

THE YPS LODGE AND ITS ARCHITECT

Rita Wood

Looking at Victorian buildings, especially at their brickwork, terracotta and tiles, has recently become a hobby of mine; York may not be celebrated for its Victorian work, but there is plenty here. This article was compiled at the request of our Clerk, Frances Chambers, after I had told her that a short entry about the YPS Lodge had been contributed by me to the website www.victorianweb.org; she thought perhaps I could extend it for members. It has been written during 'lock-down' and, consequently, although the exteriors of buildings could be photographed during exercise periods, it was not possible to go inside any of them, and the buildings described had to be restricted to York. On the other hand, though buildings and libraries were closed, it was a revelation how much could be read and seen on the internet; most sections conclude with a note of sources which may be of interest. I am a beginner in 'local history' and have been helped and encouraged by many more-practiced friends and acquaintances; thanks to them are also in the notes.

The Lodge [1] was purpose-built for the Society in 1873-4 as the gatekeeper's house at the principal entrance to its gardens. Since the 1840s the gatekeeper had rather awkwardly occupied part of a house in this position. Within a few years of its being built, and shortly after the death in 1878 of the Society's long-serving and influential head gardener Henry Baines, his unmarried daughter Fanny became gatekeeper; she lived in the lodge until her death in 1916. Aged about 12 in 1844, she is probably one of the two girls in a striped dress in one of the calotype photos taken at the BAAS meeting in York. Since 1961 there has been public entrance to the Gardens, so no need for a resident gatekeeper, but the Lodge is still used by the Society as its office and meeting-place.

P. J. Hogarth & E.W. Anderson, *'The most fortunate situation': the story of York's Museum Gardens* (2018). The National

Galleries of Scotland hold a collection of calotypes taken at the BAAS conference in York in 1844 which includes one of the Baines family. Copies were arranged for exhibition on panels in the gardens in 2019 in a project instigated by Margaret Leonard – see www.ypsyork.org and search for 'calotype'. For a detailed account of the Lodge taken from the archives of the Society and the City Council, see "'A nice bit of Victorian nonsense": the Lodge, YPS headquarters' by Bob Hale, YPS Hon Archivist, in *Annual Report for the Year 2015* (2016), 75-8. Thanks also to Susan Major for reading a late draft, to Graham Williamson for lending me his copy of the report, and to John Bibby for reading my text and supplying several new facts.



1 The Lodge in lockdown, 2020

The architect of the YPS Lodge was George Fowler Jones who is sometimes said to have been born in Aberdeen in 1818 (though different years are given, and the 1851 census says Inverness-shire was his place of birth). In his youth he studied photography under 'Fox Talbot' for a time,

and in later life he exhibited watercolours as an amateur, but as a young man he trained as an architect, being articled to 'Wilkins', presumably William Wilkins who had designed the Yorkshire Museum. After the death of Wilkins c.1839 he was transferred to the office of Sir Sydney Smirke 'and after the fire at York Minster, in company with another pupil, he was sent down [i.e., from London] to take measurements for the restoration of the fabric. This was his first visit to the City he was, afterwards, to settle down in'. For his training, he was based in London, but from about 1844 he lived and worked independently in York. He joined all the relevant societies. He was elected a member of the Yorkshire Philosophical Society in 1845, being listed correctly under 'Jones': 'Fowler' was not a surname, but was and is often used to differentiate him, and 'G. Fowler Jones' was used by the architect himself on a drawing. In 1845 he also joined the Yorkshire Architectural Society (later to become YAYAS). In 1846, the Archaeological Institute of Great Britain and Ireland met in York for a week, its third annual meeting. One of the speakers in the Architectural Section, under the chairmanship of Professor Willis, was Mr G. Fowler Jones; his subject was an ancient cross at Sherburn-in-Elmet. He had made a cast of the half of the cross which was in the church at that time and members could see it in the Hospitium; he told how it had come about that the other half was adorning a wall at Steeton Hall. He dated its 'rude' sculpture as 'early perpendicular'.

Quotations from notes on 'York Artists' by John Ward Knowles, archived in York Explore Library and on-line at www.exploreyork.org.uk, also available as a pdf (ref. KNO/3/5); there are two volumes of these notes, and another on Stonegate probably written c. 1925. Knowles was a 'glass painter', but for a few months himself worked in Jones' Monkgate office. He was recollecting long-past events and can be inaccurate. An Index of YPS Subscribing Members 1822-1855 can be found on www.ypsYork.org. YAYAS' early history is given in H. Murray, *A Sesquicentenary Retrospect* (1992); thanks to Sandra Garside-Neville. Jones' 'remarks' to the Archaeological Institute of GB & I were reported in the *Yorkshire Gazette*, July 25, 1846, p.7, col.1; thanks to John Shaw.

In our local 'Pevsner' (N. Pevsner & D. Neave, *Yorkshire: York and the East Riding*, 1995/2002; hereafter P&N), on pp. 90-1, where the local architects working in York are discussed, David Neave says Jones 'specialized in Gothic, designing a number of competent churches and schools in the city and county' - though he did more than that, as can be seen from the tabulated selection at the end of this article, and more fully in the biographical article in Wikipedia noted below. While thinking of 'Pevsner', we may be sure that *G. Fowler Jones* gave Sir Nikolaus some pleasure - to be able to write 'one of the ugliest churches in the Riding' (Foxholes, 1866) and 'truly hideous' (Bilbrough, 1873) must be satisfying after a long day in the field.

Fowler Jones was not famous, not a name known nationally, but he was a busy Victorian architect with a varied output which was not all grand or showy. There is a leaflet or patent published by him and James Jones in 1861 for 'Improvements in apparatus for protecting and arranging water pipes, and withdrawing water therefrom, and preventing injury thereto by frost' and, curiously, patents were granted to the pair for inventions regarding propelling and steering steam vessels. James Jones is mentioned in the 'York Artists' text, he was an independent carver with premises in Stonegate; he was probably often employed by the architect.

For some details of the patents found for me by John Bibby, please contact either of us via the office, or google for yourself.

Fowler Jones was elected a FRIBA in 1868, and is perhaps shown robed for that occasion in the photo [2]. By the 1870s he had the assistance of his son, Gascoigne, while another son, Robert, was articled to him in 1882. He had as pupils Edward Taylor and 'Mr Tomkins'; the first of these became the architect of the York Art Gallery. George Fowler Jones retired in 1893, and died at Malton in 1905. The business was continued by his sons, but probably ceased before the first World War. After his death, over 2000 of his negatives were donated to the Royal Photographic Society; in 2017 their collection was acquired by the V&A and is in storage. He left a few photographs of his restoration of Stonegrave church, and a number of prints of his buildings survive locally. Fifty years of practice in the city must have left a vast number of his minor architectural works around us.



2 George Fowler Jones, c. 1868 (York Explore Archives, image 1002400)

York Explore library archive of images found by searching 'george fowler jones' brought up the photo of Jones in academics. There is also a

view of his own house in Bootham; Clifton church on completion c. 1867; Heworth church in 1870 with a glimpse of the vicarage, and views of two of his three triumphal arches for the visit to York of the Prince and Princess of Wales in 1866 for the Yorkshire Fine Arts and Industrial Exhibition. Many of these pictures were taken by him, and there are two lovely snow scenes of things he certainly had not built.

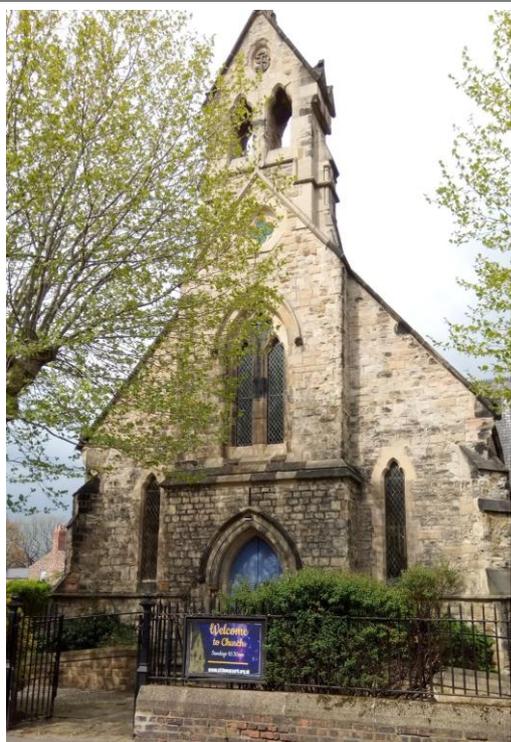
Wikipedia has a very full biographical article and the longest list of Jones' works, at https://en.wikipedia.org/wiki/George_Fowler_Jones; this entry was compiled about 2007 by Nick Browne who used to own Jones' Castle Oliver in Ireland and restored it. See also www.scottisharchitects.org.uk ; www.historiccamera.com ; www.parlington.co.uk/photos.lasso.

Jones worked on many sites in Yorkshire other than York, designing new public and domestic buildings, and designing and restoring churches. Readers may recall a glimpse from the A1(M) of the Gascoigne Almshouses at Aberford in the West Riding; this is his first known commission when based in York, 1843-5. It seems to be his only building that has achieved Grade II* in the heritage listing. The artistic Oliver Gascoigne sisters who commissioned it were important to his career; they also funded the new church at nearby Garforth, and Castle Oliver in Ireland. Such patronage was a most fortunate beginning for him. Perhaps they shared a taste in watercolours, or photography; the sisters were themselves experienced craft-workers and so had common practical interests with an architect. The 'Index of Artists' in P&N (p. 805) has 22 references under "Jones, George Fowler" and 14 of these are buildings in York; his son Gascoigne is indexed for the east window he designed in 1906 for St Paul's, Holgate Road.

www.historicengland.org.uk/listing/the-list/; see also *Castle Oliver and the Oliver Gascoignes* by Nick Browne (2011); <https://archiseek.com/> for engravings of the early state of the castle. Thanks to Paul Thornley for gleanings from other Yorkshire volumes of 'Pevsner': Jones was particularly busy in the area between the Wharfe and Aire, no doubt due the fame of the almshouses, and the church at Garforth.

Buildings in and around York for which he was either designer or restorer include:

The Minster. As mentioned above, while still working for Smirke in May 1840, he was sent to take measurements after the fire which had affected the south-west tower and the nave roof. There are no known later references.



3A St Thomas' church, Lowther Street (photo: Peter Hogarth)



3B St Thomas' church and school, 1860s (photo: John Lardon Draffin)

Three new churches:

St Thomas, Lowther Street, 1853-4. This church [3A] was in the Early English style, *early EE* in that the window over the door has plate tracery (glazed openings in a slab); also pointed trefoiled lancet

windows; the most favoured style for churches in the age of Pugin (P&N p. 177). Soon after, in 1858, a **National School** was built on the site adjoining the church to the east [3B]. The old photograph was probably taken by John Lardon Draffin between 1861 and 1879, when he moved to Manchester; the trees suggest the 1860s. The school was built for the Diocesan Board and with a government grant, and was catering for 165 local children in 1867. It is described (P&N p. 246) as 'Gothic, triple-gabled, of red brick with blue and white brick', so it looked attractive in its way. Coloured brick was a cheap and effective decoration, the colour being derived from the type of clay and the manner of firing. The school was closed in 1957; it was demolished in 1997, to be replaced by premises for the National Probation Service, a cruel choice.

<http://www.victorianweb.org/art/design/pugin/bio.html> The old photograph was lent by David Stirk of St Thomas's church. Thanks to John Shaw, Chairman of YAYAS, for finding biographical details of Draffin in Hugh Murray's *Photographs and Photographers of York: the Early Years, 1844-1879* (1986, now available in reprint from YAYAS), and for sourcing another glimpse of the school, in A. W. Appleton, *Looking Back at Monkgate and the Groves* (2002); John also helped me find the report on Jones' 1846 lecture, and I am sure gave me other help as well.

St Philip and St James, Clifton, 1866-7. The style of this church [4] is architecturally similar to St Thomas' though it is larger and grander; internally refitted more recently by Sims (P&N p. 176). Rather heavy tower, not the lightness or enjoyment of the Aberford almshouses.

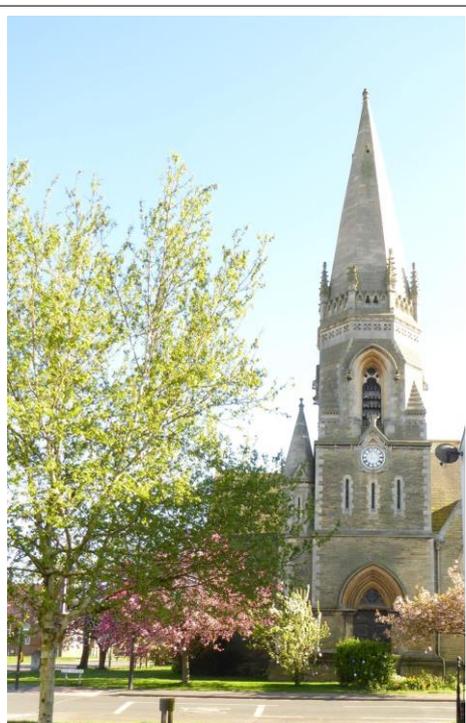
Image [4] from Google Creative Commons, by David Dixon c. 2010. Jones' own photo of the church on completion c. 1867 is in the Explore archive, ID 1001367, with a note that it was 'built of brick and completely faced with Bradford stone with Ancaster stone dressings, £3,800'.

Holy Trinity, East Parade/Melrosegate, Heworth

1868-9. This is a major building [5] on a prominent corner (P&N p. 161). In medieval times Heworth had been too insignificant or scattered a settlement to have had a church of its own, but the area formed part of at least three city parishes, St Cuthbert's, Peaseholme Green, St Saviour and St Helen-on-the-Walls; All Saints, Peaseholme Green and St Olave's are also mentioned. During the early nineteenth century the population of Heworth was increasing fast,



4 St Philip and St James' church, Clifton, c.2010 (photo: David Dixon)



5 Holy Trinity church, Heworth, tower

and the nearest church was St Cuthbert's, a mile away. (This is a long story, but I hope you will see it had to be quite lengthy to cope with the interest of the case.)

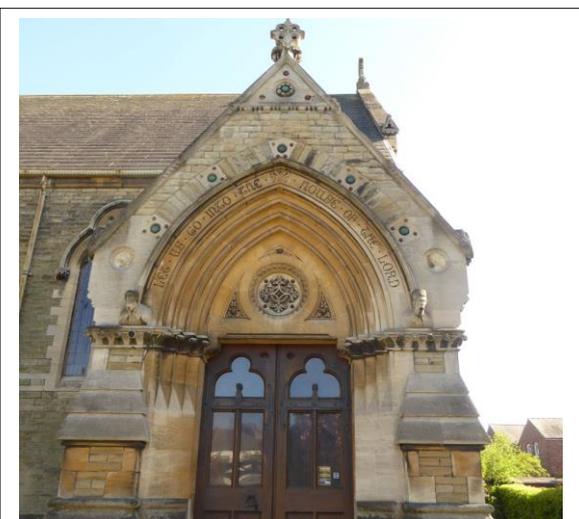
The new church at Heworth was built as a memorial to the Rev. Jocelyn Willey (1798-1863), who had been curate of the parish from 1827. He and his first wife, Ann Moore, supported schools in the Layerthorpe area from the 1830s; Ann died in 1838. The Willeys had lived and had children born in Heworth, and it was later said Jocelyn 'had long desired to see a church adorn the village'. In 1840 he married again. His second wife, Frances (1817-1872), was a daughter of the Rev. William Carus Wilson of Casterton Hall, Kirkby Lonsdale – an evangelical, if not Calvinistic, clergyman, who in 1823 had founded the Clergy Daughters' School at Cowan Bridge.

Jane Nardin, 'A new look at William Carus Wilson', *Journal of the Bronte Society*, vol. 27 (2002) issue 3, pp. 211-18. This article describes examples of Wilson defending those on poor relief against oppression. Thanks to Barbara English; the Minster Library subscribes to the journal.

From 1850 to 1855, Jocelyn Willey was vicar of Drax. Papers in the Borthwick Institute show that soon after his institution, improvements were commissioned by way of new seating, pulpit and reading desk. The architect employed was George Fowler Jones – perhaps they were known to each other from York. In the 1851 census, Jocelyn and Frances were visiting his mother Lucy in Heworth, probably staying at Heworth Hall. In the 1861 census, Frances 'wife of a clergyman' was staying with five servants at 'The Cottage' in Bonchurch on the Isle of Wight, among the landed gentry, but he was boarding at Great Malvern, and described as 'clergyman without cure of souls': perhaps he was taking the waters because he was ailing, but he died in 1863, 'at Leamington'. In 1865 Frances 'formed a matrimonial alliance with Sir Trevor Wheler, Bart., of

Leamington Hastang [or, Hastings], Warwickshire' (1792-1869). With this curious wording, and considering the ages of the participants, one could speculate that Heworth church had been a death-bed contract between the three of them. The long-desired church could now be built, it had a rich and devoted patroness; its cost was estimated at 'upwards of £5000', and turned out to be £6,436. Frances, now Lady Wheler, 'arranged for the erection, nearly at her sole expense ... of a beautiful church of

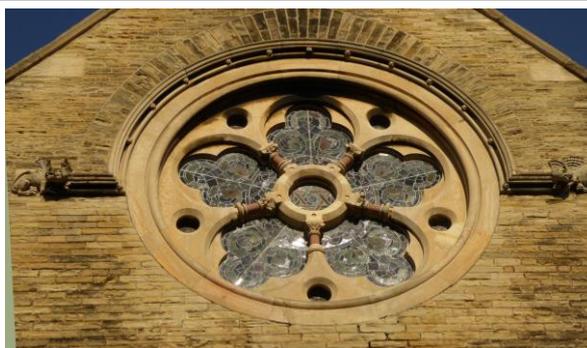
adequate size to meet the requirements of the locality. As soon as it was determined to have the undertaking brought to a successful issue G. F. Jones, Esq., of this city architect, was consulted on the matter...'. The foundation stone was laid by Sir Trevor Wheler, who himself died two years later, aged 76.



7 Holy Trinity, porch on East Parade

There is far more elaboration of this building than at the other two York churches by Jones, but there is still plate tracery [6] (P&N p. 161-2). Incidentally, the west window was a gift from the architect; this is something he did at other churches, to sweeten the bill, perhaps. The Heritage Listing (no. 1257878) mentions 'red and green coloured stones' applied to the building, but these are actually faience, made of glazed clay, and mostly around the porch [7], in a few cases this has spalled; there are said to be tiles laid in the chancel, but access is not possible at the time of writing. The adjacent large house on Melrosegate, its entrance in a direct line from the vestry doorway [8], was the vicarage until the 1950s, and was also designed by George Fowler Jones. It is the second house described below.

York Explore library has Jones' photo of the church with a bit of the vicarage, 1870, ID 1001327



6 Holy Trinity, west gable

<http://www.theclergydatabase.org.uk>;
www.british-history.ac.uk/vch/yorks/city-of-york/ pp440-460, Bilton Street Voluntary Primary School. Quotations regarding the laying of the foundation stone come from the *Yorkshire Gazette* for 21 Sept 1867, p.4, found by using www.britishnewspaperarchive.co.uk (free during the lock-down if you have a York Library card).
<http://borthcat.york.ac.uk/downloads/pr-dr.pdf>, item 37/1 for the 1850 faculty. With thanks to John Hunter of Drax for providing the end date of the incumbency.



8 Holy Trinity, vicarage from vestry door



9 The Rectory for St Cuthbert's (photo: Peter Hogarth)

With thanks to Peter Hogarth for the fieldwork and photograph. See [11].

Vicarage for Holy Trinity, Heworth (1865-70) Wikipedia, for Heworth, says "Heworth House in Melrosegate was built in 1865 as Heworth Rectory . It was designed by G. Fowler Jones and is representative of high Victorian Gothic architecture." [10] 'Rectory' is incorrect: the OS map [11] shows the house correctly as 'Vicarage'. Until the 1950s, what is now called Heworth House was Heworth Vicarage, as its position would suggest.

https://en.wikipedia.org/wiki/Heworth,_York
www.british-history.ac.uk;
www.maps.nls.uk/view/100945724

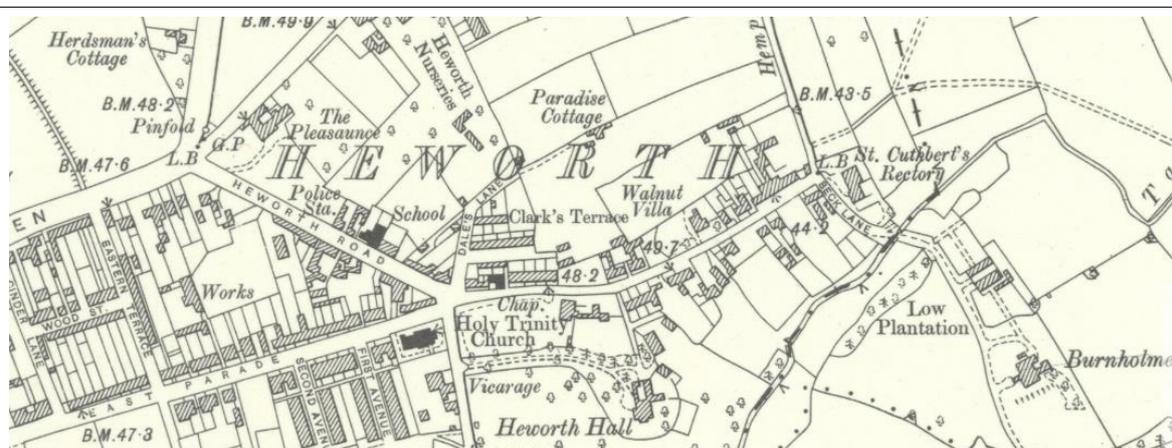
The map of Heworth c. 1910 shows both clergy houses; it is reproduced with the permission of the National Library of Scotland. With thanks to the Vicar, the Rev. Michael Woodmansey, and the Deputy Warden at Holy Trinity, Jeremy Muldowney, for much local information.

Two houses for Church of England clergymen:

Rectory for St Cuthbert's, Beck Lane. 1865 (P&N p. 249). Beck Lane was the short continuation of **Hempland Lane** in the direction of Burnholme, and has been renamed; the house itself is now in private ownership. St Cuthbert's church is on Peaseholme Green, Layerthorpe, a mile away, so there was probably stabling for a horse and a paddock here. The house [9] is a very plain building, only relieved by the two courses of cream terracotta bricks and the angled porch; the parish was not a rich one and this may account for the severity of treatment. It makes quite a contrast to another clerical residence by George Fowler Jones built shortly afterwards, at Heworth.



10 The Vicarage for Holy Trinity



11 OS map published in 1910 showing both clergy houses

The *Yorkshire Gazette* article quoted above regarding the laying of the foundation stone says 'The land selected for the site of the church, and also a parsonage, the latter of which will likewise be built, consists of about an acre and a half of ground'. A short piece in the *Sheffield Independent* says 'the church and parsonage have been erected chiefly by the liberality of Lady Wheler...' It goes without saying that a house for the parson was needed to complement the church, although there had been a house for the curate of St Cuthbert's. *The Architect* for March 4th 1871 says 'the vicarage will have cost, including out-offices, garden fences and greenhouse, about 3,000/. Mr G. Fowler Jones, York, is the architect.' There is the architect's drawing of the house with room-plans and of the church.



12 Holy Trinity Vicarage, initials over door in porch

Thanks to John Bibby for finding this proof of Jones as the architect of the vicarage.

The initials over the door inside the porch [12] probably read "J&FW" and indicate the Rev. Jocelyn Willey and his second wife Frances, later Lady Wheler. The date on the plaque is 1870. The initials J and F are bound together by a horizontal 'infinity' loop with something like a ring vertically at its centre. The W has a strong similarity with a letter-form on the pillars at the entrance to Museum Gardens, where the initial V for Victoria Regina [13] has a V made with a loop at the bottom, while the upper ends broaden slightly. There is a modest use of glazed and coloured tiles, in the porch itself and on a gable.



13 Museum Gardens, gate pillar, the monogram for Victoria Regina (photo: Peter Hogarth)

George Fowler Jones' own residence

78 Bootham (original number 84), 1862 (P&N p. 241).

Over the years, Jones had used several addresses in the city for home or office, including 8 Lendal and 51 Monkgate, but he built this house new for himself and a growing family [14]. He married twice, in 1848 and in 1857, and he eventually had eleven children. The notes on 'York Artists' by J. W. Knowles say this building was used as both home and offices. The site seems deliberately chosen, for it looks across a rare green expanse to the former Bootham Park Hospital, called York



14 Jones's own house-and-offices in Bootham



15A and B Railings and Lodge at Bootham Park

Lunatic Asylum when built in 1777 by John Carr. The hospital's foundation predated the statutory County Asylums set up from 1808. Jones is recorded as having designed the railings on the south-west boundary of Bootham Park [15A], and he probably designed the Lodge at the gates [15B] also: both are dated 1857-8 in the Heritage listing. At this time, the hospital may have been known as the City Asylum: CA is a monogram on both the lodge and the gate pillars (internally). So Jones could look across the road and through his own railings at the design of his famous predecessor. In the late 1850s he was engaged in works at several asylums – additions and alterations at Clifton Asylum (a county Asylum), new buildings for the Cambridge District Asylum, and the massive Fairfield, or Three Counties, Asylum in Bedfordshire.

Restorations in York

St John's, Micklegate, 1850-51 (P&N p.167). This is the church at the traffic lights on Bridge Street at the west end of Ouse Bridge. North Street was being widened at the time, so the east end was shortened; a south porch was added. Jones copied the medieval east window for the new east end, and a new floor was laid, with new pews. The porch and east end have since been altered, and the church was closed in 1934. Similarly, his restoration work on the east end of **St Olave's, Marygate**, 1887-9 (P&N p.174-5) has largely been overtaken by later restorations and changes.



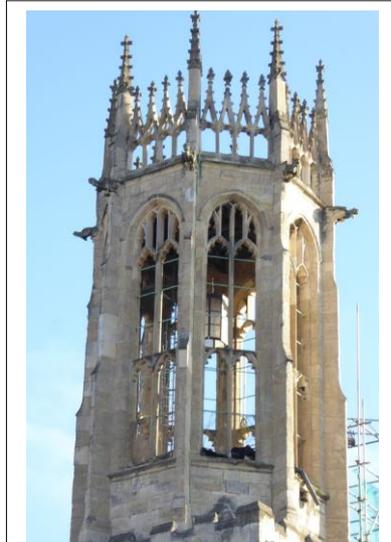
16 St Michael-le-Belfrey, west front

St Michael-le-Belfrey, restoration of west front, 1867 (P&N p. 172).

This work [16] retained the basic design of the medieval front, but added a carved frieze immediately over the door; the central rectangle containing the west window and doorway appears more recessed perhaps because the area was simplified; 'crow-steps' were added to the slopes of the gable. These changes emphasised or 'improved' the medieval features in a way characteristic of Victorian restorations, although here the

crow-steps are not just a fussy Victorian flourish, they do serve the purpose of slowing down the eye and adding a little complexity to the view; it is because of them that we can distinguish the squat little church from the Minster. The belfry-turret attempts a restoration of an earlier state, it replaced a wooden bell-cote, and is something like the stone structure recorded in an engraving of c.1705. The turret at All Saints' Pavement, for a lantern not a bell [17], was also there to be copied. There have been many such piecemeal developments and changes to all the city churches; the present works at the Minster go on before our eyes. Or will do when the lock-down is over...

B. Wilson & F. Mee, *The Medieval Parish Churches of York: the pictorial evidence*, YAT 1998, pp.130-34



17 All Saints, Pavement, lantern-turret c.1400

The Red Tower, 1857-8 (P&N p.193). The medieval tower had had at least stone foundations, but was mostly rebuilt of brick c. 1490. It had been damaged in the Civil War, but repairs were constantly needed as this was always a poor damp site, at one end of the wall round York, where that met the King's Pool. It was in need of restoration again, as seen in this photograph [18] taken by William Pumphrey in 1853. The laying-out of Foss Islands Road at this time would have made the tower's poor condition noticeable, and indeed the route of the road was partly funded by the Yorkshire Architectural and York Archaeological Society to preserve the historic walls. Displayed on one of the information boards at the Tower is a drawing made from the photograph; the view was taken looking towards Layerthorpe Bridge where the city wall began again, and includes a distant view of the former County Hospital, then recently completed [architects J. B. and W. Atkinson, 1849-51]. This part of the photograph has faded, so a cropped version is illustrated here, with thanks again to the Keeper of the Evelyn Collection, Ian Drake, and YAYAS.

www.yayas.org.uk/the-evelyn-collection



18 The Red Tower c. 1853 (photo: William Pumphrey, Evelyn Collection)

Due to the wet ground, accumulation of sediment and the work of worms, the original stone foundations are now hidden, but one clue to the change in level is the slit window



19 The Red Tower, 2020

low down in the east wall [19]. The old photograph shows the Tower with a simple two-slope 'shed roof', and not the four slopes or hipped roof now seen. When Jones put on the new roof, he gave it dormer windows, increasing the usable spaces within the building, but also making a romantic termination to the city wall. The medieval *garderobe* was restored at least on the external view; the defensive openings are original too, and restored in part. At present, the building is run by a community interest company; City of York Council has granted this



20 Club Chambers, corner of Lendal and Museum Street

organisation, Red Tower York, a 30-year lease. The interior now has a kitchen and WC, with a glass-enclosed staircase to a meeting room on the first floor; this work was completed in 2018 and received a York Design Award in the same year.

<http://yorkcivictrust.co.uk/heritage/civic-trust-plaques/red-tower/>

Club Chambers c.1873 /1875. This building [20] is on the corner of Museum Street and Lendal: 'A rather dull polychrome brick building' (P&N p. 226-7). It was built about the same time as the Lodge, and appears in the background to one of Jones' own photos of the Lodge. The decorative details [21A and B] in stone and ceramic are very fine, but lost in the total effect of a big building. Perhaps some people then had more time to stand and stare.

Hogarth & Anderson, p. 74

The Lodge 1873-4 (P&N pp.180, 226). This is the last known new work by George Fowler Jones [22]. Club Chambers is of about the same date, but after this there seem to be only restorations or works supervised by his sons; he probably retired from active practice in 1893. Apart from being a member of the Philosophical Society, Jones had at least four professional contacts with YPS: in 1859 he had been asked to inspect and report on the abbey ruins; in 1866 one of his three ornamental archways for the royal visit was built around and over the gates at the then entrance to the gardens [23]; in 1868 he reported on the state of the vault of St Leonard's Hospital, presumably that tunnel-like portion at present within the Gardens; and the commission for the Lodge was the fourth occasion.

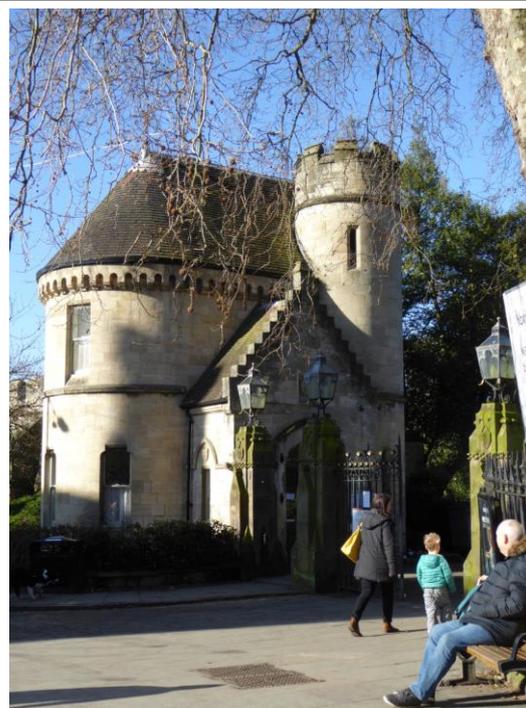
Photo [23] from an illustrated on-line volume with a collection of reports from the York Herald of the exhibition in 1866, downloadable from <https://archive.org/details/historyofyorkshi00york>



21A and B Club Chambers, details above and below second floor windows.

(the photographer was probably William Monkhouse who had 'arranged to have the right of taking photos in the Exhibition'); thanks to Susan Major. Also Hogarth & Anderson, p. 73; photos of the other two archways, on Lendal Bridge and at the entrance to St Leonard's, are in the York Explore archives, as is also a photo of the abbey ruins taken by Jones. With thanks again to Ian Drake and www.yayas.org.uk/the-evelyn-collection_no.1203. See the Heritage listing for Museum Gardens, no. 1000117, re the land acquired in 1845.

The striking features of the Lodge (and no doubt what prompted Neave to find it 'delightful') are the curved wall to the street and the cylindrical tower on the corner facing the gardens. There are round towers in nearby parts of the York walls: St Mary's Tower and the Water Tower, at either end of Marygate, and Barker Tower at the opposite end of Lendal Bridge. York Corporation



22 The Lodge in happier days



23 Temporary decorations at the entrance to the Gardens, 1866

certainly hoped for 'something in harmony with the existing Walls of the City'. Those squat medieval towers might have prompted the rotundity, but further features combine to suggest that it was the Scottish Baronial style that was used, perhaps to give sufficient tone to the Gardens. After all, the Queen's house at Balmoral had only been in existence for 20 years, and must have been well known not only to the Scottish architect but in York and England generally. The style had valid roots in the native vernacular, but borrowed from other popular sources as well, such as Rhineland castles through the influence of Prince Albert. The crow-stepped gable over the door and west wall, and the heavy corbels at the roof-line settle the question: the Lodge is not a medieval pastiche but a Scottish Baronial building.



24A and B Lodges at Castle Oliver

Quotation from
Bob Hale,
*Annual Report
for 2015*, p.77.

George Fowler Jones had probably designed other lodges for the large hospitals he worked on in the 1850s; the lodge in York at the entrance to Bootham Asylum has already been mentioned but that is much like many others elsewhere [15], whereas at Castle Oliver in the 1840s, and with the encouragement of the Gascoigne sisters, he built lodges in the Scottish style to go with the main house [24A and 24B]. It has, unfortunately, not been possible to find pictures of the two lodges he built for estates in Scotland in that earlier period. The three 'Scottish' lodges illustrated here are interesting as some of the few buildings that show his own imagination at work making asymmetrical groupings of modules, almost like a child with building blocks, and recalling 'the cylinder, the sphere, the cone' of Cezanne.

Thanks to Jeff Craine for knowing the quotation, which is from Paul Cezanne in a letter to Emile Bernard in 1904. Thanks also to Iain Fairweather of Nairn Tourist Office.

The contrast of style and stone with the Yorkshire Museum itself - 'Grecian', and in Hackness Sandstone - by William Wilkins, 1828-30 (P&N p. 180) is not noticeable because planting intervenes, and anyway such variety would all have been part of the entertainment and education the gardens were to provide. Wilkins is said to have built the Museum in a classical style since it was hopeless to compete with the genuine Gothic all around; by the 1870s classical styles were long out of fashion. With the construction of the Lodge, the frontage of the Society's gardens directly on Museum Street was emphasised, and the street would have appeared as ever more taken over by buildings serving the gentry, and as a proper approach to the Minster. Though something of a folly, and without the severity of the lodges at Castle Oliver, in Neave's opinion it was 'far superior to the same architect's Club Chambers opposite' [20] (P&N, p.226).

Hogarth & Anderson pp. 6-7 for the actual comment by Wilkins. Hogarth & Anderson pp. 72-4, includes Jones' photo of the Lodge taken showing his Club Chambers in the background. York Explore archive has a second photo, a view from Museum Street.

The Lodge Gates are worth stopping to look at [25]. There seems to be no absolute proof that the pillars and ironwork were



25 The Lodge gates

designed by Jones; they were funded by an individual donation at the time the Lodge was being planned. The stone used is strikingly different from the Magnesian limestone of the Lodge, and might suggest a different origin: this contrast is discussed below. In favour of a link is the fact that the three lions [26A] carved on a shield on the Lodge resemble the five lions on a shield



26A and B Three lions on the Lodge, and five lions on a gate-pillar (photo 26B: Peter Hogarth)

[26B] on two of the pillars in that they have manes forming a ruff encircling the head, and the tooling of the ground is the same in each. A favourable clue to the pillars being designed by Jones is the similarity with a letterform used at the Vicarage at Heworth [12].



27 OS map published in 1853

gates are in one line, while directly in front of the house is a footpath down to the riverside which is still there. Map [28] shows the layout as now, with the Lodge set back from the street so as to allow space for a carriage to stand before the gates, off the main thoroughfare. The gates are in a new position; the commission for the Lodge involved the whole entrance being redesigned, in plan and elevation. A report of the York Corporation Finance Committee (quoted by Bob Hale) hopes that there will be 'an unobstructed view of the grounds along the street of Lendal', and that too was achieved [29]

Hogarth & Anderson, p. 73 (from Evelyn Collection photo 1203, the 1866

Two large-scale Ordnance Survey maps showing this area before and after the opening of Lendal Bridge in 1863 clarify the situation. As the Council Minutes of the Society noted, there had been 'great improvements in adjacent streets' and the Society's entrance was not in unison; changes were needed. The temporary decorative gates made for the royal visit in 1866 [23] faked a symmetrical design by adding a second personal gate on the right side, enclosing a little of the boundary wall; that pleasing symmetry, may have additionally prompted thoughts of improvements in this area. Map [27] shows the old ferry crossing and, as in the 1866 photo [23], Cayley's house (where the gatekeeper had formerly lodged) and the



28 OS map published in 1892



29 View of the entrance from Lendal, 2020

decorations; p. 74). www.maps.nls.uk/ for maps illustrated: 6" Yorkshire 174, surveyed 1846 - 1851; 25" Yorkshire CLXXIV.6, surveyed 1889; reproduced with the permission of the National Library of Scotland. Many thanks to Bob Hale for more details in the early *Annual Reports*, on <https://www.ypsyork.org/resources/>. AR 1874, pp.7-8 mentions employing Mr Fowler Jones, and the gift of the gates by Mr Thomas Ellis (1801-86) who, like Jones, lived in Bootham, he was a former resident medical superintendent at Bootham Asylum; obituary in the *Yorkshire Gazette* for 6th February 1886 (with thanks to Peter

Hogarth). The *Annual Report* for 1876 p. 8 details the costs of the 'handsome approach to the grounds' – £1353 19s 3d, with £660 2s 3d still to be found. But everyone seems to have been pleased.



30 Monogram of Albert Edward, Prince of Wales (photos 30-32: Peter Hogarth)

The various arms and monograms carved in shields at the entrance have been discussed authoritatively by Hugh Murray in *Heraldry and the buildings of York* (1985), as listed here -

Outside the Gardens, left to right:

On the Lodge itself facing the street: [26A] 3 lions (royal arms)



31 Monogram WE or EW or EVV

On the pillars:

- first pillar [13] monogram VR, Victoria Regina; the queen was a patroness of the YPS
- second pillar a crown 'proper' and crossed keys: the See of York
- third pillar [26B] the City of York
- fourth pillar [30] monogram AE, Albert Edward, Prince of Wales; also a patron of YPS

Inside the Gardens, again from left to right

- first pillar [31] monogram WE or EW, or possibly EVV*
 - second pillar again, the See of York
 - third pillar again, the City of York
 - fourth pillar [32] Arms of Harcourt (gules, two bars or).
- and 'YPS' over the door [33].

*Edward Venables-Vernon had succeeded to the title in 1830; he died in 1847 as Archbishop of York. He was by far the most famous Harcourt, and of sufficient rank to accompany the Queen and the heir to the throne. He was a former vice-President of the society and a major benefactor by his will.



32 Arms of Harcourt

Hogarth & Anderson, p. 5. Thanks to Peter Hogarth, Bob Hale and Catherine Sotheran for supplying much of the above information, collected during research for the *Museum Gardens* book. See also Ian Pattison and Hugh Murray, *Monuments in York Minster*, no. 142.



33 YPS monogram over the door

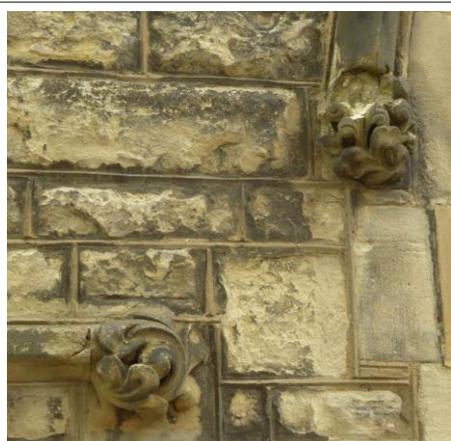
From inside and outside the Gardens, the arms of the See of York are paired with the arms of the City. The royal monograms are paired on the outer face of the pillars, together with the royal arms on the Lodge; inside the gardens the uncertain monogram is paired with the Harcourt arms, and the YPS monogram is on the Lodge [33]. Egerton Vernon Harcourt was a member of Council at the time the gates were built, but it was Canon William Vernon Harcourt who had had a major role in the YPS, he was the fourth founding member and the first President from 1823-31, so any member seeing the arms would probably think of him. There is public tribute facing the street, and things of relevance to members within the Gardens.

The dark stone used for the pillars makes a striking contrast with the light yellow Magnesian limestone used for the Lodge, particularly since one pillar butts against the Lodge wall. The position of the gates, beneath the spread of a majestic *Platanus x hispanica* Muenchhausen [29], in dim light and with its deposit of sticky aphid extract, may be in part to blame for their green and grey streaking - compare the light brown pillars at the opposite Club Chambers which look to be a similar stone. There would still be some contrast, however, and that is awkward until other considerations are taken into account. The materials used around the Gardens have all been examined by Paul Ensom: walls carrying the railings of the Gardens, on the riverside walk and in Museum Street, use Millstone Grit, and the pillars are a finer-grained sandstone, Upper Carboniferous, possibly from Ackworth, it contains 'ochre balls' of limonite. Tall monolithic piers need the thick sandstones; the low walls at the entrance are of limestone, but with sandstone capstones, perhaps better to take the railings. The stone is chosen for its structural qualities. For comparison, the pillars for the railings and gate at Bootham Park [15A and 15B] are respectively of the fine sandstone and Millstone Grit, whereas the contemporary lodge is in yellow brick with stone dressings.

Yorkshire Museum Botanic Gardens leaflet, *Living Sculpture: a guide to the trees*, undated. Paul Ensom, *Museum Gardens Stone Guide*, locations 13, 27; this is the unpublished work of a Keeper of Geology at the Museum in the 1990s, it was found by the Science Curator, Sarah King, and passed to the YPS Geology Group. Thanks to Paul Thornley, Chair of the YPS Geology Group, for checking the situation on the ground. Hogarth & Anderson, p. 72-4.

George Fowler Jones as a Victorian architect

The Victorians built a great deal, and were not meek and mild about it. Jones was an average architect, serving a busy city in a variety of ways. Compared to some architects of his day, his works are quiet, they often have small details that are almost lost in the general picture – such



34 St Thomas', Lowther Street, Gothic style 'stops' at west doorway

as the glazed domes on the porch at Holy Trinity, Heworth, or the delicate faience on the second floor of Club Chambers. His restorations vary in 'loudness', from the recreation of the west front at St Michael-le-Belfrey to sympathetic restorations at Scruton and Patrick Brompton in the North Riding (comment from Jeff Craine).



35 Holy Trinity, Heworth, animal on tower



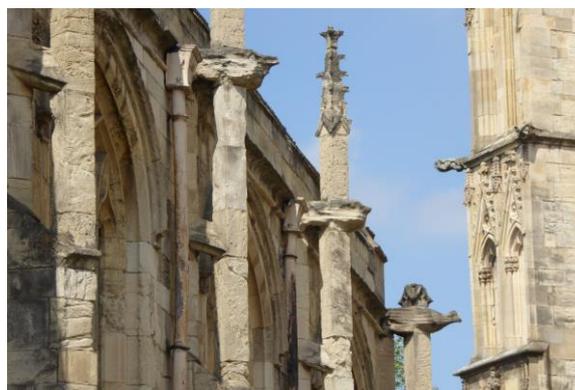
36 St Michael-le-Belfrey, animal near west doorway

Jones's cheaper churches have foliate 'stops' at the ends of mouldings, in the true Gothic manner, [34], but at Holy Trinity, Heworth [6, 35], and on the west façade of St Michael-le-Belfrey [36] he could afford to indulge a Victorian fancy. Fantastic or grotesque creatures like these were widely used by Victorian architects where money was no object: at Castle Oliver, Jones himself had designed a series of large stone gryphons along a terrace (they have since disintegrated in the Irish weather); the Magistrates' Court in Clifford Street, York, by

Huon A. Matar, has two fantastic animals below the clock. Grotesques occur on all types of buildings, whose only common feature is costliness. The animals have no particular relevance to Victorian religion - from Jabberwocky to Martin Brothers' pots, fantasy ruled. Gothic sculpture already displayed what would then have been seen as fantasy animals but, as the nineteenth century advanced, the menageries on Victorian buildings were inspired by contemporary exploration and scientific discoveries, especially the publication of Darwin's *Origin of Species* in 1859; later still, psychological undercurrents added to the creatures.

Thanks to Simon Cooke, who suggests

<http://www.victorianweb.org/darwin/darwin5.html>, <http://www.victorianweb.org/art/animals.html>, <http://victorianweb.org/art/illustration/doyle/cooke.html> and a book, *Victorian Animal Dreams: Representations of Animals in Victorian Literature and Culture*, eds. D. D. Morse & M. A. Danahay, Ashgate (2007) which is in the J. B. Morrell Library.



37 St Michael-le-Belfrey, gargoyles on north wall of nave associated with downpipes



38A and B St Wilfrid's, Duncombe Place with detail of 'gargoyle'

The turret restored in 1867 at St Michael-le-Belfrey [16] recalls the lantern at All Saints Pavement [17]; however, whereas the gargoyles were once functional at All Saints - and at St Michael's itself on the side walls of the nave [37] - the monsters on the restored front are non-functional.

By contrast, St Wilfrid's in Duncombe Place, built as the pro-cathedral for the Roman

Catholic diocese of Beverley (1862-4; P&N p.177-8), has none of these creatures, and only (fake) gargoyles in the same position as those at All Saints Pavement [38A & 38B]. The range of

sculpture at St Wilfrid's respects medieval conventions, which would have shown misshapen, un-natural or malevolent creatures as defeated and not in full cry; Catholics were perhaps more strict about what was put on their new churches.

Like other Victorian architects, Jones could produce a building in any of the fashionable styles favoured by his clients: his churches tend towards a rather heavy neo-Gothic; Neave thinks the Club Chambers building opposite the Lodge has French Renaissance features; one of his asylums is said to be in Elizabethan style. The two houses for clergy are shaped according to the wealth of the patron. His own house fits in the street, conforming to a Victorian version of a Regency façade - but he has his line of tiles, and stands out in red brick; this may owe something to the dual use of the house, it had to advertise the business. The Lodge is his only building locally in the Scottish Baronial style, and was perhaps a rare chance to indulge some pride in his homeland, safely, at the end of his working life.

Selected works by George Fowler Jones

DATE	LOCATION OF WORK York in larger type	P&N page	New church	Restored church	New House	Other
1843-5	Aberford, Gascoigne almshouses					*
1844	Kilravock castle, east lodge, Morayshire					*
1844	St Ninian's, Nairn re-erected at Lochinver, Sutherland		*			
1844-5	St Mary, Garforth		*			
1845	Castle Grant, west lodge, Morayshire					*
1845-6	St Mary, South Milford		*			
1845-52	Castle Oliver, Ireland + two lodges					*
1847-8	South Dalton	707				*
1848-9	Scorborough Hall	672				*
1850-1	St John, Micklegate	167		*		
1853-4	St Thomas, Lowther St.	177	*			
1857-8	Red Tower, Foss Islands Road	193				*
1857-8	Railings and Lodge, Bootham Pk	240				*
1858	St Thomas National School	246				*
1861	Rudston	664		*		
1862	84 Bootham (now no. 78)	241			*	
1864	Newbald	622		*		
1865	Rectory, Beck Lane	249			*	
1865-6	Kilham	575		*		
1866	Foxholes	425	*			
1866-7	St Philip & St James, Clifton	176	*			
1867	St Michael-le-Belfrey	172		*		
1868	Stamford Bridge, St John the Baptist	710	*			
1868-9	Holy Trinity, Heworth	161	*			
1870	Vicarage, Melrosegate	-			*	
1873	Club Chambers, Museum St.	226				*
1873-4	YPS Lodge and gates	180, 226				*
1882-3	Butterwick near Foxholes	381		*		
1886	North Grimston (GFJ & Son)	633		*		
1887-9	St Olave, Marygate	174		*		