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William Hinves and Alfred Bedborough: architects in nineteenth-century Southampton

This is a preliminary study of a provincial architectural practice. It is an attempt to produce a descriptive, classified inventory. The practice left no records. The inventory is, therefore, necessarily partial and incomplete. It relies on advertisements (especially for building tenders) and notices in the local press and on material held in the Special Collections Library, Southampton Central Library, Hampshire Record Office and Southampton Archives.

The practice

William Hinves began as an architect, surveyor and valuer in 1835. The business was run from his house. His first address, occupied from summer 1834, was 9 Carlton Terrace. He later moved to 16 St Mary's Street, described in April 1843 as 'one of the most substantial and conveniently fitted-up freehold residences for a small family in Southampton'. In June 1844 he took a tenancy on 84 Marland Place. Whilst here, in July 1846, he entered into partnership with John Thomas West, a young man from London. Details of the negotiations are in Southampton Archives (D/PM Box 51/15). Two uncles of West, G J and W Abram, long-established law stationers of Middle Temple Lane, London, approached the Southampton firm of solicitors Page and Moody for a reference. The reply was reassuring: 'Mr Hinves has a fair business as an architect and is quite likely to increase his business, does not mix himself up with local politics and his reputation is fair.' West paid £800 for the partnership – an amount he considered 'rather to [*sic*] extravagant' – in addition to £15 *per annum* for use of offices in Hinves's house. The partnership was dissolved in March 1848. By January 1849, Hinves had moved to 23 Portland Street. A new partner was taken in July/August 1849: 20-year old Alfred Bedborough from Windsor. The partnership was dissolved by mutual consent in June 1861, Hinves carrying on the business alone. It was quickly reformed, to continue until November 1864 when delicate health forced Hinves to retire. Bedborough continued the practice until, following bankruptcy in 1869, he moved to London in 1872.

Personnel

William Hinves was born on 19 November 1808, the son of Nathaniel and Sarah (*nee* How) Hinves. His birth was registered in Lyndhurst Baptist Church, where the Hinves family had long worshipped. Nathaniel was a draper, succeeding to fairly extensive property in the town in 1803. He was elected, by county freeholders, to the Regardership of the New Forest in 1816, an office held until his death in March 1838. The youngest of eight children, William was the only male (with three sisters Ann, Sarah and Elizabeth) to survive into adulthood. His inheritance was compromised by interminable Chancery proceedings between 1842 and 1844, resurfacing in 1853, over the will of his uncle William Hinves who had died in 1832. 'Hinves v Hinves' is still a precedent in the law of trusts. The

family had close ties with building interests in Southampton. An uncle, George Hinves senior, was for upwards of forty years a plumber and glazier in East Street. His son, George Hinves junior, was a surveyor and builder in the town before succumbing to bankruptcy in 1848. He built the eponymous Hinves Court in Upper East Street. The builder Henry Roe was George senior's son-in-law, as well as an executor to the will of Nathaniel Hinves. He was in partnership with, and succeeded by, his son William Henry Roe, later owner of Shirley House. Little is known of William Hinves outside his architectural work. He appears regularly as a Grand Juryman at Southampton Quarter Sessions. His only official post was that of auditor appointed by the borough to Southampton Cemetery (1848). As we have seen, he was not a political animal. Pollbooks reveal that he voted Tory up to and including the 1857 election. In 1859 and 1865 he voted Liberal. He was married twice: first to Ann (born in Southampton and four years his junior) and secondly to Sophia (born in Bath and fifteen years his junior). By his first wife he had a son, Nathaniel.

Alfred Bedborough is a more exotic subject. Born on 17 July 1828 in Windsor, he was one of nine children. His father, James Thomas Bedborough, had been royal mason to both George III and George IV at Windsor Castle, and subsequently, developed that area of the town which includes Clarence Crescent and Claremont Road. He gave land for the Garrison Church of Holy Trinity, which he built. He was twice Mayor of the borough. Outside Windsor, he was responsible for an exclusive estate at Upton Park in Slough. Its later failure was to have a profound effect on the family. At least part of Alfred's education was obtained at Thomas Beasley's boarding school in Uxbridge High Street, where he appears in the 1841 census as a 13-year old pupil. He came to Southampton in 1849, originally living as part of the Hinves household. He later moved to 3 Portland Street and then to 8 East Park Terrace. He married twice. His first wife, Mary Sophia Eliza Harvey, was fourteen years his junior when they married in 1864 at All Saints, Clapham Park. She died in childbirth a year later. Her memorial in Southampton Cemetery is probably by her grieving former husband. In 1871, he married Alix Eugenie Emma Thomas, born in Clermont, France, and seventeen years his junior, at Holy Trinity, Brompton Road. They had five children. Alfred had interests outside the strictly architectural. He was an Associate of the Institution of Civil Engineers. Three patents are in his name: an improved chimney cowl and ventilator (1859), pillar letter boxes and letter bags (1862) and improved signalling apparatus in railway trains (1865). The latter was in conjunction with the Southampton-based Superintendent of the South-Western Department of the Electric and International Telegraph Company, William Henry Preece: later to be engineer-in-chief to the Post Office, knighted and the first man in Britain to demonstrate a working telephone.

CLASSIFIED INVENTORY OF THE MAJOR ARCHITECTURAL WORKS OF THE PRACTICE

Anglican churches

St James Church, Shirley was amongst the earliest commissions of William Hinves, then 27 years old (figure 1). It was built at the sole expense (£2,800) of the first incumbent, the Reverend William Orger, to meet the spiritual needs of the fast-developing neighbourhood. The site was the gift of Nathaniel Newman Jefferys, for whom Hinves had recently worked. The *Hampshire Advertiser* described the church at its consecration in August 1836 as a chaste and elegant structure, of the most ecclesiastical Gothic, in strict keeping throughout; a monument indeed to the reputation of its architect. The lightness of the roof was particularly commended. It contained 600 sittings, half of which were free. Hinves added galleries in late 1839 in response to the continuing influx of new residents into Shirley Common. The parsonage house was also by Hinves.



Figure 1. St James Church, Shirley. Photograph c.1905

St James (Docks) in Bernard Street, Southampton, consecrated in October 1858, was the work of Hinves and Bedborough (figure 2). The site, in the heart of a district population of 7,000, had been given by the provost and scholars of Queen's College, Oxford. A 15-strong building committee advertised for architectural tenders in

November 1856, setting a strict cost limit of £3,500 for the church, including tower and spire. A separate estimate was required for the latter in the event the whole design not being implemented in one build. Open to competition from all parts of the kingdom, about fifty plans were submitted. The church was large, with 810 sittings (500 of which were free) and provision for future galleries to accommodate a further 600 sittings. It was built in the Early English style with, to quote the *Hampshire Advertiser*, 'just a sufficient modicum of decorum as not to interfere with the chasteness and purity of its character which pervades it throughout.' The Bishop of Winchester, Charles Sumner, was sufficiently impressed to ask Alfred Bedborough to supply him with a pencil sketch. The building stood north and south: the dimensions of the land did not admit the conventional orientation. A ground plan is reproduced at www.churchplansonline.org. The cost of the building - £4,334.5s – was much above the original estimates. This was in part due to problems with the foundations, which lay on a former brickfield. The tower and 130-foot high spire in the original plan were never built. Five years after completion, £600 remained outstanding. The architects had to sue the building committee for payment of



Figure 2. St James Southampton Docks, c.1905

their professional charges. Two year later, the committee took defaulting members to Southampton County Court to recover their share of the building costs.

The trilogy of diocesan churches is completed by Holy Trinity, Weston, consecrated in July 1865 (figure 3). Built on land given by Thomas Chamberlayne, it was erected at the sole expense (£4,700) of its first incumbent, the Reverend William Preston Hulton. The architect was Alfred Bedborough, but its inspiration came from the earlier career of the first incumbent. In 1850, after sixteen years as officiating minister of St Paul's Church in Belle Vue, Hulton became curate of Upper Beeding in Sussex. The previous incumbent, the Reverend Henry Fox Atherley (son of Arthur Atherley, MP for Southampton on three occasions between 1806

and 1835) moved to south Devon as vicar of Staverton. Whilst here, a new church – St Matthew – was built to serve the outlying settlements of Woolston Green and Landscope. It was designed by John Loughborough Pearson. Hulton followed Atherley to Devon to become its first curate, officiating at the consecration of the church in September 1851. He was here less than a year. On the death of his aunt in 1852, he inherited Barnfield estate in Weston. As with Landscope, the estate was remote from the nearest centre of Anglican worship (Jesus Chapel, Pear Tree). To fill the spiritual void, Hulton erected a temporary church in 1855, followed by the present-day Holy Trinity, built between 1864 and 1865. It was a replica of the neo-Decorated St Matthew, Landscope, a recreation on Hampshire soil of one of the earliest commissions of a man who was to lead the Gothic revival in church architecture and who was later to design Truro Cathedral. An engraving of Landscope new church is in *The Illustrated London News*, 22 November 1851, p 620.

In addition to these new works, the practice was responsible for the restoration or completion of three other Southampton churches. Hinves and West were employed in 1847 to clean, restore, colour and paint St Michael's Church. This

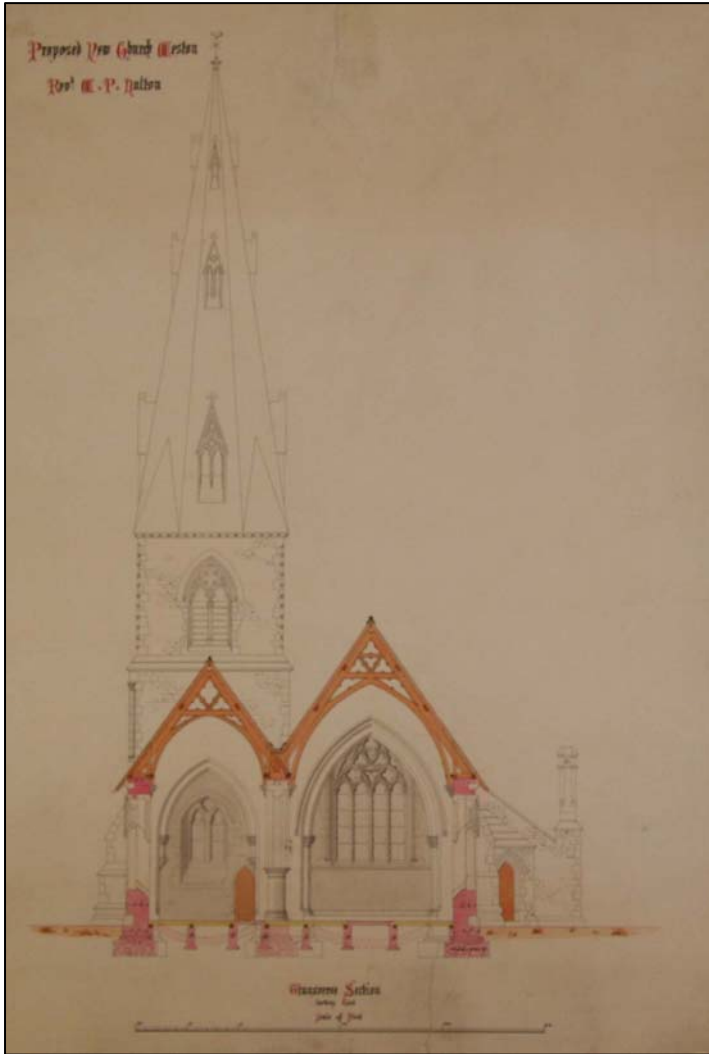


Figure 3. Proposed new church at Weston, [1864]:
transverse section looking east

involved re-glazing windows, restoring stonework surrounds, fixing a new window and erecting an additional gallery staircase. In 1850, William Hinves repaired the exterior stucco work of All Saints' Church. Following years of neglect, much of the plaster, especially on the southern side in East Street, had fallen from the wall leaving the brickwork exposed. Philip Brannon, ever ready to cast an antiquarian's critical eye, blamed the original architect, Willey Reveley: 'the execution of an exterior, of this magnitude, in plaster, deserves the strongest reprobation' (*The picture of Southampton*, [1849]). A complete renovation, by Guillaume, Parminter and Guillaume, followed in 1859.

The third commission was the most controversial. St Lawrence's Church had been rebuilt, 1838-42, by the London architect John Wyld. Finance was tight for this minute parish, and the £600 required to complete the tower and spire remained unraised. An appeal was begun in 1859 to finish the work, with Hinves and Bedborough as architects. The results were imposing. The brick tower, when built, was 56 feet high, and the top of the spire 130 feet above ground level. Yet it could have been grander. The first plans, rejected on cost grounds, foresaw a spire (originally of stone rather than brick) 20 feet higher than built. The cost was £500, with an additional £80-90 spent on renewing decayed stonework. Cleansing and painting of the brickwork was abandoned. It was, however, a poor job, as the 'Roving Correspondent' of *The Building News* (15 September 1865) was eager to expose: 'The spire, a recent addition designed by Messrs Hinves and Bedborough, who have done better things, is a poor crowning, and finishes with a large finial, too heavy for the necking. What the meaning of the pillarlike excrescences to the ugly broach is, probably only the architect knows.'

Highlight of the building work in October 1860, watched by an expectant crowd in the streets below, was the fixing of a gilt weather vane in the form of a cock, 2 feet 6 inches high and 3 feet 4 inches across, atop the spire. The vane-rod was 7 feet high. It was another failure. From the beginning, many thought that the vane oscillated more than was safe in heavy winds. The vibrations had become so alarming two years later that John Cooksey, owner of a neighbouring warehouse (itself recently rebuilt by the partnership), told the churchwardens that he should hold them responsible for any damage caused by its collapse. The churchwardens demanded that Alfred Bedborough (the responsible architect) declare the vane to be safe. A fraught vestry meeting in February 1863, attended by Bedborough and his builder Joseph Bull, decided that the threat of litigation could only be avoided by the removal of the upper part of the vane which, it was revealed on inspection, had become fastened into the stonework by one of its stays. Bedborough ascribed this to a freak wind. Most in the vestry blamed poor design. 'If the cock did not turn it was the fault of the architect'. Surgery was performed in December 1863, a hazardous process involving much scaffolding and much embarrassment to the architects.

Infirmiry/Workhouse chapels

The chapel to the Royal South Hants Infirmiry, designed by Hinves and Bedborough, was constructed between 1857 and 1858. It was financed from a charitable legacy of £1,000 placed at the disposal of Dr W S Oke by Miss Dowling of the Vinery, Shirley, and was built on the site of the former hospital laundry. Comprising a formidable amount of stonework, the chapel was in the then fashionable Perpendicular style. It stood in incongruous juxtaposition to the Italianate designs of the existing hospital – the work of Thomas Sandon Hack – and of the new wing then being built to the designs of Robert Critchlow. The chapel was commended as 'one of the happiest efforts' of the partnership. After the consecration, the *Hampshire Advertiser* reported that the Bishop of Winchester complimented Bedborough (the only partner in attendance) on the appearance of the building, particularly the exterior. Other commentators praised the lightness of the interior, dominated by the east window. To contemporaries, it was externally a copy in miniature of King's College Cambridge. To more modern listing inspectors, its style is reminiscent of St George's Chapel, Windsor. The works came in on budget and on time. An illustration, based on a drawing by Alfred Bedborough, of the proposed chapel is in Hampshire Record Office (TOP28/6/373(L)).

A smaller, less well documented project was the new chapel at the Union Workhouse in Romsey, opened in February 1866. The architect, Alfred Bedborough, was at the time engaged in several commissions in the town. A neat and substantial building, its internal arrangements were made 'with the purpose of enabling the inhabitants to engage in divine worship in a quiet and comfortable manner'. Divine service had previously been held in the Union boardroom.

Nonconformist chapels

The practice worked on all but one (Northam) of the Independent, or Congregational, chapels then extant in Southampton. Above Bar Chapel, the leading Independent chapel in the town, was enlarged by William Hinves in 1841. He was continuing a family connection. The original chapel had been rebuilt in 1819 by Henry and William Henry Roe (both members of the congregation). George Hinves senior had been a signatory to the original building contract.

Pear Tree Independent Chapel, opened in September 1840, was the first-born child of the Home Missionary Society of Above Bar congregation. The society had been founded in 1836 to spread the gospel to neighbouring villages. Land was purchased near Itchen Ferry in 1839, and the foundation stone laid in March 1840. Built in the Gothic style, the chapel was approved by the *Hampshire Independent* as 'at once chaste and strictly ecclesiastical': 'our Dissenting friends [are to be praised for] their improved taste in chapel building'. Slightly self-seeking praise perhaps, for the *Independent* was in process of being purchased by Thomas Leader Harman, one of the chapel's building committee. Three months after the opening, a day school for boys and girls, on the Royal British Schools system, was opened in rooms beneath the chapel. Total cost of building and site was £1,423 - 5s. An engraving of the chapel by T H Skelton is in Hampshire Record Office (TOP286/2/277).

The foundation stone of a proposed new Independent chapel on Shirley Common, on the west side of Church Street, was laid in November 1840. No architect was named but, as it was 'after the model and size of that beautiful structure lately reared on Pear Tree Green', it can only be William Hinves. The benefactor was Joseph Jackson, a slate and coal merchant of Mile End Villa, Romsey Extra, who owned extensive property in Shirley. He gave the land and agreed to meet all the building costs. The project stalled, with the chapel not quite finished, on Jackson's bankruptcy in July 1841. Described as 'a substantial freehold building designed for, and now fitted up as a chapel, with large schoolroom under and land adjoining [intended as a cemetery], having a frontage of 60 feet (more or less) ... and a depth of 20 feet (more or less)'. The property was put up for auction in May 1842. The auctioneer, John Traffles Tucker, stressed the commercial potential: 'The building is convertible into dwelling-houses, or a malt-house, or for any other purpose requiring room. The materials alone of the present erection are very valuable, and if removed would leave some of the best and most convenient sites for building in this rapidly improving neighbourhood,' Its fate was to be bought by the Wesleyan Methodists and opened as a Wesleyan chapel in April 1843. Influential in the transaction was George Laishley, who had earlier negotiated privately with Joseph Jackson to purchase the chapel along with eight acres of building land on Shirley Common.

Two major commissions came about through schisms within the Independent congregations of Southampton. Albion Chapel was founded in 1844 by a

breakaway of the Above Bar congregation in an attempt to evangelize the St Mary's district (figure 4). Prominent was James Durkin, son-in-law of George Hinves senior. The recently-vacated infirmary in St Mary's Street provided a temporary chapel until, in 1848, Hinves and West were employed to demolish the buildings and erect a new chapel on the site. This was opened in June 1849, at a cost between £5,000 and £6,000. A commodious building, with a double gallery, it seated 1,200 worshippers. A lecture room held 250 people, and there was school accommodation for 400 children and 150 infants. 'Chaste and beautiful', it was in the Ionic order of classical architecture. The whole was completed in the



Figure 4. Albion Chapel, Southampton, [1848]:
engraving published by G W Bleckly

comparatively short space of twelve months.

Kingsfield Congregational Church, opened on West Marlands field in November 1861, was a breakaway from the Albion Chapel (figure 5). A sizeable part of the congregation in 1853 followed their second pastor, the Reverend Joseph Wyld, to the Royal Victoria Rooms. Eight years later they were able to finance their own chapel, the plans of which, by Hinves and Bedborough, had been received 'with the most marked approval' by the London Committee of Architects. It accommodated about 600, with provision for 250 additional sittings in side galleries. The *Hampshire Independent* thought it 'the prettiest chapel in

the neighbourhood'. It was in the early Decorated style, very flamboyant, with twin spires nearly 90 feet high. The contrast with Albion Chapel could hardly be more stark. The cost, including land, was £2,370. The project was not without its pitfalls. Shortly before completion, the builder – Alfred Watts of Freemantle – went bankrupt and the commissioning minister – the Reverend Peter Turner – unexpectedly died.

St Andrew's English Presbyterian Church, opened in Brunswick Place in September 1853, was also the work of Hinves and Bedborough (figure 6). The congregation had first met in Southampton in October 1848. The completion of such an imposing chapel within five years is a tribute to Andrew Lamb,



Figure 5. Kingsfield Congregational Church, c.1861:
engraving by Philip Brannon

Superintending Engineer to the Peninsular and Oriental Company, and fellow Scottish exiles: hence its common attribution as 'the Scotch church'. The chapel accommodated 524 worshippers on the aisleless ground floor, augmented to 644 by an end gallery. There was provision for side galleries. It was in the Decorated style – in, according to the *Hampshire Advertiser*, the florid Gothic of the thirteenth century and the

purest taste of that period. A massive tower, 18 feet square and 100 feet high to the top of the finials, stood in the centre of the south front. The eight pinnacles on the tower were a distinguishing feature. The 'Roving Correspondent' of *The Building News* took a jaundiced view of the work. 'The Presbyterians have a cardboard style church of white brick, with a meaningless octagon lantern terminating to the tower, after the Newcastle-on-Tyne sort.'



St Andrew's English Presbyterian Church,
[1853]: engraving by C Dorrington

Portland Baptist Chapel, opened in 1840, was the work of Samuel Edward Toomer. A virtual rebuild in 1859, leaving only portions of the front wall and one of the side walls standing, was by Hinves and Bedborough. The roof was heightened, accommodation increased by over 400, the gallery extended and the chapel interior widened by 11 feet 6 inches.

Costing £1,536, the chapel reopened in January 1860. The *Hampshire Independent* praised its 'graceful light appearance' and thought the rebuild 'far superior to its former self'. There may be an influence in the Baptist Metropolitan Chapel at the Elephant and Castle in London, concurrently being built for the Reverend Charles Haddon Spurgeon, charismatic evangelical preacher and elder brother of James Archer Spurgeon, minister of Portland Chapel.

Carlton Baptist Chapel was founded in May 1861 by a breakaway of the Calvinistic sections of the Portland Chapel congregation led by the Reverend J A Spurgeon (figure 7). Worshipping initially in Carlton Assembly Rooms, the congregation had by 1865 sufficient funds to commission a new chapel in Belle



Figure 7. Carlton Baptist Chapel

Vue, opposite the Ordnance Survey offices. The architect was Alfred Bedborough, his first solo ecclesiastical commission. The original plans were based on an estimated cost of £2,500. This proved impossible for the small congregation – 250 members at the time the foundation stone was laid – to meet. The actual cost of the build was £1,500 (of which £1,100 had already been subscribed). The schoolroom and all other conveniences not strictly necessary for public worship were abandoned. The building was in a sparse Classical style. A notice in *The Architect and Contract Reporter*, 13 March 1869, refers to the forthcoming erection of a new Presbyterian church at Gravesend in Kent by Alfred Bedborough of Southampton. It is possible that this was St Andrew's Presbyterian Church in the Grove, Gravesend, opened in 1870 and demolished in 1961.

Schools

Five National (or parochial) schools for the poor in Southampton bore the mark of the practice.

St Mary's National Schools in Grove Street were opened in January 1841 to designs by William Hinves. Subscriptions were opened in December 1836 but it was not until 1840 that a site was purchased. Philip Brannon (*The picture of Southampton*, [1849]) was to describe the school as 'a neat Elizabethan building'. Boys and girls were taught in separate classrooms. Alterations in 1856-8 were by the Winchester architect John Colson (Southampton Archives D/ME6).

All Saints' National and Industrial Schools in York Buildings, the work of Hinves and West, followed in 1847: building tenders were advertised in May (figure 8). Brannon thought this a school 'of superior character', in the Elizabethan style, constructed of red brick with Caen stone dressings. Comprising a basement and two storeys, there was accommodation for 500 boys and girls. The upper floor, housing the girls' and boys' schoolrooms, was used on Sundays and Fridays for Divine service. The lower part of the building was fitted with ironing room, kitchen and laundry to train the girls to domestic labour.

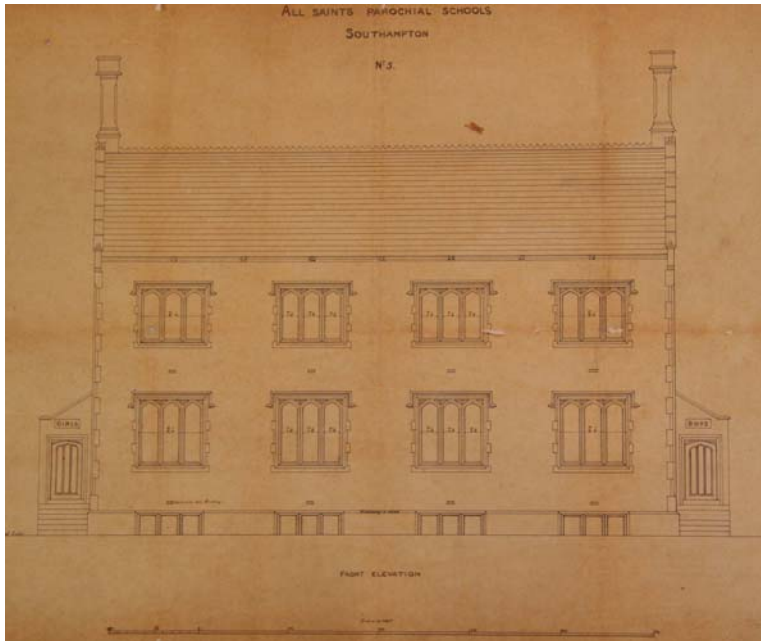


Figure 8. All Saints Parochial Schools, [1847]: front elevation

St Mary's (Charlotte Place) National Schools were built in 1856 to plans by Hinves and Bedborough (figure 9). The elevation on Dorset Street was Tudor, but some Gothic work intrudes on the south elevation. Described as 'a handsomely designed work', it was of two floors. A house for the schoolmaster was also built. The school lay opposite 'the Scotch Church'.

Holy Rood Parochial Schools were amongst the last to be built. The first initiative, in 1855, was for a school on a free site between Holy Rood church and Bridge Street to accommodate 250 boys, girls and infants, at an estimated cost of £700. An elevation by Robert Critchlow is in Hampshire Record Office (TOP 286/2/387(L)). This failed. The project was resurrected in 1859 when the provost and fellows of Queen's College, Oxford granted a site at the back of Gloucester Square in the Warden's garden of God's House. Plans by Hinves and Bedborough provided accommodation for 160 boys, girls and infants at an estimated cost of £500. The building, opened in February 1861, was of plain Elizabethan design, 60 feet by 50 feet (figure 10). The girls' and infants' schoolrooms were on the ground floor; the boys' schoolroom was on the floor above. The whole conformed to the regulations of the Committee of Council of Education. A large playground was a rare feature in such a congested area of the town. A drawing of the schools is in Hampshire Record Office (TOP286/3/39/2).

A new boys' school room was added to Trinity National Schools in Kingsland by Alfred Bedborough in 1871. It was described as 'a very nice commodious room'. With other alterations, the accommodation was increased by 135, at a cost of about £300. Illustrations of the proposed alterations and additions can be found in Southampton Archives (D/ME 8/8). The original school had been built in 1853 to designs by John Elliott.

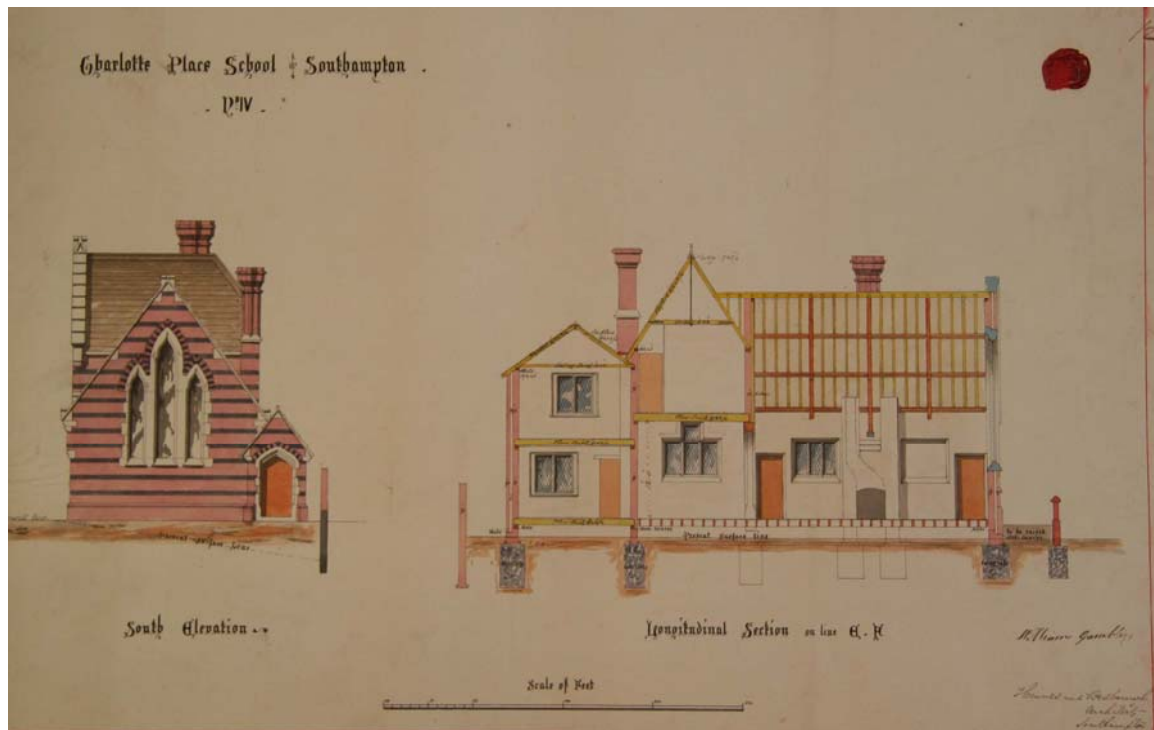


Figure 9. St Mary's (Charlotte Place) National Schools, [1856]: south elevation and longitudinal section

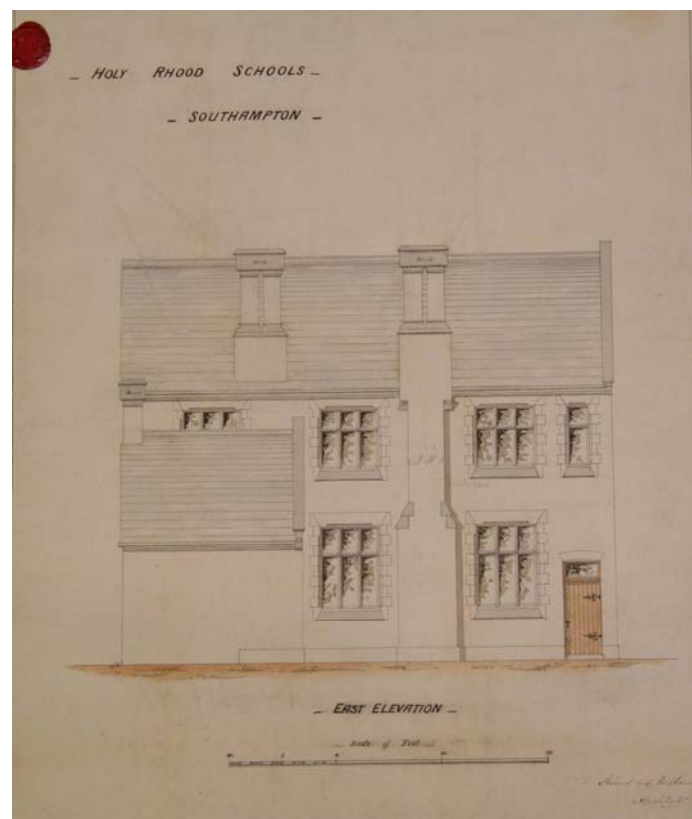


Figure 10. Holy Rood Schools, [1859]: east elevation

Three National Schools were built outside the borough.

Eling National Schools in Rumbridge (Totton), opened in 1844, were the work of William Hinves. Plans and elevations in Hampshire Record Office (20M65/32) reveal the extent to which the original designs were simplified. As built, for £800, there were two schoolrooms (boys and girls) separated by a two-storey master's residence.

Lyndhurst National Schools, opened in 1848, were to the designs of Hinves and West. Plans for the schoolrooms and attached master's residence also survive in Hampshire Record Office (20M65/56). The buildings, in a plain Tudor style, are now part of St Michael and All Angels Church of England Infant School, prominently sited opposite the church.

Extensive alterations to West End National Schools in 1866 were the work of Alfred Bedborough. Much of the existing school of 1838 was demolished, and a new schoolroom added.

Two nondenominational schools for the poor in Southampton complete this category.

The Royal British School for Boys, established in Canal Street in 1810, had by 1836 become unfit for use. William Hinves, employed by the governing committee to estimate the relative cost of repair or a new build, recommended the latter. Spacious new schools accommodating 300 boys were opened in March 1837 at a cost of just over £1,000: a plain but substantial and well-ventilated structure according to the *Hampshire Telegraph*. Next door was the girls' school, established in 1815 and re-housed in 1835.

The Industrial Training Department of Southampton Ragged Schools was the work of Hinves and Bedborough. It opened in April 1860 in property lately acquired next to the Ragged Schools in St George's Place, Houndwell. The parent school had been designed by John Elliott, but choice of architect for the new department lay between Hinves and Bedborough and Charles Turner of Polygon Road, both of which practices had offered free design and superintendence. The former was accepted. The girls were taught domestic skills. The boys were set to chopping wood, making bags and mending cloths to fit them for the ordinary duties of life. An opportunity was taken at the same time to add a classroom to each of the boys' and girls' ragged schools and to build a dormitory for the most deprived outcasts.

Welfare institutions

South Stoneham Union Workhouse in West End – the present Moorgreen Hospital – is an architectural hybrid. The architectural designs were by the London architect Charles Henman. They were implemented by William Hinves. The decision to replace the original workhouse of 1802 was taken by the South Stoneham Guardians in 1848. The new workhouse was to accommodate 250

inmates at a cost not exceeding £5,000. The advertisement for an architect (March 1848) was an ingenious instrument to attract both national and local applicants. No payment for the plan and estimate would be made if the successful candidate were employed as superintending architect. If not so employed, he would simply be paid £50. The advertisement appeared in *The Times* and *The Builder* as well as local papers. A building committee appointed by the Guardians chose the designs of Charles Henman: Associate of the Royal Institute of British Architects, designer of Kingston-on-Thames Town Hall (1838-40) and former pupil of William Moseley, County Surveyor of Middlesex and well versed in institutional architecture. At Henman's death in 1884, the RIBA President Ewan Christian wrote: 'an able man, who, if he had not been possessed of independent means, would probably have made his mark more strongly than he did' (*The Builder*, 8 November 1884). He is probably better known for his architect sons, Charles and William.

Henman chose to accept the £50 premium. It now became, to quote the Guardians' minutes of 5 April 1848, 'expedient to employ an architect resident in the Neighbourhood provided he approves Mr Henman's plan and shall be of opinion that it can be carried out at the estimated cost not exceeding £5,000' (Southampton Archives D/AGF1/2). Designs by Hinves and West, along with those of Henman, had originally been referred by the building committee to the Board of Guardians. It was therefore natural that William Hinves be approached to superintend the works. He accepted, being paid a per centage on the cost of the new workhouse. It was not an easy commission. He had to ensure that the builder kept to the contract. He vetoed the first choice of the Guardians, J Brown of Winchester. His successors, Richard Gover and Sons also of Winchester, increasingly came into conflict with the architect as deadlines were missed and short cuts taken. Hinves was similarly in frequent contact with the Guardians, who issued a stream of minutely explicit fiats: 'Mr Hinves was directed to have the borrowed light looking into the Boiler house lowered 1 foot to enable the Master to look into the Cistern that supplied the Boilers' (14 March 1849, as an example). Costs were tight. Under pressure from Hinves, the original estimate was raised to £6,200. Even this was insufficient to prevent reductions being made to the plans he had inherited. Omitted were the cellarage under both the boiler room and the matron's parlour as well as the dressings round the windows in all but the front and returns of the main building. The workhouse was completed in 1850. A request by Hinves for an extra allowance of £50 was unanimously rejected by the Guardians.

William Hinves was also involved with the irascible Anglican clergyman, the Reverend Herbert Smith. Founder in 1838 of the abortive National Almshouses Society, Smith published plans in January 1840 for a model almshouse at Longdown in the New Forest. It was to accommodate 50 inmates and included a chapel (also to serve the surrounding district) and residences for the warden and sub-warden. An elevation by William Hinves of what Smith hoped (following royal patronage) would be 'Queen Victoria's Alms Houses' is in Hampshire Record

Office (TOP 108/2/1(L)). There is a neat demarcation between the Gothic of the ecclesiastical and the Tudor of the domestic sections. The project came to naught. It was revived, on a more restrictive scale, through the Shirley Asylum for the Deserving and Aged Poor, completed in April 1841 in Church Street, Shirley. The building contained 24 rooms (each 17 feet by 11 feet) and, compared to the Longdown design, lacked a chapel (made irrelevant by the proximity of St James Church), wardens' accommodation and the flourish of a balcony. The cost was £1,300. An engraving by Thomas Skelton is reproduced at www.hantsphere.org.uk. Further details can be found in no.12 (Summer 2007) of this *Journal*, which also includes a copy of the Longdown elevations. A resident in the Shirley almshouses later in the century was Sarah Hinves, former proprietor of a school for young ladies in High Street, Southampton, a governess in Russia and head of Miss Dingle's school at Wimpson. She was a daughter of George Hinves junior, cousin to the architect.

Municipal buildings

Romsey Town Hall, designed by Alfred Bedborough, was the only municipal contract held by the practice. The prospect of a combined Town Hall and Corn Exchange had been floated in 1862. In the event, following pressure from the agricultural interest, the Corn Exchange was built first, opening in December 1864 in the Market Place. It was an impressive structure in the Corinthian style under the design of local architect and surveyor Benjamin Oakley. Two years later – in July 1866 – the deferred Town Hall was opened, also in the Market Place. It is summarized by Nikolaus Pevsner in *The buildings of England: Hampshire and the Isle of Wight*, 1967: 'Three bays, brick, Italianate, insignificant'. The council chamber, two reading rooms, library and County Court offices were on the ground floor. The town hall itself, 62 feet long by 34 feet wide and 22 feet high, occupied the first floor. Half of the total cost of £3,000 was met by the Treasury.

Two unsuccessful bids for major contracts with Southampton Corporation are considered later. To these may be added controversial but doomed proposals involving Southampton's most iconic structure. In April 1861, the Special and General Works Committee of the Town Council recommended that a clock tower and clock, with illuminated dial, be placed on the Bargate. Designs by Hinves and Bedborough, in strict keeping with the original architecture, were approved. This was a resurrection of similar proposals in March 1859, part of renovation work on the Bargate by Josiah George Poole. The committee's recommendations were rejected by the full Council as, to quote Councillor W H Rogers, 'a monstrous absurdity and an eyesore'. The Mayor (Richard Coles) captured the mood with an apposite analogy. 'The other day he saw a modern steam traction engine traversing the street with men on it habited as Ancient Romans (Laughter). It would be quite as incongruous to put a modern tower on the Bargate'. The partnership's designs were to be put forward yet again (by Councillor W G

Lankester) in February 1887 when the Council debated the town's contribution to Queen Victoria's Golden Jubilee.

Commercial buildings

Southampton Corn Exchange, opened in December 1852 on the site of the old custom house, was an imposing addition to the town's frontage. It was in an uncompromising Italianate style. The appointment of Hinves and Bedborough as architects may have been influenced by the fact that Hinves was already employed, as surveyor on the Belle Vue estate, by the chief promoter of the scheme (and Chairman of the Board of Directors) John Watkins Drew. It was a complicated project, with changes in the architects' brief necessitating two sets of building tenders (August 1851 and March 1852). As built, the ground floor was appropriated to the Corn Exchange. The rooms above were occupied by Southampton Chamber of Commerce, moving from the cramped Audit House. Their rooms lay on either side of a well, 28 feet by 18 feet, in the centre of the ceiling and lit by a large lantern at the top. They were interconnected by a gallery at the north end. There was direct access from the building to the Castle Hotel next door.

Less genteel had been a commission undertaken by William Hinves for John Thomas Groves in 1845. Originally a Romsey corn factor, Groves had been partner to Arthur Day and William Alltoft Summers at the Millbrook Foundry. With the dissolution of the partnership in May 1845, Groves erected a mill for crushing linseed and preparing oil and cake, with engine house and boiler room, in William Roe Sharland's Redbridge Ship and Mercantile Yard (approximately the present Redbridge Wharf). The works were extensive, costing £4,000 and dominated by a 90-foot tall chimney. The business was short-lived. In June 1846, lightning struck the thatched roof of an adjoining sawpit. The resultant fire quickly consumed most of Groves's property. He was uninsured, and within a year was bankrupt.

A Philip Brannon print of 1844 (reproduced at www.hantsphere.org.uk) attributes John Aslatt's coach manufactory in Marland Place to William Hinves. This ties in with building tenders advertised by Hinves in June 1843 for the erection of three houses, *etc* at the Weighbridge for John Aslatt. The architect's offices were next door. The building was short-lived. Excavation of the Dorchester Railway tunnel in spring 1847 caused the collapse of the underlying and now disused canal tunnel. This caused the foundations of the coach works, which lay directly above, to sink, and the building had to be demolished. The replacement Carriage Bazaar (architect unknown) is shown in a subsequent Brannon engraving (print no.7 in *The picture of Southampton*, [1849]).

Stores and other buildings were erected in 1857 (building tenders advertised in May) for John Hunt, corn and coal merchant, maltster and agricultural engineer of Shirley.

Southampton Savings' Bank moved from Portland Street to a new building in West Marlands in December 1860. Advertisements for building tenders in July/August 1859 went under the signature of Hinves and Bedborough.

Places of entertainment

The Riding School, standing at right angles to Carlton Place, is arguably the most effective of William Hinves's secular works (figure 11). Commissioned by William Richardson of Bedford Mews, it was opened in August 1847 as Bedford Riding School. The *Hampshire Independent* believed that only the riding school in Bryanstone Square, London was its equal in size, although inferior in beauty, in light and in ventilation. The school was 120 feet long by 40 feet wide and 25 feet high to the underside of the tie beams to the roof, and well lit by side windows. A feature was the open-grained roof, modelled on that of Westminster Hall. Over the entrance at the south end was a ladies' or visitors' room, and a gallery overlooked the great ring. Philip Brannon was an enthusiast: 'It is, we believe, in every respect the finest building in the kingdom devoted to this purpose' [1849]. The cost was nearly £3,000. It could accommodate 1,000 persons and, as a venue for meetings, rivalled the Victoria Rooms.



Figure 11. Interior of the Riding School, Southampton, 1847: engraving by Philip Brannon

The Philharmonic Rooms in Above Bar Street, opened in July 1865, were the work of Alfred Bedborough. The entrepreneur behind the scheme was Frederick Strange, owner of the Royal Alhambra Palace in London, an extravagant, pioneering music hall in a flamboyant Moorish-inspired building, and refreshment contractor for the Crystal Palace.

Hinves and Bedborough were named as architects when the prospectus was issued in July 1863. Shares could be purchased through them. By the time of the build, the more cautious senior partner had retired. The Philharmonic Rooms were a piece of London foppery transported to the centre of a provincial town, the façade 'over-tawdry' with its enriched Italian style treated with some liberty according to the 'Roving Correspondent' of *The Building News*. A figure of Apollo, with richly-turned vases on either side, stood over the central double entrance. The keystones of the windows were ornamented with Prince of Wales' feathers. Carved clusters of fruit and flowers adorned the walls. An illustration of the frontage was published in *The Builder*, 29 July 1865. A copy is in Hampshire Record Office (TOP286/2/207). This riot of cornucopia continued inside. The highly-enriched entrance was divided into panels, with columns capped with

figures holding musical instruments. The central music room, which doubled as a ballroom, was parallelogrammic in form, and included a gallery, orchestra and proscenium. Staircases led from the inner lobby to a series of club and reading rooms. The whole cost Frederick Strange about £8,000. He called on his architect again in 1866 to provide decorations for a season of promenade concerts.

The Royal York Music Hall in Above Bar Street was opened in December 1872 to the design of Alfred Bedborough, then just released from bankruptcy. It became the Palace Theatre of Varieties in 1898. Brick-built and plastered inside, it presented a substantial yet light appearance. The ground floor included a stage (22 feet deep), five private boxes and space for an orchestra of six instrumentalists. The dressing rooms were under the stage. The orchestra stalls seated about 200, with seats behind for a further 300. A promenade at the back led to the refreshment bar. The hall, however, had a one-sided appearance as only the gallery on the southern side was completed. In summer 1874, a complementary gallery, to seat 120, was built on the opposite side. At the same time, the massive piers supporting the roof, which greatly obstructed the view of the stage, were replaced by two light ornamental iron columns. The stage was also widened by almost 5 feet. The alterations were by the builder Jonas Nichols.

A prospectus for the New Theatre Royal Company, Southampton (Limited) was published in August 1864. Hinves and Bedborough were the nominated architects. The proposal was to purchase the then lacklustre Theatre Royal in French Street with its fixtures, fittings, scenery and the rest of the theatrical paraphernalia, together with adjoining property. A new theatre, incorporating all modern improvements, was to be built, with provision for Turkish and other baths. Finance was to come through the sale of 2,000 shares at £5 each. The scheme never materialized, possibly because the old theatre revived after the appointment of J W Gordon as manager in October 1864.

Similarly abortive was the design of William Hinves for a new clubroom for the Royal Southern Yacht Club opposite the pier gates in 1845. The committee preferred the plans of Thomas Sandon Hack. It was a fortuitous decision: otherwise we would have been denied what David Lloyd (*The buildings of England: Hampshire and the Isle of Wight*, 1967) has called 'the finest piece of Early Victorian architecture in the city.'

Hotels and inns

Local architects profited from the influx of visitors into Southampton following the coming of the railway in 1839. William Hinves was commissioned to design a spacious, first-rate hotel immediately opposite the terminus. It was on the garden land between the Marsh and Bernard Street acquired by George Laishley in January 1841. Building tenders were advertised in April 1841. The designs were leaked by the *Hampshire Advertiser*: a building in the Corinthian order of

architecture, with a coffee room 45 feet long by 25 feet wide and other internal arrangements of a proportionate scale. The hotel cannot be identified. Its location fits the Railway Hotel (rebuilt in 1907 as the London Hotel) on the corner of Terminus Terrace and Oxford Street. In the same year, improvements were made by Hinves to the Royal Hotel in Above Bar Street for John White: building tenders were advertised in March 1841. In summer 1843, Hinves made extensive alterations and additions to the George Hotel, also in Above Bar Street. The client, John Francis, had bought the hotel in March for £7,750. The following decade, in 1858, Hinves and Bedborough did similar work at the Clarence Hotel, High Street, for Mr Cozens. Finally, we have an advertisement dated October 1867 under Alfred Bedborough's name for a new hotel at Highfield.

Outside Southampton, two public houses were built by William Hinves for Andrew Robert Drummond of Cadlands. Building contracts were exchanged in August 1842 for a new inn at Fawley and, in April 1845, for the demolition of the Rodney Inn at Hythe and its replacement by a new inn. It is probable that these were, respectively, the rebuilt Falcon Inn and the Drummond Arms. Involvement with Drummond continued for in 1851 Stanswood Farm was rebuilt for the estate. Twenty years later, Alfred Bedborough received several commissions in Romsey from Thomas Strong, owner of Strong's Brewery: additions and alterations to Horse Fair Brewery (1866), alterations to the Bell Inn (1865) and the Star Inn (1866) and, near Stockbridge, rebuilding an inn (possibly the New Inn) at Sperewell. These followed Bedborough's contract for Romsey Town Hall.

Shops and Provision Warehouses

Ten commissions, involving nine properties within Southampton, can be identified.

42 Above Bar Street. Alterations and improvements (1849) for Edward and Frederick Perkins, tea dealers and family grocers

29 High Street. A new provision warehouse (1859) for John H Cooksey. A building of four storeys in, according to the *Hampshire Advertiser*, 'the enriched palatial style of Italian architecture'. The basement storey, of Portland stone, comprised two substantially proportioned piers with rustic quoins. The upper storeys, of Bath stone, included pedimented windows with bold cornices, richly-scrolled scrolls and carved sheaves of wheat. An observatory was built on the top. The warehouse lay immediately north of the unfinished St Lawrence's Church

124 High Street. Alterations (1840) for George Laishley and Company, linen and woollen drapers. The second of three major alterations within seven years: in 1836 (architect unknown) and late 1843 (almost a complete rebuild by Joseph Hill)

C B Phippard, a fellow Wesleyan draper whom Laishley introduced to the town, employed Alfred Bedborough (1864) to rebuild the premises (123/4 High Street), now known as 'Holy Rood Palace'. 500 feet of plate glass was supplied by Henry Wright of Hanover Buildings. During a treat to the workmen, Henry Pond spoke of the transformation of the High Street from 'but a struggling street characterising a small seaport, exhibiting no architectural development outside, or light or brilliancy within' into 'as fine a display of street architecture as could be met with in any town in England'

135 High Street. Extensive alterations (1858) for James Cocks, general outfitter

136 High Street. An elegant new front (1859) for William Lankester and Son, ironmongers. Praised by the *Hampshire Independent* as 'a very beautiful specimen of decorative art applied to a shop front'

139 High Street. Extensive alterations (1840) to the premises recently purchased by Messrs G B Bishop and Co, silk mercers

145 High Street. Rebuilding the premises, showrooms and galleries of Stag House (1871/2) for Emanuel and Son, naval and military tailors, outfitters, shirtmakers, hosiers and hatters

158 High Street. Extensive alterations and improvements (1841) for Thomas Creed, draper

50 Oxford Street. Erection of dwelling house and shop (1858) for Robert Chipperfield, chemist and druggist

Domestic houses

Unless otherwise stated, the entries are for new builds.

1836

A delightful residence for a small family at Hill. Sitting rooms opening on to a terrace walk

Hollybrook House, in 37 acres of land on Shirley Common, for Nathaniel Newman Jefferys (figure 12). Built in the Gothic style, with 9 bedrooms, stabling for 4 horses and a double coach house. Jefferys was later to donate land, a quarter of a mile distant, for St James Church, and was a Guardian (President from April 1849) of South Stoneham Union during Hinves's involvement with the workhouse. Adrian Rance (*Shirley 1836-1986*) ascribes 1 and 3 Bellemoor Road to Hinves as being stylistically similar to Hollybrook House



Figure 12. Hollybrook House, Shirley. Photograph 1941

For houses in Shirley Common, 1836-7, see 'Urban development'

1839

A villa at Totton

1841

General repairs and improvements at 11 Brunswick Place, late in the possession of Dr I F Clark

1842

Six houses opposite St Mary's Churchyard for John Cooksey

1843

A detached dwelling house at Cranbury Place for John Ewer [of Great Eastley, South Stoneham]

1844

Seven dwelling houses for Mr W Slater. William Slater, of Back of the Walls, was a maltster and brewer

A villa at Shirley for Mr Wright

1845

A dwelling house at Upper Prospect Place

Three houses near Portland Chapel

A Grecian villa with stabling and coach house: location not given

Laying down a grating and excavation of vaults under the footway of Mr Ellyett's house in Prospect Place

A villa at Regent's Park, Millbrook

Alteration to and enlargement of a dwelling house at Nutshalling [Nursling]

Houses for John Foote Hattatt, owner of St Mary's Brewery, on land fronting the Marsh and owned by Queen's College, Oxford. Two blocks of three houses (29-31 and 32-34 Terminus Terrace, separated by Duke Street: now demolished) were built. Elevations exist for a terrace of 7 houses intended to

be built in Duke Street and Charles Street. This was part of a scheme for 48 houses of 13 feet frontage (Information from a typescript list of plans, maps, etc relating to the college estate in Southampton. Copy in Southampton Archives)

1846

A villa at Shirley Warren

A villa, stable and coach house at Totton for Mr Sharland. This may be William Roe Sharland, who took the lease of the 20-acre Redbridge Ship and Mercantile Yard in 1843

Six cottages for the Itchen Bridge Company adjoining their toll house

1849

Alterations and additions at Bitterne Lodge, including a new entrance lodge and greenhouse, for Captain (later Admiral) Thomas Martin, RN

1850

Rebuilding a house and premises in the High Street

1851

Two Elizabethan lodges at the entrance to Grove Place Lunatic Asylum, Nursling for the resident proprietors Isaac Potheary and William Symes. Hinves may have known the proprietors whilst working on South Stoneham workhouse: pauper lunatics were sent from there to Grove Place. Potheary and Symes were taken to Southampton County Court in September 1852 by the architects to recover £35.7s.3d. for work done

1853

Dwelling house in Rumbridge Street (Totton) for John Foster of Eling

1861

Alterations and additions at Maybush Villa for John Cook

Alterations to Cumberland House, in Cumberland Place, for William Oke.

1862

Two houses on Belle Vue Estate for John Smith, chemist

1864

A new residence at Woolston (probably Bryntirion, later The Towers) for Richard Coles, owner of the steam saw mills at Cross House

1866

Villa residence, with conservatory and stables, for Robert Notman, Esq

1867

Two first-class dwelling houses in Southampton for John White, Esq

A further four houses within Hampshire can be identified.

1849

Exbury vicarage, together with stable and chaise house.

Rosehill, in St James's Crescent, Winchester for Richard Andrews (Sheriff of Southampton). A simple five-bedroom, yellow-brick classical house

1851

The perpetual curate's house, with stable, coach house and harness room, at Bursledon. Built for £1,896 on common land given by the Bishop of

Winchester and financed by Queen Anne's Bounty. Correspondence in Hampshire Record Office (16M70/7/1-25) shows the tensions between the governors of the funding body, who thought the proposed house too large, and the bishop, Charles Sumner. The latter's views prevailed

1855

Lucerne Villa in Winchester as a new weekend residence for Richard Andrews and his wife. Built in 'the Swiss style' (lakeside rather than alpine), with a splendid south-easterly aspect towards the lower Itchen valley, a large reception room opening on to the garden under a verandah, a four-storey tower and four bedrooms. The design for their first Winchester residence, the Pagoda, is commonly attributed to Hinves and Bedborough. This cannot be substantiated with a building date now known to be 1844. A forthcoming article in *Hampshire Field Club and Archaeological Society Newsletter*, 55, Spring 2011 by Robin Freeman and the present author will present more evidence on the Winchester houses of Richard Andrews

Only one work is recorded outside Hampshire. In 1853, two villas were finished by Hinves and Bedborough at Brentwood, Essex for the executors of the late Thomas Hoof. This, however, was locally generated. Hoof was a railway contractor of Romsey (he is buried in the Abbey), with estates in Essex and Staffordshire.

Urban development

Surveyors as well as architects, the practice was involved in three nineteenth-century developments in and around Southampton.

Shirley Common was opened up for development following the Hill and Shirley enclosure award of 1832. It quickly became a desirable location: on rich, well-drained alluvial soil, in an elevated position and on the lee-side of the pollution of Southampton. William Hinves was one of those at the heart of this development. His work on Hollybrook House, the Shirley almshouses and St James Church has been noted. In conjunction with the Southampton auctioneer, R H Perkins, he was responsible for several substantial cottages near the new church. Many had large gardens, pig styes, stabling and paddocks. Targeted were 'small genteel families'. Some were advertised for tradesmen whose skills were needed in the neighbourhood; others for dairymen or market gardeners. Investment potential was a key selling point. Four double cottages sold at auction in July 1837 were producing a rental of £73-10s *per annum*. Eight 'genteel cottages', each with a large productive garden, were advertised in June 1838 as 'a very advantageous speculation to any persons desirous of purchasing for investment', capable of realizing 7% profit. It was almost a social experiment, a rural counterpart to the urban allotment movement.

Belle Vue estate was developed in the late 1840s by John Watkins Drew following its purchase from Nathaniel Newman Jefferys. Hinves and West were surveyors to the estate in February 1847 when it was laid out and prepared for

building. Hinves was still surveyor in 1851 when estate land – in Love Lane – was unsuccessfully offered to the borough as a site for the new gaol. One mock Elizabethan villa on the estate (building tenders advertised in August 1853) is known to be the work of Hinves and Bedborough.

It is tempting – if perhaps fanciful – to see family influences in the development of Regent's Park. Hinves and Bedborough proposed in spring 1851 to build ten commodious detached residences here, each with rooms of moderate dimensions, of varied elevations and with a southerly aspect. It was tailored architecture: 'any trifling alterations will readily be made in the plans, to meet the views of those who may wish to reside in this delightful neighbourhood, previous to commencing the houses.' The properties were for rent or purchase. Is it coincidence that Alfred's father, James Thomas Bedborough, was a visitor in the Hinves household at the time (April) of the 1851 census? He had begun a few years earlier to create Upton Park in Slough as a prestigious private estate of exclusive houses (fifty were originally planned) set in their own park and leased to the professional classes. It is claimed to be the first housing development to be advertised for commuters. One property can be identified as part of the Regent's Park scheme. Clarendon Lodge was described in an advertisement (for sale or let) in July 1852 as a commodious and substantial villa, just completed with 'every regard to comfort, taste and convenience, and no expense ... spared to render it worthy of attention to even the most fastidious'. There was a lawn in front with room at the back for a first-rate kitchen garden, stabling and coach-house. A feature was the use of block tin for the water pipes and slate for the cistern instead of lead. The builder was Cornelius Beavis of Church Road, Shirley.

Unsuccessful bids

Two church designs by Hinves and Bedborough were rejected. A new church was planned at Newtown in 1850 at the sole expense of the Reverend Frederick Russell, evening lecturer at St Michael's and the proposed first incumbent. This was the first step in the breakup of the monolithic parish of St Mary's. A complex saga was set in train. The original plan saw the purchase of the vacant Wesleyan chapel on Alfred Street, built by William Betts in 1843, together with two adjoining houses. These were to be demolished and replaced by 'a plain and commodious church' affording 780 sittings (1,100 if galleries were later required), one third of which were to be free. Designs of the proposed church – to be dedicated to St Matthew – made by Hinves and Bedborough were approved by the Bishop of Winchester. These plans, however, were soon abandoned, presumably because of the inadequacy of the site. A site nearer to the southern end of the Avenue, at the bottom of Lower Cranbury Place, was given later in 1850 by Thomas Chamberlayne. An engraving headed 'Proposed new church at Chamberlayne Town' by the Winchester architect John Colson appears to relate to this part of the story. The vacant Wesleyan chapel, saved from demolition, became a temporary district church: 'Newtown Proprietary

Chapel' in the 1851 religious census. Building tenders for the new church – dedicated to St Luke – were advertised in August 1851 under a third architect, John Elliott. Before consecration in December 1852, the church had moved to its third and present site on Onslow Road. The temporary church became St Luke's District School. To compound the obfuscation, St Matthew's Church on St Mary's Road, a neo-Norman building of 1870, is sometimes ascribed to Hinves and Bedborough. It is by Monday and Bull – although there is a link in that Charles Albert Monday had been an articled pupil to the partnership.

The original design for a church in Freemantle, made in late 1855, is also by Hinves and Bedborough: plans according to the Reverend Herbert Smith (February 1856) so greatly admired by everyone who has seen them. A water colour by Philip Brannon of the proposed church (figure 13) shows an ornate Gothic pile with impressive broached spire, together with flanking school and parsonage. The designs were rejected, on grounds of over-elaboration, by the grant-making Incorporated Church Building Society. The present Christ Church is the work of the London architect William White. It was consecrated in July 1865 a day after Holy Trinity, Weston. Contemporaries contrasted the modernity of White's work with the traditionalism of the latter.



Figure 13. Design for Freemantle Church, [1856]: water colour by Philip Brannon

Two hugely controversial architectural competitions for municipal contracts in Southampton involved the practice.

The new borough gaol was built in 1850/1. It had from the start been a difficult project, taking two years and 34 meetings of the Gaol Committee of the Town Council even to fix a site: that of the former Bugle Hall. Advertisements for a local

architect were placed in the Southampton papers in late 1850. Representatives of the six practices (Lock and Brown; John Elliott; Robert Critchlow; Doswell and Poole; George Guillaume; Hinves and Bedborough) who expressed an interest were briefed on the terms of the competition by the deputy chairman Joseph Stebbing on 10 December. Four plans, each anonymous, were sent to Colonel Jebb, Inspector General of Prisons, for adjudication in February 1851. Far from enthusiastic, Jebb deemed two (later revealed to be those of Robert Critchlow and Hinves and Bedborough) to require the least alteration to render them acceptable. He chose the designs of the former on grounds of economy. William Hinves immediately appealed to the Town Council against the decision. The guidelines had been explicit that the plans 'be received without expecting an estimate of the cost of the prison' (Gaol Committee minutes, 10 December 1850: Southampton Archives SC2/3/7). It was inequitable, therefore, to reject their plans on grounds of economy. Further, the letter of rejection from the Town Clerk referred to the designs of Hinves and Bedborough as 'the second best amongst the competitors'. Jebb had made no such value judgment. This was a professional slur, especially when it was common knowledge that a majority of the Gaol Committee had preferred their plans to those of Critchlow. Hinves was granted an interview with the Mayor, Richard Andrews, at the Pagoda in Winchester in May 1851, the very day he hosted a *dejeuner* to the officers of the Turkish frigate *Feiza Baarl*, in England to transport the Turkish exhibits to the Great Exhibition. The partnership had recently built the neighbouring Rosehill for Andrews. No account of the meeting exists, but the thrust of Hinves's complaint was that undue favouritism had been shown, that the rules had been arbitrarily changed, and that the Corporation had been supine in the face of central government pressure. His demand for an inquiry, perhaps inevitably, failed. In July 1851 the *fait accompli* was accepted: 'for, although the selection of ourselves would have been a valuable retainer, yet we have been more anxious to place our professional claims in a right position feeling satisfied and confirmed therein by so decided an expression on the part of the committee that our plans were preferable to those of '*Respice Finem*' [Critchlow], and in making this communication we will only ask the courtesy and spirit of justice of the committee not to put the plans in question as being of a second-rate character'. The committee awarded £50 in compensation. The gaol, with Robert Critchlow as architect, was built in 1853. It was in St Mary's Street, the Home Secretary having retrospectively rejected the Bugle Hall site as too small.

It was rumoured that politics lay at the core of the gaol controversy. There is no equivocation about the rejection of Alfred Bedborough's bid for the design of the new workhouse in 1865/6. One of the competing firms of architects (Guillaume, Parmenter and Guillaume) had at first declined to compete 'having been informed that party politics would (without ability) take everything before it'. It showed the frailty of architectural competitions when anonymity was compromised: when the names of the architects 'oozed out'. Five plans – from J William Jurd; J G and W C Poole; Alfred Bedborough; Guillaume, Parmenter and Guillaume; and Thomas Alfred Skelton – were submitted to the Poor Law Inspector W H T Hawley. His

decision in July 1865 was emphatic. The designs of Skelton were 'in all respects the best'. But Skelton was a Tory, a colleague of the ultra W J Le Feuvre and agent to the Tory candidates Russell Gurney and William Rose at the recent general election. In the fetid political atmosphere of an election year this mattered. The subsequent Board of Guardians meeting, expected to endorse Hawley's decision, was packed with Liberal magistrates, *ex officio* but hitherto abstaining members. The meeting overturned Hawley's decision by 13 votes to 9 on the justification, largely but not entirely spurious, of Skelton's youth and inexperience for so large a commission. The Liberal majority now voted in the plans of Alfred Bedborough, a Liberal, an ally of Thomas Falvey and, according to the leader of the *coup* (William Aldridge, Deputy President), the only man in the town able to carry on the work: an exaggeration he was later to recant. As night follows day, the next Guardians' meeting was flooded by *ex officio* Tory magistrates, coming 'down there like a flock of sheep to perpetuate a job at the beck of their leader [Joseph Stebbing]' in a phrase later used by Aldridge. Reinstatement of Skelton's plans inevitably followed. The local press took predictable party positions. The Tory *Hampshire Advertiser* saw the adaption of Bedborough's plans as an 'unreasonable, ill-conceived, and in all respects mischievously obnoxious resolution'. The Liberal *Hampshire Independent* viewed the reinstatement of Skelton's plans as 'almost, if not entirely, without precedent in the history of the local affairs of the country'. Political skirmishing continued for a year, as neither party could sustain a majority on the Board. Bedborough attempted to circumvent the Guardians by sending revised plans directly to the Poor Law Board in London. The Board refused to accept them. He threatened legal action against the Guardians, seeking compensation of £350 (later dropped to £200). The political dynamic, however, was against the Liberals. Bedborough abandoned his claims in March 1866. Building tenders were sought in May 1866 with Skelton as architect.

The *Hampshire Advertiser*, in September 1865, gave Alfred Bedborough faint words of comfort. 'We think that he is unwise in taking his disappointment so much to heart. He has had in his clever hands a very fair share of the prominent buildings in Southampton, and his friends at our local Board should allow him, for a time, to 'rest and be thankful'. This is not a classical building; neither is it an ornamental one, in the completion of which his rich fancy might run riot. We have his elegant specimens of these in our public streets: he can afford to forego the pleasure of erecting the Poorhouse, which is to be plain, substantial, and in all respects convenient....'

Retrospect

William Hinves died on 1 July 1871. His probate was valued at under £800. He left a freehold dwelling house and garden at Portswood and two leasehold dwelling houses (32 and 33 Amoy Street) in Southampton. Within the present city boundaries, only the Riding School, St James Church (Shirley), Shirley almshouses (now incorporated in the Barlow and Ellyett Homes) and Pear Tree United Reformed Church amongst his major works survive. The Royal South

Hants Infirmary chapel can be added as witness to his partnership with Alfred Bedborough. Architectural drawings were left in his will, made in 1870, to his second wife, Sophia. They are absent from her will, made in 1874, by which her property was left to two sisters living in Bradford-on-Avon. His only child, Nathaniel, died in the same year. A simple epitaph to a working architect was unconsciously given in March 1847 by the Southampton solicitors Page and Moody: 'Mr Hinves is known here as a respectable and attentive man of business' (Southampton Archives D/PM Box 51/15/13: letter to the Reverend Samuel Holmes of Fooks Cray, Kent in reply to a request for a reference).

It is impossible in a single paragraph to do justice to the later career of Alfred Bedborough, which continued into the twentieth century. His Southampton practice ended in financial failure. He surrendered before the London Bankruptcy Court in July 1869 owing £1,972 to unsecured creditors (mostly residing in Southampton) and £3,200 to those holding security. The underlying cause, exacerbated by losses in business and pressure of creditors, were delays in Chancery following the exhaustive legal proceedings of 'Bedborough v Bedborough'. Begun in 1861, the case stemmed from an imprecisely-worded codicil to his father's will of the previous year. By this, Alfred was given equal shares with his five sisters in the Upton Park estate. This risky undertaking had been financed by mortgages of £24,500, money which was never recouped and which lay like an albatross about the Bedborough heirs. Two of Alfred's brothers (George in 1865 and John in 1871) committed suicide. Most of the secured debts were to these mortgage holders. Alfred's principal creditor was one of his sisters. The petition for Alfred's liquidation from bankruptcy was filed in September 1872: on the same day that his former patron, Frederick Strange, also appeared before the London Bankruptcy Court. Now living in London, Alfred specialized in aquaria and huge glasshouses, including the Royal or Westminster Aquarium (1875-6), the massive Margate Aquarium and Marine Polytechnic (opened 1876) and an aquarium for Plymouth, although the later was not built. Similarly abortive were designs for a Gothick glasshouse 340 feet high to cover the Albert Memorial in London and four adjoining gardens representing the four quarters of the globe. He returned temporarily to Hampshire as architect of the Mont Dore Hotel in Bournemouth, built between 1881 and 1885. A spa hotel for 150 guests, the basement was fitted up for extensive hydrotherapy with a suite of baths, aspiration and inhalation rooms, rheumatic chambers, douches, sprays and plunges. This imposing Italianate building has, since 1921, served as Bournemouth Town Hall.

It is a neat irony on which to end that one of Alfred Bedborough's later commissions was All Saints Church, South Lambeth, in collaboration with a former pupil of his, the Southampton-born Sidney Robert James Smith, later to find fame as architect of the Tate Gallery. Smith's designs for Southampton Central Library in 1891 (referred to in no.15 (Summer 2009) of this *Journal*) were rejected by the Corporation-appointed arbiter William Henman, younger son of

Charles Henman, whose designs for South Stoneham Workhouse had been carried into effect over half a century earlier by William Hinves.

Acknowledgment

I wish to thank Robin Freeman for his advice and his courtesy in allowing me to use his preliminary work on Alfred Bedborough.

Sources of illustrations

- Figure 1. Portcities Southampton 3791
- Figure 2. Southampton Archives PR 19/7/2
- Figure 3. Southampton Archives PR 28/9
- Figure 4. Southampton Archives D/Z 332/2 p2
- Figure 5. Portcities Southampton 2702
- Figure 6. Southampton Archives D/Z 332/2 p 35
- Figure 7. Portcities Southampton 2718
- Figure 8. Southampton Archives D/ME 2
- Figure 9. Southampton Archives D/ME4
- Figure 10. Southampton Archives D/ME 3
- Figure 11. Portcities Southampton 2469
- Figure 12. Portcities Southampton 1865
- Figure 13. Southampton City Museums

Amended November 2011.