

From the *Transactions* of the  
Bristol and Gloucestershire Archaeological Society

**Thomas Gambier Parry and the Founding of the Gloucester  
Schools of Science and Art**

by J. F. Rhodes  
2000, Vol. 118, 173-182

© The Society and the Author(s)

## Thomas Gambier Parry and the Founding of the Gloucester Schools of Science and Art

By JOHN RHODES

Thomas Gambier Parry (Fig. 1) of Highnam (1816–88) was a founding vice-president of this archaeological society and its president in 1879.<sup>1</sup> Nationally he is known as an inventor of spirit fresco, an artist in fresco and watercolour, a founding member of the Cambridge Camden (or Ecclesiological) Society, a collector of Italian Renaissance art, an arboriculturalist and father of the composer Sir Hubert Parry.<sup>2</sup> In London he sat on committees which engaged Salvati to embellish the vaults of St. Paul's cathedral and E.M. Barry to refurbish the National Gallery.

In Gloucestershire he was a magistrate from 1847, high sheriff in 1850, deputy (lord) lieutenant, lieutenant of Hussars and president of the Diocesan Lay Helpers' Association.<sup>3</sup> At Highnam he built the church, school and parsonage as well as estate cottages and water gardens.<sup>4</sup> In Gloucester he was a governor and trustee of the infirmary and, in the name of St. Lucy's Home of Charity, founded a home nursing service in 1864, a free children's hospital in 1867, an orphanage in 1870, a women's reformatory in 1883 and a hospice in 1885. To provide some of these services and to train nurses he established the Sisters of St. Lucy, an independent Anglican community until taken over by the Clewer Sisters in 1872. He refounded the Gloucester Choral Society as its president from 1861 to 1888.<sup>5</sup> As trustee of the Gloucester Literary and Scientific Association and its president in 1846 and 1850 he reopened the Gloucester Permanent Library, which remained the principal library in the city until 1897.<sup>6</sup> This paper explores another aspect of his achievement as founder of what are now the Gloucester schools of the Gloucestershire College of Arts and Technology, as one who in the eyes of contemporaries 'made the schools his constant care and did all in his power to promote their success'.<sup>7</sup>

Government grants towards teaching science and art became available in 1853<sup>8</sup> but were not taken up by the people of Gloucester, who faced heavy statutory expenditure for the purposes of the local Board of Health. Until the Technical Instruction Act of 1889 and the Local Taxation (Customs and Excise) Act of 1890<sup>9</sup> gave the local authority the ways and means to support it, science and art education was no more likely to win support in the city than a proposal for a municipal library which was rejected in a ratepayers' poll of 1887.<sup>10</sup> It was therefore left to county gentry like Gambier Parry to initiate the Gloucester Schools of Science and Art, which the earl of Ducie tartly characterised as 'a semi-eleemosynary affair provided by the few rich for the numerous moderately well-to-do'.<sup>11</sup>

Gambier Parry first established a drawing class in Gloucester in about 1857 for a (Church of England) Young Mens' Association which he founded with the Revd. J.J. Barlow, perpetual curate of St. Mark's. Taught by J.P. Knight, master of Cheltenham School of Design, the class soon moved from Mr. Barlow's house to a room above the former Crypt schoolroom in Southgate Street, where it grew rapidly before being absorbed by the school which is the subject of this paper.<sup>12</sup>

The founding of a Gloucester school was first mooted on 2 December 1858 when the mayor called a public meeting in the Tolsey at the request of 'some gentlemen who took great interest



Fig. 1. Thomas Gambier Parry (Highnam Archive, by courtesy of Tom Fenton).

in art'. The meeting appointed Gambier Parry chairman of a steering committee.<sup>13</sup> Moving quickly, he published a list of 47 subscribers and a prospectus of classes on the 24th of the same month. He had already consulted the government Department of Science and Art and engaged Knight as master. The school would offer morning classes for gentlemen and ladies, evening classes at a concessionary fee for working men and Saturday classes for schoolmasters and pupil teachers. The principal subscribers were Gambier Parry himself and the city M.P.s, W.P. Price and Sir R.W. Carden, each of whom gave £10.<sup>14</sup> It opened at Bearland House, freshly painted and equipped with casts and models, on 28 February 1859; two days later Gambier Parry, as the school president, addressed the Gloucester Working Men's Institute on the uses of schools of design.<sup>15</sup> The evening class immediately attracted more than 40 students. Within three months of the opening a government inspector made 95 awards of merit.<sup>16</sup>

In 1860 a new master, John Kemp, was appointed on the advice of the Department of Science and Art to teach in Gloucester and Stroud. Gambier Parry quickly abandoned a proposal for a Central Gloucestershire School of Art serving both places;<sup>17</sup> his lecture in Stroud on 26 May 1860, on the advantages of a study of art, was delivered in support of an independent Stroud school founded by S.S. Dickinson which opened in a wool warehouse in High Street on the 24th of the following month.<sup>18</sup> Kemp remained master at Stroud until 1872 and at Gloucester until 1892.<sup>19</sup>

From the start Gambier Parry visited the school frequently to give students the benefit of his artistic experience. He followed their careers and watched their interests. He examined their annual prize entries and contributed liberally to the school prize fund.<sup>20</sup>

The school year revolved around an examination at which a government inspector awarded official medals or prizes qualifying the school for grant aid.<sup>21</sup> Reviewing 1862, Gambier Parry wrote as follows.

The school is one of the happiest institutions, free from the plagues of committees and quarterly meetings . . . The city numbers among its inhabitants very many whose success in life depends on the training of their hands and eyes . . . To take the past year, there have been 128 students [including] one artist, six builders, five carpenters, ten engineers and smiths, one railway engineer, two house painters, one ironmonger, two governesses, three shipwrights, three stone carvers, eight shopkeepers, 15 schoolmasters, one tinplate worker, one [ironfounder's] patternmaker, one photographer, one woodcarver and one plumber.<sup>22</sup>

On 9 December 1863 the school held a public exhibition including Gambier Parry's cartoons of 'David' and 'The Annunciation' for Ely cathedral. There followed the first of many prize-givings at which Gambier Parry, in the presence of the mayor, gave an inspirational address.

Art is the thing that is wanted to draw out the finer and nobler qualities of our national character . . . Art is the expression of the highest sentiment of which the human mind is capable . . . By art human hearts find their best expression, their own relief and happiness and the charm and refinement of many other lives besides their own.<sup>23</sup>

From 1866 the school registered more than 140 students a year and Gambier Parry's annual addresses included harsh words about the 'crowded, wretched' rooms at Bearland House, 'utterly unworthy of the city of Gloucester'. To the landlord's agent he called them 'simply ruins . . . in very bad condition'.<sup>24</sup> In the *Gloucester Mercury* for 7 January 1867 he invited a speculator to build a new art college as part of a block containing a museum, a library, a reading room, shops and bachelor apartments, the tenants to include the Literary and Scientific Association as well as the school of art.<sup>25</sup> Nothing resulted either from this or from his letter to the mayor in March 1868 asking the city council to build a school of art, a museum and perhaps a public lecture hall.<sup>26</sup>

Accordingly on 1 April 1870 the mayor called a public meeting of 'interested gentlemen' similar to that of 1858 but including representatives of the Gloucester Museum and the Gloucester School of Science. Gambier Parry was elected joint secretary with G.F. Riddiford of Barnwood (1841–89), solicitor to railway and canal companies, astronomer and future county treasurer, who was to administer the schools gratis for the next 15 years.<sup>27</sup> They reported the proceedings as follows.

A meeting of gentlemen of this county and city has recently been held at the Tolsey to promote the establishment of a permanent museum of antiquities and practical science, a school of the arts of design, painting and architecture and a school of science in this city. The scheme is designed for the benefit of all classes equally. A very desirable site has been offered for it, the cost of which, with the proposed buildings, is about £4000. For the museum a very good nucleus

of county and other geology already exists... The school of arts is increasing rapidly, but its accommodation is totally inadequate. The school of practical science is in practically the same condition. Assistance for these purposes is greatly needed.

About £900 was subscribed at the meeting including £100 from Gambier Parry himself. By the 21st of the month subscriptions stood at £2,304.<sup>28</sup> The subscription list reflected Gambier Parry's acquaintance among the county gentry; others who ultimately subscribed £100 or more were the earl of Ducie lord lieutenant, W.P. Price and C.J. Monk city members of parliament, J.D. Birchall of Upton St. Leonards, Sir Francis Goldsmid of Rendcomb, Sir William Guise of Elmore, S.S. Marling of King's Stanley, Thomas Marling of Eastington, J.D.T. Niblett of Haresfield and W.C. Lucy and Charles Walker of Gloucester.<sup>29</sup>

Within six weeks the subscribers agreed to spend £1,050 on a site for the schools in Brunswick Road, appointed Gambier Parry to a general committee and a building committee and accepted an offer of gratuitous services from the architect F.S. Waller of Fulljames, Waller & Son.<sup>30</sup> Waller completed his plans in August 1870, obtained approval from the Department of Science and Art in March 1871 and submitted competitive tenders in April 1871, recommending that of King and Godwin. As Waller's estimate for the building was £4,000 the total cost of the project was now £5,000, almost twice the sum subscribed, but the committee immediately ordered Gambier Parry to sign a building contract.<sup>31</sup>

The county sheriff, William Playne, laid a foundation stone on 3 June 1871, arrangements being made by the mayor at very short notice. Gambier Parry, writing from 58 Great Cumberland Place, London, expressed extreme regret at being unable to break a prior engagement.<sup>32</sup>

For him the building was a calculated risk, as his personal disposable wealth was almost exhausted. He had spent heavily on improving the Highnam estate, on providing for his eight surviving children and on benefactions, and had lost £6,000 in 1865 on an iron and coal mine. Highnam church cost him nearly £16,000 in 1850 and the children's hospital £4,000 in 1866. By 1875 he was trying to clear a mortgage of £1,000 on St. Lucy's Home and was £6,000 short of covering his personal contingent liabilities of £36,000.<sup>33</sup> He wrote:

I have piled up great expenses, feeling my life ebbing, and anxious to do what none would immediately do after me, but which I was sure that in the end they would be glad that I had done... Please God that I live till all is put square.<sup>34</sup>

In August 1871, with subscriptions at about £3,150, the committee finally rejected an option to omit the school of science. As building proceeded Gambier Parry and Riddiford appealed for more subscriptions to meet a deficit which they expected to amount to £1,250.<sup>35</sup>

Already serving as president and secretary, Gambier Parry became a trustee in November 1870, chairman of the building committee in February 1872 and chairman of the general committee in July 1872. With the building almost completed, a financial crisis broke immediately. The bank account was overdrawn by £492, the expected deficit was £900 and the deficit had to be cleared before a government grant of £850, already taken into account, could be claimed.<sup>36</sup> In August 1872 committee members subscribed a further £120, Gambier Parry's share being £25, and in September he circulated another desperate appeal for funds, pointing out that they were standing sureties for the overdraft.<sup>37</sup> Expenses continued to mount as the building was furnished, so that by March 1873 the cost of the project was about £5,800, the overdraft £1,293, the expected grant £1,075 and the deficit £593.<sup>38</sup>

The building (Fig. 2), of Cotswold stone rubble walls with Bath stone dressings, was of a Gothic design reminiscent of Benjamin Woodward's university museum at Oxford. The museum and the science school were on the ground floor and the art school on an upper floor, the chemistry laboratory standing almost detached under a pyramidal roof. On the staircase was a



Fig. 2. Gloucester Schools of Science and Art, Brunswick Road: design for the original building (*The Builder*, 17 June 1871). The museum was on the left of the entrance and the art school above, with its tall north lights on the right overlooking the chemical laboratory.

monumental window of Munich stained glass commemorating Robert Raikes, originally intended for the south aisle of Gloucester cathedral and given by J.D.T. Niblett. A unique feature, apparently insisted upon by Gambier Parry and Kemp, was that the north lights in the north room of the art school ran from the roof collar to the dado uninterrupted by purlins or wall plates. To achieve this the roof was carried on cruck trusses of curved railway rails.<sup>39</sup>

F.S. and F.W. Waller repeated this detail in their Gothic design for the Derby College of Art, which was erected in 1876–8 at a cost of £9,069. They also designed a free library in Gothic style which was to have stood on the south side of the Gloucester schools but remained unbuilt.<sup>40</sup>

On 9 September 1872 Gambier Parry conducted about 100 art students and their friends around their new school and held a prizegiving there, his speech betraying his worry at the subscribers' financial plight. The north room contained full-size casts of antique sculpture newly delivered from the Government school of art in London including the Apollo Belvedere, the Towneley Venus and the discobolus of Myron. Classes resumed there immediately but he deferred an official opening until the walls were dry.<sup>41</sup>

Accordingly on 15 April 1873 Gambier Parry welcomed the earl of Ducie, as lord lieutenant, to declare the museum and schools open. Gambier Parry's watercolours of Venice, Bellinzona and the Dalmatian coast were included in an exhibition at the Shire Hall which moved into the schools after the ceremony. Presiding at a dinner in the Bell Hotel, he spoke with his usual enthusiasm.

The great object in teaching art is to help on the intellectual and social advancement of the people; to teach a man to rise in his self-respect and in the respect of the world.

Nearly £400 was subscribed at the dinner to reduce the outstanding debt.<sup>42</sup> The balance of about £200 was cleared in the spring of 1874 by a sale of art in which Gambier Parry participated.<sup>43</sup>

The subscribers had adopted a trust deed in 1871.<sup>44</sup> In 1873 they registered under the Scientific Societies Act of 1843 in the name of the Gloucester Science and Art Society, with Gambier Parry as president and chairman of a management committee.<sup>45</sup> His first task was to merge the three component institutions. The evening school of science had started in 1867 under Science and Art Department rules at the free library in Southgate Street and on closure of the library moved in 1869 to temporary quarters at no. 10 (later 20) Eastgate Street. The first science master was Walter Jeffery, master of Sir Thomas Rich's School 1852–69.<sup>46</sup> He was succeeded in 1874 by George Embrey who also became county analyst, Fellow of the Chemical Society and president of the Society of Public Analysts.<sup>47</sup> The museum, based on the collections of Sir William Guise, had been opened in 1860 by the Literary and Scientific Association at the Black Swan, no. 34 (now 68) Southgate Street, in rooms to which the Association had no legal title. The honorary curator from 1864 was W.C. Lucy (1822–98), corn merchant, chairman of the Gloucester and Berkeley Canal Co. (1872–82) and chairman of the Severn Bridge Railway Co. (1872–94), who was to succeed Gambier Parry as president in 1888.<sup>48</sup> Lucy wisely refrained from asking for showcases until the debt on the building was paid off; Jeffery's committee, having raised money privately to buy scientific apparatus, was warned not to do so again.<sup>49</sup>

By 1877 the art school was entering candidates for examination in anatomy, perspective, painting from still life, design and modelling of ornament and drawing and modelling from life and the antique. The science school was entering candidates in geometrical drawing, machine drawing, building construction, acoustics, light and heat, electricity, chemistry, geology, botany and physiology.<sup>50</sup>

In 1878 Gambier Parry chaired a subcommittee which recommended building a lecture hall to the north of the schools. An approach to the Bowly testimonial committee was rebuffed, but the Science and Art Society bought the intended site for £750 subject to a mortgage of £500, thus rounding off its island plot.<sup>51</sup> Gambier Parry was to campaign for this hall for the rest of his life.

Ever since 1860 the corn merchant William Higgs (1810–90) had advocated the establishment in Gloucester of a hall to provide education in the higher branches of learning and to commemorate the origin of the Sunday school movement, which was founded there in 1780 by Robert Raikes. In September 1879 the (nonconformist) Gloucester Sunday School Union endorsed this idea as part of its Raikes centenary celebrations and appointed Higgs secretary of a Raikes Memorial Hall committee. He specified a hall holding 700 people with meeting rooms, classrooms and a library annexed. Towards the estimated cost of £6,000 the London Sunday School Union agreed to contribute 25 per cent up to a maximum of £1,500. The Brunswick Road Baptist church promised £2,000, including provision of a site, in return for use of the building on two days a week. For the balance Higgs appealed to Sunday schools throughout the world and collected £540 by 10 June 1880 when a foundation stone was laid on a site between Brunswick Road and Queen Street.

Gambier Parry held aloof from this project, as did the Church of England Sunday School Institute.<sup>52</sup> Higgs never matched the funds held by the Baptists, and the foundation stone only remained in place for four months before the Baptists sold the site for an extension to the Gloucester Co-operative store.<sup>53</sup> In June 1882 Higgs's committee decided to seek a site of its own and the Baptists withdrew.<sup>54</sup> The Baptists' Raikes Memorial Sunday schools, on the opposite side of Brunswick Road, opened on 18 November 1884 at a cost of £3,400 of which £200 was drawn from the Raikes Memorial fund of the London Sunday School Union.<sup>55</sup>

Consequently on 1 August 1885 Higgs's committee met representatives of the Science and Art Society, including Gambier Parry, and offered to build its Raikes Memorial Hall on the society's site for the society's use.<sup>56</sup> The resulting agreement was signed on the 20th of the same month and endorsed by the London Sunday School Union in February 1886.<sup>57</sup> Despite a fresh appeal, and a Gothic design by Waller & Son, Higgs's fund only rose to about £1,300, a fraction of the money required.<sup>58</sup>

In February 1887 another joint meeting, chaired by Gambier Parry, agreed to support an appeal by the local Royal Jubilee Committee.<sup>59</sup> This appeal, as modified in April 1887, was for a Royal Memorial Hall costing about £6,000 on the Science and Art Society's site, comprising a great hall on an upper floor with a museum and committee rooms below, for the same purposes as the Raikes Memorial. The Wallers' design was now in Elizabethan Renaissance style.<sup>60</sup> The project, which would free the existing museum room for use by the school of science, had Gambier Parry's warm support.

I appeal on behalf of that great body of men, the great body of operatives . . . It is our business to educate to the highest degree people who are to take the great political and social power in the future.<sup>61</sup>

He continued to campaign for the project as providing:

. . . enlarged schools of technical education. The [existing] laboratory and lecture rooms are altogether inadequate; the museum is inconvenient and too small; there is no place in Gloucester suitable for exhibitions of works of science and art, and no room for the meeting of such societies as would be naturally associated with the objects of these schools.<sup>62</sup>

The Royal Memorial appeal only attracted subscriptions of about £1,200, Gambier Parry blaming depressed trade for the poor response.<sup>63</sup> In April 1888 the London Sunday School Union, whose contribution had become vital, imposed conditions which caused the project to founder.<sup>64</sup>

Three months later Gambier Parry had to ask for £200 to repair the school buildings.

The school of science which was opened 16 years ago has received since that time just 900 pupils . . . Its students have won appointments as professor of chemistry at Aberystwyth and professors of natural history at Downton and Cirencester Agricultural Colleges . . . The art school since 1872 has had about 1500 students . . . But government inspectors threaten to disallow grants unless the fabric is put into a fitting condition.<sup>65</sup>

An anonymous gift of £200 arrived almost immediately, but Gambier Parry vented his frustration in a last desperate appeal.

I ask, for the great practical work of education which these schools afford, an enlargement of our annual subscription list . . . Extended classes are impossible of attainment without increased building accommodation . . . Such noble sums as [Gloucestersians could give] for noble purposes of local interest would bring honour to their names both now and in future centuries in the realisation of what no number of merely ordinary and trivial subscriptions could obtain, viz. the great memorial institution in which all and far more than the local purposes of the good citizen Raikes would be effected, and the associations with our queen's jubilee would be celebrated with loyalty and honour. Can this great and expanding centre of life and work, Gloucester, afford in these stirring days to be independent of those means of practical and intellectual advance which only such institutions would afford?<sup>66</sup>

Two months later Gambier Parry was dead and this appeal was reprinted within a black border.<sup>67</sup> His legacy of buildings, goodwill and training bore rich fruit in the next decade.

In October 1890 Margaret Price of Hillfield House, Gloucester, drawing upon the Lancashire cotton fortune of her father R.N. Philips (1815–90), M.P., offered to give the the Science and



Art Society a hall in memory of her husband Major W.E. Price (1841–86), timber merchant, M.P. for Tewkesbury and president of the science school. Thus the Wallers' Elizabethan Renaissance design, prepared three years earlier for the Raikes Memorial Hall, rose north of the schools at a cost of £5,250.<sup>68</sup> In a cartouche on the front of the building Mrs. Price dedicated it 'to encourage in the inhabitants of this city and county an increased desire to study the marvellous works of the great Creator of the universe, who meditates in beauty and speaks in law'. The words reflect her friendship with the architect's wife Jessica Waller and her sympathy with Jessica's father Professor T.H. Huxley, apologist of Darwinism, but they are also a riposte to any in the Sunday school movement who had objected to supporting the schools.<sup>69</sup>

Ironically the Gloucester City Council included a very similar hall in its new Guildhall of 1892, so by the time the Price Memorial Hall opened on 30 November 1893 it was no longer needed for public assemblies. It reopened on 15 December 1902 as the Gloucester Museum, a purpose which it still fulfils.<sup>70</sup>

Meanwhile on 1 January 1896 the Science and Art Society gave the whole of its property, worth more than £11,500, to the city council in return for the council's undertaking to run the schools and the museum and to build more laboratories and studios.<sup>71</sup> Of three blocks of building added by the council the largest is a facsimile Gothic extension to the south of the schools in which the Gloucester Library opened on 31 May 1900 and still remains. Under an order in Chancery of 8 August 1898 the Raikes Memorial fund was applied to establishing a Robert Raikes reference library there.<sup>72</sup> The foundation stone of the library, given by the sculptor Henry Frith, was that which had been laid abortively for the Raikes Memorial Hall 20 years before.<sup>73</sup>

The Gloucester schools of science and art, vastly expanded, flourish today on other sites as the Gloucestershire College of Arts and Technology.<sup>74</sup> Of those who studied there during Gambier Parry's presidency William Silver Frith (1850–1924) became modelling master at Lambeth School of Art and Philip Wilson Steer (1860–1942) became teacher of painting at the Slade School.<sup>75</sup>

### *Acknowledgements*

This paper enlarges upon the work of P.G. Rossington in brief histories of the schools which are based on the Gloucester Journal but poorly referenced (Glos. Colln. NF 17/461; N 17/134). I am grateful to Gloucester City Museum and Art Gallery and Gloucester Local Studies Library for use of their facilities.

### *Abbreviations*

G.S.A.S. minutes: minute books of the Gloucester Science and Art Society (initially the Athenaeum of Science and Art) in Gloucester City Museum and Art Gallery.

Glos. Colln.: Gloucestershire Collection in Gloucester Library.

*Glouc. Jnl.*: *Gloucester Journal*.

*V.C.H.*: *Victoria County History*.

### *Notes*

1. *Trans. B.G.A.S.* 13, 212.
2. *Dictionary of National Biography*; Anthony Boden, *Parrys of the Golden Vale* (London, 1998), 55.

3. Boden, *Parrys of the Golden Vale*, 59, 61, 163; *Glos. Notes and Queries* 4, 549–50; *Glouc. Jnl.* 12 Jan. 1867; 6 Oct. 1888; W. H. Wyndham Quin, *Yeomanry Cavalry of Glos. and Monmouth* (Cheltenham, 1898), 176, 189.
4. *V.C.H. Glos.* 10, 13, 15, 20, 23, 28.
5. *Glouc. Jnl.* 6 Oct. 1888; *V.C.H. Glos.* 4, 271–2, 424.
6. *V.C.H. Glos.* 4, 214–15; minutes of the Gloucester Literary and Scientific Association in Glos. Colln. 8850, 7 Dec. 1846, 14 Jan. 1847, 3 Dec. 1849; 8851, 24 Apr., 3–17 June, 9–20 Dec. 1850, 3 Apr., 1 May 1851; 8853, 30 Aug. 1859, 20 Aug. 1860; 8854, 4 Mar. 1871; *Glouc. Jnl.* 13 Aug. 1887; 6 Oct. 1888. (References under 8850 are to an abstract in Gloucester City Museum as the original is currently missing.)
7. G.S.A.S. minutes, report 1886–7.
8. J. Dunford and P. Sharp, *The Education System in England and Wales* (London, 1990), 9.
9. 52 & 53 Victoria c. 76; 53 & 54 Victoria c. 60.
10. *Glouc. Jnl.* 12 Mar. 1887.
11. *Ibid.* 23 Apr. 1870.
12. *Ibid.* 6 Oct. 1888.
13. *Ibid.* 4 Dec. 1858.
14. *Ibid.* 24 Dec. 1858.
15. *Ibid.* 26 Feb., 5 Mar. 1859.
16. *Ibid.* 19 Mar., 14 May 1859.
17. *Ibid.* 21 Apr. 1860.
18. John Libby, *Twenty Years' History of Stroud* (Stroud, 1890), 131–2.
19. *History of Gloucester College of Art 1858–1958* (copy in Glos. Colln. NQ 17/38), 15, 19.
20. *Glouc. Jnl.* 6 Oct. 1888.
21. *Ibid.* 27 Apr. 1861; 12 Apr. 1862.
22. *Ibid.* 7 Feb. 1863.
23. *Ibid.* 12 Dec. 1863; 1 Dec. 1866; 6 Oct. 1888.
24. *Ibid.* 1 Dec. 1866; 5 Dec. 1868; 11 Dec. 1869; Glos. R.O., D 2593/2/201.
25. Glos. Colln., newspaper extracts 1866–72, p. 40.
26. *Glouc. Jnl.* 14 Mar. 1868.
27. To be distinguished from his father Alderman George Riddiford (d. 1877): *Glouc. Jnl.* 9 Nov. 1889.
28. *Glouc. Jnl.* 2, 6, 13 Apr. 1868.
29. G.S.A.S. minutes, circular 2 Apr. 1873; *Kelby's Directory of Glos.* (1870).
30. G.S.A.S. minutes, 30 Apr., 7 May 1870.
31. *Ibid.* 24 Aug. 1870, 10 Mar., 8 Apr. 1871; *Glouc. Jnl.* 11 Mar. 1871.
32. *Glouc. Jnl.* 10 June 1871.
33. Boden, *Parrys of the Golden Vale*, 59, 110, 152, 169–70.
34. *Ibid.* 164.
35. G.S.A.S. minutes, 26 Aug. 1871; circular Nov. 1871.
36. *Ibid.* 10 Nov. 1870, 3 Feb., 27 July 1872.
37. *Ibid.* 10 Aug. 1872; circular 10 Sept. 1872.
38. *Ibid.* circular 2 Apr. 1873.
39. *The Builder*, 17 June 1871; *Glouc. Jnl.* 27 July 1872; David Welander, *The Stained Glass of Gloucester Cathedral* (Gloucester, 1993), 79–80.
40. Glos. R.O., D 2593/2/220, 261; Nikolaus Pevsner, *The Buildings of England; Derbyshire* (Harmondsworth, 1979 edn.), 175–6.
41. *Glouc. Jnl.* 20 July, 14 Sept. 1872.
42. *Ibid.* 19 Apr. 1873.
43. G.S.A.S. minutes, 12 Jan. 1874; report 1874.
44. *Ibid.* 26 Aug. 1871.
45. *Ibid.* report 1873.
46. *Glouc. Jnl.* 12 Dec. 1868; 30 Oct. 1869; 27 July 1872; D. J. Watkins, *History of Sir Thomas Rich's School* (Gloucester, 1966), 49, 57.

47. G.S.A.S. minutes, report 1874; *Glouc. Jnl.* 23 July 1887; *Glos. Colln.* VB 6/4.
48. *Glos. Colln.* 8853, 10 Sept. 1859, 29 Feb. 1860, 31 Aug. 1864. For Lucy, *Glouc. Jnl.* 14 May 1898; Ron Huxley, *Rise and Fall of the Severn Bridge Railway* (Gloucester, 1984).
49. G.S.A.S. minutes, reports 1873, 1874.
50. *Ibid.* report 1877; *Glouc. Jnl.* 11 Nov. 1876.
51. G.S.A.S. minutes, 5, 19, 26 Jan., 22 Aug. 1878.
52. *Glouc. Jnl.* 29 Sept. 1860; 10 July 1880.
53. *Glos. Colln.* NF 21/1; Francis Purnell and H. W. Williams, *Jubilee History of the Gloucester Co-operative and Industrial Society* (Gloucester, 1910), 90.
54. *Glos. Colln.* NF. 14/9/7.
55. *Glouc. Jnl.* 22 Nov. 1884.
56. G.S.A.S. minutes, 1 Aug. 1885.
57. *Glos. Colln.* NF 14/4; 14/9/2; 14/9/7.
58. *Gloucester Corporation Minutes* 9 (1895–6), appendix: ‘Report as to the Gloucester Jubilee and Raikes Memorial Funds’; *Glos. R.O.*, D 2953/2/514.
59. G.S.A.S. minutes, 4 Feb. 1887.
60. *Glouc. Jnl.* 9 Apr. 1887; for architect’s impression, *Glos. Colln.* GL 68/12.
61. *Glouc. Jnl.* 23 Apr. 1887.
62. *Ibid.* 23 July 1887.
63. *Ibid.* 3 Sept. 1887; *Glos. Colln.* NF 14/9/4.
64. *Glos. Colln.* NF 14/9/7; G.S.A.S. minutes, report 1886–7.
65. *Glouc. Jnl.* 14 July 1888.
66. *Ibid.* 4 Aug. 1888.
67. *Glos. Colln.* NF 14/9/6.
68. G.S.A.S. minutes, 18 Oct. 1890; report 1892–3; *Glos. R.O.*, D 2593/2/570. For R. N. Philips and W. E. Price see Michael Stenton, *Who’s Who of British M.P.s* 1 (Hassocks, 1976), 310; Joseph Stratford, *Glos. Biographical Notes* (Gloucester, 1887), 293–7.
69. M. Philips Price, *My Three Revolutions* (London, 1969), 208–9; for Jessica see David Verrey, *The Buildings of England: Gloucestershire, the Vale and the Forest of Dean* (Harmondsworth, 1970), 37.
70. *V.C.H. Glos.* 4, 214–15, 249; *Gloucester Corporation Minutes* 22 (1908–9), appendix: ‘Report on the Gloucester Museum’.
71. *Gloucester Corporation Minutes* 9 (1895–6), appendix: ‘Report of the Technical Instruction Committee’; *Glos. Colln.* NV 17/1–2.
72. *Gloucester Corporation Minutes* 12 (1898–9), minute 834; 13 (1899–1900), minute 715; Waller & Son, ‘Plans of the proposed Public Library and extension of the Municipal Technical Schools for the City of Gloucester, Jan. 1898’ in *Glos. Colln.* NF 14/17/37.
73. *Glos. Colln.* NF 21/1.
74. *V.C.H. Glos.* 4, 349.
75. J. Johnson & A. Greutzner, *Dictionary of British Artists 1880–1940* (Woodbridge, 1980); information from Brian Frith of Gloucester, W. S. Frith’s great-nephew.