

ROEHAMPTON HOUSE (QUEEN MARY'S HOSPITAL)

ROEHAMPTON LANE, WANDSWORTH, SW15

*An Historical Overview with Recommendations for Further Fabric
Analysis and Historical Research*

by

Chris Miele

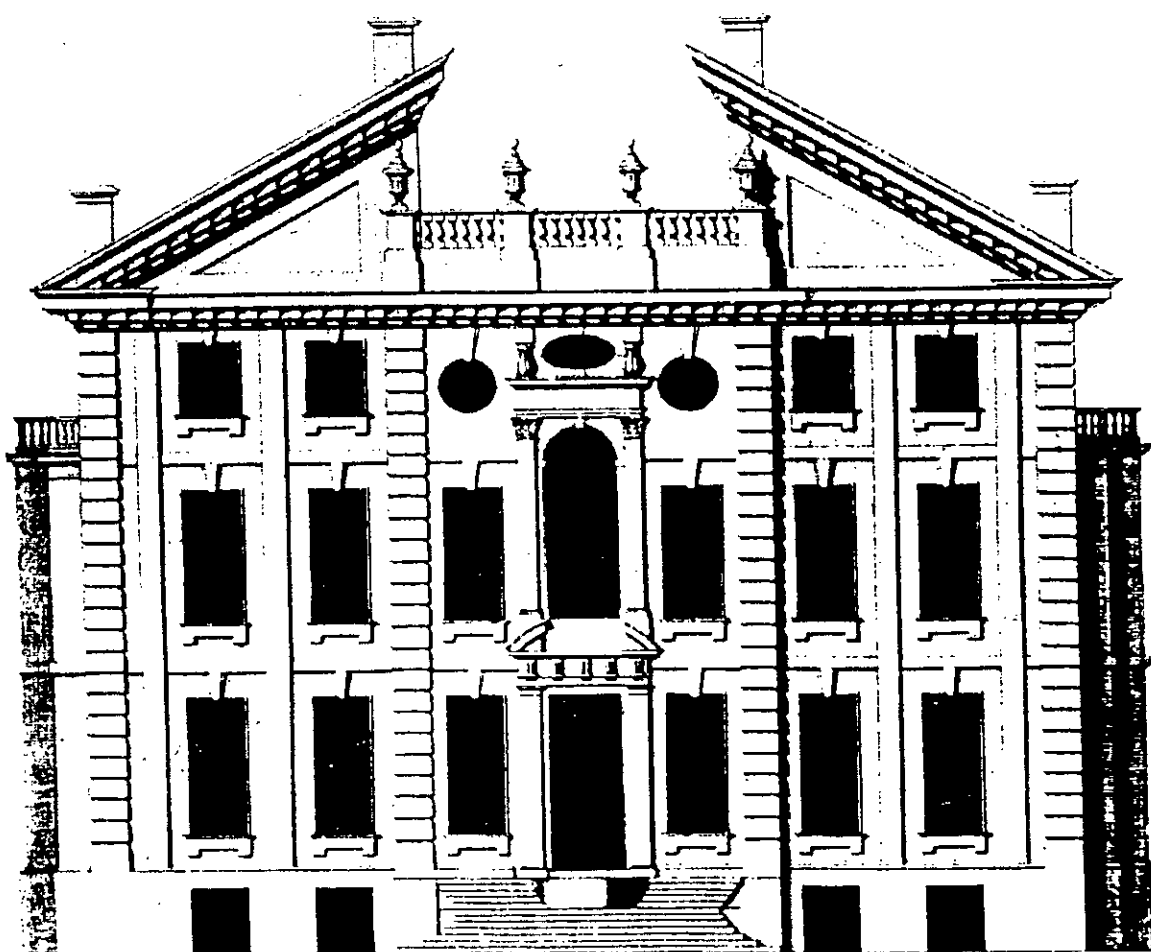
Historical Analysis & Research Team
Reports and Papers (First Series, 18)
1996



ENGLISH HERITAGE

**Roehampton House (Queen Mary's Hospital)
Roehampton Lane
Wandsworth SW 15**

An Historical Overview with Recommendations for Further Fabric
Analysis and Historical Research



Chris Miele
Historical Analysis and Research Team
English Heritage

November 1996

London Statutory Staff asked for an assessment of this important house built in 1710-15 to the designs of Thomas Archer with wings added by Sir Edwin Lutyens in 1911-13. Since 1915 the building has been used as a hospital. It is listed grade I.

Planning permission has recently been granted by the local authority for a comprehensive redevelopment of the site under the Public Finance Initiative.

The London statutory team have asked for two pieces of information:

- 1) the extent of Lutyens's building.
- 2) the extent of the pleasure grounds and gardens at various times in the history of the site.

Figures, nos. 3, 5, 6 and 15 of this report answer both.

It was also thought prudent to have a fuller understanding of the historic fabric, for although there were as yet no firm proposals for the Archer-Lutyens block, it is not unlikely that this most important structure will eventually come under some development pressure.

To this end, this report documents the history and architectural interest of the structure, making specific recommendations for further works of analysis and research. It is not a specification for this work.

Extensive building analysis and research is strongly justified on the following grounds:

- 1) Thomas Archer is widely regarded as one of the great masters of the Baroque style in England.
- 2) Lutyens's additions are outstanding pieces of design in their own right. They not only sympathise with Archer's original, they enhance it.

Care should be taken that a full analysis is made before any proposals affecting the building fabric are mooted. A complete understanding of this building's historic interest and architectural importance must inform the decision making process.

One final point deserves to be made as a matter of urgency.

Although the hospital extensions are not in my view listable in their own right, there is considerable historic interest attaching to this institution. As a specialist hospital for the rehabilitation of WWI amputees by the use of artificial limbs, Queen Mary's Hospital was unique. The interwar wards and administration blocks are, after all, listed by virtue of their curtilage with the Archer-Lutyens block. I would strongly advise, therefore, that a complete history and record of these structures should be required as a condition of consent to their demolition. This report contains -- the Recommendation section -- advice on how this might be done.

Summary

Roehampton House (the site building) was built between 1710 and 1715 to the designs of Thomas Archer (c1668-1743) for a City of London merchant, Thomas Cary. In moving to Roehampton Cary was setting fashion rather than following it. In the course of the eighteenth century this once sleepy hamlet would be transformed into an elegant suburb.

In 1911 Edwin Lutyens, the noted Edwardian architect, was hired by a Canadian merchant, Arthur Grenfell, to extend the house. By 1915 two large wings had been constructed, trebling the floor space of the original building. The design of the work is most sympathetic to the original; Lutyens work, rather than detracting from the building's interest, actually enhances it and should be regarded as a most interesting and successful example of early twentieth-century conservation architecture. Lutyens also rebuilt the forecourt wings, making, it would appear, several modifications to the originals. Of equal interest are the two gate lodges immediately west of the main entrance; these were designed and built between 1956 and 1960 by the Historic Buildings Division of the London County Council. Lutyens's gates of 1911-13 were then relocated from their position north of the house to their present position.

The pleasure grounds and formal gardens on the site have never been extensive; the desirability of such fashionable London suburbs as Roehampton (and the consequent value of land) in this period encouraged smaller estates. Nevertheless, although modest, these grounds were an integral part of the structure's cultural significance. Roehampton House was built as a suburban property, not a country estate. An envelope of verdure is therefore essential for its integrity. Historic maps give some indication of the original setting (see figures 3, 5, 6 and 15).

Lutyens got so far as to lay out a new suite of gardens, but his client's financial problems cut short the job. His plans for the interior went largely unexecuted. In 1915 the structure became a hospital for the rehabilitation of WWI amputees through the use of artificial limbs. Queen Mary's Hospital continued to specialise in this area of care. In 1982 the estate was sold to the NHS.

Sadly, the documentary evidence relating to the building is very slight, though there is reason to hope that further research might turn up new information. It is also regrettable that a complete record of the building fabric was not made during the course of a major refurbishment carried out in the mid 1980s. Then, historic structure was exposed and strengthened, and decorative details in some areas replaced in facsimile.

Table of Contents

I. The Site. The Hamlet of Roehampton	1
II. Roehampton House	2
A. Thomas Cary, the Patron -- Thomas Archer, the Architect	2
B. The Building	3
C. The House and its Setting in the Eighteenth Century	4
III. A Brief Description of the House in the Eighteenth and Nineteenth Centuries	4
A. The Original Interiors: Painted Saloon and Principal Stair	4
B. The Original Interiors: Plan and Details	5
C. Survival of Original Interiors.	6
D. The Original Side Wings and Their Replacements	6
IV. Later Owners and Changes, 1715 to 1911	7
A. Thomas Cary's Successors	7
B. Changes to the Eighteenth-Century Landscape and Setting of the House	7
V. Lutyens's Additions for Arthur Grenfell, 1911-1913	8
A. Lutyens's Drawings for Roehampton House in the Royal Institute of British Architects	10
B. The Extent of Lutyens's Works	11
VI. The House Becomes a Hospital, 1915	11
A. The Hospital Extensions	11
B. The London County Council's Pavilion Blocks and the Widening of Roehampton Lane	12
VII. Administrative History, 1960 and after	13
VIII. The 1983-86 Programme of Repair	13
IX. Further Analysis, Research, and Recording	14
A. Fabric Analysis	14
X. Recommendations	16
List of Figures	17

I. The Site. The Hamlet of Roehampton

Roehampton was a small hamlet in the parish of Putney, most conspicuous for Putney Park, a large Royal park first mentioned in a document of 1397.¹ There were no great houses here until the early seventeenth century. In the 1620s Sir Richard Weston built the first, Roehampton House (which is unrelated to the site building), from the remnants of a Royal hunting lodge. In 1635 Weston enclosed a 450 acre estate on a lease from Lord Portland. His Roehampton House was rebuilt as Grove House in the 1770s by James Wyatt for Sir Joshua Vanneck. It survives as the Froebel Institute.²

By the mid seventeenth century this formerly sleepy hamlet was beginning to acquire the trappings of culture. Christiana, Countess of Devonshire, held the Roehampton House estate and by the time of her death in 1675 has established a literary salon. In the second half of the century property rates in Roehampton were substantially higher than those in Putney, a sure sign of the place's rising fortunes. A steady stream of the capital's elite were by now making their way here on pleasure cruises, or so Samuel Pepys reported.³

Roehampton had all the essential ingredients for suburban success, proximity to London (roughly five miles) and a semi-rural setting as well as close associations with Royalty and the aristocracy. The site that would eventually be occupied by Thomas Cary's Roehampton House was especially attractive as the highest spot in this gentle landscape. At 150 feet it offered fine views over the nearby Royal Park towards the City of London, and it seems clear that part of the roof was intended to function as a belvedere.

Cary's Roehampton House was the second suburban seat in the hamlet, and thus set a trend rather than followed it. By the close of the eighteenth century the character of the place was dominated by its elegant suburban houses. In 1796 Lyson's observed that 'the beauties of the surrounding scenery and the contiguity to Richmond Park have induced many persons to build villas at Roehampton'. The most celebrated then and since was Lord

¹ *Victoria County History, Surrey*, ed. by H. E. Malden, vol. 4 (London: Constable and Co., 1912), p. 79. Putney falls within the Brixton Hundred of Surrey.

² N. Pevsner and B. Cherry, *The Buildings of England. London 2: South* (London: Penguin, 1994), p. 692.

³ J. Loose, *Roehampton. 'The Last Village in London'* (London: LB of Wandsworth, Libraries and Arts Service, 1974), pp. 15, 17, 23-5.

Bessborough's Parkstead, built in 1760-68 to the designs of Sir William Chambers and now known as Manresa House. Bessborough's art collection was famous. It featured the 'celebrated torso of Venus' in addition to 'some good pictures also by Italian and Flemish masters, among which is a curious one of the interment of a cardinal by John ab Eyck, the first painter in oil colours; and several interesting portraits, consisting principally of eminent literary characters and artists'. And there was more: paintings attributed to Rubens and Holbein in addition to a bust of Demosthenes by Cellini.⁴

II. Roehampton House

A. *Thomas Cary, the Patron -- Thomas Archer, the Architect*

The builder of Roehampton House was Thomas Cary, and in many ways he typifies the sort of patron who would come to live in London's fashionable eighteenth-century suburbs. He was actually born in the Virginia colony, his father John Cary had emigrated there in 1663, presumably to make a fortune in planting. Certainly we know that he married well, the daughter of a wealthy planter, Jane Floud, and had at least one child, Thomas, the builder of Roehampton House. He was born in 1669, which made him almost the exact contemporary of the architect of Roehampton House, Archer.

After Jane's untimely death, father and son returned to London. By 1690 they were established in the City, engaged in building up a import/export business. The bulk of Thomas's wealth did not come from the New World at all, as one might have expected, but from profitable exchanges in a heretofore remote part of the Old one, the Baltic.⁵ In 1710 or possibly 1712 (see below), Cary commissioned Archer to provide him with the sort of status apparently denied him by birth, a gentleman's seat.

Thomas Archer (c1668-1743) occupies a special, almost unique, position in the history of English architecture. His work is more directly in tune with the vigorously sculptural style pioneered on the Continent in the seventeenth century by Bernini and Borromini than any other British designer. Richly carved surfaces, giant orders of columns, eared architraves, broken pediments, the lingua franca of the Roman Baroque, appear in his work in a way which suggests close familiarity, one

⁴ *Environs of London...* vol. 2 (London, 1796), pp. 433-4. Roehampton House itself is briefly noted on p. 434.

⁵ According to Peter Wayne, letters dated 4 September and 3 December 1992 in Estate Office Archives, Queen Mary Hospital, Roehampton, and correspondence with author, 30 October 1996 (Historians's file, WW46, 'Roehampton Hospital').

established, it is thought, during a short period of residence abroad (1691-5).

Like many architects of the period, Archer was an amateur, only taking up practice in early middle age. As the son of a wealthy Warwickshire landowner, he quickly built up a country house practice from family contacts. In 1705 appointment to the lucrative office of Groom Porter gave him greater access to an aristocratic clientele. In 1715 he received another profitable appointment, Controller of Customs at Newcastle. He seems to have given up architecture at this point, his entire creative oeuvre crammed into fifteen or so very busy years. Surprisingly little research has been done on his life and work, the only monograph being a slender essay published by Marcus Whiffen in 1950.⁶

B. The Building

Exactly how Cary came to Archer is uncertain. Peter Wayne, the acknowledged authority on Archer, accepts 1710 as the year the commission began. This is the date recorded in Manning's *History and Antiquities of ... Surrey* (1814).⁷ Whiffen chooses 1712, which is the date given by Colen Campbell in the first volume of *Vitruvius Britannicus* (1715), where a plate showing the plan of the building and the principal elevation were published (see **figure 1 and cover**).

The most extraordinary thing about Archer's design as it was recorded by Campbell is the giant broken pediment dominating the facade. This he based on a similar motif on the Villa Aldobrandini in Frascati. It was used again by Archer at Chettle House, Dorset (c.1715) and Monmouth House, Soho (c1717-8).⁸ None of the three pediments are extant. Monmouth House was demolished in 1773, and Chettle's roof⁹ was removed in 1846. No one has yet established whether the pediment shown by Campbell

⁶ Reprinted in 1973. There are also articles in the *Macmillan Encyclopedia of Architecture* and Colvin's *Biographical Dictionary*. Mr. Peter J. M. Wayne has been carrying out extensive research on Archer for some time and is hoping to publish a monograph/biography in the not too distant future. I am grateful to Mr. Wayne for sharing his research on Roehampton House with me.

⁷ Vol. 3 (London: Cochrane and Co., 1814), pp. 289-90.

⁸ Colvin in the recent edition of *The Biographical Dictionary...* attributes these to Archer. Wayne, however, accepts both as autograph works. See his review of Worsley's 'Classical Architecture in England...', *The Spectator*, 24 June 1995, pp. 39-40.

⁹ Peter Wayne discovered a view proving that the house did have a broken pediment similar to the putative one at Roehampton. Letter to author, 30 October 1996, English Heritage HART file, WW46.

adorning Roehampton House was ever built; certainly Brayley's drawing of the west front made in 1842 shows it without one (figure 4), however, no earlier visual evidence is known. This is the most important art historical question one would like to see answered should the roof area become accessible by scaffolding. Lutyens's thoughts on the matter -- he would certainly have studied Campbell's engraving in advance of his own work on the building (see below) -- have not come down to us, nor did Weaver offer a solution in his important article on the house in *Country Life*.¹⁰ Although work in the roof area was carried out in the mid 'eighties, no one saw fit to examine the surviving eighteenth-century fabric for traces of this remarkable feature.

C. The House and its Setting in the Eighteenth Century

The earliest representation of the house in its setting is Rocque's 1745 map (figure 3). Here the building's footprint corresponds roughly to the 1715 plan (figure 2), even down to the fanciful French curve walls enclosing the forecourt to Roehampton Lane. There was a formal garden to the rear (east), but otherwise the landscape scheme does not appear to have been extensive. The area now known as the sunk garden, the area to the south of the south wing (the site of Archer's stable block) seems to have been a large kitchen garden for most of the eighteenth and nineteenth centuries (see figures 3, 5, and 6).

When it came up for auction at Christie's in 1791 the house and estate were briefly described. The former was said to be not only 'uniform', but also 'elegant' and 'convenient', the general situation 'beautiful'. The only detailed reference is to 'umbrageous walks' formed by great 'Cedars of Lebanon'.¹¹ (For the approximate location of these, see figures 8 and 11.)

III. A Brief Description of the House in the Eighteenth and Nineteenth Centuries

A. The Original Interiors: Painted Saloon and Principal Stair

The most dramatic and important feature of the original house was a painted interior James Thornhill, or saloon as the first-floor centre room behind the west front was known.¹² It was the grandest in the house,

¹⁰ 14 August 1915.

¹¹ As quoted in *Guide to Roehampton House* (Wandsworth: Borough Council, 1988), p. 4.

¹² The 1791 Bill of Sakes describes it as a **drawing-cum-music room**. Copy in Queen Mary Hospital Library Archives, 'Materials relating to Roehampton House'. See also note 11.

almost double height. (The dimensions are, roughly, 20 X 20 X 30.) The ceiling depicted the 'Feast of the Gods' and the walls offered a distant landscape as glimpsed through an architectural setting. There was no cornice, but rather, to quote from the *Country Life* article of 1915, 'an un moulded cove over which Thornhill applied his brush unheedful of the changes in plane'. The author of this article, Lawrence Weaver, also attributed the chimney piece and its overmantel to Thornhill.¹³ The ensemble was intact and in good condition in the middle of the nineteenth century, when, according to Edward Brayley described its 'vivid colouring' and 'good [state of] preservation'.¹⁴ By 1915, however, it had greatly deteriorated. Only one photograph -- that illustrating the Weaver's article -- is known, but Thornhill's original design is preserved in the British Museum's Prints and Drawings Department. Unfortunately the entire room was destroyed by enemy action in WWII.¹⁵

According to Weaver, Thomas Cary overspent on the painted chamber, leaving little for the decoration of the rest of the house. Although sounding suspiciously like apocrypha it does at least explain the relative plainness of the other interiors, none of which measure up to the ambitions of this exceptionally rich (and now sadly gone) first-floor room. The panelling in the principal rooms on the ground, first and second floors is of humble painted deal; the mouldings are well set out and finely executed but not especially rich. The only exception is the stair -- now moved from its original location -- the treads of which have elaborately carved undersides. This attracted special notice in the 1791 Bill of Sale, where it is described as an 'elegant principal oak staircase'.

B. The Original Interiors: Plan and Details

A flight of stone steps laid out on a sinuous plan and enclosed by wrought-iron railings leads to the entrance hall. (See figure 1.) According to a description of 1912, the stair's landings were paved in alternate lozenges of red and white stone.¹⁶ The entrance hall is relatively modest, 20 X 22 ft., and is paved in squares of white marble and paved with black borders. The deal panelling has Corinthian pilasters.

¹³ 14 August 1915, pp. 232-41.

¹⁴ *History and Topography of Surrey*, vol. 3 (London: G. Willis, 1850), p. 482.

¹⁵ *Guide*, p. 3.

¹⁶ This was not confirmed during my site visit. The description of the house in *The Victoria County History, Surrey*, ed. H. E. Malden, vol. 4 (London: Constable and Co., 1912), p. 80.

The **dining room** is entered directly from the wall and has a door opening into the garden. To the right, or south, was **boudoir**, again panelled, and featuring one of the more handsome chimney pieces. On the other side of the dining room was the **drawing room**. The functions of the **rooms to either side of the entrance hall** have not been identified. That to the left or north could well have been a library. The corresponding room on the south is one of Roehampton House's puzzles. It has been divided in two by a partition shown on Campbell's 1715 plan, yet the cornice and panelling seem to run continuously through this division. The stair bays were aligned on a north-south axis and accessed from the entrance hall. The **principal stair** was located to the south and the **service stair** to the north. The latter took up only half the bay; behind, that is, to the north, was a small room with two windows and accessible only from the putative library; this could well have served to house a collection of curiosities, rare books or manuscripts, medals, coins, prints, drawings, fossils, and the like. Both stairs were removed in the early twentieth century by Edwin Lutyens (see below).

The **first-floor saloon** over the entrance hall has already been described. The 1791 Bill of Sale (see above) records something about the **upper floors**. On the first there were 'four remarkable neat bed chambers' in addition to three 'dressing rooms with convenient closets in each'. The **second floor** was said to have featured the **two best bedchambers in addition to three 'large secondary bed chambers'**. From here a flight of stairs led to the roof, which is described as 'leaded' and having a balustrade. These last comments shed no light on the question of the broken pediment, since as illustrated in *Vitruvius Britannicus* (**figure 1**) the central section of the roof is shown as having a balustrade.

Finally, there are the **service rooms** in the **basement**, described in 1791 as consisting of a series of rooms in 'part arched with groin arches' and including, typically, a 'Butler's pantry, Housekeeper's Room, Servants's Hall, and kitchen'. To the north a large arched beer cellar is noted; there were also two wine cellars, though exactly where is not known.

C. Survival of Original Interiors.

Since the basement, ground and upper floors are now heavily used, it was difficult to make a thorough inspection of the surviving interiors.

The **basement** was largely sealed off and could not be inspected.

The **ground-floor suite** is largely intact with the exception of the stair bays which were cleared by Lutyens in the early twentieth century to integrate the old block with his extensions (see below)

On the **first-floor** most of the Georgian panelling survives. It was not possible to determine just how much of the plan form survived, but a cursory inspection suggested a high proportion.

The **second floor** was inaccessible for security reasons. Eighteenth-century panelling has been reported here, though this area was heavily restored in the 'eighties (see below).

D. The Original Side Wings and Their Replacements

Archer's scheme as recorded in Campbell's 1715 plan (**figure 2**) shows a pair of **arcaded quadrants** linking the main block to the side wings; these survive in their outer plane, but the structure behind is all Lutyens's. To the south was a commodious stable block, showing eight stalls; to the north quarters for male servants and domestics. Stable hands probably lived in the first floor of the south block.

Lutyens completely rebuilt these wings, reproducing their overall form but setting them back by roughly one metre, thus broadening the forecourt slightly. This was probably done to keep the proportions of the whole harmonious, as Lutyens considerably extended the main block.

The curving forecourt wall was demolished sometime in the nineteenth century.

IV. Later Owners and Changes, 1715 to 1911

A. Thomas Cary's Successors

The property has a complex pattern of tenancy in the eighteenth century. It appears to have stayed in the Cary family for the better part of a century, though not, it would seem, for as long as Weaver claimed in his *Country Life* article of 1915. The Earl of Albemarle and William Drake, Esq., leased the property from the Carys, though when and for how long remains to be established. By 1791 the owners had changed. A Bill of Sale for that year gives the vendor as the widow of John Wilkinson, Esq. Then, in the early nineteenth century, a Mr. Duncan is known to have owned the property. In the summers of 1807 and 1808 it was let by Dr. Markham, Archbishop of York. In 1814, according to Manning, it was tenanted by John Pearse, Esq., Governor of the Bank of England.¹⁷ From this dizzying array of names Weaver concludes, and I think rightly, that the site

¹⁷ *The History and Antiquities of the County of Surrey...* (London: White Cochrane and Co., 1814), vol. 3, pp. 289-90.

was so popular in the late Georgian period that it could be let 'furnished as a summer residence to anybody who came along'.¹⁸

The situation in the nineteenth century was somewhat more stable. An 1842 drawing of the house (**figure 4**) in the British Library identifies it as the 'Seat of John Thornton Leslie Melville'. It was prepared for Brayley's *History of Surrey...* of 1850 -- but not published -- where we learn that it had become the seat of another Leslie Melville, Alexander, a younger brother of the eighth and ninth Earls of Leven. His nephew, also Alexander, Lord Balgonie, followed him, dying in 1857. His widow stayed on until her death in 1887.¹⁹ In 1859 it was she who added a block, not extant, to the northeast of the house. This no longer survives. At about the time it was built it is recorded that eight members of the Melville family resided there and as many as fifteen servants.²⁰

B. Changes to the Eighteenth-Century Landscape and Setting of the House

The widow of Lord Balgonie might also have been responsible for the picturesque and typically Victorian landscape setting for the main front of the house as it is recorded in the first edition OS map (**figure 5**). This same document shows the principal lawns and gardens in some detail. No trace of the eighteenth-century scheme (**figure 3**) survives. In its place are two, possibly three formal gardens to the southeast and a large lawn to the east terminating in a thickly and picturesquely planted wood.

Archer's splendid forecourt walls have been swept away, his pond filled, and new lodges at Roehampton Lane constructed. The formal entry has given way to a meandering carriage drive, partly shielded by trees. By 1894-6, the date of the second edition OS map (**figure 6**) a second gate lodge has been added, to the south, thus creating a circular drive. A separate spur led discretely to the stable yard which, though expanded, still occupied its eighteenth-century position, to the south of the south wing.

V. Lutyens's Additions for Arthur Grenfell, 1911-1913

In 1911 the Earl of Leven and Melville sold the house to Arthur Morgan Grenfell, a Canadian merchant whose keen interest in polo probably explains why he chose to just a few hundred yards from the Roehampton Polo Club. Grenfell hired Edwin Lutyens to adapt and extend the house.

¹⁸ *Country Life*, 14 August 1915, p. 237.

¹⁹ Weaver, *Country Life*, p. 237.

²⁰ 'History of Queen Mary Hospital', undated, p. 21. Typescript in possession of the Hospital Archives, Medical School Library.

The commission came about through Hugh Percy Lane, a young art dealer with a gallery in Dublin. In 1909 he purchased 100 Cheyne Walk in Chelsea, Lindsey House, and hired the architect to make an entirely new garden and some minor interior alterations. Lane sold works of art to Grenfell, which is how, ultimately, Lutyens came to his notice of this rich North American.²¹

The work was in hand by November 1911, at the very moment when Lutyens was accepting Lord Curzon's invitation to go to Cape Town and thereafter to be part of the team of consultants advising on the siting and layout of a new capital. Nearly sixty jobs were left behind, hanging fire, and Roehampton House was one of them. The architect was in such demand at this time that he had no choice but to take away some projects with him, including one of his best known, Castle Drogo.²² Certainly the strain of colonial work did nothing to dull his talents.

Essentially Lutyens extended Archer's work to the north and south of the old main block, adding three-storey wings. He also reinstated the formal appearance of the forecourt, enlarging it somewhat. It is not clear whether the eighteenth-century wings were built according to Archer's plan, as the footprint shown on early maps does not quite correspond to Campbell's plate, nor has any detailed visual evidence of their appearance come to light. Lutyens was determined to complete Archer's forecourt and so gave his blocks more or less the footprint shown in the *Vitruvius Britannicus* plate, though he did set each block back slightly from the position Archer had dictated. This seems to have been done in order to compensate for the increase in scale arising from the construction of the new wings.

Whether based on the original or not, the detailing of the offices and, for that matter, all of Lutyens's work is immaculate and entirely in keeping with the eighteenth-century original. As Weaver observed in 1915:

It is obvious that this [work of addition] must have been a very pleasant task for Mr. Lutyens, for his sympathy with the work of Wren's day is most lively, and his touch never more sure than when he is working in that manner.²³

There are echoes of Archer's original throughout Lutyens's work, particularly on the new south elevation, where he has provided a slightly

²¹ J. Brown, *Lutyens and the Edwardians. An English Architect and His Clients* (London: Viking, Penguin, 1996), pp. 148-51.

²² Brown, p. 151. C. Hussey, *The Life of Sir Edwin Lutyens* (London: Country Life, 1950), pp. 245-6.

²³ *Country Life*, p. 237.

projecting centre section that might well be mistaken for much older work. Lutyens also reinstated some elements of the forecourt.

The only potentially sour note was the treatment of Archer's very fine arcaded quadrants whose prominence has been much diminished by the new, higher work behind. To compensate Lutyens gave the upper storey a concave plan, a mirror image of Archer's convex quadrant, smoothing what would otherwise have been an awkward transition.

The most considerable alteration to the interior was the removal of the principal staircase from its lateral bay to the new south wing. This did not, according to Weaver, involve 'any interference with the design of the original work, because the flights were re-fixed intact, and the small evidences of alteration that may be seen date, not from the recent removal, but from an earlier alteration to the staircase which was probably done in 1859'.²⁴

The work did not progress as quickly as it might have, perhaps because of Lutyens's absence or perhaps because of financial problems. In November 1913 *The Builder* reported that the additions were just then 'being built', commending the work for 'bearing out the general character of the old work'.²⁵ In the end the architect had to leave most of his proposed interiors unfinished. Only a large room overlooking the sunk garden seems to have been ornamented according to Lutyens's intention; hospital staff refer to this as 'the ballroom', though on some plans it is called a library. (See **figure 10**.) The RIBA plan (**figure 9**) shows the ballroom at the extreme northeast of the site. This was not inspected.

It must be stressed that our understanding of how much of Lutyens's scheme was executed is partial at best. Only a complete survey of the fabric can establish this important point.

Lutyens also designed a series of gardens to the south of his new south wing (the site of the old kitchen garden) and extending eastward to form a border to the east lawn. Although Weaver reported that these were never carried out, a plan of the site made in the interwar period (**figure 12**) shows a sequence of three spaces -- sunk garden, rose garden, and ornamental garden -- which might well be the work of Lutyens or even Lutyens and Jekyll.²⁶ It is just as likely that the rose and ornamental

²⁴ *Country Life*, p. 238.

²⁵ 19 November 1913, p. 296.

²⁶ To the best of my knowledge no one has looked for drawings in the Jekyll collection which might have been made for Arthur Grenfell's garden. Her plans relating to Surrey gardens are in the County Record Office, County Hall, Kingston-upon-Thames,

gardens survived from the late nineteenth century. The architect is also known to have overseen the planting of a double row of lime trees, parallel to Roehampton Lane and providing a leafy screen to the main front of the house (figure 10), which he laid out in a manner consistent with Archer's original design. The east lawn, or garden, front was retained, graced by a spacious lawn and old cedars said to have been given by one of the Georges in the early eighteenth century.²⁷

The work came abruptly to a halt when Arthur Grenfell declared bankruptcy in summer 1914. Amongst his creditors was Hugh Percy Lane, whose own finances were reeling. The final act in this minor tragedy came in May 1915 when Lane himself was lost on the *Lusitania*.²⁸

As a result of the commission's collapse Lutyens's interiors do not measure up to the standard of the exterior architecture, which, perversely, turned out to be no bad thing. Weaver described their lack of 'decorative amenities' as appropriate to hospital use, for that is what Roehampton House had become by the time of his writing. The 'austerity' that came from the abrupt cessation of works struck 'the best note for a hospital ward'.²⁹

A. *Lutyens's Drawings for Roehampton House in the Royal Institute of British Architects*

The Drawings Collection of the Royal Institute of British Architects holds several Lutyens drawings for this commission.³⁰ Most are coloured chalk elevations of the new wings, but there is one undated ground-floor plan (figure 9). It must be early as it differs in several regards from the ground-floor plan published by Weaver in his 1915 *Country Life* article (figure 10).

B. *The Extent of Lutyens's Works*

It would be useful, at some point, to compare these early twentieth-century plans with the existing fabric to see how much of Lutyens's scheme was executed and how much survives. This could not be done during my site visit because the areas in question are heavily used.

ref. 4113. Jekyll's notebooks are to be found in the Godalming Museum, Charterhouse, Godalming.

²⁷ *Country Life*, p. 238.

²⁸ Brown, pp. 154, 158 and note 28.

²⁹ *Country Life*, p. 238.

³⁰ See *RIBA Drawings Collection, Catalogue*, vol. 'L', Lutyens 174.

What is clear, however, is the extent of Lutyens work, particularly on the north wing (figure 15). Other buildings to the north were added by the War Office and Ministry of Pensions after 1915.

The result of Lutyens work was to treble the floorspace of the original building.

VI. The House Becomes a Hospital, 1915

Grenfell sold Roehampton House to Kenneth Wilson. He let the house free of rent to the War Office for use as hospital dedicated to the rehabilitation of WWI amputees by artificial limbs. The new facility opened on 28 June 1915.³¹ In 1920 the Hospital Governors purchased the house outright from Wilson. Because of the concentration of limbless servicemen, artificial limb makers began to set up workshops and factories on the estate. After the war the accommodation was too great for the hospital's primary functions, so in 1920 Ministry of Pensions took part of the space, agreeing to contribute a proportion of the running costs.³² Limbless patients, however, were still given priority and the Governors retained responsibility for the fabric upkeep. In that year, 1920, the Convalescent Auxiliary Hospital for Sailors, Soldiers and Airmen was rechristened Queen Mary's Hospital.

By the next war the hospital was running schemes for limbless patients who had not served in the war. Most of the new patients were former railway workers and miners. In 1953 responsibility for limb fitting passed entirely to the Ministry of Pensions. There was a sister hospital at Sidcup, set up by one of the founders of QMH for with severe facial and jaw injuries.³³

A. The Hospital Extensions

Further research is required to establish the precise sequence of ward construction. The present range of single-storey ward blocks that stretch from the north side of Roehampton House eastward, seem to have been built in several phases. According to the hospital archives held in the Medical Library, some new buildings were added in 1915, but documentary research in ministry of state papers is needed to establish the

³¹ *Guide to Roehampton House*, p. 4.

³² *The Builder*, 1 January 1926, p. 8.

³³ See summary in Greater London Record Office handlist to the papers of the QMH, H2/QM. For a detailed account of this fascinating chapter in the history of medicine see B. Weedon, *et al.*, *A History of Queen Mary's University Hospital, Roehampton*, ed. by Helen Alper (Richmond, Twickenham, and Roehampton, Healthcare NHS Trust, 1996).

sequence of events with absolute certainty.³⁴ The most considerable building campaign of the interwar period was carried out under the auspices of the Ministry of Pensions in 1925 and 1926. The long ward blocks to the north side of the spine corridor along with miscellaneous other blocks were opened in May 1925, which marked the end of the first contract for alterations. This work was carried out by Messrs. F and H. R. Higgs, Builders, of Station Works, Herne Hill. The architects for the Hospital Committee were Hayward and Maynard, ARIBA; T. A. Poole, ARIBA, an associated architect for the job, was in the employ of the Ministry of Pensions.³⁵

The second part of the contract, this time executed by Messrs. Humphreys Ltd., Knightsbridge, was underway over winter 1925-26. The five wards which are directly east of the north wing of the house and extend south from the spine corridor date from this campaign, along with the operating theatre at the northeast of the site, a boiler house and a mortuary.³⁶ The plan of the site published in *The Builder* of 1926 (figure 11) shows the position of the cedars Weaver noted in 1915 and which appear in at least one early photograph (figure 8).

There seems to have been further tinkering with the hospital blocks during the interwar period. The present single-storey entrance block, with its tripartite facade and centre portico topped by a cupola, postdates 1926. On an early plan it is referred to as Ministry of Pensions Administration Block (figure 12). This is the only one of the interwar extensions of any architectural distinction.

The 1926 site published in *The Builder* (figure 11) also shows that hospital blocks had been built along Roehampton Lane directly in front of Archer's block. The splendid view of the forecourt from the road would remain occluded until the late 1950s.

B. The London County Council's Pavilion Blocks and the Widening of Roehampton Lane

In 1956 the London County Council purchased a strip of the hospital frontage to widen Roehampton Lane. This required the demolition of three gate lodges, two of Victorian vintage and the third by Lutyens. The LCC Architects's Department in conjunction with the Survey and General Team (the precursor of the GLC's Historic Buildings Division) used the road

³⁴ Research in the Public Record Office at Kew (War Office Papers) is necessary to establish the extent of the works from this time.

³⁵ *The Builder*, 1 January 1926, p. 8.

³⁶ *The Builder*, 1 January 1926, p. 8.

widening as an opportunity to enhance the setting of the Archer-Lutyens complex, which was by this time on the statutory list.³⁷

They decided to provide the sort of grand, theatrical setting which Archer's house had lacked since the his curving forecourt walls were removed sometime in the nineteenth century. Lutyens's wrought-iron gates of 1911-13 were moved from their position to the north of the house to the centre of forecourt frontage.³⁸ To either side an elegant, two-storey gatehouse was built, its centrally placed stack, square plan, and detailing as much in sympathy with Archer's original as with Lutyens's additions. The quadrant walls linking the lodges to the relocated gates echo Archer's arcaded quadrants within. This is extremely sophisticated conservation architecture (figure 14).

VII. Administrative History, 1960 and after

In 1960 QMH was acquired from the Ministry of Pensions by Westminster Hospital Group and in the following year it became an NHS hospital. The entire Roehampton estate was sold to the NHS in 1982. From 1974 to 1982 it fell under the South West Thames Health Authority and the Westminster Hospital Group (Teaching) Health District. At the end of this period the Richmond and Twickenham District Health Authority was formed.

VIII. The 1983-86 Programme of Repair

By 1982 the Archer-Lutyens block was being used principally as a nurses residence. This ended when asbestos insulation was discovered in August 1983. A survey of the fabric made a little later in the year drew attention to grave structural problems, most of them concentrated in the eighteenth-century block.³⁹ The principal floor timbers⁴⁰ were 'grossly overstressed' and sagging, some of them as much as 150 mm, in virtually every part of the building. There was beetle infestation and wet rot as well, the worst of it on the second floor. There were problem with the services, and many fire hazards to be overcome, such as a lack of good escapes and combustible partitions and doors. All the electrics needed renewing.

³⁷ The papers relating to this interesting episode are held in the Greater London Record Office, GLC/AR/BR/17/036317.

³⁸ An earlier design for Grenfell's gates at Roehampton survives in the RIBA Drawings Collection, Lutyens 174.

³⁹ A description of the works can be found in the Estates Office files.

⁴⁰ Joists sit on large timber fitch beams, forming a double layer construction.

The asbestos removal left the building in a state of dilapidation, with most of the floor boards, skirtings and associated ceilings, apart from those of historical interest, removed. The remaining timbers were sprayed with PVC asbestos sealant. Unfortunately this did some damage to historic panelling, particularly on the second floor, where a considerable amount of restoration work was required. There was some restoration work on the ground and first floors as well.

The real problem of Archer's block were the floor joists. Destroyed from wood worm infestation on the second floor, even those in good condition on the ground and first floors, were judged inadequate for office loading. It was decided to strengthen the historic timber with three sorts of steelwork: in some cases by bolting steel channels on both side of a beam, with the supporting joists notched and spliced into channels within the floor thickness; in other places steel beams were strapped to the old fitch beams. The last type of strengthening technique involved tying a steel upstand beam to the top of the old timbers; the new work was taken through partition walls by means of a steel troughs and then set on steel studs positioned within the brick exterior walls. English Heritage and the Borough Conservation Officers advised on the this work.

In the contract for the work, the reinstatement of decorative work was separately specified. New central lobby areas were created on every floor. In some areas original panelling was replaced over the objections, it seems, of both English Heritage and the Conservation Officer. A tender for £774,000 was accepted, but the final cost came close to a million. The reason given was the discovery of faults in the roof structure after the contract had been let.

Sadly, no systematic record of the building's historic structure, decoration or servicing was made at the time of the works.

IX. Further Analysis, Research, and Recording

A. Fabric Analysis

1. In the event of scaffolding being erected, arrangements should be made for a building analyst to examine the surviving parapets, balustrades, and other building fabric at the cornice and roof line. At the same time, the roof timbers should be examined for evidence of the substantial structure which would have been needed to support this pediment shown in the 1715 engraving. The question of whether or not Archer's fantastic broken pediment was constructed is of considerable art historical importance.

2. The other puzzle to be solved is the primacy of the wall partition in the room directly south of the entrance hall.

3. Measured plans of all floors, including the basement, should be made. The primary object of this work should be Archer's block, but ideally Lutyens's wings should be included. The original plan forms of the upper floors in Archer's block should be reconstructed on paper.
4. An inventory of surviving panelling and other decorative details should be made.
5. If any of the building is once more opened up, then structural details should be more fully recorded.
6. The interiors and exterior should be photographed, ideally with rectified photography or photogrammetry.
7. A metric survey should be made of the exterior elevations.

A copy of the visual records noted above should be deposited with the National Monuments Record.

B. Documentary Research

Much of this will have been done by Peter Wayne, who, as the leading authority on Archer, should be contacted as a matter of course. He should be commissioned to write a short historical section. The following list suggests other avenues of investigation and questions to be answered.

1. The sequence of owners and tenants should be established by reference to rate books, directories, census returns, and other historical documents (including the Tithe Map -- which was not inspected as part of this research project). Parish papers will be useful in this regard.
2. An attempt should be made to locate the papers of various owners, particularly the Carys, whose descendants are still established in Virginia, USA, the Earls of Leven and Melville, and Arthur Grenfell.
3. Plans for the Grenfell's garden may survive among the Jekyll papers in the Surrey Record Office or in Godalming.
4. Ruth Richardson, who is in charge of the Lutyens drawings project, should be contacted to see whether drawings for this project outside the RIBA collection have come to light.

5. War Office and Ministry of Health Papers should be consulted at the Public Record Office at Kew. Though some of the history of this period is covered in B. Weedon, *A History of Queen Mary's Hospital, Roehampton* (see note 32) is a very good institutional history, but it does not cover the architectural history of the site after 1915. The state papers on this area are bound to contain some very fascinating material.

6. The Hospital papers are deposited in the Greater London Record Office in Clerkenwell.

7. More recent archival sources should be located, in particular the papers and records relating to the extensive work of repair and restoration carried out in the mid 1980s. Copies should, if possible, be deposited at the National Monuments Record, the Surrey County Record Office, and the Wandsworth Local Studies Collection.

8. Both the Surrey County Record Office in Kingston and the Wandsworth Local Studies Collection should be scoured for additional information. The former seems to have been overlooked by the few people who have done research on this site.

A copy of the results of this research -- which should take the form of an illustrated report -- should be deposited at the National Monuments Record, the Surrey County Record Office, and the Wandsworth Local Studies Collection.

X. Recommendations

In the short term, it is most important that the interwar hospital ranges should be photographed; research into the relevant archival sources should be undertaken at the same time. The results should be presented as a detailed report on the physical fabric and history of the hospital complex. Copies of this should be deposited at the record centres noted in the paragraph above.

As part of this exercise a survey should be made of the ward buildings in order to identify any early disability access features.

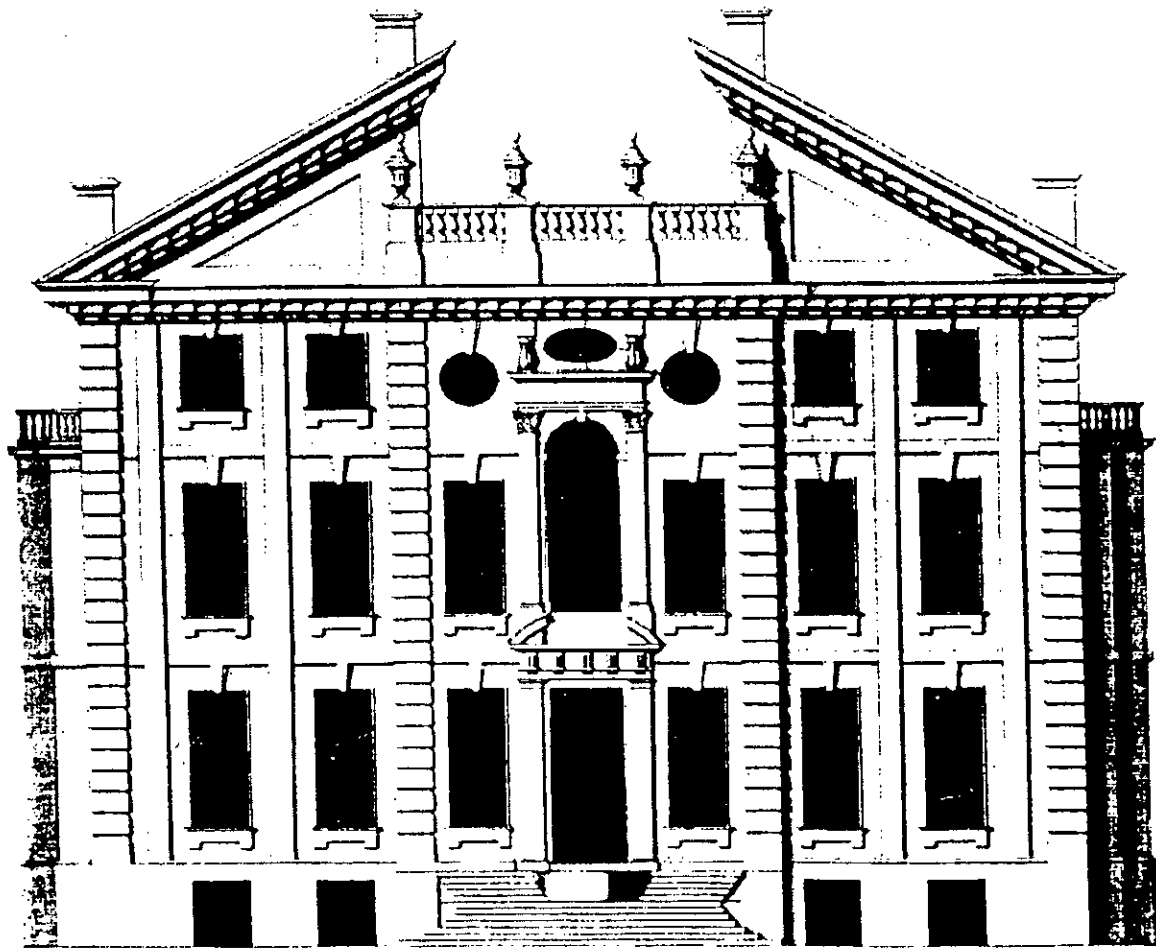
Serious consideration should be given as to whether this analysis and research should be required as a condition of LBC.

Dr C E Miele
Historical Analysis and Research Team
English Heritage

List of Figures

Figure 1. Main elevation to Roehampton House, Thomas Archer, 1710-5. As published by Colen Campbell in <i>Vitruvius Britannicus</i> , vol. 1, 1715.	18
Figure 2. Plan of Roehampton House, Thomas Archer, 1710-5. As published by Colen Campbell in <i>Vitruvius Britannicus</i> , vol. 1, 1715.	19
Figure 3. Extract from Rocque's <i>Survey...</i> , 1741-45, showing Roehampton and Roehampton House.	20
Figure 4. West view of Roehampton House, the seat of the Hon. John Thornton Leslie Melville, drawn by Edward Brayley in preparation for his <i>History of Surrey...</i> Dated 2 August 1842. Source: British Library, Ms. and Printed Books, CRACH I Tab. 1-3b.	21
Figure 5. First edition Ordnance Survey Map, 1:2,500 scale. 1867.	22
Figure 6. Second edition Ordnance Survey Map, 1:2,500 scale. 1894-6.	23
Figure 7. West front of Roehampton House, in c1900. Source: Greater London Record Office, GLC, Historic Buildings Division, photographic archive, F3685.	24
Figure 8. Garden front and lawn, showing Cedars reputed to be of eighteenth-century origin, in c1900. Source: Greater London Record Office, GLC, Historic Buildings Division, photographic archive, F3686.	25
Figure 9. Site plan of Queen Mary's Hospital, showing extensions of c1915 and 1925-6. Designs of architects Hayward and Maynard, in consultation with T. A. Poole. From <i>The Builder</i> , 1 January 1926, p. 8.	26
Figure 10. Ground-floor plan, showing alterations by Edwin Lutyens, 1911-1913. Source: Royal Institute of British Architects, Drawings Collection, LUT 174.	27
Figure 11. Ground-floor plan, showing Lutyens alterations to Roehampton House, 1911-13. Source: <i>Country Life</i> , 14 August 1915, p. 239.	28
Figure 12. Site plan of Queen Mary's Hospital, in c1930s. Source: Estate Office, Queen Mary's Hospital.	29
Figure 13. General view of Roehampton House, showing Lutyens's additions of 1911-13. Probably c.1956. Source: Greater London Record Office, GLC, Historic Buildings Division, photographic archive 57-1739.	30
Figure 14. View of entrance lodges and gate piers after newly built to the designs of the GLC Historic Buildings Division, 1956-1960. Source: Greater London Record Office, GLC, Historic Buildings Division, photographic archive, 59-3718.	31
Figure 15. Contemporary OS extract, 1:2,500, marking extent of Lutyens additions, in blue. The green gives the rough outline of the formal gardens shown on nineteenth-century maps. Lutyens used these as the basis of his scheme in 1911-13. In pink are the London County Council Historic Buildings Division additions. Archer's original block is shown in orange, and the black broken lines show the approximate extent of the gardens shown on Rocque, 1741-45 (see figure 3 above).	32

Figure 1. Main elevation to Roehampton House, Thomas Archer, 1710-5. As published by Colen Campbell in *Vitruvius Britannicus*, vol. 1, 1715.



Roehampton House, designed by Thomas Archer, 1710-5. The drawing is published in *Vitruvius Britannicus*, vol. 1, 1715.

Figure 2. Plan of Roehampton House, Thomas Archer, 1710-5. As published by Colen Campbell in *Vitruvius Britannicus*, vol. 1, 1715.

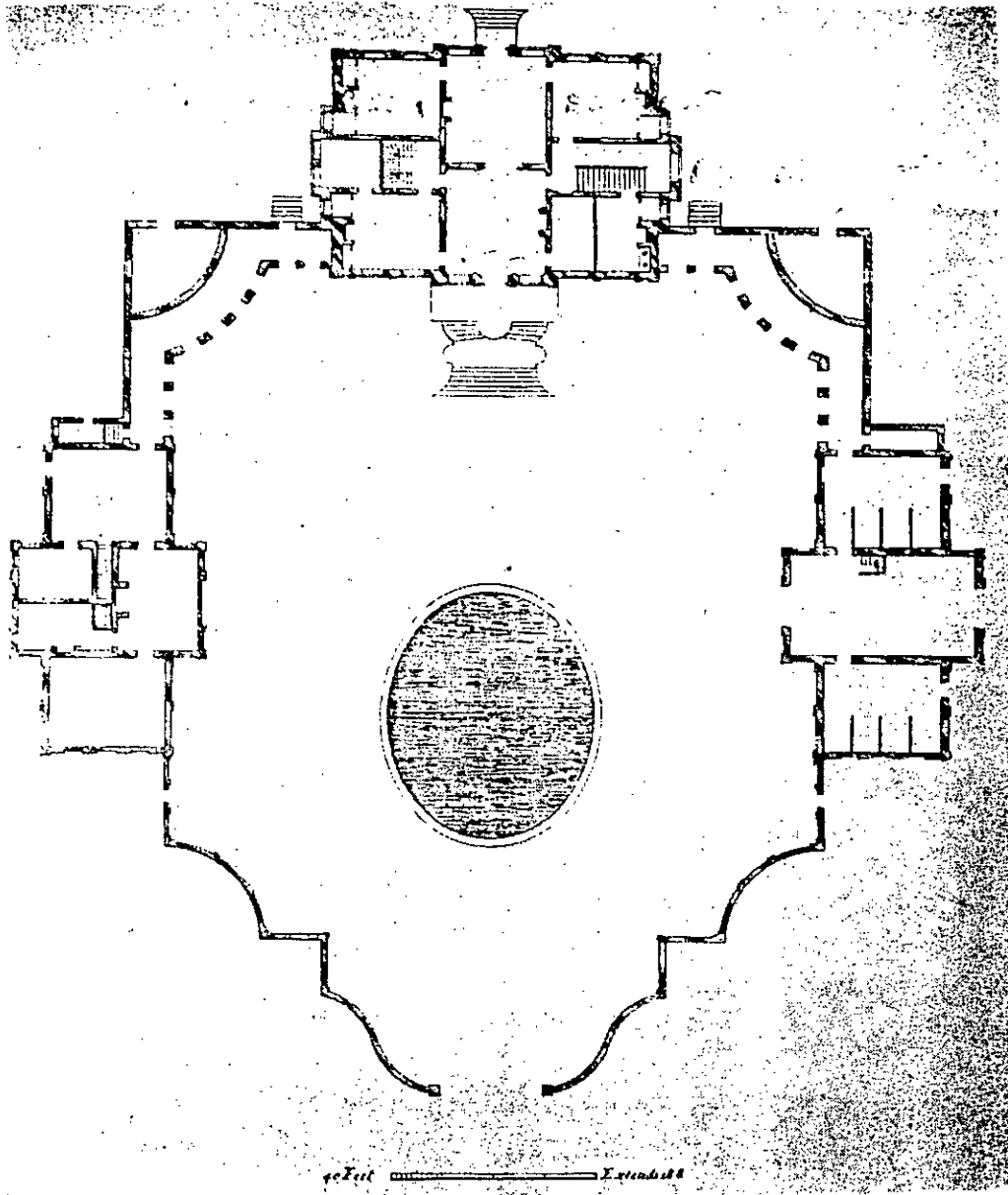


Figure 3. Extract from Rocque's *Survey...*, 1741-45, showing Roehampton and Roehampton House.

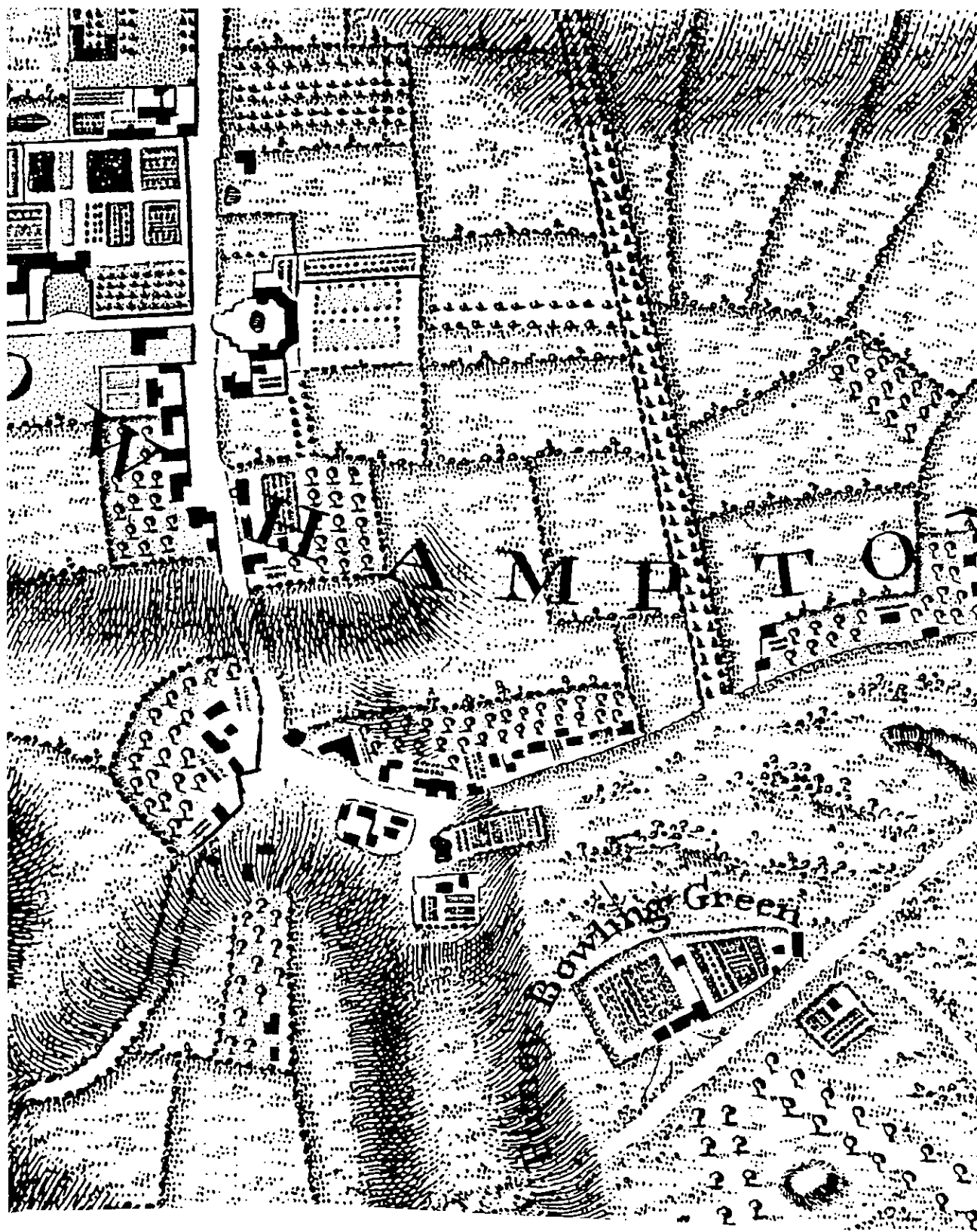


Figure 4. West view of Roehampton House, the seat of the Hon. John Thornton Leslie Melville, drawn by Edward Brayley in preparation for his *History of Surrey*.... Dated 2 August 1842. Source: British Library, Ms. and Printed Books, CRACH I Tab. 1-3b.

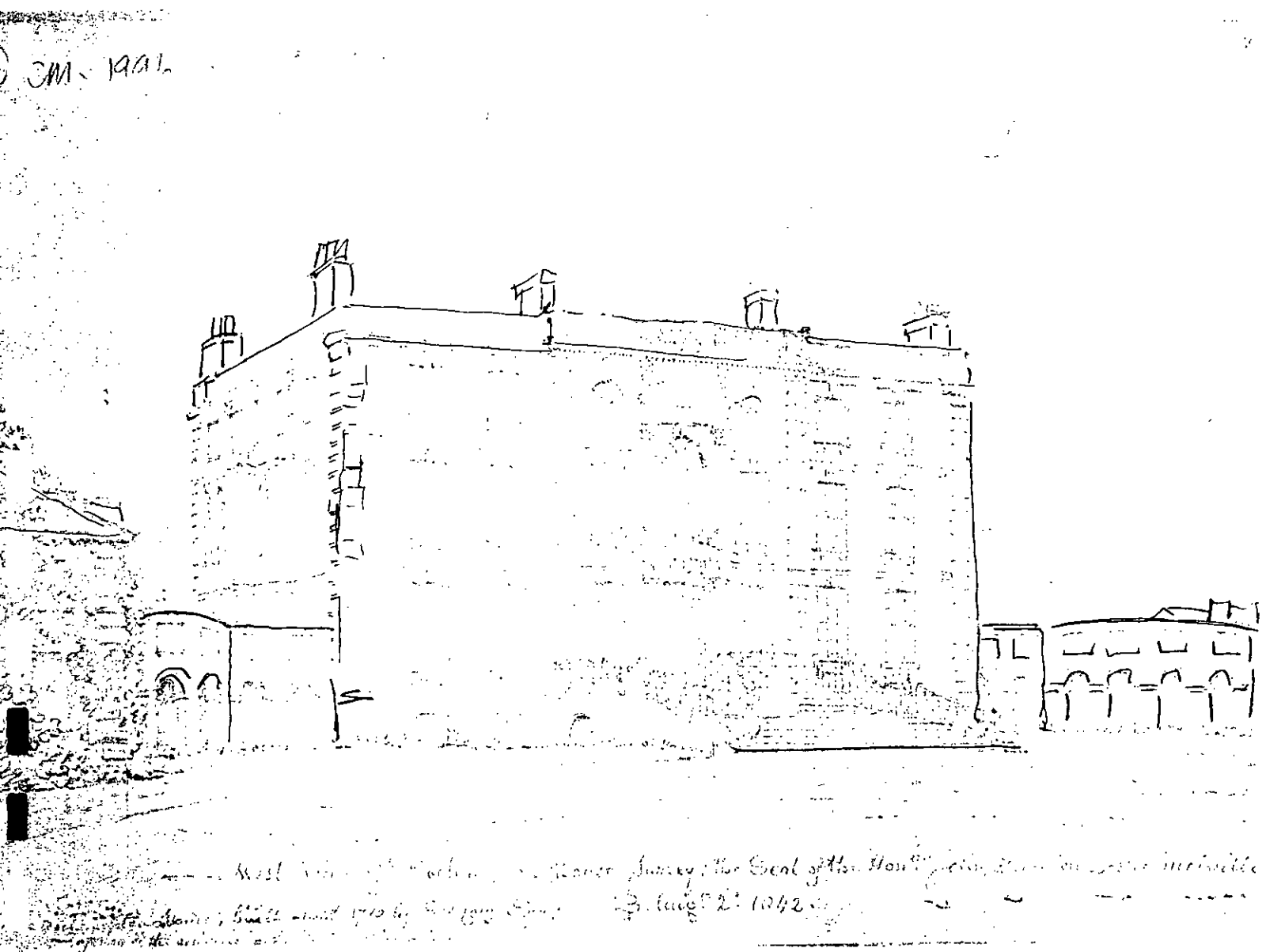


Figure 5. First edition Ordnance Survey Map, 1:2,500 scale. 1867.



Figure 6. Second edition Ordnance Survey Map, 1:2,500 scale. 1894-6.

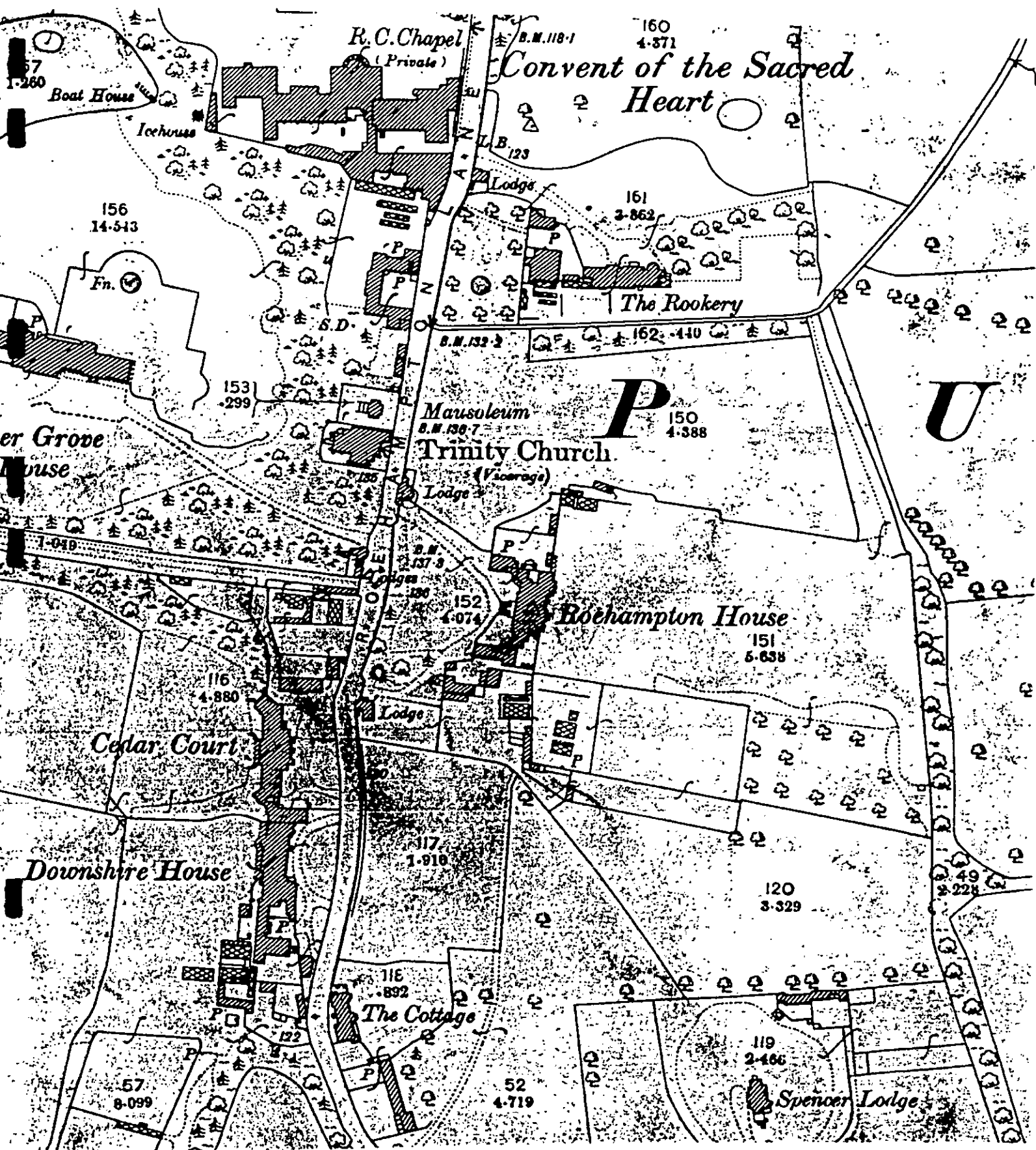


Figure 7. West front of Roehampton House, in c1900. Source: Greater London Record Office, GLC, Historic Buildings Division, photographic archive, F3685.



Figure 8. Garden front and lawn, showing Cedars reputed to be of eighteenth-century origin, in c1900. Source: Greater London Record Office, GLC, Historic Buildings Division, photographic archive, F3686.



Figure 9. Site plan of Queen Mary's Hospital, showing extensions of c1915 and 1925-6. Designs of architects Hayward and Maynard, in consultation with T. A. Poole. From *The Builder*, 1 January 1926, p. 8.

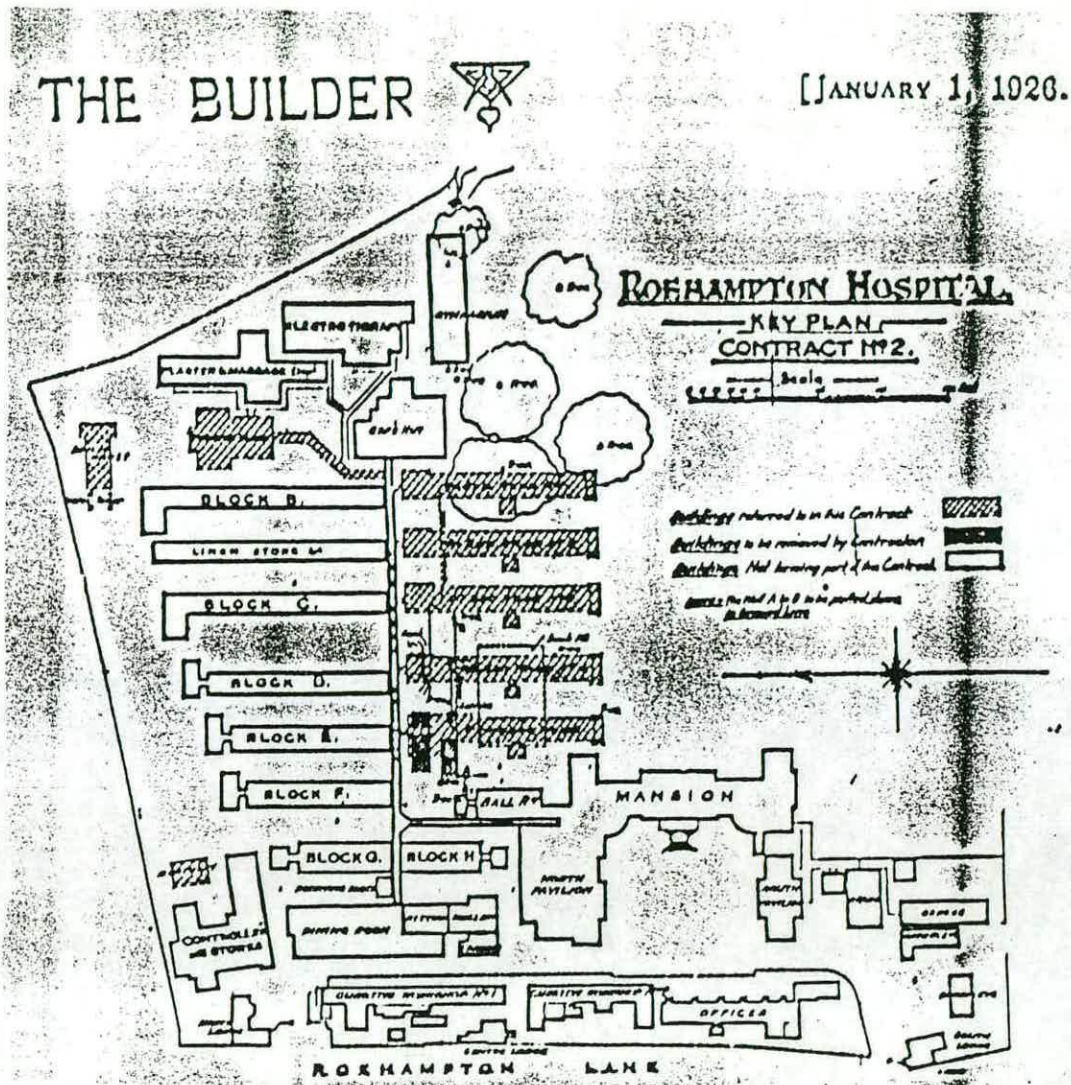
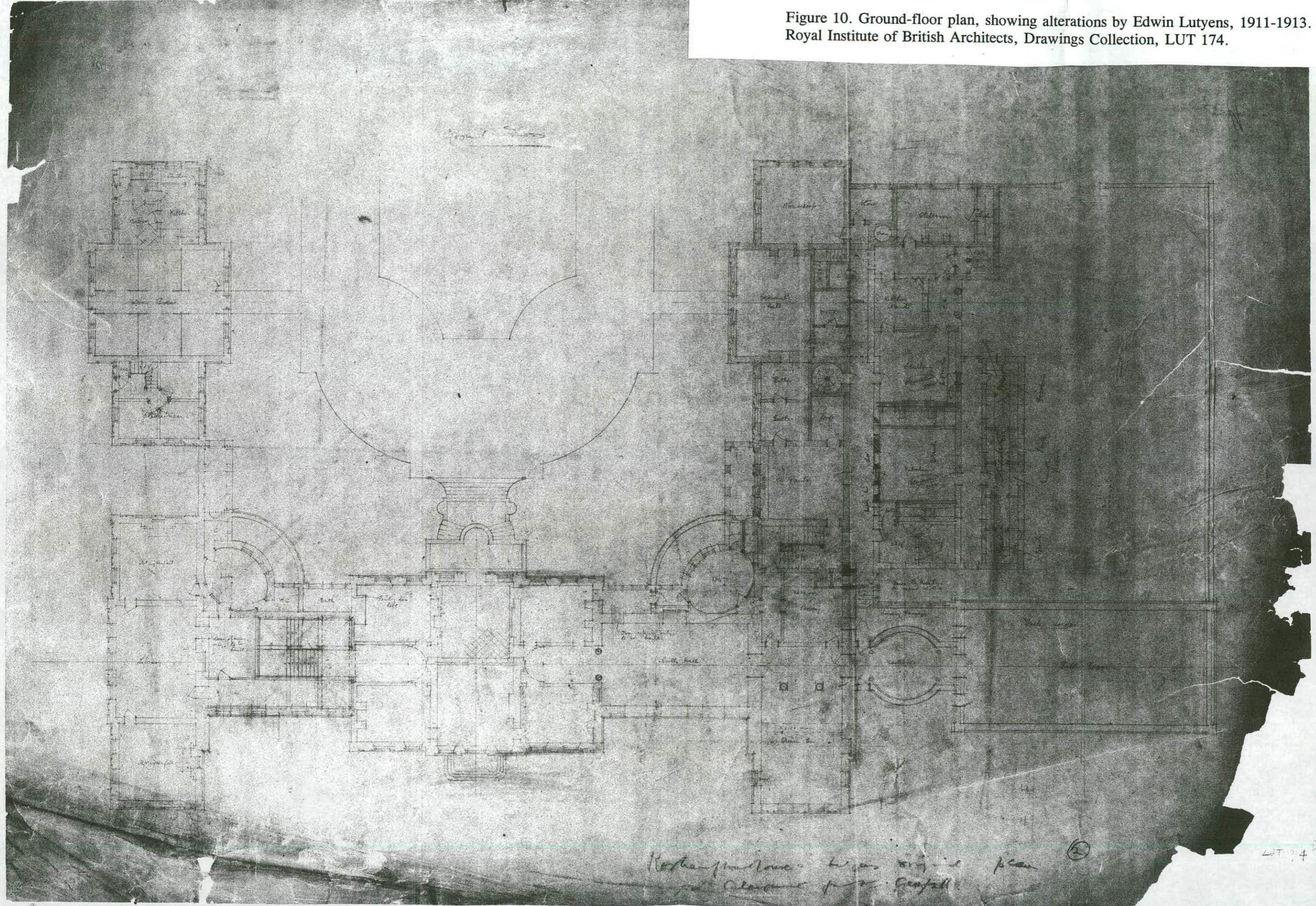


Figure 10. Ground-floor plan, showing alterations by Edwin Lutyens, 1911-1913. Source: Royal Institute of British Architects, Drawings Collection, LUT 174.



Keston plan - Lutyens original plan
at 1911-1913
see page 10

2

LUT 174

Figure 11. Ground-floor plan, showing Lutyens alterations to Roehampton House, 1911-13. Source: *Country Life*, 14 August 1915, p. 239.

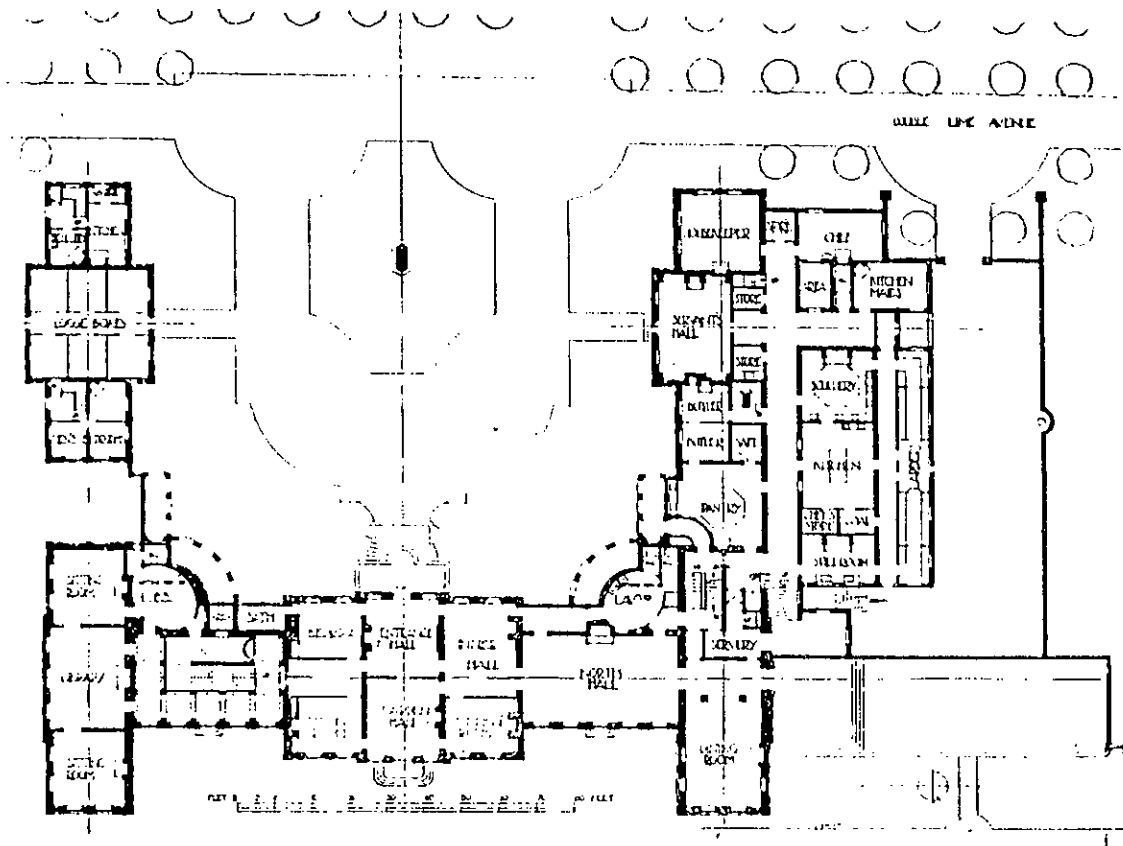


Figure 12. Site plan of Queen Mary's Hospital, in c1930s. Source: Estate Office, Queen Mary's Hospital.

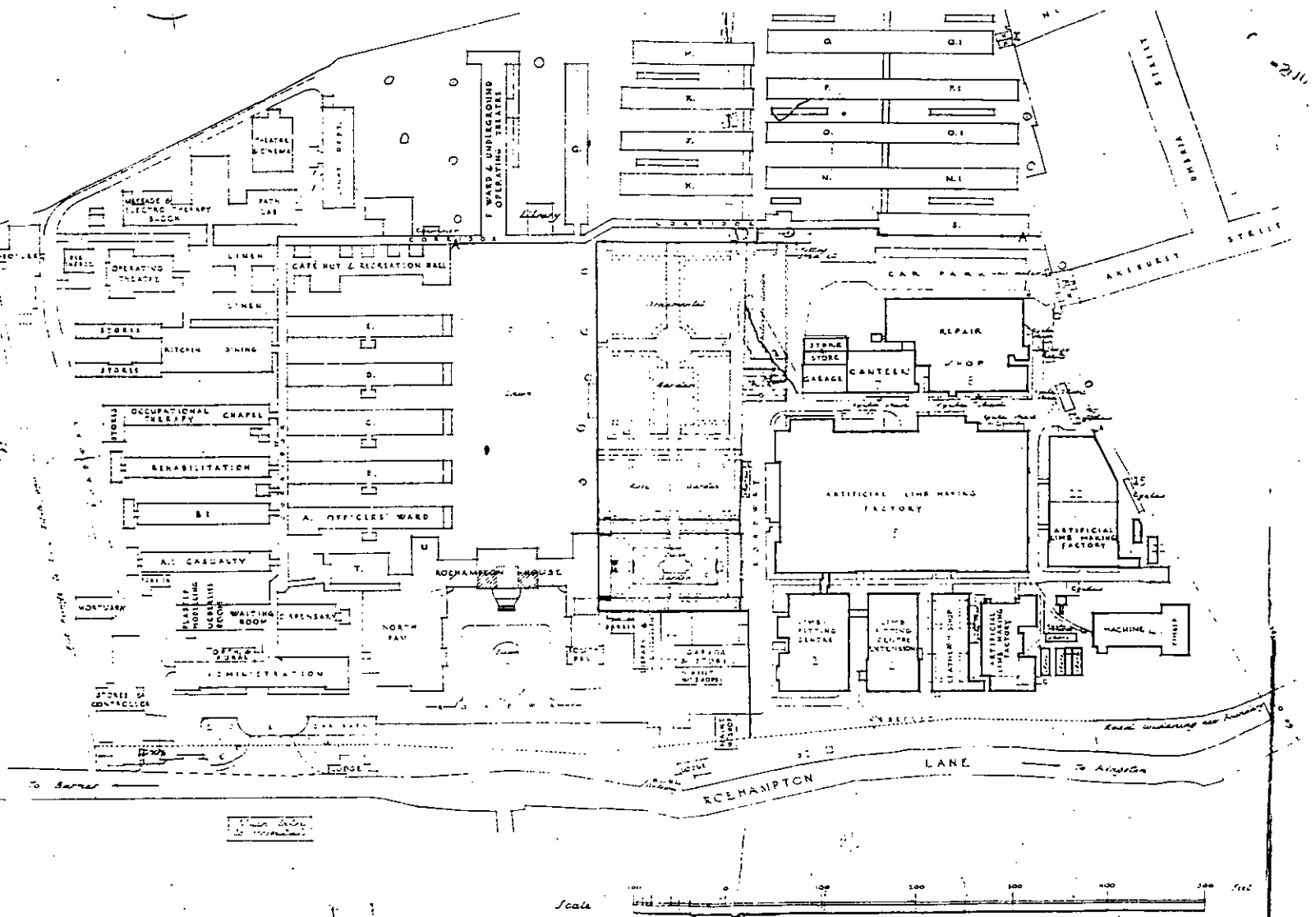


Figure 13. General view of Roehampton House, showing Lutyens's additions of 1911-13. Probably c.1956. Source: Greater London Record Office, GLC, Historic Buildings Division, photographic archive 57-1739.



Figure 14. View of entrance lodges and gate piers after newly built to the designs of the GLC Historic Buildings Division, 1956-1960. Source: Greater London Record Office, GLC, Historic Buildings Division, photographic archive, 59-3718.



Figure 15. Contemporary OS extract, 1:2,500, marking extent of Lutyens additions, in blue. The green gives the rough outline of the formal gardens shown on nineteenth-century maps. Lutyens used these as the basis of his scheme in 1911-13. In pink are the London County Council Historic Buildings Division additions. Archer's original block is shown in orange, and the black broken lines show the approximate extent of the gardens shown on Rocque, 1741-45 (see figure 3 above).

