Greenhill House, see Glover, *op.cit.* II, pp. 540-541, with both plan and illustration. It was a conventional villa of two and three storeys, the transition between the two being awkwardly handled to say the least. Could this have been yet another early essay by Leaper?
- ²⁰ Dr. Williams' Library, London, 9/E3146, where his name is recorded as Hopper.
- ²¹ The nearest similar detailing found so far is in the dining room ceiling at Broughton Hall, Yorkshire, by William Atkinson (1814) and the cornice of the music room at Sheringham Hall, Norfolk (by Humphry and J.A. Repton, 1812-1819), although slightly simplified
- ²² I am obliged to Monica Meren, grand-daughter of William Stokes, a later owner, for information about this house. The fenestration on the east front, where it survived, and on the south, retained to the end its original twelve-pane sash windows. The footprint of the house and ancillary buildings, along with the then layout of the grounds are clearly shown on the 1852 Derby Board of Health Map. The estimate and other related deeds for the Chapel remain in the collections of the congregation. The architect was Bernard Lowe, LRIBA of 77, Norfolk Street, Edgbaston.
- ²³ Dr. Williams's Library, 9/E31/46-48; Deeds, courtesy of E. Mills, Esq.. For Cordean, see N. Kingsley, *The Country Houses of Gloucestershire* (Chichester 1992) II, 281, and personal communication, 29 March 2004. Whaddon: VCH Berkshire III 435; Selby -Lowndes: Townend (1965-72) I. 461.
- ²⁴ Craven and Stanley *op.cit.*, II, pp. 272-273. The pedigree which follows (Fig. 1) is compiled from: Hunter, J. *Familiae Minorum Gentium* Harleian Society, London, Vols. XXXVIII-XL, 1894-1896) p. 315; Deeds to land at Normanton-by-Derby (courtesy E. Mills); Particular Baptist Chapel, Derby, MIs; Townend (1965-72) III. 228; Dr. Williams' Library, PRO 9/3/46-48, E3146-3147.
- ²⁵ Glover, *op.cit.* II, pp. 601-602, 604; Townend (1965-72) I pp. 228-9.
- ²⁶ William's father John Leaper seems to have acquired the land on the break-up of the Darley Hall estate following the bankruptcy of John & Christopher Heath in March 1779, (deeds in private collection, cf. sale catalogue, Derbyshire Record Office D3772 E25/1). On the bankruptcy and its consequences generally see DAJ LI (1930), pp. 27-34. There are other clues as to W. L. Newton's building activities in his obituary: *Derby Mercury* 19 March 1851 p. 3.

- ²⁷ The successor firm, Andrew Handyside & Co., published a catalogue in the 1860s, of which there is a copy in Derby Industrial Museum. It illustrates much of the architectural ironwork found in Derby's Regency houses over a generation earlier. Weatherhead, Glover & Co. also supplied architectural ironwork for the Derby Gaol and St. John's, Bridge Street (both by Francis Goodwin) 1825-1828: Glover (1831-33) II, pp. 452-3, 478-9, 516 & ex inf. the late John Heath..
- ²⁸ The architect's perspective, dated 1820, is reproduced on the cover of Trinick, M., *Arlington Court, Devon* (National Trust, London 1975).
- ²⁹ Colvin (2008) pp. 639-641; Trinick (1975) 4.
- ³⁰ Foster, J., *Baronetage* (London, 1882), pp. 116-7. J.H. Chichester's new Rectory of 1828 closely resembles The Firs, a Derby villa completed in 1819 situated on the Burton Road, near two other houses by Leaper.
- ³¹ Arlington was, however, altered and greatly extended by the builder's grandson, Sir Bruce Chichester, Bt. from 1865, when the original interiors were largely lost and replaced by an altogether much grander set of rooms.
- ³² Colvin (2008) p. 699.
- ³³ Sir Charles Monck's only other country house design, Linden Hall, near Morpeth, built for his friend C.W. Bigge in 1812-1813, is much less severe, but still includes most of these elements, along with an attached portico such as can be found at Arlington Court, The Leylands and originally at Mill Hill House (Colvin (2008) p. 699). It is now an hotel.
- ³⁴ Monck married Louisa, daughter of Sir George Coke, Bt., on 11 September 1804: Townend, P. (ed), *Burke's Peerage* (London, 1970), p. 1809. On the journey to Athens, see Colvin (2008) p. 699 and Hussey, C. *English Country Houses: Late Georgian* (London, 1955), pp. 83-4.
- ³⁵ Craven and Stanley, (2001) I. p. 124.
- ³⁶ Byron, G. G., 6th Lord Byron of Rochdale, *English Bards & Scots Reviewers* (later editions); he was 'Coxcomb Gell' in the first draft.
- ³⁷ *Compact Edition of the Dictionary of National Biography* (Oxford 1975) I, p. 764; his sojourns in Derby are typified by his sketch of Old St. Helen's House done 'from my Bedroom window at the *New Inn*' in 1792 (copy of destroyed original in Exeter City Library)
- ³⁸ The Gell/Mundy relationship was through Gell's elder brother Philip's marriage to Georgina, daughter of Nicholas Nicholas of Boys Court, Kent, who, as Nicholas Heath, had been a member of Mundy's Markeaton Hunt and who in 1768 had married his sister Mary: Townend (1965-72) I p. 368. For Gell at the Strutts', see Moore, T., *Memoirs, Journals and Correspondence*, ed. Lord John Russell (London 1853-1856) III, p.137.
- ³⁹ Hussey, *op.cit.*, p. 86. Edward Swinburne (1788-1844) was the son and heir of Sir John Edward Swinburne, Bt., of Capheaton, who outlived him: Foster (1882) p. 602. It has not been possible to establish positively that the cousins were in touch.
- ⁴⁰ Marriage certificate, St. Werburgh, Derby 27 September 1792
- ⁴¹ For Cooper, see Glover (1831-33) II, pp. 453-4. The deed is no. 3C in a private collection.
- ⁴² Colvin (2008) p. 273.
- ⁴³ As is clear from a photograph of the ring road under construction c.1930, in the Derby Museum collections showing just a corner of the house
- ⁴⁴ For Unwin, see Glover (1831-33) II, p. 595; Mozley, T., *Memoirs* (London, 1883) II, p. 194. Tactful alterations were made in 1936 by George Morley Eaton PRIBA (DLSL, Building by-law applications *sub* Highfield Road) and the house was spot-listed grade II on application of the Derby Civic Society in 2007. For later owners, etc., see Craven, M., *The Derby Town House* (Derby 1987), p. 109.

- ⁴⁵ *Derby Mercury* 9 April 1834 (sale particulars); Robert Holden's *Journal* for January 1778 (courtesy Holden family MSS); Billson, P., *Thomas Bridgett & Company* (Derby 2006) pp. 17-19.
- ⁴⁶ *Derby Mercury*, 9 April 1834 (sale particulars); M. Craven, *John Whitehurst of Derby* (Mayfield, 1996), pp. 100, 230-231
- ⁴⁷ Craven (1987) p. 107. Much information about the interiors came by courtesy of the memories of the late Mrs. Peter Lander, whose grand-parents were the last private owners of the house. It was purchased from the Medical Society on 6 October 1926 by James Milward of Belper, building contractor (Deeds in possession of Mrs. E. Saxon).
- ⁴⁸ Sayer, M. *Bladon Castle and its Builder* in *DAJ* XCII (1972) p. 91, amplified by Parish Registers; Craven, M., *Newton Solney* (Derby 2010), pp. 72-73 & ff.
- ⁴⁹ Farey, J., *Agriculture and Minerals of Derbyshire* (London, 1811-1815), II, p. 6
- ⁵⁰ Colvin, H. M., *Biographical Dictionary of British Architects* 3rd Edition (New Haven and London, 1995), p. 1130 [omitted apparently in error from Colvin (2008)]; DRO 2293/1-2 (Sale particulars, 1836)
- ⁵¹ So called on the 1821 first edition Ordnance Survey map.
- ⁵² DRO 2293/1-2. Philip Heath has suggested that the 'Mr. Brown' of the sale particulars may have been Derby architect Samuel Brown who had much earlier rebuilt Wheathills Mackworth (see above) and who undertook landscaping at Calke Abbey: Colvin, H. M., *Calke Abbey* (London, 1985), pp. 52, 122, although it could have been his son, William, as Samuel died early in the following year. For Gayfere, see Colvin (2008), p. 413.
- ⁵³ Glover (1831-33), II p. 200. It was demolished to make way for a car factory in 1991 but was taken down with great care by Mr. Kevin Ellis with the intention of re-erecting it when the occasion presented itself. Interior mouldings and examples of balustrades were recovered too, despite much previous vandalism.
- ⁵⁴ I obtained the late Howard Colvin's agreement that the Burnaston drawing was not the work of Brown, on the grounds of style and hand-writing, nor of Francis Goodwin (also suggested) on the same grounds.
- ⁵⁵ It first appears on Swanwick's map of Derby 1819; a brief description is in *Brewer's Derby Circular Guide & Commercial Directory* (Derby 1823, 1824), p. 27. It was renamed by a later owner, John Bailey, JP, a keen freemason. For Richardson, see DLSL, Box 57R.
- ⁵⁶ Henry Richardson, banker, died at Cheltenham, 24 August 1823.
- ⁵⁷ The house is documented from Derby Area Health Authority, Wilderslow Deeds Packet 73, 10/68/A-C, of 17/8/1821; DLSL: sale particulars of 21/1/1823.
- ⁵⁸ It also makes its first appearance on Swanwick's map of Derby 1819. For Leaper's residence there, see *Brewer's Guide* [n.55 *supra*] p. 12.
- ⁵⁹ The new owner was Alderman John Sandars, who bought the house in 1839 when Mayor of Derby.
- ⁶⁰ Owen, A. E., *Parkfields Cedars – True to the End* (Derby 1999), pp. 33, 113.
- ⁶¹ Craven & Stanley (2001) II, p. 253; Cox, D., *The Beaumonts of Barrow*. (Alfreton, 2009), p.154.
- ⁶² A Papal Bull condemning membership had been issued as far back as 1738. Beaumont joined the Lodge 25th April 1809, proposed by the Marquess of Hartington (later the 6th (Bachelor) Duke of Devonshire, a fellow Whig: DLSL First Roll of the Tyrian Lodge, 370/468E/379F. He was later Deputy Provincial Grand Master from 1824 (Trevelyan Lee, G., *Craft Freemasonry in Derbyshire* (Derby 1926) pp. 44, 46). Philip, William Gell's brother, succeeded Beaumont as Provincial Grand Master in 1833 (*ibid.* 55-56)..
- ⁶³ Cox (2009) pp. 155-6; fire: *Derbyshire Advertiser* 14 September 1956.
- ⁶⁴ See note 19 above. The reference to Ward's place of residence is, of course, a retrospective gloss by Glover (*op. cit.* II p. 523).

- ⁶⁵ Greenhill House was demolished, apparently un-photographed in 1913 to make room for the Derby Hippodrome.
- ⁶⁶ Information from the late Johanna Coaker (*née* Curzon) of Daleacre House, Lockington, a descendant of Leaper's elder brother.
- ⁶⁷ For Brown, see Colvin (2008), p. 170; for Cooper: *ibid.*, p. 273 *sub* John Cooper.
- ⁶⁸ The site of Derby's Spa may well have been part of Archer Ward's Derby holdings by the time of his death in 1800 (Craven, M. in the *Newsletter* of Derby Civic Society No. 92 (December 2010) pp. 25-28). The alterations were complete by the time the house was advertised for sale in 1821 (*Derby Mercury* 16/1 & 14/3/ 1821 & 22/8/1823).
- ⁶⁹ cf. n. 30 *supra*
- ⁷⁰ The Firs indeed, has even more in common externally with the garden front of another house quite close to Arlington, Ebberley, built slightly earlier for Charles Hole, a close friend of Chichester's and also attributable to Hooper (Colvin (2008) pp. 536-7). Yet The Firs has less in common with other houses associated with Leaper except for its two deep curved bows. It is not impossible that Hooper might have been related to the wife of Archer Ward and Thomas Swinburne (see above), which might explain a lot. J.H.J. Chichester was incumbent of Arlington in his father's lifetime.
- ⁷¹ I had the pleasure of seeing Flower Lilies courtesy of the late Mr. John Lake, cf. Craven & Stanley (2001) II p 272. On Field House, Spondon and Spondon Hall: *ibid.* pp. 272, 308.