



ROYAL INSTITUTE OF BRITISH ARCHITECTS, LONDON

*Catalogue of
the Drawings Collection
of the Royal Institute
of British Architects*

A

GREGG INTERNATIONAL PUBLISHERS LIMITED

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ROYAL INSTITUTE OF BRITISH ARCHITECTS

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IN MEMORIAM

STEPHEN ROWLAND PIERCE
1896-1966

A past Vice-President of the
Royal Institute of British Architects
and for many years Chairman of
the Drawings Committee of the R I B A Library

Foreword

BY LORD ESHER, PRESIDENT
OF THE ROYAL INSTITUTE OF BRITISH ARCHITECTS
1965-67

The collection of architectural drawings in the Library of the Royal Institute of British Architects is one of the most splendid in the world, and was until our own generation one of the most neglected. It was not until 1947 that any staff, and not until 1949 that any money, and that a pittance, could be made available for the immense rescue operation described by the Librarian, Mr James Palmes, in his introduction to this first volume of the definitive catalogue. Its publication marks the completion of the first stage in this great operation, for which Mr Palmes himself is so largely responsible. It is a great pleasure to the RIBA Council that this achievement has reached maturity during his term of office, and a great pride that we are at last able to make the Collection available without embarrassment to architects, scholars and historians from all over the world.

Introduction

The Drawings Collection of the RIBA Library dates from the foundation of the Institute in 1834, but it is only in very recent years that it has emerged from a neglected, haphazard accumulation of interesting and, in some instances extremely valuable, original documents into a fully organized major collection. The century-long sleep was a constant source of unflattering comment from prominent architectural historians and art critics, but the disorders could hardly be remedied by the Library committees and staff, who were allotted no funds whatever to maintain the drawings in an adequate condition, let alone initiate the long overdue process of systematically recording their holdings. The awakening seems to have occurred in 1947, when Elizabeth Williams joined the Library staff with the responsibility of devoting half her working time to the drawings. 1949, a year in which for the first time an annual grant — £50 per annum — was specifically allocated to the Drawings Collection, she was succeeded by Cyril G. E. Bunt from the Victoria & Albert Museum, who continued the rescue operation for five years. The real turning point, however, was not reached until 1954, when Prunella Hodgson (Mrs Simon Fraser), a former student of the Bartlett School of Architecture and graduate of the Courtauld Institute of Art, returned to the Library, where she had previously worked as my secretary, to assume the role of the first full-time Drawings Curator. The problems which she found were intimidating. Ninety per cent of our vast holdings still lay unrecorded and largely unidentified. We had no drawings 'wing', as we have today, and there was no space to accommodate and examine the many thousands of crumpled, fragile and filthily dirty sheets, stowed in boxes, cupboards and odd corners of the Library. Prunella Hodgson took the whole job on her shoulders, acting as her own secretary, porter, cleaner and messenger. By 1961, when domestic obligations made it impossible for her to continue, she could justifiably claim that, if many details remained unsolved, the bulk of the task of organization was finished and a substantially complete, accurate and serviceable card catalogue was available. I still find it hardly credible that one person could have combined such intellectual perseverance and sheer physical resource, although she herself insists that the many special library lists and indexes compiled by the indefatigable cataloguer, Molesworth Roberts, greatly lightened the load. In the meantime John Harris had joined the Library staff, and is now in charge of the Drawings Collection. As an architectural historian he needs no introduction to British and American scholars, but perhaps his principal contribution has been a very rare and elusive quality of flair, in practice so much more important than high-sounding academic and professional affixes. He has been most ably assisted successively by Alexandra Gordon Clark (Mrs Martin Wedgwood) and Margaret Ballard (Mrs Anthony Richardson), both graduates of the Courtauld Institute of Art. Upon the latter has fallen much of the work of preparing this volume for the press.

The devoted endeavours of past and present members of the RIBA Drawings and Library Committees must not for a moment be forgotten. To some of them progress by our tiny staff must at times have seemed depressingly slow. I salute their collective patience, wisdom and enthusiasm and, especially, the constructive expertise of S. Rowland Pierce, long Chairman of the Drawings Committee; the Hon. Godfrey Samuel, Secretary of the Royal Fine Arts Commission; R. E. Enthoven, himself

RIBA Librarian from 1946 to 1948; Professor Peter Murray, Birkbeck College; Howard Colvin, Fellow of St John's College, Oxford; the late Grahame Tubbs, who bequeathed to the RIBA Collection an unexcelled set of Piranesi's *Vedute di Roma*; and A. S. G. Butler, whose prestidigital feat of converting 80,000 drawings from the office of Sir Edwin Lutyens into a mere 3,000, manfully abetted by M. D. Beasley and some splendid volunteers, their names alas evaporated in the cloud of time, will always be remembered by the Drawings staff with gratitude and relief.

The Collection owes an immeasurable debt to a small élite of practical benefactors, and to a host of architects, architectural historians and experts. Among the former one thinks immediately of the eighth Duke of Devonshire, who in 1894 placed the Burlington-Devonshire collection of architectural drawings in the care of the Institute Library, and the late W. H. Ansell, a Past President, from whom we recently received our only cash bequest. To attempt to list the latter would be tedious, if not impossible, but nobody, I hope, will think me invidious in recalling the contributions of Sir John Summerson or Professors Giangiorgio Zorzi-Giustiniani, Rudolf Wittkower, Nikolaus Pevsner and Henry-Russell Hitchcock.

Once the initial organizational problems had at last been solved, we had a broad, and fairly clear, picture of the scope and contents of the Collection, and could therefore formulate a policy for the future. The Committee logically decided that, since fully 80 per cent of the drawings consisted of English architectural designs dating from the late Gothic period to the twentieth century, the Collection should remain essentially national in character and present a continuing panorama of British architectural draughtsmanship. The intention was always to build a balanced collection reflecting the best work of all periods including the present — in short, good drawings or sets of drawings of distinguished and typical buildings. This implied rigid standards of selection, and for nearly twenty years no drawing has been bought, or even accepted as a gift, without the Committee's assent, while thousands of sheets which found their way into the Library in less fastidious days have been rejected and destroyed. In certain cases sets of drawings, which seemed to have a particular local or regional significance, have been deposited in the appropriate county record office or, where the Committee have felt confident that the designs would be preserved, with the owners of the buildings to which they refer. The recording of details of important architectural drawings in other hands is a complementary duty of the staff.

Although the Royal Institute Collection is principally devoted to British architects, it contains an impressive number of drawings from abroad: for example, almost the whole surviving output of the studio of the sixteenth-century master Andrea Palladio, a splendid sequence of seventeenth- and early eighteenth-century Italian theatre designs presented by Sir John Drummond-Stewart in 1835, and a fascinating group of drawings by French winners of the Royal Gold Medal for architecture, given to the RIBA in 1958 by the Académie d'Architecture. Indeed, a drawings collection whose catalogue reveals such curiously assorted names as Canaletto, Scamozzi, Vasari, Auguste Perret, Viollet-le-Duc, Charles Garnier, Eliel Saarinen, H. P. Berlage, Bibiena, Frank Lloyd Wright, Peter Behrens and Mies van der Rohe can hardly be described as insular in outlook or other than catholic.

Among the outstanding British drawings are the corpus of designs by Robert and John Smythson, about three-quarters of those known to have been produced by Inigo Jones, some of the City church designs by Sir Christopher Wren, Lord Burlington's designs, a number by Robert Adam, and Sir William Chambers's Paris sketchbook, while the nineteenth and early twentieth centuries are massively represented, with few, if any, of the significant architects missing.

The Drawings Collection of the RIBA Library, a primary reference source of architectural history, is fundamentally a working collection, in

constant use by architects engaged in restoration and conversion, by undergraduate and post-graduate students of schools of architecture and universities, and scholars and research workers from all over the world. We have contributed to numberless exhibitions and organized several on our own account, notably the tour of fifty-six of our more exciting drawings through the USA and Canada in 1962 and 1963, for which Alec Tiranti published an admirable (and inexpensive) illustrated catalogue.

The Drawings Collection is readily accessible to all responsible inquirers.

JAMES C. PALMES *Librarian*

The Sir Banister Fletcher Library, Royal Institute of British Architects
October 1967

Abbreviations

BIBLIOGRAPHICAL

- A & BN *Architect & Building News*. 1926-
 AJ *Architects' Journal*. 1919-
 AR *Architectural Review*. 1897-
 APSD *Dictionary of Architecture*, ed. Wyatt Papworth for the Architectural Publication Society, 8 vols, 1852-92
Architectural History Journal of the Society of Architectural Historians of Great Britain. 1958-
 Barry Rev. Alfred Barry, *The Life and Works of Sir Charles Barry*, 1867
 Builder *The Builder*. 1843-
 BN *Building News* (later *Architect & Building News*). 1856-1926
 Colvin H. M. Colvin, *A Biographical Dictionary of English Architects, 1660-1840*. 1954
 CL *Country Life*. 1897-
 DNB *The Dictionary of National Biography*
 Hitchcock, *Architecture: C19 & 20* Henry-Russell Hitchcock, *Architecture: Nineteenth and Twentieth Centuries*. 1958
 Hitchcock, *Early Victorian Architecture* Henry-Russell Hitchcock, *Early Victorian Architecture in Britain*. 1954
 GR H. S. Goodhart-Rendel's card index of nineteenth-century churches and their architects in the RIBA Library
 Pevsner Buildings of England volumes e.g. Pevsner, *Herts*
 Pevsner, *London I London: The Cities of London and Westminster*. 2nd ed. 1962
 Pevsner, *London II London, except the Cities of London and Westminster*. 1952
 RIBA Jnl *Journal of the Royal Institute of British Architects*. 1894-
Survey of London Committee for the Survey of the Memorials of Greater London, and London County Council, *Survey of London* volumes
 T.B. Ulrich Thieme & Felix Becker, *Allgemeines Lexikon der bildenden Künstler von der Antike bis zur Gegenwart*
Vit. Brit. Colen Campbell, *Vitruvius Britannicus, or the British Architect*, 3 vols, 1715, 1717 & 1725; continued by J. Woolfe & J. Gandon, vol. IV 1767, vol. V 1771
Vit. Scot. William Adam, *Vitruvius Scoticus, 1720-40*. 1810

TEXTUAL

- A Associate of the RIBA
 A A The Architectural Association
 Bibl bibliography
 BM The British Museum
 Bt purchased
 c. circa
 C17 century
 dem. demolished
 Er engraved
 Etch etched
 Exhib exhibited
 F Fellow of the RIBA
 fl. floruit
 ft foot
 FS full size
 in inch
 Insc inscribed
 Lit literature
 LHS left-hand side
 M of HLG Ministry of Housing and Local Government
 Pl. plate
 Pres. presented
 Prov provenance
 RA The Royal Academy of Arts
 Reprd reproduced
 RHS right-hand side
 RIBA The Royal Institute of British Architects
 s & d signed & dated
 Soane The Sir John Soane Museum
 V & A The Victoria & Albert Museum
 w/m watermark

Layout of entries

ARCHITECT

Short biography

Bibliography: general, relating to the architect

PLACE (if place not known, subject of drawing mentioned first, e.g. villa)

Stage of realization: preliminary study or sketch, (first ideas); design or competition design, (before building);

contract drawing or working drawing (for building);

measured drawing, topographical drawing (after building)

Aspect treatment: plan (site, block, ground, first floor & c), elevations, sections, details, perspectives (axonometric & c); view (topographical)

Scale (only given where it is shown on sheet)

Inscription: 'as above' refers to the italicized words in the lines above in each entry; words that are in italics are actually inscribed on the drawing

Signature &/or date

Watermark

Medium: where type of paper is not stated, cartridge paper to be understood

Size of sheet: height before width

Provenance

Engraved

Exhibitions: no exhibition mentioned after accession of drawing to RIBA Collection

Literature & reproductions

Notes

Order of entries for one architect

1 Designs under place

2 Designs not identified, under subject

3 Topographical drawings under country (in some of these the title of the place alone is given, e.g. FLORENCE: Duomo, this means that a general exterior view of the building is shown; in other cases, details are specified)

Scope The catalogue includes entries for all drawings which have entered the Collection up till the date of the MS going to press (June 1967).

Biographies No attempt has been made to give a full account of an architect's career, especially where an entry already exists in H. M. Colvin, *A Biographical Dictionary of British Architects, 1660-1840*, we have simply tried to provide an outline guide to each architect's work.

Provenance Because no systematic accessions book was in use before January 1933, many sources are unknown.

Prints & photographs In a few cases prints and photographs of original drawings have been included in the catalogue where the originals appear to have been lost.

Acknowledgements

Among those who have often helped us with the present volume are Howard Colvin, Dr J. Mordaunt Crook, David Dean, John Fleming, Dr Mark Girouard, Dr Eileen Harris, Professor Peter Murray and Sir John Summerson, and we would especially like to express gratitude to the following for their specific help during the preparation of various sections of the work:

Mrs Prunella Fraser (for proof reading); Malcolm Haslam and Mrs Heide Grieve (for general work on the catalogue); Mrs Jill Stallworthy (for help in compiling the format and preparing the entries for publication) and Nicholas Taylor (for checking and correcting the MS and adding invaluable information to the biographies).

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- Fig. 24 James Arrow. Plan and elevation of a fireproof arch, 1768
- Fig. 25 Charles Robert Ashbee. London, Nos. 38-39 Cheyne Walk, Chelsea: Perspective of the design for the 2 new houses, 1898
- Fig. 26 Charles Robert Ashbee. London, Shrewsbury Court, Cheyne Walk, Chelsea: Isometric view of the whole site for a hostel for London University
- Fig. 27 Charles Robert Ashbee. London, Nos. 70-76 Cheyne Walk, Chelsea: Design for rebuilding the houses Nos. 72-75, facing the Embankment, 1897
- Fig. 28 Charles Robert Ashbee. London, 'Danvers Tower' corner of Cheyne Walk and Danvers Street: Elevations to Cheyne Walk and Danvers Street, 1897

ABRAHAM, Robert (1774-1850)

Son of a builder. Trained by J. Bowen, a surveyor. He became a successful architect after the Napoleonic War, doing much work for members of the Catholic aristocracy. His main works are: County Fire Office, London, 1819 (dem); Mildenhall School, Wilts, c. 1822; garden buildings for the Earl of Shrewsbury at Alton Towers, 1824; Western Synagogue, London, 1827; Westminster Bridewell, 1830-34 (dem); & work for the Duke of Norfolk at London, Farnham Hall, Arundel Castle & Worksop in the 1840s.
Bibl: obituary: *Builder*, VIII, 1850, p. 602; *Colvin*

ALTON TOWERS (Staffs): Conservatory**Design**

Elevation, showing two alternative frieze decorations

Insc: *The Green House at Alton Abbey, Stafford re.*

Pen & wash (9 × 24¹/₂)

Prov: J. B. Papworth Collection

Abraham's work at Alton Towers is discussed in J. C. Loudon, *Encyclopaedia of Cottage, Farm and Villa Architecture*, 1846, pp. 784-789 and his conservatories there are particularly mentioned p. 979 & p. 981 (illus.). For a general description & illustrations of the garden architecture at Alton Towers see *AR*, LXXXVII, 1940, pp. 157-164; *CL*, CXXVII, 1960, pp. 1246, 1304.

ADAM, James (1730-94)

Third son of William Adam and the younger brother of Robert. After touring Italy 1760-63 he returned to London and joined the Adam 'firm', disappearing in the shadow of his greater brother. He was, however, Architect of the King's Works, succeeding Robert in this post in 1769, and it is probable that he was a much more considerable figure than has hitherto been recognized. In London he is best known as the architect of the Portland Place façades (1776).
Bibl: *Colvin*; John Fleming, *Robert Adam and his Circle*, 1962

LONDON: No. 6 Frederick's Place (Old Jewry)

Contract drawings (10) for John Whitmore's house:

1 Insc: *Plan of the wine vaults and being one of the plans referred to by the articles | this day agreed by us | London 26 July 1775 | James Adam | for Brothers and Self | John Whitmore* (& on all subsequent drawings except Nos. 3, 9 & 10)
With scale
Pen & wash (medium of all subsequent drawings) (16 × 12¹/₂)

2 Insc: *Kitchen Floor*
(16 × 12)

3 Insc: *Kitchen Floor* (alternative to No. 2)

4 Insc: *One Pair Floor*
(12 × 10)

5 Insc: *Two Pair Floor*
(12 × 10)

6 *Elevation & wall section* [Fig. 1]
Insc: As above
(16¹/₂ × 10¹/₂)

7 Insc: *Attic Floor*
(12 × 10¹/₄)

8 Insc: *Plan of Jo Whitmore Esqr. drains to his House in the Old Jewry*; also note re Mr Green's drains
(24 × 16)

9 Plan & wall elevations of Counting House
Insc: *Section of Mr. Whitmore's Counting House*
(22 × 17)

10 Plan, elevation & section of entrance steps

Insc: *William Palmer Esq., of the Old Jewry doth agree for myself my | Heirs Executors and assigns that John Whitmore Esqr. his Heirs Executors | and assigns shall have quiet Possession of his Steps projecting before my front | wall in the Old Jewry agreeable to this Plan Section and Elevation | Witness this second day of June 1786 | Wm Palmer*
(18 × 11)

Prov: Pres. by Messrs Teesdale & Co, 6 Frederick's Place, Old Jewry, 1946

Lit: Pevsner, *London I*, pp. 221-222

This house still exists — part of the most remarkable Georgian enclave surviving in the City.

ADAM, John (1721-1792)

The eldest of the four sons of William Adam who had died in 1748, shortly after he had sent John to England on a mission to consult with the Board of Ordnance and with the Duke of Argyll and Roger Morris. Hence there is to be found in his sketchbook drawings of the Duke's country villa at Whitton, Morris's Combe Bank and perhaps Bruton Street. Although at his father's death John became the Master Mason to the Board of Ordnance in Scotland, he probably preferred to live the life of a gentleman on his country estate at Blair Adam, for his father had provided him with a wealthy inheritance. The extent of his architectural career is not, however, entirely clear.
Bibl: John Fleming, *Robert Adam and his Circle*, 1962

EDINBURGH

Proposal for uniting the old & new towns (1752)

Palladian elevation of 39 bays

Pencil (18 × 4)

This drawing is attached to the inside cover of *Proposals For Carrying on certain Public Works in the City of Edinburgh* (by Lord Minto); the cover also insc (perhaps by Robert Adam): *A design for uniting the Old and new town of Edinb. by John Adam at or about the time that these proposals were under consideration*
Lit: John Fleming, *Robert Adam and his Circle*, 1962, p. 339, note 99
Prov: Wellcome Historical Museum, 1944

Sketch book (1748)

Marbled paper covers 28 pp.

Pen & pencil (6¹/₄ × 3⁷/₈)

1 **BALDOCK** (Herts): Church of St Mary
Window in elevation & sketch of a detail of tracery
Insc: *A Window in Baldock Church*
s: John Adam

2 **BALDOCK** (Herts): Church of St Mary
Window in elevation

3 Account for marbles from George Mercer, mason
Insc: *Dove, Jasper, vein'd | The Jasper to be paid for at the Dimensions Mr. Mercer is to produce | at 50 sh pr ft | 5 ft 6" to be discompted for | prompt payment*

4 Sketch of a five-light Gothic window

5 WHITTON PLACE (Middx)

View of Gothic Tower

Insc: *D. of Argyll's Tower at | Whitton*

6 **MEREWORTH** (Kent): Church of St Lawrence
Tabernacle frame in elevation
Insc: *Mere worth Church with dimensions*

7 **LONDON: No. 18 Bruton Street**
Palladian window in elevation
Insc: *Drawing room window in Earl of Granville's house*

8 LONDON

Plan of a town house

Insc: *The windows of the Dining room | are 4 ft 9 ins wide daylight | and 10 ft high. Three in No.*

9 LONDON

Plan of a town house

Insc: (with dimensions of rooms) & not coved | coved & has good effect

10 Balustrade of fret design

Insc: *Frett for a Rail*

11 **LONDON: Kensington Palace**, seat in the gardens [Fig. 2]

Sketch of half elevation

Insc: *A Seat in Kensington Gardens*

12 COMBE BANK (Kent)

Plan of the ground floor

13 COMBE BANK (Kent)

Plan of the first floor

14 COMBE BANK (Kent)

Entrance front in half elevation

15 Blank**16 COMBE BANK (Kent)**

Chimney-piece in half elevation

17-18 Blank**19 COMBE BANK (Kent)**

Chimney-piece in half elevation

Insc: *Chimney in the parlour at Coombank | all the architraves both in mantle & Jambs are of Statuary marble, the other part are of a Green Ground in wood with the Ornaments gilt*

20 Blank**21 COMBE BANK (Kent)**

Chimney-piece in half elevation & a section

Insc: *Chimney in the Red parlour at Coombank | all of Statuary Marble*

22 Cornice

Sections

Possibly for Combe Bank

23 Chimney-piece

Sketch elevation

24 Cornice & base

Sections

Possibly for Combe Bank

25 COMBE BANK (Kent)

Tabernacle frame of vestibule

Insc: *Tabernacle Frame in the Vestibule of Coombank*

26 KNOLE (Kent): Bourchier's Gatehouse

Sketch of cupola & gable window [Fig. 3]

Insc: *Gothick window & cupiloe at the | Duke of Dorsets at Noel | in Kent*

27 MEREWORTH (Kent): Church of St Lawrence

Font

Insc: *Fount in Lord Westmorlands Church at | Meriworth*

28 Pencil notes

Insc: *A list of flowers; & Mr. Pollard Hope Tailor at the Queenshead in the Borough; & Mr. Bradshaw Tapestry Weaver | in Sobo Sq.*

29 (Back cover) Account of expenses; & Sir Christopher Wren's Manuscript | to be sold at S. Hardinge's on the Pavement in St. Martin's Lane

Prov: Wellcome Historical Museum, 1944

Lit: J. Fleming, *Robert Adam and his Circle*, 1962, pp. 82-83

ADAM, Robert (1728-92)

The second of four sons of William Adam. After an education and training in his father's office left for Italy in 1754. He spent four years on the Grand Tour during which time, in 1757, he made a trip to Dalmatia with Clérissieu and other draughtsmen to measure the ruins of the Palace of Diocletian, a task that resulted in the *Ruins of the Palace of the Emperor Diocletian at Spalatro* in 1764. One of his major achievements in Italy was to reassess the ruins and fragments of antiquity, particularly from the point of view of architectural and decorative ornament. He set up practice in London and in a short time (by about 1760) had evolved a new repertoire for the decoration of rooms, the success of which soon established him as the most fashionable architect of the metropolis. In 1761 he became Architect to the King, a post he held jointly with Sir William Chambers, but resigned this post in 1769 when he became MP for Kinross. His most important publication (under his and his brother James's name) was the *Works in Architecture of Robert and James Adam*, 1773 & 1779, a most splendid publication that set the seal upon the so-called Adam style. There are few drawings by Robert Adam outside Sir John Soane's Museum, for nearly 9,000 of these were purchased in 1833 by Soane.

Bibl: A. T. Bolton, *The Architecture of Robert and James Adam*, 2 vols. 1922; James Lees-Milne, *The Age of Adam*, 1947; John Fleming, *Robert Adam and his Circle*, 1962; Jamie Stillman, *The Decorative Work of Robert Adam*, 1966

BLACKADDER HOUSE (Berwickshire)

Designs (8) for proposed alterations:

1 Insc: *Plan of the cellar story*
Scale: 1 in to 10 ft (& for each subsequent drawing)
s & d: *Robt. Adam 1784* (& on each subsequent drawing)
Pen & wash (19 $\frac{1}{4}$ × 14 $\frac{1}{4}$) (size & medium of each drawing)

2 Insc: *Plan of the Parlor Story of Blackadder House. The Seat of Alexander Boswall Esq. N.B. The parts shadow'd black shew the proposed Additions & Alterations*

3 Insc: *Plan of the One Pair Story*

4 Insc: *Plan of the Two Pair Story*

5 Insc: *Plan of the Garret Story*

6 Insc: *Elevation of the North Front* [Fig. 5]

7 Insc: *Elevation of the East Front* [Fig. 5]

8 Insc: *Section from A. to B. as marked on the plans*

Prov: Bt with other designs for Blackadder from Lt-Col. du Plat Taylor, 1927

This scheme should be compared with an undated project in the Soane Museum, Adam Drawings, Vol. 32 (77-86).

CULZEAN CASTLE (Ayrshire)

1 Design for the saloon ceiling

Scale: $\frac{3}{8}$ in to 1 ft

Insc: *Design of a Ceiling for the Saloon at Culzean Castle for the Right Honble. The Earl of Cassillis*

Pen & coloured wash (19 × 23)

Prov: Bt 1960.

This design was executed in the room now known as the Round Drawing Room. See Bolton, *The Architecture of Robert & James Adam*, II, 1922, pp. 263-277 & Pl. on p. 273.

2 S front elevation as executed for the Earl of Cassillis c. 1777 [Fig. 6]

Insc: verso (in later hand): *Apparently proposed S front for Blackadder*

Pen & wash (3 $\frac{3}{8}$ × 4 $\frac{7}{8}$)

Prov: Blackadder Collection

Bolton, op. cit., II, p. 271, shows in a photograph the S front, executed to this design but having arched heads to the first floor tower windows.

EDINBURGH: No. 7 Queen Street

Designs (5) for ceilings for Chief Baron Robert Ord:

1 Insc: *Designs of a Ceiling for the Hall for Lord Chief*

Baron Ord

Scale: $\frac{3}{4}$ in to 1 ft (& for each subsequent drawing)

s & d: *Rt. Adam Archt 1770* (& on each subsequent

drawing)

Pen & watercolour (18 $\frac{3}{4}$ × 24) (size & medium for each

drawing)

2 Insc: *Design of a Ceiling for the Dining Room for Lord*

Chief Baron Ord

3 Insc: *Design of a Ceiling for the 1st Drawing Room for*

Lord Chief Baron Ord [Fig. 7]

4 Insc: *Design of a Ceiling for the 2nd Drawing Room*

for Lord Chief Baron Ord

5 Insc: *Design of a Ceiling for the Study for Lord Chief*

Baron Ord

Prov: Bt 1960

Another set of ceiling designs for Baron Ord is in the

Soane Museum, Adam Drawings, Vol. 12 (pp. 66-72).

Cf. also Vol. 22 (pp. 280-288); Vol. 43 (pp. 61-66);

& Bolton, op. cit., II, pp. 207-212, where Nos. 2, 3, 4

& 5 are reproduced.

LONDON: Berkeley Square, Lansdowne House

Preliminary plans (5) prepared for Lord Bute:

1 Insc: *Cellar Floor*

Scale: $\frac{3}{16}$ in to 1 ft (& for Nos. 2-3)

Pen & wash (20 $\frac{1}{2}$ × 28 $\frac{3}{4}$) (& for Nos. 2-3)

2 Insc: *Parlour Floor*

3 Insc: *One Pair of Stairs*

Nos. 1-3 are a first scheme of c. 1761. A T-shaped

house with three-bay lateral wings attached to a

five-bay main block. For similar plans see *Brettingham*,

Matthew.

4 Insc: *Plan of the Principal Story* [Fig. 8]

Scale: 1 in to 12 ft

Pen & wash (20 $\frac{5}{8}$ × 14 $\frac{1}{4}$)

5 Insc: *Plan of Basement Story* [Fig. 9]

Scale & treatment as No. 4 (19 × 20)

Nos. 4-5 are a penultimate scheme to the final one

published in Adam, *Works*, II, Pt. III (1799), Pl. I, for

Lord Shelborne, who had succeeded Bute as Adam's

patron at Lansdowne House. The rooms are in these

two plans less plastically conceived. Cf. also Bolton,

op. cit., II, pp. 1-17.

LONDON: Buckingham House

1 Design for a doorway & wall [Fig. 10]

Elevation

Pen & grey wash (17 × 23 $\frac{1}{2}$)

2 Design for the Queen's dressing room

Elevation of cornice & *Present Door*, with scale

Insc: *Design of a Corinthian Cornice for the Queens*

Dressing Room 14 Ins high, & as above

Pen & grey wash (21 × 14 $\frac{1}{2}$)

1-2 Prov: Thomas Worsley (died 1778) to Sir William

Worsley, by whom it was presented, 1964

The extent of Adam's contribution to the redecoration and enlargement of Buckingham House, 1762-66 (then known as the Queen's House) for George III and Queen Charlotte is a controversial question. Although Adam shared the appointment of Joint Architect to the King with Sir William Chambers, he seems to have taken little part in supplying designs. We only know that he designed the chimney-piece in the Saloon and a ceiling in the Japanned room. Unfortunately Pyne does not illustrate the Queen's dressing room.

LONDON: No. 20 St James's Square
Preliminary plans (5) for Sir Watkin Williams-Wynne, April-December 1772:

1 Basement plan [Fig. 11]

Scale: 1 in to 8 ft (& for each subsequent drawing)

Pen & wash (24 × 12 $\frac{3}{8}$) & for each subsequent drawing

except No. 5 which is 16 $\frac{1}{2}$ × 12 $\frac{1}{2}$)

2 Insc: *Plan of the Parlor Story* [Fig. 12]

3 Insc: *Plan of the one pair story*

4 Insc: *Plan of the two pair story*

5 Insc: *Plan of Garrett Story* [Fig. 13], with verso: an

early idea drawn in pencil for section through staircase

showing W elevation

Prov: Noted in 1871 Drawings Catalogue as *Design*

for a Town Mansion

Lit: *Survey of London*, XXIX, pp. 164-174; Nos. 2 & 3

Repr'd in *Survey of London*, XXX, Pl. 172a, b; cf. also

Adam, *Works*, II (1779), Pt. II

For dating of this early set of plans cf. National

Library of Wales, Wynnsaw MSS (1952) 115/4, pp. 1,

12, 35.

SHARDELOES (Bucks)

Designs (6) for William Drake Esq.:

1 Great Parlour

Plan & elevation of the walls showing suggested

rococo mirrors in two panels; with scale (as also each

subsequent drawing)

Insc: *Section of the Great Parlour at Shardeles The Seat*

of William Drake Esq.

s & d: *Robt. Adam Archt. 1761*

Pen & wash (treatment of each subsequent drawing)

(24 $\frac{1}{2}$ × 20)

2 Dressing-room

Plan & elevation of the walls, with a plan & section

of the ceiling (the latter drawn on a fly-leaf); various

pencil penimenti

Insc: *Section of the Dressing Room at Shardeles The Seat*

of William Drake Esquire

s & d: *Robert Adam Archt. 1761*

(24 $\frac{1}{2}$ × 26)

3 The Portico

Plan & section of the soffit showing coffering

Insc: *Section through the Soffit of the Portico, and Design*

of a Ceiling for the Portico of Shardeles House, the Seat

of William Drake Esquire

s & d: *Robt. Adam Architect 1764*

(18 $\frac{3}{4}$ × 25 $\frac{3}{4}$)

4 Insc: *Ground Plan of a New Design of Offices for*

William Drake Esqr at Shardeles in Buckinghamshire

With an elevation of the Cow & Wood House

(23 × 35 $\frac{1}{2}$)

5 Insc: *Plan of the Upper Storey of the Offices for William*

Drake Esqr at Shardeles in Buckinghamshire

s & d: *Robt Adam Archt 1761*

(17 $\frac{3}{4}$ × 23)

6 Insc: *The Elevation of a new Design for the Offices of William Drake Esq at Shardloes in Buckinghamshire* s & d: *Robt Adam 1761* (11 × 18¹/₂)

Prov: Pres. by Mrs Howard Dearness (née Tyrwhitt-Drake) 1960

Lit: J. Harris, 'Shardloes', *The Connoisseur*, Dec. 1961, pp. 268-275, Reprd: No. 1 (Fig. 3) & No. 4 (Fig. 4) The house had been begun c. 1758 to a design, having four towers, by Stiff Leadbetter. He was succeeded by Robert Adam c. 1760.

Imaginary landscape with classical ruins & architectural fragments

Insc: (possibly by a later hand) *R. Adam* Black & sepia pen with grey wash (10³/₈ × 16¹/₂)

Prov: Arthur Morrison Collection. Bt 1961 Compare with the album of views in the Pierpoint Morgan Library, New York (some dated 1757). Cf. John Fleming, *Robert Adam and his Circle*, 1962, Fig. 72.

Romantic landscape, featuring a mountain in the background, a castle in the middle distance, & figures, with a river & ship in the foreground [Fig. 14]

Insc: verso: *No 118 Robt Adam Invt Delint 1781* Watercolour (9¹/₄ × 11¹/₂)

Prov: Pres. by Sydney Kitson, 1932

Reprd: *RIBA Jnl*, XXXIX, 1932, frontispiece

Romantic landscape showing a castle & city set on the banks of a river winding through a rocky mountain landscape

Watercolour (13³/₄ × 18¹/₄)

This is probably of the period 1777-87, cf. Paul Oppé, 'Robert Adam's Picturesque Compositions', *Burlington Magazine*, LXXX, 1942, pp. 56-57.

Sketch book (1749-50)

43pp. Pen & pencil (6¹/₄ × 3⁷/₈)

1 Brew House, plan & section

2 Scribbles

3 Insc: *C. Hitch in paler* [illegible . . .] *Wood's Bath*

4 Indecipherable rubbed sketch

5 Rotunda of domed circular form, much rubbed

6 A horse & carriage, seen from above, sketch

7 Woman resting against a chest of drawers

8 Rotunda of domed, quadrangular form

9 Gate pier, rusticated, supporting an urn

10 RICHMOND GARDENS (Surrey): Bridge in the park

Sketch plan & elevation

11 RICHMOND GARDENS (Surrey): Queen's Hermitage

Sketch plan & elevation

12 RICHMOND GARDENS (Surrey): Queen's Hermitage [Fig. 15]

Plan

13 WILTON (Wilts)

Design for addition of pavilions [Fig. 16]

Insc: *Design for Pavilions to Lord Pembroke's House at Wilton*

s & d: *R. A. Invt. Delint | May 1750*

Lit & reprd: 'Wilton Footnotes', *CL*, CXXXIV, 1963, p. 439

14 Blank

15 Gothic temple
Sketch designs

16 Urns
Sketch designs (4)

17-20 Gothic building
Various sketch designs (7)

21 Blank

22 Tower of a medieval-style building with turrets & Gothic arch
Sketch designs (2)

23 Coach
Sketch of rear elevation

24-25 Caricatures (3)

26-35 Blank

36 List

Insc: *To Carry to Anderseer | Camdens Britannica & Gibbon | Builders Jewel | Estimator | Book of Memorandums | Case of Parallel Rulers | A Book or two of Architecture | My Book of Sketches | Colours in the Ivory Case | viz Sap Green, Carmine Gum, Gallstone | Wood Stut | Lead pencils. Hair pencils. Crowquill | Sketch of Johnies house*

37 House
Plan

38 Entrance gateway & screens to pavilions
Sketch design of elevation

39 Account for expenses, dinner, supper, porter &c

40 Landscape with temples
View

41 Blank

42 Directions for preparation of colours

43 (Loose sheet) KILLIECRANKIE, PASS OF (Perthshire)

Sketch design for bridge & cave

Insc: *Bridge & cave for the pass of Gillycranky*

Prov: Pres. by Wellcome Historical Museum, 1944

FERENTO (Italy): Etruscan amphitheatre
Measured drawing [Fig. 17]

Plan & elevation of six bays

Insc: *Plan du Theatre a L'Ancienne Ville de Ferente*

Six Mille de Viterbe, Mesurée Sur le lieu le 9me Mai 1757

Pen & grey wash (19¹/₄ × 14¹/₄)

Prov: Robert Adam (sold 1818 or 1821 to Thomas Hardwick (?)); Charles Inwood, pres. 1834

Lit: John Fleming, *Robert Adam and his Circle*, 1962, pp. 232, 364

According to the Adam family correspondence in the Clerk of Penicuik papers, early in May 1757 Robert Adam left Rome for the last time, and from Viterbo made an excursion to Ferento with Clérissseau.

This drawing is from the Album of antique Roman painting and decoration.

See Adam, Robert, Office of

POLA (Yugoslavia)

Plans of the Temple of Diana, the Triumphal Arch & the Amphitheatre, made in 1757

Insc: (by Robert Adam) *Dimensions of the Amphitheatre at Pola in Istria measured on the Spot July 1757, & Dimensions of the Triumphal Arch at Pola in*

Istria measured July 1757, & Temple of Diana at Pola Measured in July 1757

Sepia pen & pencil (12 × 16)

Lit: John Fleming, *Robert Adam and his Circle*, 1962

Prov: Robert Adam (sold 1818 or 1821 to Thomas Hardwick (?)); Charles Inwood, pres. 1834

According to John Fleming's use of the Adam family correspondence in the Clerk of Penicuik papers, at the beginning of May 1757 Robert left Rome in company with Clérissseau, Donald, Dewez & Brunias, and on 1 July arrived in Venice. They sailed from Venice on 2 July and arrived at Pola on the 17th, 'but on learning that Stuart and Revett had already "planned that antiquity", abandoned the project'. It would seem therefore that these fragmentary studies are all that remains of Robert's observations of 'a spot which, though beautiful in its situation and prospects, yet by the stagnated air after the summer heats was become extremely unhealthy, provisions very bad and scarce, and every house crowded with sick inhabitants' (see Fleming). This drawing is from the album of antique Roman painting & decoration.

See Adam, Robert, Office of

TIVOLI (Italy): Hadrian's Villa

Nine views of the ruins

1 Tempio di Apollo Nell'Accademia, Piccole Terme (5³/₄ × 9¹/₄)

2 Stessa Sala (5³/₄ × 9¹/₄)

3 Tempio Ninfco (5³/₄ × 9¹/₄)

4 Octagon of the Piccole Terme (5³/₄ × 9¹/₄)

5 Exterior of the vestibule of the Piazza D'oro (5³/₄ × 9¹/₄)

6 Vestibule of the Piazza D'oro (5¹/₂ × 9¹/₄)

7 Terme Grandi, view from the Sala Con Decorazione Parzialmente (8¹/₄ × 7¹/₄)

8 Terme Grandi, Sala con Cupola (5³/₄ × 9¹/₄)

9 Terme Grandi (8³/₄ × 7)
Black pen & grey washes

Prov: From an Album entitled *Original Drawings by Robert Adam and Thomas Hardwick*, pres. to the RIBA by Charles Inwood in 1834

Reprd: John Fleming, *Robert Adam and his Circle*, 1962, Pl. 59, (Nos. 7 & 9)

See Adam, Robert, Office of

ADAM, Robert, Office of

Album containing 7 oil paper and other copies, principally of antique Roman painting and decoration as published by Pietro Santi Bartoli, F. Bartoli and others, and also of antique buildings, including 8 copies of lost late quattrocento originals of architectural compositions possibly for intarsia work (cf. Sir John Soane's Museum Case 10, No. 43).

In addition there are studies by Robert Adam (q.v.) made at Ferento & Pola and dated May & July 1757, and of Hadrian's Villa at Tivoli; by Giuseppe Marchetti (q.v.) for a church for the Council of the Lateran, 1725; by Jesse Gibson (q.v.) for the Saddler's Hall, London; and an Unidentified, Italian, early C16 design (q.v.) for the façade of a church.

Insc: (on inner cover) *Original Drawings by Robert Adam and Thomas Hardwick Presented by Charles Inwood Esq as entered in MS in 1835 Catalogue 104 A 'A Portfolio Volume containing Drawings and Tracings of Antique Ceilings Plans &c Purchased at the sale of Adam's effects' as entered in 1848 Catalogue 104 A; & on an inner folded ceiling drawing, used as a portfolio, Modern, and Antique Ceilings Coloured. Drury Lane Theatre and Earl of Derby's Furniture*
 Pen, pencil & coloured wash; bound album (26 x 19)
 Prov: Appears in 1838 RIBA Catalogue. This album was probably sold at Adam's Sales either 20-22 May 1818 or 9 July 1821, but it cannot be identified from the sale catalogues. It has not been possible to elucidate Thomas Hardwick's connection with Adam, and there are in this album no readily identifiable Hardwick drawings.
 Prov: Pres. by Charles Inwood, 1834

ADAMS, Maurice Bingham (1849-1933)

Trained by H. N. Goulty. He became assistant to Sir William Emerson and architect to the Brighton Borough Council. In 1872 he went to London and joined the staff of the BN, later becoming its architectural editor. He designed for Passmore Edwards, the BN's proprietor, libraries at Acton (1899), Camberwell (1902), Shepherd's Bush & Eltham, the Passmore Edwards South London Art Gallery at Camberwell (1896-98) & the Passmore Edwards homes at Chalfont (1895-1911), other almshouses for the Chiswick Charity Trustees and houses at Port Sunlight for Viscount Leverhulme. Two excellent church works were the additions, to Shaw's St Michael, Bedford Park (hall, 1887, & Lady Chapel), and to St Peter, London Docks (baptistry, 1883). He was also a prolific draughtsman and author of several publications on architectural subjects. He retired from practice in 1923. He became A in 1876, F in 1886.
 Bibl: obituaries: *Builder*, CXLV, 1933, pp. 295, 300; *A & BN*, CXXXV, 1933, pp. 207-208; *RIBA Jnl*, XL, 1933, pp. 814-815
 See also his own paper, 'Architects from George IV to George V', *RIBA Jnl*, XIX, June & July 1912

ABBERLEY HALL (Worcs): Clock Tower
 Perspective of design
 See St Aubyn, James Piers

LONDON: Haggerston, Church of St Chad
 Perspective of design
 See Brooks, James

ST ALBANS (Herts): The Abbey Church of St Alban
 Topographical sketch
 Perspective of the W end
 Insc: *New West Front* | *S. Alban's Abbey*
 s & d: *Sketched & Drawn by Maurice B. Adams June 1885*
 Pen (19³/₄ x 26)
 Exhib: RA 1886, No. 1659 'St. Alban's Abbey'
 Lit: Peter Ferriday, *Lord Grimthorpe*, 1957, pp. 93-137
 This was the W front designed and donated by Lord Grimthorpe 1881-83 - an unusual subject for Adams, and it was heartily abused in the columns of the BN.

AITCHISON, George (1825-1910)

Son of architect of the same name. Trained by his father, at the RA & at London University. 1853-55 he travelled in France & Italy with W. Burges, also meeting F. Leighton, A. Waterhouse & others. In 1859 he went into partnership with his father and worked in his office until the father's death in 1861, when Aitchison took over the practice and also succeeded his father as architect to the St Katharine's Dock Company. He became F in 1862, was Vice-President 1889-93, President 1896-99 & Royal Gold Medallist 1898. He was elected A of the RA in 1881,

Professor of Architecture in 1887 & Academician in 1898. He was also member of several foreign academics and numerous committees and won several medals in international exhibitions. Among his main works are: Nos. 59-61 Mark Lane, 1864; Lord Leighton's house, begun 1865; work at Kensington Palace for the Princess Louise; Founders' Hall 1877-78; Royal Exchange Assurance Company offices, Pall Mall, 1886. He also did much interior decoration.
 Bibl: obituaries: *Builder*, XCVIII, 1910, p. 592; *BN*, XCIII, 1910, pp. 683-684; *RIBA Jnl*, XVII, 1910, pp. 581-583

The following collection of drawings was pres. to the RIBA in 1910 by Mr Aitchison's executors:

BRIGHTON (Sussex): No. 11 Queen's Gardens
 Design for interior decoration of a drawing-room
 Elevation of wall, giving two alternative designs
 Insc: *No 11 Queens Gardens Brighton* | *J. Hall-Renton Esqre* | *Drawing-Room*
 s & d: *George Aitchison* | 2 March 1875
 Watercolour & gold (9¹/₂ x 24¹/₂)
 Exhib: RA 1876, No. 1003, 'Drawing-Room Brighton'

BUSHEY (Herts): Board Schools
 Design for W elevation, 1879
 See Roumieu, Reginald St Aubyn

HASLEMERE (Surrey): Lythe Hill
 Designs for interior decoration to an addition to the house of J. S. Hodgson Esq. (4):
 1 Design for plan & section of drawing room ceiling
 Scale: 1 in to 2 ft
 Insc: *Lythe Hill* | *J. S. Hodgson Esq* | *Drawing Room Ceiling* | *Geo. Aitchison. Architect* | 150 Harley Street W | Mar 10 188... [drawing cut]
 Pen (20³/₄ x 24³/₄)
 Exhib: RA 1888, No. 1741, 'Ceiling of a Drawing-Room'
 Lit: *Builder*, LV, 1888, p. 378 (Reprd)

2 Design for elevation of drawing room wall
 Insc: (on mount) *Side of a drawing-room* | *G. Aitchison* | 9th April 1888
 Inscription in pencil on sheet is mostly illegible; there is also in pencil the architect's signature which is cut
 Watercolour & gold (11¹/₂ x 22)
 Exhib: RA 1888, No. 1747, 'Side of a Drawing-Room'
 Lit: *Builder*, LV, 1888, p. 378 (Reprd)

3 Design for plan of billiard-room ceiling
 Insc: (on mount) *Ceiling of billiard-room* | *George Aitchison Archt.* | June 1888
 Pen & wash (20 x 28³/₄)
 Exhib: RA 1889, No. 1879, 'Ceiling, Billiard Room'
 Lit: *Builder*, LVII, 1889, p. 100 (Reprd)

4 Design for gates in wrought iron work incorporating the initial H
 Elevation
 Scale: 1 in to 1 ft
 Insc: *A Pair of Park Gates*
 s & d: *G. Aitchison A.R.A. Archt* | 150 Harley Street, W | 28.3.1890
 Pen & wash (16³/₄ x 15)
 Exhib: RA 1890, No. 1750, 'A pair of Park Gates'
 Lit: *Builder*, LVIII, 1890, p. 67 (Reprd)
 The house is by F. P. Cockerell, c. 1870, 'formidably ugly neo-Tudor' (Nairn & Pevsner, *Surrey*, p. 263).

LONDON: No. 44 Belgrave Square
 Designs for interior decoration for the Hon. Percy Wyndham (2):

1 Elevation of staircase well
 Scale: 1 in to 4 ft
 Insc: *Decoration of Staircase* | 44 Belgrave Square | for the | Honble. P. Wyndham
 s & d: *George Aitchison* | 26 October 1869
 Watercolour (20 x 23¹/₂)
 Exhib: RA 1870, No. 764, Staircase, '44 Belgrave Square'

2 Plan of ceiling & elevation of side & end walls of inner hall (two sheets mounted together)
 Insc: *Decoration of* | *of Inner Hall* | 44 Belgrave Square | the Honble. P. Wyndham M.P.; (on mount)
 G. Aitchison | architect | March 31st 1871
 Watercolour & gold (27¹/₄ x 21¹/₂)
 Percy Wyndham was Philip Webb's client at Clouds, 1879-91.

LONDON: No. 15 Berkeley Square
 Designs for interior decoration for F. Lehmann Esq. (6):

1 Plan of ceiling
 Insc: *15 Berkeley Square W* | *Decoration of Ceiling in Green Drawing Room* | *F. Lehmann Esqre* | 5 Muscovy Court | Trinity Square EC
 (13³/₄ x 27¹/₂)
 Exhib: RA 1875, No. 1031, 'Ceiling, Green Drawing Room'

2 Elevation of the wall
 Insc: (on mount) *15 Berkeley Square W* | *F. Lehmann Esqre* | *Decoration of Green Drawing Room*
 s: (on mount) *G. Aitchison* | *Archt* | 5 Muscovy Ct | Trinity Sqre | EC
 (20¹/₂ x 19¹/₂)
 Exhib: RA 1874, No. 1160, 'The Green Drawing-Room at Mr Lehman's'

3 Elevation of one wall
 Insc: *Dressing Room* | *second floor* | *F. Lehmann Esq* | 15 Berkeley Square W
 (15¹/₂ x 26)

4 Elevation of one wall
 Insc: (on mount) *15 Berkeley Square W* | *F. Lehmann Esqre* | *Miss Lehmann's Boudoir*
 (16¹/₄ x 21)
 Exhib: RA 1875, No. 1036, 'Miss Lehman's Boudoir'

5 Elevation of wall with big central doorway & above a wide frieze painted with peacocks
 Scale: 1 in to 1 ft
 Insc: *Front Drawing Room* | *F. Lehmann Esqre* | 15 Berkeley Sqre W
 d: (on frieze) 1873
 (20¹/₂ x 28¹/₂)

1-5 Watercolour & gold

6 Plan of top, front & side elevations of sideboard
 Scale: 2 in to 1 ft
 Insc: *15 Berkeley Square W* | *Serving Table in dining Room* | *F. Lehmann Esqre*; (on mount) *The figure plaques designed* | by *Albert Moore Esq*
 s & d: *George Aitchison FRIBA* | 13 May 1874 | 5 Muscovy Court | Trinity Square EC
 Wash heightened with white (20 x 28¹/₂)

LONDON: Oratory, Brompton Road
 Design for interior decoration of the Chapel of St Joseph [Fig. 18]
 Elevations of altar wall & side wall (two sheets mounted together with small plan on mount)
 Insc: (on mount) *Brompton Oratory St. Josephs Chapel*
 Watercolour (20¹/₄ x 26¹/₄)
 Exhib: RA 1898, No. 1604, 'Decoration for a chapel'
 Lit: *Builder*, LXXIV, 1898, p. 419 (Reprd)

LONDON: No. 29 Chesham Place
Designs for interior decoration (2):

1 Plan of ceiling

Insc: verso (in pencil) *Drawing room ceiling* | Sir Sydney H. Waterlow Esq | G. Aitchison | (in ink) 29 Chesham Pl.

Watercolour & gold (10×14)

Exhib: RA 1886, No. 1722 'Drawing-Room Ceiling, 29 Chesham Place'

2 Design for interior decoration of entrance wall to conservatory, with two doors either side of a large central niche in which stands a statue of a figure riding a dolphin

Elevation

Insc: (on friezes) *A Thing of Beauty is a Joy for Ever & Music & Cantus*

Watercolour & gold (17×20½)

Lit: *Builder*, LXVIII, 1895, p. 144-145 (the connection of this drawing with No. 29 Chesham Place is based on the evidence of the plan of the conservatory shown here)

LONDON: No. 9 Chesterfield Gardens
Designs for interior decoration for the Rt Hon. Lord Leconfield (3):

1 Elevation of chimneypiece wall with wide painted frieze of putti riding dolphins

Insc: (in pencil) *Decoration of Morning Room, 9 Chesterfield Gdns. (Lord Leconfield)* | G. Aitchison

Watercolour & gold (10¼×25)

Exhib: RA 1883, No. 1146, 'Morning Room, 9, Chesterfield Gardens'

2 Elevation of bookcase with wide painted frieze above, as in No. 1

Insc: (on mount) *9, Chesterfield Gardens | Morning Room | The Right Honble Lord Leconfield*

s & d: (on mount) *George Aitchison | 7 April 1883*

Watercolour (12½×16)

Exhib: RA 1883, No. 1145, 'Bookcase, 9 Chesterfield Gardens'

3 Plan of mosaic pavement in hall & detail of railings to staircase

Scale: (plan) 1 in to 2 ft; (railings) 1 in to 1 ft

Insc: *Detail of railings in hammered copper & (in pencil) 9 Chesterfield Gardens Mayfair | Mosaic pavement in Hall etc*

s & d: *March 1892 | G. Aitchison A.R.A. | 160*

Harley St. W.

Pen & wash (20×29)

Exhib: RA 1892, No. 1646, 'Mosaic Pavement, Chesterfield Gardens'

Lit: *Builder*, LXII, 1892, p. 502 (Reprd)

LONDON: No. 1 Grosvenor Crescent

Designs for interior decoration (2):

1 Elevation of wall with chimney piece, black & yellow

(21×28½)

Possibly the drawing exhibited at the RA 1887,

No. 1616, 'Drawing-Room, 1, Grosvenor Crescent'

2 Elevation of staircase well, showing decoration

Scale: 1 in to 20 ft

(38×20)

1-2 Insc: (in pencil) *1 Grosvenor Crescent, SW*

Watercolour

LONDON: Holland Park Road, Leighton House
Designs for additions & interior decoration to a house for Frederick, Lord Leighton (4):

1 Design for two stained glass windows of flowers

& Arabic characters

Scale: ¼ FS

Insc: *Arab Windows | Belonging to F. Leighton Esq*

R.A. | Glass designed by G. Aitchison. Archt.

s & d: *George Aitchison | Feb. 15th 1870*

Watercolour (18½×12½)

2 Design for the elevation of wall in the Arab Hall [Fig. 19]

Scale: 1 in to 2 ft

Insc: (on mount) *Arab Hall | Kensington | Sir F. Leighton P.R.A.*

s & d: (on mount) *George Aitchison | 150 Harley St.*

W. March 1880

Watercolour & gold heightened with white (25×17¼)

3 Design for another wall in the Arab Hall [Fig. 20]

Insc: verso *Arab Hall, at Sir Frederick Leighton's House, Kensington | From a drawing kindly lent by George Aitchison Esq. A.R.A. Architect; (on mount) Arab Hall | Kensington W | Sir F. Leighton Bart P.R.A.*

s & d: (on mount) *George Aitchison A.R.A. | 150*

Harley Street | London W | April 6 1891

Watercolour & gold heightened with white (25×17¼)

It is difficult to account for the difference in date between No. 2 & No. 3, especially since the technique is identical for both. Moreover two drawings of the Arab Hall were exhibited in the RA of 1880, No. 1176, 'Decoration, Arab Hall, 2 Holland Park Road', & No. 1180, 'Arab Hall'. The date of 1891 may be a mistake of transcription.

4 Design for the elevation of a wall of the Picture

Gallery, with small plan on mount [Fig. 21]

Scale: (of plan only) 1 in to 8 ft

Insc: (on mount) *New Picture Gallery | Sir F. Leighton Bart. P.R.A.*

s & d: (on mount) *G. Aitchison A.R.A. | 150 Harley*

St. W. | April 1895

Watercolour (20×19½)

Exhib: RA 1895, No. 1418, 'New Picture Gallery,

2 Holland Park Road'

Lit: *Builder*, LXIX, 1895, p. 336 (Reprd)

Aitchison, a lifelong friend of Leighton, designed the house in 1866 and subsequently added the Arab Hall which was finished in 1879. Later additions were also made by Aitchison, the last being the new Picture Gallery, or Music Room (see C. F. Stell, 'Leighton House, Kensington', *The Archaeological Journal*, CXIV, 1959, pp. 122-125).

LONDON: Kensington Palace

Designs for interior decoration for HRH Princess

Louise (4):

1 Elevation of wall of ante-room

Insc: *Kensington Palace | Ante Room | The Marquis of*

Lorne

s & d: *George Aitchison FRIBA | 19th June 1874 | 5*

Muscovy Court EC | London

Watercolour (9×12)

2 Elevation of wall of small dining-room

Insc: ... *Marquis of Lorne* [drawing cut]

s & d: *George Aitchison | 19th June ... | 5 Muscovy*

... | London [drawing cut]

Watercolour (9½×13¾)

1-2 mounted together, mount insc: *H.R.H. Princess*

Louise

3 Elevation of wall, with chimneypiece of large

dining-room

Scale: 1 in to 2 ft

Insc: *Kensington Palace | Large Dining Room | The*

Marquis of Lorne

s & d: *George Aitchison FRIBA | 19 June 1874 | 5*

Muscovy Court EC | London

Watercolour & gold (11×23½)

4 Elevation of wall with chimneypiece of large drawing room

s & d: *George Aitchison | 11 June 1874*

Watercolour & gold (10½×27)

Exhib: RA 1876, No. 1021, 'Drawing Room,

Kensington Palace'

3-4 mounted together, mount insc: *H.R.H. Princess*

Louise

LONDON: No. 59-61 Mark Lane

Design for offices, for Messrs Innes, 1864, consisting of four storeys of arcading, six bays wide, the continuous pedestal to the columns of the first floor being enriched with incised ornament; asymmetrically placed entrances

Perspective, with figures in foreground

Watercolour (21×28¾)

Lit: *BN*, 1864, 19 Feb, p. 134, with perspective;

H. R. Hitchcock, 'Victorian Monuments of Commerce',

AR, 1949, CV, pp. 61-74 (photograph of building as

it still exists and of similar perspective illustrated in

BN, see above); Pevsner, *London I*, p. 241

The very similar original perspective illustrated in

the *BN* is signed *D. Varry del.* The *BN* and Hitchcock

note the iron skeleton construction to the building

behind the Gothic stone façade, and the staircases of

open ironwork.

LONDON: No. 18 Ovington Square

Designs for interior decoration for Sir Wilfred

Lawson, c. 1886

1 Design for the drawing room, with a black & white frieze, door & dado, & green & gold patterned wallpaper

Elevation of a wall with one door

Insc: (on mount) *Small Drawing Room | Sir Wilfred*

Lawson, Bart. | G. Aitchison

Watercolour & gold, heightened with white

(11×12¼)

2 Design for entrance hall with some patterns for

frieze, panelling & wallpaper as No. 1

Elevation with alternative designs for doorways

Scale: 1 in to 1 ft

d: *30 Novr 1886*

Watercolour & gold, heightened with white

(17¼×20)

LONDON: No. 29 Pall Mall, Royal Exchange Assurance

offices

Designs for the exterior & interior (2):

1 Perspective of façade; as built except for minor

details

Watercolour (23¼×11¼)

Possibly the drawing exhibited at the RA 1899,

No. 1608, 'Royal Exchange Assurance, 29, Pall Mall'.

A photograph of the building filed with the drawings

is dated on the mount: *August 1886.*

2 Perspective of interior of one of the rooms

Watercolour (18×23½)

Possibly the drawing exhibited at the RA 1885,

No. 1864, 'Office, Royal Exchange Assurance'.

Lit: *Builder*, XLIX, 1885, p. 220 (illustrated with an

engraving from the photograph & ground-floor plan)

LONDON: Piccadilly, Burlington House, Royal

Academy of Arts

Designs for the Hall pavement *In Marble & In Mosaic*

Two plans

Scale: 1 in to 4 ft

Insc: (on mount) *Designs for the Hall Pavement of the*

Royal Academy of Arts | & as above

s & d: *G. Aitchison A.R.A. | 150 Harley St. W. | April*

2 1896

Watercolour & wash (21½×25, 2 drawings mounted

together)

Exhib: RA 1896, No. 1731, 'Hall Pavement, Royal

Academy of Arts'

Lit: *Builder*, LXXI, 1896, p. 358 (Reprd)

LONDON: No. 52 Princes' Gate

Designs for interior decoration (4):

1-2 Plan of ceiling & elevation of wall with elaborate doorway

Scale: (of elevation) $\frac{3}{4}$ in to 1 ft

Insc: (on mount) *52 Princes Gate* | T. Eustace Smith

Esq. MP | *Boudoir G. Aitchison Archt.* | 150 Harley St. W

Watercolour & gold (each drawing 16 x 12, 2 sheets mounted together)

3 Elevation of wall with doorway, the same wallpaper, panelling & frieze decoration as No. 2 but a less ornate doorway

Scale: $\frac{3}{4}$ in to 1 ft

Insc: (in pencil) *52 Princes Gate* | for T. Eustace Smith

Watercolour & gold (14 x 16)

Nos. 1-3 were probably the drawings exhibited at the RA 1877, Nos. 1106 & 1219, 'Boudoir, 52, Princes Gate'.

4 Elevation of wall with low bookcase either side of large chimney piece containing an overmantel of the Virgin and Child with SS. Peter & Paul in terracotta

Insc: (in pencil) *52 Princes Gate, SW* | *Dining Room*

Watercolour (17 $\frac{1}{2}$ x 36 $\frac{1}{2}$)

Exhib: RA 1878, No. 1140, 'Dining Room 52 Princes Gate'

LONDON: Trafalgar Square, National Gallery

Design for completing Wilkins's façade

Plan as executed with the presumed original design marked in red, elevation as executed & elevation of the presumed original design

Scale: 1 in to 2 ft

Insc: *The National Gallery*. | *From Wilkins' Drawings* |

Restoration of the Supposed Original Design of Wilkins

s & d: G. Aitchison A.R.A. | 6.4.91

Pen (23 $\frac{1}{2}$ x 41)

Exhib: RA 1891, No. 1853, 'National Gallery'

Lit: *Builder*, LXI, 1891, p. 312 (Reprd)

The supposed original design would have allowed for end porticoes of six columns surmounted by little domes & four groups of statues in the centre above the attic.

PINNER (Middx): Westfield Park Estate

Designs for villa residences 1892-93 for T. E.

Blackwell Esq.

See Roumieu, Reginald St Aubyn

The following drawings are for unidentified interiors:

Bedroom

Designs for interior decoration (2):

1 Elevation of wall with central fireplace & elaborate Renaissance overmantel & central circular mirror, with inlaid panelling to either side

Scale: 1 in to 1 ft

Insc: *A Bedroom in a Country House*

Watercolour (15 $\frac{1}{2}$ x 24)

Exhib: RA 1890, No. 1744, 'Bedroom, Country House'

Lit: *Builder*, LVIII, 1890, p. 341 (Reprd)

2 Elevation of wall with central fireplace, possibly an alternative to No. 1. The overmantel is smaller & simpler, with a rectangular mirror, & the panelling to either side is plain

Watercolour (15 x 24)

Drawing room

Designs for interior decoration of a room in blue, green & grey, with a wide frieze perhaps depicting the Triumph of Flora (2):

1 Elevation of wall with central chimneypiece

Insc: (on mount) *A New Drawing Room*

Watercolour & gold heightened with white (12 x 21)

2 Elevation of wall with two doorways

Insc: (on mount) *A New Drawing Room*

s & d: (on mount) *George Aitchison* | 1882

Watercolour & gold heightened with white (12 x 21)

Exhib: RA 1882, Nos. 1178 & 1191, 'A New Drawing Room'

Entrance arch

Design, probably for a city company's office, with an opulent, sculptured semi-circular arch supported on marble columns

Perspective with figures in foreground

w/m: J. Whatman 1853

Watercolour (25 $\frac{3}{4}$ x 20)

Library

Design for interior decoration

Elevation of wall with central fireplace & bookcases

to either side, & adjoining window wall

Insc: (on mount) *A Library Interior* | G. Aitchison

A.R.A. | 150 Harley Street W

Watercolour (12 $\frac{1}{2}$ x 18 $\frac{1}{4}$)

Exhib: RA 1892, No. 1703, 'Interior, Library in London'

Smoking room

Designs for interior decoration with panelling in an early C18 style (4):

1 Plan & section of ceiling

Pencil & wash (10 $\frac{1}{2}$ x 12)

2 Elevation of window wall

Pen & wash (7 $\frac{1}{2}$ x 9 $\frac{3}{4}$)

3 Elevation of wall with entrance doors

Pencil & wash (7 x 10)

4 Elevation of wall with central fireplace

Pencil & wash (6 $\frac{3}{4}$ x 10)

Exhib: RA 1893, No. 1648, 'Smoking Room'

Lit: *Builder*, LXV, 1893, p. 470 (Reprd)

These four drawings were mounted together when exhibited at the RA & are so reproduced in *Builder*.

The reproduction bears the following inscription:

A smoking-room in a London mansion | G. Aitchison

A.R.A. | 150 Harley Street W.

Topographical sketches

ASSIST: Lower Church of St Francis

View of interior

Insc: verso *S. Francesco, lower chapel*

s & d: G. Aitchison fecit (?) | May 1854

Watercolour (9 $\frac{1}{2}$ x 13)

RAVENNA: San Vitale

Sketch of vault above sanctuary

Insc: verso *S. Vitale, Ravenna* | *Vault of Sanctuary*

Watercolour & gold (19 $\frac{1}{2}$ x 28 $\frac{1}{2}$)

Exhib: RA 1891, No. 1839, 'St. Vitale, Ravenna'

Lit: *Builder*, LX, 1891, p. 372 (Reprd)

RAVENNA: San Vitale

Sketches of wall sarcophagus (3)

1 Front elevation drawn in perspective

verso: Section of bracket

Insc: verso (in ink) *bracket under tomb full size* & (in

blue pencil) *St. Vitale* | *Ravenna*

Pen, watercolour & gold (13 x 17)

2 Side elevation

Watercolour & gold (11 x 7)

3 Side elevation (unfinished)

Watercolour & gold (12 x 6 $\frac{3}{4}$)

ROME: Baths of Caracalla

Design for proposed reconstruction of the Tepidarium

Perspective of interior with figures in foreground

Insc: verso *Aitchison* | *Proposed restn. of Tepidarium*

Baths of Caracalla | (with R. Phené Spiers)

Watercolour (26 x 21)

Exhib: RA 1889, No. 1864, 'Tepidarium Rome'

Lit: *Builder*, LVI, 1889, p. 376 (Reprd)

This and another drawing of the Baths of Caracalla (Reprd *Builder*, LVI, 1889, p. 126) were made in connection with four lectures on Roman architecture given by Professor Aitchison at the RA in Jan/Feb. 1889.

ALDRIDGE, Charles & DEACON, Charles Ernest (fl. 1876-91)

Liverpool architects. Works: St John, Liverpool, 1876-80; All Saints, Rainford, 1878; St Ambrose, Leyland, 1881; St Paul, Warton, 1884-86; St Anne, Liverpool, 1890; St Matthew, Bootle, 1890; St Helen, chancel, Eccleston, 1891. Deacon is last mentioned in *Who's Who in Architecture*, 1926.

Bibl: GR

LIVERPOOL (Lancs): Baptist Church, Rice Lane, Walton-on-the-Hill

Design

Perspective from SE with tower & spire on S side
Insc: (on label, verso) *Baptist Church Rice Lane, Walton, near Liverpool, erected 1884*

Pen & watercolour (34 $\frac{1}{2}$ x 22 $\frac{1}{4}$)

ALDRIDGE, George

See Tindall, Kenneth

ALEXANDER, William (1767-1815)

Draughtsman & painter. Trained under Parr, Ibbetson and at the RA. From 1792-94 he was in Peking, on the staff of Lord Macartney. From 1802-08 he taught at the Royal Military Academy at Great Marlow. He started to work for the BM in 1808 and later became Keeper of Prints & Drawings. His drawings were engraved in several contemporary volumes on China, first in G. Staunton's description of Lord Macartney's journey, published in 1797. Alexander himself published *The Costume of China* in 1805. He also contributed drawings to the BM volumes on its marble and terra cotta works.

Bibl: T.B.

CONWAY (Caernarvonshire): Church of St Mary

View of chancel looking W

Insc: verso *Chancel of Conway Church No Wales*

s & d: verso 1801 W.A

Pencil (12 x 8 $\frac{1}{2}$)

Prov: Pres. by Sydney D. Kitson FSA (F), 1935

ALEXANDER, — (fl. 1884)

See Prior, Edward S.

WEST BAY, nr Bridport (Dorset): Quay Terrace

ALLASON, Thomas (1790-1852)

Trained in the office of W. Atkinson and at the RA. He went to Greece 1814-17 as draughtsman to Messrs J. & E. Stanhope and assisted them on their publications on the remains at Plataea (1817) & Olympia (1824). He himself published in 1817 *Picturesque views of the antiquities of Pola, in Istria*. He became surveyor to the Stock Exchange and the Alliance Fire Office for whom he built the office in Bartholomew Lane in 1841, and to the Pollen, Ladbroke (but see Pevsner, *London II*, p. 310), Pitt & d'Este estates. He carried out repairs at Blenheim Palace (1841) and designed many mansions, but he

was also interested in furniture design and landscape gardening and laid out gardens at Alton Towers for the Earl of Shrewsbury.

Bibl: obituary: *Builder*, X, 1852, pp. 241-242; *Colvin*

RICHMOND (Surrey): Mr Irving's House, Richmond Gardens

Site plan of garden layout down to river, showing edge of house with new additions of conservatory, garden room & wall marked in red, & area of adjacent public gardens

Scale: 1 in to 10 ft

Insc: *Plan of Pleasure Grounds | to Mr. Irving's House at | Richmond Gardens*, with details labelled; (in pencil) *Public Garden | This applied for by Mr. Irving | This recommended by the Architect* also a further illegible pencil inscription verso: Mr.

Irving | *Richmond Garden*

s & d: *Thos Allason | March 1824*

Pen & watercolour (13 $\frac{3}{4}$ × 19 $\frac{1}{2}$)

LONDON: Turret House, Lambeth

Design for alterations in garden layout

Scale: (1) sketched & inaccurate; (2) 1 $\frac{1}{2}$ in to 50 ft

(feet has been crossed out & links written in)

Insc: *William Heseltine | Turret House | South Lambeth*

(& in pencil) *Mr. Allason*

Pen & wash (14 $\frac{3}{4}$ × 18 $\frac{1}{2}$)

ALLEN, Isaac Nicholson (fl. early C19)

CHINNOR (Oxon): Church of St Andrew

View of the church from the SW in a landscape with figures

Insc: verso (in pencil) *Sketch I.N.A. (before 1836) | Isaac Nicholson Allen | Chinnor Ch: Bucks* (crossed out)

Oxon (inserted in pen) *Aunt M.E.A. | 13 Mch 1899*

(in pen)

Septia wash (5 $\frac{1}{2}$ × 8)

ALLEN, John Gordon (1885-1964)

Member of Garden Cities & TPA; Hon. Architect to Lady Margaret Hospital; architect to Housing Development Society. Educated at the AA. Works include Mapesbury Court (flats), Edgware Road, NW; Crayford Garden Village, Kent; housing schemes for the Beckenham Urban District Council, the Woolwich Borough Council & Whitechurch (Hants) District Council.

Bibl: *Who's Who in Architecture*, 1926

CRAYFORD (Kent): Garden Village

Designs for cottages for the village extension (610 cottages to house Messrs Vickers employees) 1914-19 (3):

1 Design for a pair of cottages, one of the standard units in the village

Ground & first Floor Plans, front elevation & part section

Scale: 1 in to 4 ft

Insc: As above, *Crayford Cottage Society Ltd., 4*

Tavistock Square WC & details labelled & measurements marked

s & d: *Gordon Allen | Architect | 435 Strand W.C.2. | 1914*

Pen & coloured wash (21 × 14 $\frac{3}{4}$)

2 Bird's eye view of part of the village layout, showing the cinema, Green Walk & Crayford Way

Insc: *Crayford Village Extension. Part of Entrance, & details labelled*

s: *Gordon Allen*

Pen (9 $\frac{1}{4}$ × 12 $\frac{1}{4}$)

3 Perspective of cottages in village

Insc: *Staff houses at Crayford Village Extension for Messrs Vickers*

s: *F. L. Jackman delt*

Pencil & watercolour (13 $\frac{3}{4}$ × 23 $\frac{3}{4}$)

Prov: Pres. by Mrs Gordon Allen, 1964

For reference to Crayford Garden Village see *Builder*, CXVI, 1919, pp. 24, 26, 45.

LONDON: Hampstead Garden Suburb, houses in Hill Rise

Designs for houses, c. 1908

Ground & first floor plans

Insc: As above, with details labelled & measurements marked

s: *F. L. Jackman delt, & Gordon Allen FRIBA 435*

Strand W.C.

Pen (14 $\frac{3}{4}$ × 21 $\frac{1}{4}$)

Prov: Pres. by Mrs Gordon Allen, 1964

ALLOM, Thomas (1804-72)

Architect; articulated to Francis Goodwin, and spent more than seven years in his office. He is said to have been Surveyor to the Ladbroke Estate, in succession to Thomas Allason (on this confusion, see Pevsner, *London II*, p. 310) His principal work was the classical church of St Peter, Kensington Park Road, 1852. He also designed the Dodd mausoleum in Norwood Cemetery.

He is also easily confused with his (?) brother, Arthur Allom, President of the AA in 1856-57 and architect of Debenham Storr's in Garrick Street, 1860. He was as much artist as architect, and, in the employ of Messrs Virtue & Co and Messrs Heath & Co, he furnished the drawings for the series of illustrated works upon which his reputation rests: *Cumberland and Westmorland; Devonshire and Cornwall; Scotland; France; Constantinople; Asia Minor and China*. He also, as a draughtsman, made drawings for Sir Charles Barry's Houses of Parliament.

Bibl: *Builder* (obituary), XXX, 1872, p. 840; DNB;

Redgrave, *Dictionary of English Artists*

HIGHCLERE (Hants): Castle

Design for the completion of the Hall at Highclere Castle, c. 1862, as executed

Interior perspective [Fig. 22]

Pencil & watercolour (38 $\frac{1}{2}$ × 25 $\frac{1}{2}$)

Prov: T. Allom (sale, Christie, 1873, 14 March, Allom's Sale, Lot 182, catalogue filed with drawing); AA, by whom it was pres. to the RIBA on permanent loan, 1963

Exhib: RA 1862, No. 916, 'Interior, Highclere Castle'

Lit: Mark Girouard, *CL*, CXXVI, 1959, p. 20

Sir Charles Barry reconstructed the exterior of the house 1840-42. On Barry's death, Allom took over the rebuilding and designed sumptuous interiors.

See *Barry, Sir Charles*: HIGHCLERE (Hants): Castle

ROME

An imaginative view, seen from the River Tiber with the dome of St Peter's in the distance, the Ponte Sant' Angelo & the Castel Sant' Angelo in the foreground.

The latter has been recased with two storeys of colonnades surmounted by a dome. The embankment on the right has been built up with a wide flight of steps leading up from the river to a triumphal arch at the top. Many buildings in the background have also been inserted or redesigned.

s: *T. Allom delt.*

Watercolour (30 × 53)

Prov: Bt (L. R. Nightingale, Norwich) through

S. Rowland Pierce (F), 193-,

SKELWITH (Westmorland)

View of the river and bridge with cottages, cattle & fisherman

Septia wash heightened with white (3 $\frac{3}{4}$ × 6)

Prov: Pres. by S. Rowland Pierce (F), Sept 1947

Engr: In Thomas Rose, *Westmorland, Cumberland, Durham & Northumberland*, 1832, p. 219 (illustrations by Allom)

ALMA-TADEMA, Sir Lawrence (1836-1912)

Painter. Born in Dronrijp, Holland. Trained at Antwerp Academy under Wappers and in the studio of Baron Leys. He lived in Brussels 1865-70, then moved to London where he had already exhibited at the RA. In 1876 he was elected A of the RA, in 1879 Academician. He became Hon. A in 1877 & Hon. F in 1901. He was knighted in 1899. Although he was a painter and his only architectural project had been his own house in St John's Wood, he was given the Royal Gold Medal in 1906, the second painter to receive this honour after Lord Leighton, who was Royal Gold Medallist in 1894.

Bibl: E. Gosse, *L. Alma-Tadema RA*, in Dumas's *Illustrated Biographies of Modern Artists*, 1882; F. G. Stephens, *L. Alma-Tadema*, 1895; P. C. Standing, *Sir L. Alma-Tadema*, 1905; *Art Jnl*, Christmas Number, 1910; obituaries: *Builder*, CII, 1912, pp. 749-750, 778; *RIBA Jnl*, XIX, 1912, pp. 608-609; *Connoisseur*, XXXV, 1913, pp. 113-115

LONDON: No. 17 Grove End Road, St John's Wood

Designs for additions & alterations to a house for Sir Lawrence Alma-Tadema

Set of contract drawings, 1884-85 (30):

1 Plan of Grove End Road, showing the buildings adjacent to No. 17

Scale: 1 in to 22 ft

Insc: *No 17 Grove End Road N.W. | Proposed Additions for L. Alma-Tadema Esq., R.A. | Block Plan of*

Neighbouring Buildings, with the properties labelled

Application granted Dec 10 1884

On linen (19 × 37)

2 Outline plan showing original house & the proposed additions; the garden layout has been suggested in pencil

Scale: 1 in to 8 ft

Insc: *Drawing No 1 Block Plan*, with drainage details labelled; (on this & each subsequent drawing) *No 17*

Grove End Road St. John's Wood, N.W. | Alterations | Additions for L. Alma-Tadema Esq., R.A. | This is

one of the drawings referred to in the | contract made between and signed by us on the | Twelfth day of August Eighteen-

hundred and Eighty-five | Signature of Contractor William

Downs | Witness Jas. J. Gaul 10 Anhalt Road S.W. | Signature of Employer L. Alma-Tadema | Witness Alfred

M. Calderon 16 Grove End Road N.W.

(26 × 39)

3 Plan of basement

Insc: *Drawing No. 2 | Basement Plan*

(24 $\frac{1}{2}$ × 37)

4 Plan of ground floor

Insc: *Drawing No 3 | Ground Floor Plan*,

(24 $\frac{1}{8}$ × 37 $\frac{1}{2}$)

5 Plan of first floor

Insc: *Drawing No 4 | First Floor Plan*

(24 $\frac{1}{8}$ × 37 $\frac{1}{2}$)

3-5 Insc: Rooms labelled

6 Plan of second floor

Insc: *Drawing No 5 | Second Floor Plan*, with rooms & details labelled

(27 × 20)

7 Plan of roof

Insc: *Drawing No 6 | Roof Plan*

(27 × 40)

8 Plan of the hot water system

Scale: 1 in to 4 ft

Insc: *Drawing No 7 | Plan of Hot water apparatus*

(26 $\frac{1}{2}$ × 40)

9 Elevation of studio

Insc: *Drawing No 8 | West Elevation of Studio*
(20¹/₈ × 27)

10 Elevation of entrance façade of studio, with suggested alteration in pencil [Fig. 23]

Insc: *Drawing No 9 | North Elevation of Studio; frieze inscribed LAT (in monogram) Anno 1885*
(20¹/₄ × 27)

11 Elevation of house

Insc: *Drawing No 10 | North Elevation of House*
(27⁵/₈ × 20)

12 Elevation of house

Insc: *Drawing No 11 | East Elevation*
(20 × 26³/₄)

13 Elevation of entrance façade of house

Insc: *Drawing No 12 | South Elevation of House*
(20 × 26³/₄)

14 Section looking W & detail of dormer in studio roof

Scale: 1 in to 2 ft
Insc: *Drawing No 13 | Section AA looking west*
(26³/₄ × 39¹/₄)

15 Sections of studio

Insc: *Drawing No 14 | Section of Mr. Alma-Tadema's studio online BB looking South | Section of Mr. Alma-Tadema's Studio on line BB looking North*
(18³/₄ × 26¹/₂)

16 Section looking E

Insc: *Drawing No 15 | Section AA looking east*
(20 × 25)

3-16 Scale: 1 in to 4 ft (except Nos. 8 & 14)

17 Section through entrance hall with details of window & column

Insc: *Drawing No 16 | Section on CC looking west through entrance to house & studio*
(20 × 26³/₄)

18 Section through entrance hall & lavatory with details of roof & fanlight

Insc: *Drawing No 17 | Section DD looking south thro' entrance | Lavatory looking west; verso: builder's instructions*
(20 × 26³/₄)

19 Section through atrium & hall

Insc: *Drawing No 18 | Section looking west thro' atrium & hall on line EE*
(26³/₄ × 38³/₄)

20 Section looking E

Insc: *Drawing No 19 | Section on EE looking east & rooms labelled*
(26³/₄ × 39¹/₄)

21 Section through atrium & plan of glass ceiling over impluvium

Insc: *Drawing No 20 | Section on FF looking south thro' atrium*
(27¹/₄ × 20¹/₄)

22 Section looking S & detail of door

Insc: *Drawing No 21 | Section FF looking south (in pencil) north*
(26³/₄ × 19³/₄)

23 Section looking S through house & hall

Insc: *Drawing No 22 | Section on GG looking south thro' house and hall*
(26¹/₂ × 39¹/₂)

17-23 Scale: 1 in to 2 ft (except No. 20)

24 Section looking N

Scale: 1 in to 4 ft
Insc: *Drawing No 23 | Section HH looking north*
(26¹/₂ × 20)

25 Section looking S & detail of tile angle

Scale: 1 in to 4 ft
Insc: *Drawing No 24 | Section on II looking south*
(20 × 26³/₄)

26 Section looking E & detail of window

Scale: 1 in to 2 ft
Insc: *Drawing No 25 | Section thro' Mrs. Tadema's studio & house on KK looking east*
(27 × 39)

27 Details of studio, ceilings & partitions

Scale: 1 in to 4 ft
Insc: *Drawing No 26 | Details of trussed principal forming studio groined ceiling, & some new partitions*
(26¹/₂ × 40¹/₄)

1-27 Pen & wash

Drawing No. 27 is missing

28 Details of bookcase, column & pilaster

Scale: 1 in to 1 ft (bookcase); FS (column & pilaster)
Insc: *Drawing No 28 | Bookcase in Studio 37 | detail of column*
Pen & pencil (20¹/₄ × 26³/₄)

29 Details of various interior features

Scale: ¹/₄ in, ¹/₂ in, 1 in to 1 ft
Insc: *Drawing No 29*
Pen (27 × 40¹/₄)

30 Details of onyx window

Scale: 1 in to 1 ft & FS
Insc: *Drawing No 30 | Onyx window in model room*
Pen (20¹/₄ × 27)

7-30 Insc: Details labelled

Prov: Pres. by Miss Tadema, 1921

Lit: Helen Zimmern, 'Lawrence Alma-Tadema, Royal Academician: his life and work', *The Art Annual*, 1886, pp. 30-32

AMMANATI, Bartolomeo (1511-92)

Florentine sculptor & architect. Trained first with Baccio Bandinelli and then worked with Jacopo Sansovino in Venice. He worked in Pisa, Padua, Venice, Rome & other cities, as well as Florence, and his patrons included the jurist Benavides in Padua, Pope Julius III & the Archduke Cosimo I of Tuscany. After work in Northern Italy (Benavides Tomb in the Church of the Eremitani at Padua, 1546), Ammanati moved to Rome in 1550. He was commissioned to work with Vignola & Vasari on the papal Villa Giulia (1552) and to execute the Del Monte tombs in S. Pietro in Montorio (1553). In 1555 he returned to Florence and undertook various projects for Cosimo I, including an extension of the Pitti Palace & a large fountain for the Palazzo Vecchio. The climax of his career as a sculptor was his victory over Giambologna, Cellini & others in a competition for the Fountain of Neptune, Piazza della Signoria, Florence, completed in 1575. In addition to his work as an architect of palaces & churches in Florence, Lucca, Rome & elsewhere, Ammanati designed the Bridge of Sta Trinita, Florence (completed 1570).

Bibl: L. Biagi, *L'Arte*, XXVI, 1923; A. M. Gabrielli, *Critica d'Arte*, 11, 1937; A. Venturi, *Storia dell'Arte Italiana* X, 2nd ed. Milan, 1936, pp. 346-432; M. G. Ciardi Dupré, *Paragone*, 1961, No. 135, pp. 3-28

ROME: Villa Papa Giulia

A plan for the completion of the semi-circular courtyard & studies of various parts of the 'Casino' & 'Nymphaeum'

There are 6 sheets, 4 of them mounted as 2, with the double red-line border of Burlington's collection on one side & the double gold border of Talman's collection on the other

1 recto: Plan of the Casino as built showing on the lower half of the sheet which is attached, a design, not as executed, for the extension of the semi-circular courtyard to form an enclosed 'Theatre'. The extended design is in a different & later hand (& the ink is different). The part of the plan which was executed (upper half of sheet) is fully inscribed with dimensions, the extended design has none.

Sepia pen over pencil & sepia wash, with double gold line border

Repr: *Palladio*, 1952, Jan-June, p. 54, Figs. 1-2

verso: Fontana Pubblica sulla Via Flaminia

Half-elevation & side elevation of the fountain

The central tablet inscribed: *IVLIVS III | PONT. MAX. PUBLICAE | COMODITATI | ANNO III* (1552). The lower part of the drawing is fully dimensioned whereas the upper has none, an indication that the drawing was made from the executed building but nevertheless in the early months of 1552.

Insc: *pianta Vigne del pp Julio & the statue, only partially drawn at the summit of the pediment, neptuno (in a contemporary hand)*

Repr: *Palladio*, 1952, Jan-June, p. 57, Fig. 5

The lower half of the sheet, which is attached upside down, is covered with an outline elevation of a hexastyle Corinthian portico (the top of the pediment cut off), in the manner of many of the drawings in the Palladio volumes, & possibly in Palladio's hand, but having no relationship with the Villa Giulia set.

Red chalk, sepia pen & sepia wash, with red line border (20¹/₄ × 17¹/₄, i.e. 11 × 17 & 9¹/₂ × 17 plus mount)

2 recto (upper half of sheet): Half-elevation of the entrance façade of the 'Casino', showing in the details of decoration points which differ from the building as executed though in the architectonic elements it corresponds exactly, indicating that the drawing was made during course of construction before some of the finer details had been decided upon. With details of mouldings, marked with letters corresponding to the elevation. Also half-elevation of two window openings.

verso (upper half of sheet): Half-elevation & section of the central window opening on the internal semi-circular façade. The section embraces the order from the cornice of the lower storey to that of the upper storey. Also plan of the *Prima Loggia del Ninfeo* (LH half only) indicating the beginning of the curved wall in which is a subterranean passage, later closed. Also a plan detail of the side wall of the 'Corte' showing the attachment of the pilasters on the first arcade of the semi-circle. All with dimensions.

Insc: *Vigne del pp Julio*

Red chalk, sepia pen & wash

recto (lower half of sheet): Plan detail of the lateral walls of the 'Corte', detail of the base of a table, the letters *g*, *r* & *v*, representing the colours 'giallo', 'rosso' & 'verde'; plan & section of the 'Grotta' (still existing though the decoration has disappeared). Inscribed with dimensions & on plan *grotta*.

verso (lower half of sheet): Half-elevation of the 'Prima Loggia', facing the Nymphaeum with an indication of the curved staircase; plan & elevation of a wall feature with a Sphinx, under the plan of which are details of the mouldings marked with letters referring to the elevation (this feature has disappeared & is replaced by a reconstruction done about the end of C18 or beginning of C19); schematic section of a fountain with a central font within a cylindrical basin (no longer in existence); the rusticated jamb of a doorway (unidentified); the latter two studies drawn

over red chalk sketches of figures framed in two squares.
Red chalk, sepia pen & sepia wash ($22\frac{1}{2} \times 17\frac{1}{4}$; the two sheets plus mount $10\frac{3}{4} \times 16\frac{1}{4}$ & $11 \times 16\frac{1}{4}$)
Reprd: (all four sides) *Palladio*, 1952, Jan-June, pp. 58-60, Figs. 6-8

3 recto: Plan of the 'Fonte Bassa' & subterranean access passages
Insc: Details labelled & dimensions given
Sepia pen, with double gold-line border
verso: Plan of the pavement of the 'Fonte Bassa' & details of two door surrounds (the one with caryatids supporting the jambs exists in two examples in marble, of the other no trace remains)
Insc: *Vingne dell pp Julio*, & with dimensions
Sepia pen, with red-line border ($21\frac{1}{4} \times 16\frac{1}{2}$, two sheets joined)
Reprd: *Palladio*, 1952, Jan-June, pp. 61-62, Figs. 9-10

4 recto: Half-elevation & section of the niches of the Nymphaeum & the second Loggia
Insc: Some dimensions given
Red chalk, sepia pen & wash, with double gold-line border
verso: Detail elevation of the balustrade & grottoes of the 'Fonte Bassa', with 'putti' pouring water from urns & caryatid figures supporting the balustrade at water level. And details of the pilaster mouldings, with dimensions, & sketch of the end of a sarcophagus.
Insc: *Vingne del pp Julio*
Sepia pen & wash, with red line border ($17 \times 22\frac{1}{4}$, two sheets joined)
Reprd: *Palladio*, 1952, Jan-June, p. 63 Figs. 11-12

1-4 Prov: See *Burlington-Devonshire Collection*
Lit: Bafle (Mario), 'I Disegni di Villa Giulia nella Collezione Burlington-Devonshire', *Palladio*, 1952, Jan-June, pp. 54 ff. (all the drawings fully discussed & reproduced); John Coolidge, A Proposito de 'I Disegni di Villa Giulia' di M. Bafle, *Palladio*, 1953, April-September, p. 133 (with a further reply by Mario Bafle)
For a full description of the Villa Giulia see J. Coolidge, 'The Villa Giulia', *Art Bulletin*, 1943. Previously attributed to Vasari.

ANDERSON, Henry Lennox (fl. 1911-49)
Son of John Macvicar Anderson. He took over the practice after his father's death in 1915. He was elected I. in 1911, and is last mentioned in the RIBA Kalendar 1948-49. His office at 18 Rosary Gardens was sold in 1950.

LONDON: Naval & Military Club, No. 94 Piccadilly
Designs for alterations to the club, built by Matthew Brettingham for Lord Egremont, 1756-60, July 1922-February 1923 (13):

1 Scale: (of each drawing except No. 13) 1 in to 8 ft
Insc: No. 68 | *Plan of the Basement* | *Plan of the Ground Floor*; (on each drawing) *Naval & Military Club* | 42 *Half Moon Street* | 6 *Stratton Street*, W. 1
Pen on linen (this is the medium for each subsequent drawing) (22×30)

2 Insc: No. 69 | *Plan of the 1st Floor*
($15 \times 17\frac{1}{4}$; this is the approximate size of each subsequent drawing)

3 Insc: No. 70 | *Plan of the 2nd and 3rd Floors* (only one plan shown)

4 Insc: No. 71 | *Plan of the 4th Floor*

5 Insc: No. 72 | (*Superseding Drawing No. 68*) | *Plan of the Basement*

6 Insc: No. 73 | (*Superseding Drawing No. 68*) | *Plan of the Ground Floor*

7 Insc: No. 74 | (*Superseding Drawing No. 69*) | *Plan of the First Floor*

8 Insc: No. 75 | (*Superseding Drawing No. 70*) | *Plan of the Second Floor*

9 Insc: No. 76 | (*Superseding Drawing No. 70*) | *Plan of the Third Floor*

10 Insc: No. 77 | (*Superseding Drawing No. 71*) | *Plan of the Fourth Floor*

11 Insc: No. 78 | *Plan of the Fifth Floor*
d: February 1923

12 Six elevations & sections
Insc: No. 79 | (*Superseding No. 68*)

1-12 Insc: Rooms labelled
d: July 1922 (except No. 11)

13 Plan of ceiling & elevation of S wall of dining-room
Scale: 1 in to 2 ft
Insc: No. 85 | *Details of Dining Room*
d: September 1922

LONDON: No. 11-12 Waterloo Place
Designs for alterations to insurance offices, April-November 1915 (5):

1 Insc: No. 1 | *Plan of basement* (& on each subsequent drawing) No. 11 & 12 | *Waterloo Place* | *Alterations* | 6 *Stratton Street*
d: November 1915
Pen & wash ($22\frac{1}{4} \times 31$) (this is the size & medium of each drawing)

2 Insc: No. 2 | *Plan of Ground Floor*
d: April 1915

3 Insc: No. 3 | *Plan of mezzanine floor*
d: November 4th 1915

4 Sections through entrance hall
Scale: 1 in to 2 ft
Insc: No. 4 with sections labelled
d: November 5th 1915

5 Sections through ground floor & mezzanine floor
Scale: 1 in to 2 ft
Insc: No. 5 with sections labelled
d: April 1915

2-5 Insc: Rooms labelled

ANDERSON, John Macvicar (1835-1915)
Educated at Glasgow University. He was trained for a year in the office of Messrs Clark & Bell, then went into the office of his uncle, William Burn. He took over the practice after Burn's death in 1870. He was elected A in 1864, F in 1868, was Hon. Secretary 1881-89, Vice-President 1889-91 & President 1891-94. He refused to compete, but frequently acted as assessor in competitions. He enlarged and rebuilt several London clubhouses, built offices for many assurance and banking companies and also continued Burn's practice of altering or building a vast number of large country houses. For details of the work before 1870 and a full account of the provenance of the Burn/Anderson drawings see *Burn, William*. For work after 1915 from the same office see *Anderson, Henry Lennox*.
Bibl: BN, LVIII, 1890, p. 326; obituaries: *Builder*, CVIII, 1915, p. 564; BN, CVIII, 1915, p. 706; *RIBA Jnl*, XXII, 1915, pp. 403, 416-417

ADDINGTON PARK (Kent)
Contract drawings for alterations & additions, 1894 (13):

1 *Plan of foundations & drains*
Scale (for Nos. 1-9): 1 in to 8 ft
Insc: Note on drains; (on Nos. 1-9)
Alterations & additions & Nos 1-9; Addington Park | 6 *Stratton Street* & as italicized
d: (on Nos. 1-9) April 1894
Pen & coloured wash ($21\frac{1}{2} \times 30$) (size & medium of each subsequent drawing)

2 *Plan of basement & foundations*
Insc: Note on proposed flue; cellars &c labelled

3 *Plan of ground floor & plan showing corrected setting-out of hall*
Insc: Note explaining use of different tints; rooms labelled

4 *Plan of bedroom floor & section through scullery &c, showing chimney & ventilation flues*
Insc: Rooms labelled

5 *Plans of attic floor, hall ceiling & lantern light ceiling & section*
Insc: Rooms labelled

6 *Roof plan & section through staircase well*
Insc: Some details labelled

7 *West & South elevations & section*

8 *North elevation & sections*
9 Sections
Insc: Each section labelled

10 *Plan of setting out of hall, east windows on first floor & west end of hall*
Scale: (for Nos. 10-13) 1 in to 2 ft
Insc: (on Nos. 10-13) *Nos 19-21 & No. 27* with some details & measurements marked
d: (on Nos. 10-12) November 7th 1894

11 *Details of hall*

12 *Details of hall*

13 *Details of billiard room: plans & sections*
d: November 21st 1894
The house was dem. after the second world war

CAMBRIDGE: Downing Street, Presbyterian Church of St Columba

Designs for new church: a set of contract drawings & further drawings to a slightly revised design, November 1889-August 1890 (9):

1-6 Contract drawings
1 *Plans of foundations & drains & clerestory*
Scale: (for each contract drawing except Nos. 5 & 6) 1 in to 8 ft
Insc: As above, with some measurements & details marked; (on this & each subsequent drawing) *Presbyterian Church* | *Cambridge* | 6 *Stratton Street* W;
(on Nos. 1-6) *Nos. 1-6*
s & d: (on Nos. 1-6) J. Macvicar Anderson | *William Saint* | November 1889
Pen & coloured wash (approx $21 \times 29\frac{1}{2}$) (size & medium of Nos. 1-6 except No. 5)

2 *Ground & roof plans*
Insc: As above, with measurements & details labelled

3 Elevations of entrance façade & W side façade, cross section through offices, nave & session room, & longitudinal section through centre of building

4 Elevation of back & side elevation with section through offices, section through nave & transepts, longitudinal section through vestry, transept, session room & porch, & details of chancel elevations

5 Plan, elevation & section of main entrance
Scale: 1 in to 8 ft (for Nos. 5 & 6)

Insc: *Details of main entrances, front elevation, with some measurements marked*
(14¹/₂ × 21¹/₂)

6 Sections of roof of nave & transepts with plan of clerestory window

Insc: *Details of main roof etc.*

7 Plans of basement & ground floor

Scale: (also for No. 8) 1 in to 8 ft

Insc: *No. 10 | Plan of ground floor adapted to the correct boundaries with measurements marked*
d: *March 22nd 1890*

Pen & coloured wash (for Nos. 7-9)

(14¹/₂ × 21¹/₂)

8 Plans, rear elevation & sections to chancel, & section through transepts

Insc: *No. 28 | Alteration of chancel, upper part of side walls of transepts & roof of vestry etc.*

d: *June 1890*

(21¹/₄ × 30)

9 Plan, elevation & sections of chancel arches

Scale 1 in to 2 ft

Insc: *No. 24 | Details of chancel arches & roof etc.*

(21¹/₂ × 30)

Church built 1891 (see Pevsner, *Cambs.*, p. 184)

CANWICK (Lincs): Dower House to Canwick Hall
Designs for dower house & gate lodge, 1876 (10):

1-7 Dower House

1 *Plan of drains*

Scale: 1 in to 16 ft

Insc: (on Nos. 1-5) as italicized; (on Nos. 1-7)

Canwick Dower House | 6 Stratton Street; (on Nos.

1-10) *Nos 1-10*

d: (on each drawing) *April 1876*

Pen & coloured wash (22 × 31) (this is size & medium for Nos. 1-7)

2 Plan of foundations & cellars

Scale: (for Nos. 2-10) 1 in to 8 ft

3 *Plan of Principal Floor & Ground Plan of Stables*

Insc: With measurements & details labelled

4 *Plan of Bed Room Floor & Upper Floor of Stables*

Insc: With measurements & details labelled

5 *Plan of Roofs & Roof of Stables*

6 N & S elevations of house & stables

Insc: With list of floor joists & iron girders & sections

7 Elevations & sections of E & W fronts

Insc: Elevations & sections labelled

8-10 New Gate Lodge

8 *Plan of Ground Floor*

Insc: As above with rooms labelled & measurements given; (on each drawing) *Canwick (cancelled)* (in pencil) | *New Gate Lodge*

Pen & wash (15¹/₄ × 22¹/₄) (this is the size & medium for Nos. 8-10)

9 Plans of foundations, upper floor & roofs & E

elevation

Insc: Details labelled

10 N, S & W elevations & sections

Insc: Details labelled

Built (see Pevsner & Harris, *Lincs.*, p. 489)

HARTHAM PARK near Corsham (Wilts)

Contract drawings for additions & alterations

February to October 1888 (14):

1 *Plan of cellars, foundations & drains*

In this & each subsequent drawing (except Nos. 11-13)

proposed alterations & additions are shown by

tinting; later suggestions are sketched in pencil

Scale: 1 in to 8 ft (& for Nos. 2-10 & 14)

Insc: *Hartham Park | 6 Stratton Street & as above*

(& on each subsequent drawing) *Alterations and*

additions (& on Nos. 2-8) *No. 1 | Explanatory*

note as to the drains & some features labelled

d: *February 1888* (& Nos. 2-7)

Pen & wash (25³/₄ × 38³/₄) (the medium is the same for

all the drawings & this size applies also to Nos. 2-7)

2 *Plan of principal floor* (see No. 9)

Insc: Rooms labelled & note explaining tints; (on

Nos. 2-7) *Nos 2-7*

3 *Plan of principal bedroom floor*

Insc: Rooms labelled & some numbered

4 *Plan of upper bedroom floors & roofs | plan of roofs*

over new west-wing etc. | plan of rooms over kitchen &

still room etc. (see No. 10)

Insc: Note explaining use of red lines to indicate

principal rafters; rooms labelled

5 *Elevations & sections*

Insc: Each elevation & section labelled; *Not to be executed & to remain as at present*, in several places on the designs

6 *Sections*

Insc: Each section labelled; *Not to be executed in several places on the designs*; some measurements marked

7 *Plans of floor girders*, showing their arrangement at three levels & details (scale: 1 in to 1 ft) of *construction of floor over inner hall*

Insc: Each plan labelled; *Not to be executed in several*

places on designs; girders labelled with roman

numerals referring to a *list of Wrought Iron Girders*

showing their lengths between bearings and the weight each

girder has to carry

8 *Alterations & Additions to stables*, plans, elevations

& sections

Insc: *No. 10*; each design labelled; rooms labelled;

note explaining use of red lines to indicate the

principal rafters; also *Explanatory note as to the drains*

(21¹/₂ × 33¹/₂)

9 *Re-arrangement of staircase hall etc | partly*

superseding Drawing No. 2; plans, elevation, & sections

Insc: *No. 11*; each design labelled; rooms labelled

d: *June 19th 1888*

(21¹/₄ × 30)

10 *Re-arrangement of part of principal bedroom floor and*

stair to upper bedroom floor; plans & sections

Insc: *No. 14*; each design labelled; rooms labelled;

note on *borrowed lights* to light lobby

d: *July 18th 1888*

(21¹/₂ × 14¹/₂)

11 *Details of staircase hall* (& Nos. 12, 13) |

Section through staircase hall etc looking north

Scale: 1 in to 2 ft (& for Nos. 12, 13)

Insc: *No. 17*; some measurements marked

d: *July 19th 1888* (& Nos. 12, 13)

(21¹/₄ × 29¹/₂) (Nos. 12, 13 are also this size)

12 *Section through staircase hall, looking west & looking*

east

Insc: *No. 18*; some measurements marked

13 *Section through staircase hall, looking south | section through lower part of stair looking west | elevation of openings east side of stair looking west*

Insc: *No. 19*

14 *New bedrooms over servants hall etc*; plans, elevations & sections

Insc: *No. 35*; each design labelled; rooms labelled;

some measurements marked

d: *October 17th 1888*

(21¹/₄ × 30)

Hartham Park, about a mile north of Corsham, Wilts, was built in 1790-95 for Lady James; James Wyatt was architect. (Pevsner, *Wiltshire*, p. 236; for illustrations of house & gardens see CL, XXVI, 1909, pp. 196-204).

LONDON: Cornhill | Lombard Street

Design for Liverpool & London Globe Insurance

Company's offices

Perspective

d: *6 Stratton Street | April 1903*

Pencil (30¹/₂ × 22)

Lit: For description of building see *Builder*, LXXXVI,

1904, pp. 689, 690; Pevsner, *London I*, p. 211-212

LONDON: 17 Dover Street

Designs for a house, May-December 1875 (14):

1 *Plan of Foundations & Drains*

Scale: (for each drawing except No. 10) 1 in to 8 ft

Insc: (on each drawing) *No. 17 Dover Street | 6*

Stratton Street; (on Nos. 1-9) *Nos 1-9*

d: *Nos. 1-9 May 1875*

Pen & wash (14¹/₂ × 21¹/₂) (this is the size & medium

for all drawings except No. 10)

2 *Plan of Basement Floor & Plan of Principal Floor*

Insc: Rooms labelled

3 *Plan of First Floor & Plan of Second Floor*

Insc: Rooms labelled

4 *Plan of Attic Floor & Plan of Roofs*

5 *Elevation of West Front & cross section*

6 *Cross section & Section through Kitchen, Dinner, Service Stair &c*

7 *Elevation of East Front & cross section*

8 *Plans of Floor Girders etc, Principal Floor & First Floor*

9 *Plan of Floor Girders etc, Second Floor & Plan of Floor Girders etc, Attic Floor*

10 *Elevation of part of Principal Front & section*

through façade

Scale: 1 in to 4 ft

Insc: *No. 11*, with measurements, sketch section in

pencil

Pen (21¹/₂ × 15)

11 *Plans of Foundations and Drains & portion of*

Basement Floor

Insc: *No. 25 (partly superseding No. 1) | Re-*

arrangement of Plans

d: (Nos. 11-14) *December 1875*

12 *Plans of portion of house around stair well*

Insc: *No. 26 (partly superseding Nos 2 & 3) | Re-*

arrangement Plans, with plans labelled

13 *Plans of attic floor & roofs*

Insc: *No. 27 (Partly superseding No 4) | Re-*

arrangement of Plans

14 Three sections

Insc: No. 28 (partly superseding Nos 6 & 7) *Re-arrangement Plans*, with sections labelled.
Built, but now partly altered.

LONDON: Moncorvo House, Ennismore Gardens
Contract drawings for a new house & stables for Mr Sandeman, 1877-80, also a view (21):

1 Plan of Foundations and Drains

Scale: (for each drawing except Nos. 15 & 16) 1 in to 8 ft

Insc: Detailed notes; (on this & Nos. 2-14) *Ennismore House | 6 Stratton Street | On behalf of the Earl of Listowel | I approve this plan (or elevation or section) W. F. Meakin | 1 Jan'y 1878 & Nos 1-14; on this & Nos. 2-9) as above*
d: (on this & Nos. 2-24) *November 1877*
Pen & wash (21×30) (this is the medium of each drawing & the size of this & Nos. 2-19)

2 Plan of Basement Floor

Insc: (on Nos. 2-5) rooms labelled & measurements given

3 Plan of principal floor

4 Plan of principal bedroom floor

5 Plan of attic floor

6 Plan of roofs

Insc: Note on construction

7 Elevation of East front

8 Elevation of South front | elevation of North front

9 Elevation of West front | Section through kitchen etc

Sheet stuck to recto of drawing: Section of flues in kitchen
Insc: *Mr. Sandeman's House | Rearrangement of flues | section through kitchen etc | 6 Stratton Street*
d: *February 18, 1878*
Pen on linen (7¹/₄×6¹/₄)

10 Cross section through centre of house, showing ceiling joists & section through stairs

Insc: Measurements & details of ceiling joists

11 Two cross sections, showing ceiling joists

Insc: Measurements & details of ceiling joists

12 Plan of floor girders etc. Principal floor, & details of construction of floor over kitchen servants' hall, to a scale of 1 in to 1 ft

Insc: As above

13 Details of floor girders

Insc: Each detail labelled, with long list of size & weight of girders

14 Plan showing ventilation system

Insc: Plans labelled; there is no contract on this drawing

15 Details of Carriage Porch

Scale: 1 in to 2 ft, & FS

Insc: No. 20, with details labelled & explanatory notes; (on this & Nos. 16-20) *Mr. Sandeman's House | 6 Stratton Street & as italicized*
d: *April 23rd 1878*

16 Details of entrance-hall & vestibule

Scale: 1 in to 2 ft

Insc: No. 84, (in pencil) *traced*; each detail labelled & materials indicated in some places
d: *July 15th 1879*

17 Plans of Stable Offices

Insc: No. 143 & also *Plan of ground floor | plan of first floor | mezzanine | plan of roofs*; rooms labelled; (on this & Nos. 18-20) *Examined & approved on behalf of Lord Listowel | W. F. Meakin & Son | 10th July 1880*

d: (on this & Nos. 18-20) *June 1880*

18 Sections & elevation of Stable Offices

Insc: No. 144, with each design labelled

19 Details of Stable Offices, showing plan of iron girders, construction of roof, & chimney arrangement

Insc: No. 145, with each detail labelled; lengths & loads of iron girders tabulated

20 Stable Offices | Plan of drains, with small additions sketched in pencil

Insc: No. 146, key to drainage system
(21³/₄×15)

21 View of house as built, with figures in foreground

Insc: (in pencil on mount) *Moncorvo House*
d: (on plaque set in wall at level of string-course) *A.D. | 1879*

Pen & wash (25×38³/₄, top corners rounded)

LONDON: Lowther Arcade

Designs for an arcade between Adelaide Street & the Strand, 1902 (8):

1 Plan of basement floor

Scale: (& for each subsequent drawing) 1 in to 8 ft
Insc: *Lowther Arcade | 6 Stratton Street | March 1902 & as italicized* (on each drawing)
Pen & wash on linen (25¹/₂×39) (this is the size & medium of each drawing)

2 Plan of ground floor, showing position of site

Insc: *Adelaide St | The Arcade | The Strand, & premises numbered*

3 Plan of first floor

4 Plan of second floor

5 Plan of third floors & roofs of Arcade

6 Plan of fourth floor & roofs

7 Elevations of Adelaide Street & Strand, fronts & sections

Insc: Labels given

8 Sections

Insc: *With E3669 | OZ & labels given*

Lit: For description see Pevsner, *London I*, p.339

LONDON: Mayfair Residential Chambers, Half Moon Street, Piccadilly

Contract drawings of a new building for E. Lawrence & Sons, 1885 (2):

1 Plans of basement & ground floor with sections of details, alterations suggested in crayon

Scale: (also for No. 2) 1 in to 8 ft
Insc: No. 2; (also on No. 2) *The Mayfair Residential Chambers | Half Moon Street, Piccadilly* with rooms labelled & some measurements given
s & d: (also on No. 2) *50 Pall Mall S.W. | June 1885 & E. Lawrence & Sons | 5.10.85*
Pen & wash (19¹/₄×26) (also for No. 2)

2 Plans of third & fourth floors & roofs

Insc: No. 4

LONDON: Ashburnham Mansions, Hay Hill

Contract drawings, 1897 (12):

1 Plans of foundations & drains | of part of basement floor & of sub-basement floor

Scale: (for this & each subsequent drawing) 1 in to 8 ft
Insc: Note on drains; (on Nos. 1-6) details labelled; (on Nos. 1-9) & as italicized; (on this & each subsequent drawing) *Ashburnham Mansions | 6 Stratton Street & Nos 1-12*
d: (on this & each subsequent drawing) *November 1897*
Pen on linen (approx 21¹/₂×29¹/₂) (for this & each subsequent drawing)

2 Plans of basement & ground floor

Insc: With explanatory note

3 Plans of first & second floors

Insc: With short notes

4 Plans of third & fourth floors

5 Plans of fifth & sixth floors

6 Plans of seventh floor, roof & tank in roof

7 Elevation next Hay Hill

Insc: *Level of pavement at corner of Berkeley St. & Hay Hill | This line is repeated on every elevation & section for convenience of reference; some measurements marked*

8 Back elevation & section

9 Elevations next Berkeley & Dover Streets, & section

10 Section on line from Berkeley to Dover Street

Insc: Some measurements marked

11 Sections

Insc: Each section labelled

12 Sections

Insc: Each section labelled

LONDON: No. 20 Hyde Park Gardens

Contract drawing (1884) & sketch design (1901) for alterations (2):

1 Basement plan showing new arrangement of drains

Scale: (also on No. 2) 1 in to 8 ft
Insc: *Lewis Loyd Esq. | Basement plan | of drains | made by Smith & Co | builders | 39 South Street | Grosvenor Sq. | Smith & Sons (sons crossed out) Co | have for many years | done all work in Hyde Park Gardens | for Mr. Lewis Loyd who was perfectly | satisfied with them (signed) Frances H. Loyd | Nov. 21, 92; (also on No. 2) No 20 Hyde Park Gardens & as above*
d: *September 1884*
Pen & wash (14¹/₂×21³/₄)

2 Plan at ground floor level & elevation

s & d: *Approved | July 18th 1901 | Henry A. Hunt*
Pencil (15¹/₄×11)

LONDON: London Scottish Rifle Volunteers' Headquarters, James Street, W1

Two sets of preliminary designs for a new building, 1885, & later alterations possibly for construction of a miniature Rifle Range, 1911 & 1912 (20):

1-2 First design for a new building

1 Plan of ground floor
Scale (for Nos. 1-17, except No. 6) 1 in to 8 ft
Insc: (on this & each subsequent drawing) *London Scottish Rifle Volunteers Headquarters | 6 Stratton Street, (also on No. 2) First drawings, from which original tenders of May 14, 1885 were taken*
d: (also on No. 2) *April 1885*
Pen & wash on linen (21×29¹/₂) (size & medium also for No. 2)

2 Sections

Insc: No. 2 & sections labelled

3-6 Second design for a new building

3 *Plan of drains etc.*

Insc. No. 1 with notes on details; (on Nos. 3-15) as talicized (on this & No. 4) *Second set of drawings from which Holland & Harrison reduced tender of L2862 | was made by Mr. Macher | superseded by a third set of drawings rearranged to suit exact measurements of site | & from which the building is to be erected*
d: (also on No. 4) *June 1885*
Pen & wash (22×30) (for Nos. 3-6)

4 *Plan of basement floor*

Insc: No. 2, with rooms labelled

5 *Plan of ground floor, elevation & section of glazed brick dado on walls of Drill Hall etc.*

Insc: No. 11

d: *October 24th 1885*

6 *Details of entrance doorway in James St.*

Scale: 1 in to 2 ft & FS

Insc: No. 12, with details labelled; date on lintel 1885 in Roman numerals, altered to 1886

d: *November 16 1885*

7 *Plans & sections of Miniature Rifle Range over Sergeants' Mess etc.*

Insc: No. 27 (copy) & with details labelled

d: *March 1911*

Pen & wash on linen (16 $\frac{1}{2}$ ×22) (also for No. 8)

8 *Plans & sections of the Miniature Rifle Range over Sergeants' Mess etc.*

Insc: No. 28 | with details labelled

d: *May 2 1911*

9-17 Alterations possibly for construction of a miniature rifle range

9 *Plan of Foundations & drains*

Insc: Long note on construction details

d: (for Nos. 9-17) *April 1912*

Pen on linen (22×30) (this is the size & medium for Nos. 9-17)

10 *Plan of Basement Floor*

Insc: Rooms labelled

11 *Plan of Ground Floor*

12 *Plan of First Floor*

13 *Plan of Second Floor*

Insc: Rooms labelled

14 *Plans of Rifle Range, Third Floor and Roofs*

Insc: Details labelled

15 *Elevation to James Street | Elevation to Brewer's Row*

16 *Longitudinal section through building*

17 *Two cross sections through building*

18 *Cross sections of the galleries & roof in cast iron to the rifle range*

Pen on tracing paper (13×30 $\frac{1}{2}$)

Nos. 19-20 would seem to belong to the 1885 schemes; the one shown on the sheets dated 1912 is similar but with less ornate decoration.

19 *Cross section of gallery & roof in cast iron to the rifle range, similar to one shown in No. 18*

Pen on tracing paper (12×10), badly torn

20 *Details of cast iron beams to rifle range*

Scale: 1 in to 4 ft

Insc: *New Head Quarters London Scottish Rifle Volunteers*

s & d: *Matt. S (?) Shaw (?) Co | 17.4.86*

LONDON: London & South Western Bank, Old Kent Road, Southwark

Set of contract drawings, 1886 (7):

1 *Plans of foundations & drains & of basement of bank & adjoining shops*

Scale: (for each drawing except No. 7) 1 in to 8 ft

Insc: Details labelled & measurements given, also a long note on construction details; (on each drawing)

Nos. 1-7 | *London and South Western Bank Bermondsey Branch | 6 Stratton Street | Approved by me as Agent to | John Allan Rolls Esquire subject to | all rights of Adjoining Leases | Dated 24 Jany 1887 | E (?) Dickins*

d: (on each drawing) *October 1886*

Pen & wash (21×29 $\frac{1}{2}$) (the size & medium of each drawing)

2 *Plan of ground floor of bank & adjoining shops, plan of ceiling & two sections of bank*

Insc: Measurements given & details labelled

3 *Plans of first & second floors of bank & adjoining shops & section of stairs in bank*

Insc: Rooms labelled

4 *Plans of attic floor & roofs of bank & adjoining shops, & Section through Premises No. 54 Old Kent Road, looking towards Bank*

Insc: As above, with rooms labelled

5 *Elevations of front & rear façades of bank & adjoining shops, side elevation of shops, sections through bank & shops*

Insc: Rooms labelled

6 *Plan of girders at ground floor & first floor levels*

Insc: Long list of weight, span & scantling of the girders

Pen & wash (21×29 $\frac{1}{2}$)

7 *Plan, elevation & sections of front façade to bank & shops*

Scale: 1 in to 2 ft

Insc: *Details of Principal Front*

LONDON: Junior Carlton Club, Pall Mall

Designs for the addition of a W wing & alterations, January 1884-March 1886, 1893, 1910 (36):

1-15 Set of contract drawings, January 1884

1 *Plan of drains*

Scale: (for each contract drawing) $\frac{5}{16}$ in to 1 ft

Insc: *Plan of drains, with details labelled; (on each subsequent drawing) Junior Carlton Club | Additions and Alterations | 6 Stratton Street; (on Nos. 1-19)*

Nos 1-19

s & d: (on each contract drawing) *Holland Hannen | J. Macvicar Anderson | January 1884*

Pen & coloured wash (21×29 $\frac{1}{4}$) (this is size & medium of each contract drawing)

2 *Plan of basement floor*

Insc: (on Nos. 2-7) with rooms labelled; (on Nos. 2-13) as italicized

3 *Plan of mezzanine floor*

4 *Plan of principal floor, chief addition is the morning room, chief alterations are to the entrance hall*

5 *Plan of first floor, chief addition is the library*

6 *Plan of second floor, chief addition is the billiard room*

7 *Plans of attic floor & rooms in roof, chief addition is upper part of billiard room*

Insc: With list of ventilating shafts

8 *Plan of roofs, with some pencil amendments*

9 *Plans of floor girders etc. to new W addition, & section*

10 *Plans of mezzanine, sections through servants' staircase & of various details*

Insc: Details labelled

11 *Elevation of S or Pall Mall front*

12 *Elevations of W & part of N or St. James's Sq. fronts*

13 *Longitudinal section through club looking N, showing additions & alterations in red; these are chiefly W wing & staircase*

14 *Sections through grand staircases & entrance hall*

Insc: Details labelled

15 *Sections of girders*

Scale: $\frac{1}{16}$ in to 1 ft

Insc: List of iron girders giving their span & weight

16-36 Working drawings

16 *Plan of Morning Room, shewing setting out of columns etc.*

Scale: 1 in to 2 ft

Insc: As above with details & measurements given

d: *March 21 1885*

Pen (21×29 $\frac{3}{4}$)

17 *Plan of library, elevation & section of details*

Scale: $\frac{5}{16}$ in to 1 ft (& for Nos. 23-27, 29, 32)

Insc: *Alterations in respect of drawings 5 and 12 | Plan of Part of the First Floor with note on the alterations*

d: *April 28 1885*

Pen & wash (medium of Nos. 17-32) (14×21 $\frac{1}{4}$)

18 *Plans & sections of grand staircase*

Scale: 1 in to 4 ft

Insc: *Alterations in respect of Drawing 4 & 5, with details labelled*

d: *May 6 1885*

19 *Details of West Billiard Rooms*

Scale: 1 in to 2 ft & FS

Insc: With details labelled; (on Nos. 19-23) as italicized

d: *June 10 1885*

20 *Details of Secondary Stair (Stone)*

Scale: 1 in to 2 ft & FS

Insc: No. 22

d: *June 13 1885*

21 *Details of Grand Staircase, Pilasters etc. on First Floor*

Scale: $\frac{1}{12}$ in to 1 ft

Insc: No. 23, with details labelled

d: *June 17 1885*

22 *Details of Grand Staircase*

Scale: $\frac{1}{12}$ in & $\frac{1}{2}$ in to 1 ft & FS

Insc: No. 27, with details labelled

d: *Jun [drawing torn]*

23 *Plan of Basement Floor*

Insc: No. 28 | *Alterations, in respect of Drawing 2, rooms labelled, list of additional girders & pencilled comments*

d: *July 1885*

24 *5 plans & one section of various rooms*

Insc: No. 29 | *Alterations, in respect of Drawings 3, 4, 6 & 7, with details labelled*

d: *July 1885*

(21 $\frac{1}{2}$ ×30)

15 *Arrangement of Book Cases etc. in Library*
 Insc: No. 39, & with details labelled; (on this & each subsequent drawing) as italicized
 d: November 7 1885
 (21¹/₂ × 26¹/₂)

26 *Plan of Drains*
 Insc: No. 41 | *Partly Superseding No 1*, & with details labelled & further suggestions in pencil
 d: November 1885
 (21 × 30)

27 *Arrangement of columns, cornice etc. in Smoking Rooms on Ground Floor*, plans & elevations
 Insc: No. 42, with rooms labelled & pencilled suggestions
 d: December 25 1885
 (21 × 29¹/₂)

28 *Windows etc. of Hall and Grand Staircase*, with some details sketched in pencil, plans & elevations
 Scale: 1 in to 2 ft
 Insc: No. 51, with details labelled
 d: December 16 1885
 (21¹/₂ × 29¹/₄)

29 *Re-arrangement of Wine Cellars etc.*; plan & three sections
 Insc: No. 57, with rooms labelled
 d: January 11 1886
 (21¹/₄ × 29¹/₂)

30 *Details of Windows of Smoking Room next St. James's Square*
 Scale: 1 in to 2 ft & FS
 Insc: No. 59, with details labelled
 d: January 15 1886
 (21¹/₂ × 29¹/₂)

31 *Ceilings of Entrance Hall and Staircase Hall etc.*, plan, 2 sections & an elevation
 Scale: 1 in to 4 ft
 Insc: No. 63, with details labelled
 d: March 6 1886
 (21¹/₄ × 29¹/₂)

32 *Extension of Wine Cellars*, plan & two sections
 Insc: No. 89
 d: May 3 1893
 (14³/₄ × 21¹/₂)

33 *Plan of Parliamentary Library (showing new Book cases, ceiling etc)*
 Scale: 1 in to 2 ft
 Insc: No. 90
 d: (on this & each subsequent drawing) August 1910
 Pencil & wash (medium of this & each subsequent drawing)
 (21³/₄ × 30)

34 *Details of Parliamentary Library*
 Scale: 1 in to 2 ft
 Insc: No. 91 (on this & each subsequent drawing), with details labelled
 (22 × 30)

35 *Details of Bookcases etc., in Parliamentary Library*
 Scale: 1 in to 1 ft
 Insc: No. 94
 (15 × 22)

36 *Details of Bookcases in Parliamentary Library*
 Insc: No. 95
 (22 × 30)

Lit: Pevsner, *London I*, p.560; *Survey of London*, XXIX, pp.339-342; Nos.4, 5 & 11 Repr'd in *Survey of London*, XXX, Pl.121a, b & c

LONDON: Stratford House (Derby House), Stratford Place

Preliminary sketches for alterations & additions to wings, 1908 (5), also contract drawing:

1 Plan of basement showing in pencil the proposed alterations & addition to E wing
 Scale: 1 in to 8 ft (on Nos.1-6)
 Insc: *Stratford House* | August 1908 & rooms labelled (on Nos.1-4)
 Pen & pencil (22 × 30¹/₂)

2 Plan of ground floor with proposed alterations to W wing & additions to E wing superimposed in pencil
 Pen & pencil (21³/₄ × 30³/₄)

3 Plan of first floor with proposed alterations to W wing & additions to E wing superimposed in pencil
 Pen & pencil (22 × 30¹/₂)

4 Plan of attic showing proposed additions to E wing
 Pencil (22 × 30¹/₂)

5 Elevation of front & back exteriors
 Insc: *Stratford House* | *Front elevation showing proposed raising of wings* | September 1908
 Pencil (22 × 30¹/₂)

6 Plans, elevations & sections showing additions & alterations to W wing
 Insc: *Stratford House No. 1* | *Additions & alterations to west wing* | 6 *Stratton Street* | August 1908, & details labelled
 Pen & wash (22 × 30¹/₂)

Lit: For short history of house see Pevsner, *London I*, p.555
 Alterations not executed. Now houses the Oriental Club.

LONDON: No.10 Stratton Street

Contract drawings for proposed alterations & additions, 22 August 1878 (4):

1 *Plan of Basement floor* | *plan of principal floor* | *plan of third floor*: in this & each subsequent drawing proposed alterations & additions are shown by tinting; later suggestions are sketched in pencil
 Scale: 1 in to 8 ft (& of each subsequent drawing)
 Insc: No. 10 *Stratton Street* | *Alterations and additions* | 6 *Stratton Street* (& on each subsequent drawing); as above & No. 1; note explaining tints; rooms labelled
 d: August 22 1878 (& for each subsequent drawing)
 Pen & wash (14¹/₂ × 21¹/₄) (medium & size the same for all drawings)

2 *Plan of new attic storey* | *plan of first floor* | *plan of back part of second floor*
 Insc: As above & No. 2; *The walls round* | *skylight of principal stair* | *to be lined with white* | *glazed bricks*

3 *Plan of roofs over new storey* | *elevation of screen in basement passage next kitchen area* & sections
 Insc: As above & No. 3; each section labelled; notes on details

4 *Back elevation and section through kitchen*; other sections
 Insc: As above & No. 4; each section labelled

LONDON: Windham Club, No.13 St James's Square
 Designs for alterations & additions, 1880 & 1891 (10):

1 Plans of ground floor, upper part of smoking room & of roofs

Scale: (for each drawing) 1 in to 8 ft
 Insc: *New Smoking Room etc.*, with rooms labelled & note on construction details; (on this & each subsequent drawing) *Windham Club* | 6 *Stratton Street*: (on this & Nos.2-6) *Nos 1-6*
 d: July 1880
 Pen & wash (14¹/₂ × 21³/₄) (this is the size & medium of all drawings except No.9)

2 Four sections of smoking room & one elevation
 Insc: *New Smoking Room etc.* with sections labelled

3 Plan of second floor
 Insc: *Alterations*, with rooms labelled & note on construction details

4 *Plan of Third Floor - Women's Dormitories*
 Insc: *Alterations*, & as above, with rooms labelled & note on construction details

5 *Plan of Fourth Floor - Men's Dormitories*, plan of roof over dormitories & block outline of S elevation
 Insc: *Alterations*, & as above, with note on construction details

6 Sections through members' & strangers' billiard room
 Insc: *Alterations*, with sections labelled

7 Plans of second & third floors
 Insc: No. 22, *Superseding portions of Drawing No 3 & the whole of No 4* | *Alterations*, with rooms labelled & note on construction details
 d: September 1880

8 Plans, elevation & sections for *Additional Rooms over North West portion of Main Building*
 Insc: No. 12, *Superseding Drawing No 5 & portion of Drawing No. 6*, & as above, with details labelled
 d: September 1880

9 Plans & section for *Entrance to Members' Billiard Rooms etc.*
 Insc: No. 16 | *Alterations on drawings 11 and 12*, & as above, with some details labelled
 d: October 6 1880
 Pen & wash (11 × 15)

10 *Plan of Part of the First Floor* & elevations for *Enlargement of Library etc First Floor*
 Insc: No. 33, & as above with rooms labelled
 d: July 1891

The club moved to No.13 St James's Square in 1836 and remained there until 1941. A full account of the history of the club & No.13 is given in *Survey of London*, XXIX, pp.136-139, but no mention is made of these alterations.

LONDON: Westminster Abbey
 Measured drawings:
Elevation, Section & details of Window in E cloister
 Scale: 3¹/₄ in to 1 ft; details: 2³/₈ in to 2 ft
 Insc: *Westminster Abbey* & as above with details labelled
 s & d: John M. Anderson | Dec. 22nd 1853
 Pen & grey wash (19³/₄ × 28)

LOVESGROVE (Cardiganshire)

Designs for a house, a set of contract drawings (8), May 1881, & also a watercolour drawing of the house:

1 Plan of foundations & drains

Scale: (for this & each subsequent contract drawing) 1 in to 8 ft

Insc: Explanation (annotated in pencil); drains labelled; (on this & each subsequent drawing) as italicized & *Lovesgrove* | 6 Stratton Street; (on this & Nos. 2-8) Nos 1-8

d: (on this & each subsequent drawing) May 1881
Pen & wash (14³/₄ × 21³/₄) (medium & size the same for all contract drawings)

2 Plan of ground floor

Insc: Rooms labelled & some measurements marked

3 Plan of bed room floor

Insc: Rooms labelled & some measurements marked

4 Plan of roofs

5 Elevations

Insc: South | North & East elevations with some measurements marked

6 Sections and Elevations

Insc: West elevation; sections labelled; some measurements marked

7 Sections

Insc: Each section labelled

8 Plan of floor girders (bedroom floor) & two details of floor construction

Insc: Details of floor construction annotated

9 East elevation

d: September 13, 1881

Watercolour & pencil (7¹/₂ × 21¹/₂)

MEAFORD (Staffs): Meaford Hall

Preliminary designs for a new house, 1874 (2):

1 Elevation of East Front

Scale: 1 in to 16 ft

Insc: As above & Meaford | 6 Stratton Street (& also on No. 2)

d: April 24, 1874 (& also on No. 2)

Pencil (15 × 22)

2 Elevation of N Front

Pencil (11 × 15)

MELBOURNE (Victoria): Union Bank of Australia, Collins Street

Designs for the bank building, May 1877 (2) & for an additional storey, May 1905 (2):

1 Plan of ground floor & plan of first floor

Scale: 1 in to 4 ft

Insc: No. 2 | Principal front etc. — plans | Stratton Street, London | May 1887 & as above; rooms labelled & some measurements marked; (on this & each subsequent drawing) Union Bank of Australia

Melbourne

d: May 1877

Pen on linen (14³/₄ × 39¹/₄)

2 Principal Front etc. — Elevation & sections

Scale: 1 in to 4 ft

Insc: No. 3 | Elevation of Principal Front (towards Collins Street) | Section through West pavilion etc. | Section through arcade looking west | 6 Stratton Street, London, & as above

d: May 1877

Pen & pencil on linen (24¹/₄ × 38¹/₄)

3 Details of stonework to additional storey

Scale: 1 in to 4 ft

Insc: No. 16 (copy) elevation | old balustrade reused | part plan | section thro' central portion | section thro' pediment etc | 6 Stratton Street, & as above

d: May 9 1905

Pen & wash on linen (21 × 29¹/₄)

4 Front elevation, showing proposed additional storey & section through additional storey; pavilions of original building lightly sketched in pencil above additional storey

Scale: 1 in to 8 ft

Insc: No. 23 | 6 Stratton Street, & as above

d: May 11 1905

Pen & wash (21¹/₄ × 30¹/₄)

ORWELL PARK (Suffolk): The Observatory

Drawings after Anderson's design for the Observatory built c. 1872, probably made for publication c. 1874 (3):

1 Plan of the Ground Floor (Turkish Bath)

Scale: 1 in to 8 ft

Insc: As above, with rooms labelled

Pen on tracing paper (12³/₄ × 10) (this is the medium & size of each drawing)

2 Plan of the Upper Floor

Insc: As above

3 Section

Scale: 1 in to 8 ft

Insc: Orwell Park | Observatory, & as above, with rooms labelled

Lit: 'The Orwell Park Observatory', by J. Macvicar Anderson, *Transactions of the RIBA*, 1874-75, pp. 15-26, in which each of the above drawings is reproduced

Anderson exhibited in the RA of 1872, No. 1190, 'Orwell Park, near Ipswich'.

See also Burn, William: ORWELL PARK

POWERSCOURT (Co Wicklow, Eire)

Contract drawings for alterations & additions, April 1880 (7):

1 Plan of foundations & cellars, showing arrangement of drains at W end of house; in this & each subsequent drawing proposed alterations & additions are shown by tinting; later suggestions are sketched in pencil

Scale: 1 in to 10 ft (& of each subsequent drawing)

Insc: Powerscourt | Alterations and additions | 6 Stratton Street & as above with some measurements marked (& on each subsequent drawing); No 51 & Powerscourt No. 58 | plan of drains at west end of house | Drawing No. 58 — a separate drawing shewing drains only; & explanatory note; wine cellars & beer cellar labelled

d: April 1880 (& each subsequent drawing)

Pen & wash (25³/₄ × 38³/₄) (medium & size the same for all drawings)

2 Plan of Ground floor

Insc: No. 52; rooms are labelled, with note explaining different tints

3 Plan of Principal floor & plans of rooms above; sections thro' north end of Lady Powerscourt's Bedroom etc.

Insc: No. 53; each plan & rooms are labelled

4 Plans of Attics & Roofs | Elevation of North, or Entrance, front | Elevation of ash place, pantry etc. & sections

Insc: No. 54; each section labelled

5 Elevation of East front | Elevation of South front | North front of East Wing & sections

Insc: No. 55; each section labelled

6 Plans of floor girders etc | Plan above level of principal floor, & sections (scale: 1 in to 1 ft) of floors over butler's pantry & billiard room

Insc: No. 56; table showing Scantlings of floor joists, & List of Wrought Iron Girders, showing their lengths between bearings & the weight each girder has to carry

7 Office buildings westward of Main Building, elevation, plans, & sections
Insc: No. 57; each design is labelled

The house was built in the C18; of the additions projected in these drawings only the offices left of the garden façade were executed. Anderson exhibited a drawing at the RA, 1871, No. 969, 'Powerscourt Castle'. For illustrations of the house & gardens see CL, C, 1946, 1062, 1158, 1206.

RICHMOND (Surrey): Inn

Designs for a new building in a Jacobean style by the river, December 1870-January 1871 (7):

1 Plan of Basement Floor

Scale: (for each drawing) 1 in to 8 ft

Insc: (See Drawing No. 7), & with rooms labelled & measurements given; (on Nos. 1-6) Inn at Richmond | 6 Stratton Street & Nos. 1-6 & as italicized

d: (Nos. 1-6) December 1870

Pen & wash (14¹/₂ × 21¹/₂) (this is the size & medium of each drawing except No. 7)

2 Plan of Ground Floor

Insc: (see Drawing No. 8), with rooms labelled & measurements given

3 Plans of Upper Floor & Roofs

Insc: (See Drawing No. 9), with rooms labelled & measurements given

4 West Elevation & East Elevation

Insc: Measurements given

s: Thomas J. Caslip

5 Elevation & Sections, including elevation of front window & section through boathouse & stable

Insc: Sections labelled & some measurements given

s: Thomas J. Caslip

6 Sections

Insc: Some measurements given

s: Thomas J. Caslip

7 Rough sketch plan of foundations

Insc: Plan shewing concrete, with measurements

Pencil & wash (14¹/₂ × 21¹/₂)

SOMERLEY PARK (Hants)

Designs for alterations & additions for the Earl of Normanton, 1869-74 (17):

1 Plans of Principal Floor & Principal Bedroom Floor of house & adjoining servants' wing showing the proposed alterations in red; some further suggestions in pencil

Scale: 1 in to 10 ft (on this & each subsequent drawing, except Nos. 5, 9, 16)

Insc: Alterations & Additions Nos. 2 & 3 (Copy) | Plan, & as above, with rooms labelled & measurements given; also list of iron girders; (on this & each subsequent drawing) Somerley

d: 6 Stratton Street | April 1869

Pen & wash (26 × 36¹/₂)

2 Elevations of E & W fronts & part of S front, & three sections

Insc: Alterations and Additions No. 5 (Copy), with sections labelled

d: 6 Stratton Street | April 1869

Pen on tracing paper (26 × 38)

3 Plan of ground floor of stables, some parts only sketched in pencil
Insc: *Part of No. 6 (Copy) | Alterations & Additions to Stable Offices*, with rooms labelled
d: 6 Stratton Street | 27 April 1869
Pen & wash (21 × 28¹/₂)

4 Plan of upper floor of stables
Insc: *Part of No. 6 (Copy) | Alterations & Additions to Stable Offices*, with rooms labelled
d: 6 Stratton Street | 27th April 1869
Pen & wash (14¹/₂ × 21¹/₂)

5 Plan of roofs & sections of stables
Scale 1 in to 1 ft
Insc: *No. 7 (Copy) | Alterations & Additions to Stable Offices*
d: 6 Stratton Street | 27 April 1869
Pen on linen (medium for Nos. 5-8) (14³/₄ × 21¹/₂)

6 Plans of Principal Floor and Principal Bedroom Floor of southern half of house, some further suggestions in pencil
Insc: *No. 15 (Copy) | Re-arrangement of Main Building*, with rooms labelled & list of iron girders; (on Nos. 6-15, except No. 12) as italicized
d: 6 Stratton Street | 8 April 1870
(14³/₄ × 21¹/₂)

7 Plans of Upper Bedroom Floor & of Roofs, with alterations shown in red
Insc: *No. 16 (Copy) | Re-arrangement of Main Building*, with rooms labelled & notes on constructions
d: 6 Stratton Street | 8 April 1870
(14³/₄ × 21¹/₂)

8 Elevation & section of East Front
Insc: *No. 17 (Copy) | Re-arrangement of Main Building*, with note on construction
d: 6 Stratton Street | 8 April 1870
(14³/₄ × 21¹/₂)

9 Basement & ground plans showing Warming Arrangements
Scale: 1 in to 8 ft
Insc: *Revised plan*, with details labelled
s & d: G. Haden & Son | *Engineers etc | Trowbridge Wilts | June 15 1876*
Pen (17¹/₂ × 28³/₄)

10 Plans (foundation, ground floor, upper floor & roofs) of Laundry Buildings, showing additions in red
Insc: *No. 24 (Copy)*, with rooms labelled & measurements given
d: 6 Stratton Street | July 1870
Pen on linen (medium for Nos. 10-15) (14¹/₂ × 21¹/₂)

11 West & East Elevations & two sections of Laundry Buildings
Insc: *No. 25 (Copy)*, with some measurements & list of iron joists
d: 6 Stratton Street | July 1870
(14¹/₂ × 21¹/₂)

12 Plan & elevations of picture gallery
Insc: *No. 64 (Copy) | Alteration of Picture Gallery*
d: 6 Stratton Street | 30 June 1871
(14¹/₂ × 21¹/₂)

13 Plans of Principal Floor & Roofs of New Billiard Room and Conservatory; some further suggestions in pencil
Insc: *No. 65 (Copy)*, with rooms labelled, & note on construction
d: 6 Stratton Street | 11 July 1871
(14¹/₄ × 21)

14 West, East and South Elevations, & two Transverse Sections of New Billiard Room and Conservatory
Insc: *No. 66 (Copy)*, with note about floor of Billiard Room
d: 6 Stratton Street | 11 July 1871
(14¹/₂ × 21¹/₂)

15 Details of New Roof over Picture Gallery
Scale: 1 in to 2 ft (section)
Insc: *No. 79 (Copy)*, & with list of iron girders & note on their arrangement
d: 6 Stratton Street | 2nd April, 1872
(14¹/₂ × 21¹/₂)

16 Block plan of house showing layout of terraces, also section through terrace
Scale: 1 in to 20 ft; 1 in to 1 ft (section)
Insc: *No. 81 | Plan of Terraces, etc.*, with details labelled & note on construction of terraces
s & d: 6 Stratton Street | 11 July 1872; (on note on steps below fountains) 3 December 1872 JMA
Pen & wash (20¹/₂ × 30)

17 Plan & sections of New Stove Room etc. beneath coal and ash places
Insc: *No. 99*, & as above, with notes on construction
d: 6 Stratton Street | December 16 1874
Pen on linen (11¹/₂ × 18¹/₄)

Work at Somerley started under William Burn, but Anderson carried out the bulk of the work after Burn's death in 1870. (See Pevsner & Lloyd, *Hants*, p. 508.) The architecture of Somerley is discussed by C. Hussey in *CL*, CXXIII, 1958, pp. 108-111, 156-159, 202-205, where the most recent alterations, which include the destruction of some of Anderson's additions, are mentioned.

WELLINGORE HALL (Lincs)
Designs for alterations & additions, March 1876 to January 1877 (22):

1 Plan of Ground floor
Scale: 1 in to 8 ft (& for each subsequent drawing except Nos. 7 & 14)
Insc: *Wellingore Hall | 6 Stratton Street* (& on each subsequent drawing); *Alterations and additions* (& on Nos. 2-6); as above & *No. 1 (copy)*; rooms labelled & some measurements marked; *Note. The grey tint indicates those walls of the present building which are to remain, the light / red lines those which are to be removed, and the / red tint the new walls* (the red tinting has not been executed on this or on Nos. 2-6)
d: March 1876 (& Nos. 2-6)
Pen & wash (medium for Nos. 1-4) (26 × 38³/₄) (same size for Nos. 2-11)

2 Plan of first floor, & sections (see No. 13)
Insc: As above & *No. 2 (Copy)*; sections & rooms labelled & some measurements marked

3 Plan of second floor
Insc: As above & *No. 3 (Copy)*; rooms labelled; some measurements marked; note on joists & table showing Scantlings of joists

4 Plans of attic floor & roofs; elevation of W front; sections
Insc: *No. 4 (Copy)*; each design labelled; note explaining use of red lines to indicate position of principal rafters

5 Elevations of N & S fronts; (see No. 12)
Insc: *No. 5 (Copy)*; each design labelled
Pen & ink on linen (medium for Nos. 5-7)

6 Sections through house & chapel, with later alterations suggested in pencil (see No. 13)
Insc: *No. 6 (Copy)*; each section labelled; some measurements marked

7 Plan of drains for whole complex of house, stable offices &c; design expanded in pencil
Scale: 1 in to 16 ft
Insc: *No. 8*; rain water tanks labelled; some measurements marked; note explaining different coloured lines
d: July 1876 (& Nos. 8-11)

8 New stable & other office buildings; plan of principal floor, with some pencilled corrections; & plan of storeroom
Insc: *New stables & other office buildings* (& on Nos. 9-11); as above & *No. 9 (Copy)*; rooms labelled; some measurements marked; note on joists & *Note: The positions of iron girders to carry floors are indicated in blue / the black tint indicates old work to remain*
Pen & wash on linen

6 Plan of upper floor and roofs & plan of photo-studio and dark closet (see Nos. 19-20)
Insc: As above & *No. 10 (Copy)*; rooms labelled & some measurements marked
Pen & ink on linen (medium for Nos. 9-11)

10 Plan of roofs, elevations, & sections, of stables (see No. 21)
Insc: *No. 11 (Copy)*; each design labelled; note explaining use of red lines to indicate iron girders

11 West elevation of stables and water tower, & sections (see No. 22)
Insc: *No. 12 (Copy)*; each section labelled; some measurements marked; *Note. The blue lines near the lower floor indicate / approximately the present ground level; table showing Scantlings of joists; (on this & each subsequent drawing) as italicized*

12 Alterations in Chapel Entrance Kitchen Court entrance, etc. etc. (& No. 13); elevation of north front | plan of roofs & sections (see No. 5)
Insc: *No. 20*; each section labelled
d: September 27, 1876 (& No. 13)
Pen & wash (21 × 14³/₄) (same size for No. 13 & medium for Nos. 13-15)

13 Plan of entrance to Kitchen court etc. | Plan of part of chapel, nursery, pantry etc. & section (see Nos. 2 & 6)
Insc: *No. 21*; section & rooms labelled

14 Details of Interior of Chapel
Scale: 1 in to 2 ft
Insc: *No. 25*; each detail labelled
d: October 12, 1876
(20¹/₂ × 29³/₄)

15 Tennis Court etc. Ground plan
Insc: *No. 39*; rooms labelled & some measurements marked
d: December 11, 1876 (& Nos. 16-18)
(14³/₄ × 21¹/₂)

16 Tennis Court etc; Roof plan etc; & sections
Insc: *No. 40*; upper part of laboratory & level of laboratory floor, marked on designs, sections labelled
Pen & ink on linen (medium for Nos. 16-18)
(14³/₄ × 21³/₄)

17 Tennis Court etc., sections
Insc: *No. 41 (Copy)*; Elevations & Sections, each section labelled; materials indicated in some places; some measurements marked; note on construction of side walls of tennis court
(14¹/₂ × 21³/₄)

18 Tennis Court etc., N elevation & sections
Insc: No. 42 | *Elevations & Sections*; each design labelled; two notes on construction & materials of tennis court in correction of those indicated on designs
(14 $\frac{1}{2}$ × 21 $\frac{3}{4}$)

19 New Stable Offices (& each subsequent drawing); *Plan of principal floor* | (partly superseding No 10) (see No. 9) & details
Insc: No. 47; each design labelled; rooms labelled; some measurements marked; Note: *The red tint indicates the work to be included in this contract*
d: January 1877 (& each subsequent drawing)
Pen & wash (medium for Nos. 19-22) (21 × 29 $\frac{1}{4}$)

20 Plan of upper floor (partly superseding No 10) (see No. 9)
Insc: No. 48; rooms labelled, some measurements marked; note explaining ventilation
(21 $\frac{1}{4}$ × 29 $\frac{1}{2}$)

21 Plan of roofs | (partly superseding No 11) (see No. 10), *elevation of gates next public road* & details
Insc: No. 49; each detail labelled; notes on joists, & explaining use of red lines to indicate principal rafters
(21 × 29 $\frac{3}{4}$)

22 Elevations & sections of new stables (partly superseding No. 12)
Insc: No 50; each design labelled
(21 $\frac{1}{4}$ × 29 $\frac{3}{4}$)

Wellingore Hall was built c.1750. The alterations & additions for which these drawings are the designs were largely executed (see Pevsner & Harris, *Lines*, p.207).

WITCHAMPTON (Dorset): Abbey Farm House
Contract drawings for alterations & additions to the house, Jan-May 1874 (4):

1 Plans of ground & first floor; detail of damp course in pencil

Scale: 1 in to 8 ft (& of Nos. 2, 3)
Insc: *Witchampton Abbey Farm House* | *6 Stratton Street* (on this & each subsequent drawing); *Alterations & additions* | (signed) *John Wellspring* | *John Wellspring Jnr* (& on Nos. 2, 3); No. 1 | *Plan of wine cellar beneath study* | *plan of ground floor* | *plan of chamber floor*; rooms labelled, some measurements
d: January 20, 1874 (& for Nos. 2, 3)
Pen & wash (14 × 21)

2 Plan of roof | *Elevation of west front* | *Elevation of north front* | *Front elevation of porch*
Insc: No 2; (on this & each subsequent drawing) as italicized
Pen & wash, & pencil (14 × 21)

3 Elevation of east front | *Plan of attic floor* & sections
Insc: No 3; sections labelled; note explaining use of blue line to indicate ventilation pipe on elevation design
Pen & wash, & pencil (14 × 21)

4 Details of Porch
Scale: 1 in to 2 ft
Insc: No 5 | *Elevation* | *Plan*; some measurements marked
d: May 7, 1874
Pen & wash (21 $\frac{1}{2}$ × 14 $\frac{1}{2}$)

Club House
Competition design 1854 (3):

1 Plan of principal floor
Scale: $\frac{3}{4}$ in to 10 ft
Insc: *Design for a club house* (& on each subsequent drawing); as above & No 1; rooms labelled
s & d: *Spero meliora* | June 1854 (& each subsequent drawing)
Pen & wash (19 $\frac{1}{4}$ × 28 $\frac{1}{4}$)

2 Elevation of Entrance Front
Scale: 1 in to 10 ft
Insc: As above & No 2
Pen (19 $\frac{1}{4}$ × 28 $\frac{1}{2}$)

3 Section thro' Vestibule, corridor, coffee room etc.
Scale: 1 in to 10 ft
Insc: As above & No 3
Pen & wash (19 $\frac{1}{4}$ × 28 $\frac{3}{4}$)

Possibly the design exhibited at the RA in 1856, No. 1120, 'Design for a Club House'.

Music Hall & Assembly Rooms
Design (3):

1 Plan of principal floor
Scale: 1 in to 20 ft
Insc: *Design for a music hall & assembly rooms* (& on each subsequent drawing); as above & No 1 | *Table of Reference* giving the rooms which are labelled by letters on the design
s & d: *John M. Anderson* | October 1854 (& each subsequent drawing)
Pen & wash (19 $\frac{3}{4}$ × 28)

2 Entrance elevation of Music Hall
Scale: 1 in to 20 ft
Insc: As above & No II
Pen (20 × 28)

3 Transverse section thro' music hall
Scale: 1 in to 10 ft
Insc: As above & No III
Pen & wash (20 × 28)

ANDERSON, Sir Robert Rowand (1834-1921)
Architect. He had almost no professional training, but studied the medieval architecture of England and the Continent. In 1878 he published *Examples of the Municipal, Commercial & Street Architecture of France & Italy*. His first major work was the new Medical School of Edinburgh University, won in competition in 1876. Mount Stuart, a richly Gothic Palace for the Marquis of Bute, was begun in 1877. He restored many Scottish churches, including Dunblane cathedral, & the abbey of Paisley, Culross & Dunfermline. He built the Caledonian Railway offices at Glasgow (turned into the Central Hotel while in progress), 1881-84, the Conservative Club, Edinburgh, 1883, & the National Portrait Gallery, Edinburgh, 1886-88, and carried out extensive alterations at Balmoral. He also designed many country houses, being regarded as the Scottish equivalent of Norman Shaw. In 1892 he founded the School of Applied Arts in Edinburgh. He submitted designs to the competitions for the Imperial Institute, 1887, the Queen Victoria Memorial, 1901, & for extensions to the British Museum, 1902. He was elected F in 1903 and received the Royal Gold Medal in 1916. He was the first President of the Scottish Institute of Architects, which was founded in 1916.
Bibl: *RIBA Jnl*, XXIII, 1916, pp.265-273; obituaries: *Builder*, CXX, 1921, pp. 734, 739; *RIBA Jnl*, XXVIII, 1921, pp. 457-458, 511-513

ALLOA (Clackmannanshire): Church of St John the Evangelist
Design for a new church
Perspective of interior looking E
Insc: (on mount) *St. John the Evangelist* | *Alloa R. Anderson Architect*
Pen & wash (19 $\frac{1}{2}$ × 14)
Prov: Pres. by W. H. Kininmouth (F), 1956
This church was one of several built by Anderson in Scotland at the beginning of his career in the late 1860s & early 1870s (see *Builder*, CXX, 1921, p.739).

ANDREWS, George Townsend (1805-1855 or 6)
Architect of York. Trained at the RA schools, then assistant to P. F. Robinson. Main works: railway station & hotel (now museum), York, 1841; railway station & hotel at Hull, 1847; railway station at Richmond (Yorks), 1848; Holy Evangelists, Shipton, 1848-49; St Lawrence, Flaxton on the Moor, 1853-54.
Bibl: *Colvin*; GR

YORK: Abbey Church of St Mary
Measured drawings (3) & sketches of details (4):
1 Plan and Elevation of the S. West Front of St. Mary's Abbey Church, York & Plan and Elevation of the Interior of the S. West Front
Scale: (for Nos. 1-3) 1 $\frac{1}{2}$ in to 10 ft
Insc: As above, No. 1 with measurements; *Quod Potui Perfeci* (on Nos. 1-3)
d: (on Nos. 1-3) *Measured and Drawn August 1837*
Pen & pencil (20 $\frac{1}{2}$ × 28 $\frac{1}{2}$) (this is the size & medium of Nos. 1-3)

2 The Exterior Elevation of the North Aisle of the Nave of St. Mary's Abbey Church, York
Insc: As above, & No. 2, with a few measurements

3 Plan and Elevation of the North Aisle of the Nave of St. Mary's Abbey Church, York
Insc: As above, & No. 3 with measurements

MS filed with these drawings entitled: *The Abbey of Saint Mary at York* | "*Motto Quod Potui Perfeci*" | *List of Drawings sent*. Nine drawings are listed, followed by a brief description of the Abbey.

4 Elevation of the masses of rubble marked C & D | on the Plan No. 1
Insc: As above, & No. 1 | *Plate 5* | *St. Mary's Abbey York*
Pen & wash (6 $\frac{1}{2}$ × 6)

5 Roman Wall Marked B | on the Plan No. 1
Insc: As above, & No. 2 | *St. Mary's Abbey York*
Pen & wash (6 $\frac{3}{4}$ × 3 $\frac{1}{2}$)
Two engravings, differing slightly from one another, based on No. 5 are filed with these drawings.

6 & 7 Enrichments on the angles of the bases in the | newly discovered crypt
Insc: As above on both drawings, & No. 5 | *Plate 10* | *St. Mary's Abbey, York* | No. 6 | *Plate 11*
Pen & sepia wash (9 × 7)
Prov: Pres. by G. T. Andrews F, 1838

ANDREWS, William (fl. 1888)

COVENTRY (Warwicks): Church, later Cathedral Church of St Michael
Design for proposed bell tower, 1888
Rough block section with details labelled
Insc: *Block sketch of Bell Tower for St. Michael's Church*
s & d: *Wm Andrews* | *Coventry 1888*
Pen & wash (22 × 13 $\frac{1}{2}$)
See also Paley, E. G. & Austin, H. J. for winning design for this bell tower

ANGUS, Laurence Mortimer (c.1911-62)
Architect of Manchester, practising in London.
Elected A in 1911, F in 1953. He entered the office
of Adams, Holden & Pearson c.1935. He is last
mentioned in the *RIBA Kalendar* 1957-58.

ÉTREPY-SUR-SAULX (Marne): Le Château Confluent
Measured drawings (6):

1 Site plan
Scale: (in metres & feet) 1:400 or $\frac{3}{8}$ in to 10 ft
Insc: *Le Château Confluent: Étrepy-sur-Saulx | Marne |*
Plan du Rez-de-Chaussée & other details in French
s & d: *LMA* 1916
Pen & pencil (27 × 20 $\frac{1}{4}$)
Inset is a plan of village (scale 1 cm to 50 m)

2 Ground floor plan
Scale: (in metres & feet) 1 cm to 1 m or approx
1 $\frac{1}{4}$ in to 10 ft
Insc: *Le Château Confluent: Étrepy-sur-Saulx: Marne |*
Plan du Rez-de-Chaussée & other details in French
s & d: *Mens & Del: LMA* 1916
Pen & pencil (27 × 29)

3 Elevations & sections
Scale: 1 cm to 1 m
Insc: *Le Château Confluent: Étrepy-sur-Saulx: Marne |*
Élévation de la façade principale à la cour | Coupes du
bâtiment principal, | de la bibliothèque et de l'escalier |
Élévation au parc du bâtiment principal
s & d: *LMA* 1916
Pen & pencil (20 $\frac{1}{4}$ × 27 $\frac{1}{4}$)

4 Elevations
Scale: 1 cm to 1 m
Insc: *Le Château Confluent: Étrepy-sur-Saulx: Marne |*
Élévation de L'Entrée Principale | Élévation du côté
nord-ouest | Élévation du côté sud-ouest
s & d: *LMA* 1916
Pen & pencil (20 $\frac{1}{4}$ × 27 $\frac{1}{4}$)

5 Plan, elevations & section of central features on
opposite sides of La Salle des Gardes
Scale: (in metres & feet) 6 cm to 1 m approx $\frac{5}{8}$ in
to 1 ft
Insc: *Le Château Confluent: Étrepy-sur-Saulx: Marne |*
Détails des deux frontispices de la Salle des Gardes. Dn.
No. 5 | Côté de la cour — 1 $\frac{1}{2}$ élévations — Côté du parc avec
indie | ation du balcon à grille de fer | Coupe du | frontispice,
côté de la cour & other details in French
s & d: *LMA* 1916
Pen & pencil (20 $\frac{1}{4}$ × 27)

6 Detail of stone dormers on main block
Scale: $\frac{3}{4}$ in to 1 ft
Insc: *Château Confluent, Étrepy-sur-Saulx | Detail of*
Stone dormers, main Bl'k & further details
s & d: *LMA* 1920
Photo-print (15 × 12)

Prov: Presented by the artist, 1949
Lit: *Builder*, CXIX, 1920, p.662 (1, 3, 4, 5, 6 Reprd)

Nos.1 & 2 indicate the extent of damage done to the
buildings during the Battle of the Marne, September
1914. The photo-print No.6 is after a drawing made
presumably for the note in *Builder* (op. cit.) & differs
from Nos.1-5 in having inscriptions in English &
scale in feet only.

ANSELL, William Henry (1872-1959)
Articled to Messrs Naylor & Sale of Derby. He moved
to London in 1897 and set up practice in 1900.
He was elected A in 1900, F in 1922, acted as
Chairman of the Board of Architectural Education
1931-34, Vice-President 1933-35, Hon. Secretary
1938-40 & President 1940-43. He was President of the
Architectural Association in 1928. From 1934 to 1949,

when he retired from practice, he was in partnership
with A. Bailey. In 1941 he took a leading part in the
founding of the National Buildings Record. In 1952
an exhibition of his drawings and also of his paintings
and etchings was held at the RIBA. His works
include hospitals at Westbury, Sevenoaks & Holt,
churches at Westbury, Riddles & Liverpool, almshouses
at West Ham & convalescent homes for the Zachary
Merton Trust.
Bibl: obituaries: *Builder*, CXCVI, 1959, pp.373, 411;
RIBA Jnl, LXVI, 1958-59, pp.257-258

Topographical drawings
Belgium
POPERINGE: Church
View of tower
Insc: *Poperinge*
s & d: *W.H.A.* (in monogram) 11.8.18
Pencil (14 × 10)

YPRES: The Menin Gate
View of the bombed gate
Insc: *The Menin Gate*
s & d: *W.H.A.* (in monogram) 21.4.18
Pencil & watercolour (11 $\frac{1}{4}$ × 9 $\frac{1}{2}$)

England
ELY (Cambs): Cathedral
View of tower, with houses in foreground
Insc: *Ely*
s & d: *W.H.A.* 10.8.45
Pencil & wash (12 $\frac{1}{2}$ × 9)

KING'S LYNN (Norfolk): Custom House
View
Insc: *Kings Lynn*
s & d: *W.H.A.* 15.8. 1945
Pencil (14 × 10)

KING'S LYNN (Norfolk)
View of the town from the river
Insc: *Kings Lynn*
s & d: *W.H.A.* (in monogram) 16.8.45
Pencil (10 × 14)

KING'S LYNN (Norfolk)
View of a street
Insc: *Kings Lynn*
s & d: *W.H.A.* (in monogram) 16.8.45
Pencil (14 × 10)

LONDON: Lincoln's Inn Fields
View of W side
Insc: *Lincoln's Inn Fields | West Side*
s & d: *William Ansell* 1907
Pencil (7 $\frac{1}{2}$ × 10 $\frac{1}{4}$)
Reprd: *Builder*, CLXX, 1946, p.29 (from an etching
after the drawing)

France
AGEN (Lot-et-Garonne): Church
View of apsidal E end
Insc: *Agen*
s & d: *W.H.A.* Sep. 1950
Pencil & watercolour (14 × 10)

ALBI (Tarn)
View of town from opposite side of the river, with
bridge in foreground
Insc: *Albi*
s & d: *W.H.A.* Aug. 14. 48
Pencil & watercolour (10 $\frac{1}{4}$ × 14 $\frac{3}{4}$)

ALBI (Tarn): Cathedral
Sketch
Insc: *Albi*
s & d: *W.H.A.* Aug. 15. 48
Red crayon & watercolour (14 $\frac{1}{2}$ × 9 $\frac{3}{4}$)

ARGENTON-SUR-CREUSE (Indre)
View of houses with church tower in background
Insc: *Argenton*
s & d: *W.H.A.* 13.8.47
Pencil & watercolour (14 $\frac{1}{2}$ × 10 $\frac{1}{2}$)

ARGENTON-SUR-CREUSE (Indre): Church of S.
Marcel
View of apsidal E end
Insc: *S. Marcel Argenton s. Creuse*
s & d: *W. H. Ansell* 15.8.47
Pencil & watercolour (14 × 10)

ARGENTON-SUR-CREUSE (Indre): L'Ancien hôtel
Duperruis
View of entrance
Insc: *L'Ancien hôtel Duperruis Argenton*
s & d: *W.H.A.* Aug. 16. 1947
Pencil & watercolour (14 × 10)

ARGENTON-SUR-CREUSE (Indre): Rue Notre Dame
Sketch of houses
Insc: *Rue Notre Dame Argenton*
s & d: *W.H.A.* Aug. 18. 47
Pencil & watercolour (14 × 10)

ARRAS (Pas de Calais): War ruins
View from roadway of bombed houses
Insc: *Arras*
s & d: *W.H.A.* (in monogram) 15/5/1917
Pencil & chalk (13 $\frac{1}{4}$ × 10 $\frac{3}{4}$)

ARRAS (Pas de Calais): War ruins
View of a bombed building
Insc: *Arras*
d: 8/6/17
Pencil (14 $\frac{1}{4}$ × 9 $\frac{1}{2}$)

AUTUN (Saône-et-Loire)
Sketch of a street with Roman aquaduct
Insc: *Autun*
s & d: *W.H.A.* 15.7.51
Pencil & watercolour (14 $\frac{3}{4}$ × 10 $\frac{3}{4}$)

AUTUN (Saône-et-Loire)
Sketch of houses with church tower surrounded by
scaffolding
Insc: *Autun*
s & d: *W.H.A.* 18.7.51
Pencil & watercolour (10 $\frac{3}{4}$ × 15)

AVALLON (Yonne):
View of the ramparts
Insc: *Ramparts Avallon*
s & d: *W.H.A.* 6.7.1951
Pencil & watercolour (14 $\frac{3}{4}$ × 10 $\frac{3}{4}$)

AVALLON (Yonne): Market square
View
Insc: *Avallon*
s & d: *W.H.A.* July 7. 1951
Pencil & watercolour (10 $\frac{3}{4}$ × 14 $\frac{3}{4}$)

BRANTÔME (Dordogne)
View of an entrance to a garden from river
Insc: *Brantôme*
d: 2.9.50
Pencil, red chalk & watercolour (10 $\frac{3}{4}$ × 15)

CAHORS (Lot): Street
Sketches of houses
Insc: *Cahors*
s & d: *W.H.A.* 9.8.1948
Black crayon & watercolour (10 $\frac{1}{2}$ × 14 $\frac{3}{4}$)

CAHORS (Lot)
View of the town from the river
Insc: *Cahors*
s & d: *W.H.A.* 9.8.1948
Pencil & watercolour (10 $\frac{1}{2}$ × 14 $\frac{3}{4}$)

CAUDEBEC (Seine Inférieure): Church
View of the tower
Insc: *Caudebec*
s & d: *W.H.A. 1937*
Pencil ($19\frac{1}{2} \times 9\frac{3}{4}$)

CHARTRES (Eure-et-Loire)
Sketch of ruined Gothic church by river
Insc: *Chartres*
s & d: *W.H.A. Sep. 1952*
Pencil & watercolour (14×10)

CHARTRES (Eure-et-Loire)
Sketch of houses
Insc: *Chartres*
s & d: *W.H.A. 5.9.1952*
Pencil & watercolour ($14\frac{3}{4} \times 10\frac{3}{4}$)

ESPALION (Aveyron): Bridge
Sketch of repairs to bridge
Insc: *Espalion*
s & d: *W.H.A. Aug. 21. 1948*
Pencil & red ink ($10\frac{1}{4} \times 14\frac{3}{4}$)

GIEN (Loiret)
Sketch of bridge & houses along quayside from river
Insc: *Gien*
s & d: *W.H.A. 15.8.52*
Pencil & watercolour (10×14)

LA CHARITÉ-SUR-LOIRE (Nièvre)
Sketch of houses built into the arches of the nave of the ruined Romanesque church
Insc: *La Charité s. Loire*
s & d: *W.H.A. 22.8.1952*
Pencil & watercolour ($14\frac{3}{4} \times 10\frac{3}{4}$)

LIMOGES (Haute Vienne): Place de la République
View of houses at one corner of square, with tower of church in background
Insc: *Place de la République Limoges*
s & d: *W.H.A. 3.8.1947*
Pencil (14×10)

MONTAUBAN (Tarn-et-Garonne): Bridge
View of bridge from river
Insc: *Montauban*
s & d: *W.H.A. Aug. 12. 1948*
Pencil & watercolour ($9\frac{3}{4} \times 14\frac{3}{4}$)

MONTAUBAN (Tarn-et-Garonne)
Church tower seen from under the bridge on opposite side of the river
Insc: *Montauban*
s & d: *W.H.A. Aug. 12. 1948*
Pencil, black chalk & watercolour ($10\frac{1}{2} \times 14\frac{1}{2}$)

MORET-SUR-LOING (Seine-et-Marne): Church
Sketch of W end
Insc: *Moret s. Loing*
s & d: *W.H.A. Sep. 1954*
Pencil & watercolour (14×10)

NOYERS (Yonne)
Sketch of carved wooden posts supporting beams & timbering of an old house
Insc: *Noyers*
s & d: *W.H.A. 27.7.51*
Pencil & wash (11×15)

NOYERS (Yonne)
View of village & surrounding countryside
Insc: *Noyers*
s & d: *W.H.A. 28.7.1951*
Pencil & watercolour ($10\frac{3}{4} \times 15$)

PARIS: Rue S. Louis de l'Île
View of houses
Insc: *Rue S. Louis de l'Île*
s & d: *W.H.A. 22.8.47*
Pencil & watercolour ($14\frac{3}{4} \times 10\frac{3}{4}$)

PENNE (Lot-et-Garonne): Place de la Mairie
View of houses & a steep street leading out of the Place
Insc: *Place De Mairie Penne*
s & d: *W.H.A. Sep. 19. 1950*
Pencil & watercolour (14×10)

PÉRIGUEUX (Dordogne)
View of a street
Insc: *Périgueux*
s & d: *W.H.A. Sep. 5. 1950*
Pencil & watercolour ($15\frac{3}{4} \times 10\frac{3}{4}$)

RODEZ (Aveyron)
View of houses
Insc: *Rodez*
s & d: *W.H.A. Aug. 19. 1948*
Pencil & sepia wash (14×10)

ROQUEBRUNNE (Var)
View of an alleyway with houses built over the steps
Insc: *Roquebrunne*
s & d: *W.H.A.*
Pencil ($12\frac{1}{2} \times 9$)

ROUEN (Seine Inférieure): Church of St Laurent
View of E end
Insc: *St. Laurent, Rouen*
s & d: *W.H. Ansell*
Pencil ($13\frac{1}{2} \times 9$)

ROUEN (Seine Inférieure): Cathedral library
View with W towers of the cathedral in background
Insc: *The Cathedral Library Rouen*
s & d: *W.H.A. (in monogram)*
Pencil ($10\frac{1}{2} \times 9\frac{1}{2}$)

ST ÉMILION (Gironde): Church
View of entrance to the church & ruins
Insc: *St. Emilion*
s & d: *W.H.A. Sep. 25. 50*
Pencil & watercolour (14×10)

SARLAT (Dordogne): Cour des Chanoines
View of courtyard of an old house
Insc: *Cour des Chanoines Sarlat*
s & d: *W.H.A. Sep. 8. 50*
Pencil, black chalk, & watercolour (14×10)

SARLAT (Dordogne)
View of a house
Insc: *Sarlat*
s & d: *W.H.A. 8.9.50*
Pencil & watercolour (14×10)

SEMUR (Côte d'Or)
View of houses by river
Insc: *Semur*
s & d: *W.H.A. 23.7.1951*
Pencil & watercolour ($14\frac{1}{2} \times 9\frac{3}{4}$)

UZERCHE (Corrèze)
View of residential area from bottom of a hill
Insc: *Uzerche*
s & d: *W.H.A. 9.8.47*
Pencil & watercolour ($10\frac{1}{2} \times 14\frac{1}{2}$)

VÉZELAY (Yonne)
View of town from the distance, from bottom of hill
Insc: *Vézelay*
s & d: *W.H.A. 9.7.1951*
Pencil & watercolour (11×15)

VÉZELAY (Yonne)
Another view of town from below
Insc: *Vézelay*
s & d: *W.H.A. 10.7.51*
Pencil & watercolour ($10\frac{3}{4} \times 14\frac{3}{4}$)

VÉZELAY (Yonne)
Sketch of street leading up to the church
Insc: *Vézelay*
s & d: *W.H.A. 12.7.51*
Pencil & watercolour ($14\frac{3}{4} \times 10\frac{3}{4}$)

VILLEFRANCHE-DE-ROUERGUE (Aveyron):
Notre-Dame
View of two pointed arches set at an angle to each other, presumably leading into the church
Insc: *Villefranche de Rouergue*
s & d: *W.H.A. Aug. 1948*
Pencil & watercolour (14×10)

VILLENEUVE (Lot-et-Garonne): Bridge
Sketch
Insc: *Villeneuve s. Lot*
s & d: *W. H. Ansell Sep. 1950*
Pencil & watercolour (14×10)

VILLENEUVE (Lot-et-Garonne)
View of Villeneuve sur Lot from river
Insc: *Villeneuve s. Lot*
s & d: *W.H.A. Sep. 17. 1950*
Pencil & watercolour ($10\frac{3}{4} \times 14\frac{3}{4}$)

VILLENEUVE (Lot-et-Garonne)
Sketch of houses by riverside
Insc: *Villeneuve s. Lot*
s & d: *W.H.A. Sep. 18. 1950*
Pencil & watercolour (14×10)

Germany
BADEN-BADEN: View
Houses from roadway
Insc: *Baden-Baden*
s & d: *W.H.A. 1932*
Pencil & coloured crayon ($14\frac{1}{2} \times 10\frac{3}{4}$)

COLOGNE: View
View of city from river
Insc: *Cologne*
s & d: *W.H.A. (in monogram) 3.1.19*
Brown crayon & wash (10×14)

MÜLHEIM: Bridge & church
View from river
Insc: *Mulheim*
s & d: *W.H.A. (in monogram) 30.12.18*
Brown crayon (10×14)

Italy & Sicily
FLORENCE: Ponte Vecchio
View from river
Insc: *Ponte Vecchio Florence*
s & d: *W.H.A. (in monogram) Sep. 16. 1913*
Pencil ($10\frac{3}{4} \times 14\frac{1}{2}$)

AGRIGENTO: View
Sketch of a street
Insc: *Agrigento*
d: 1938
Pencil ($13\frac{1}{2} \times 9$)

TAORMINA: Piazza San Michele
View of the church of San Michele
Insc: *Piazza San Michele Taormina*
s & d: *W.H.A. (in monogram) 5.3.1938*
Pencil ($11\frac{1}{2} \times 9$)

TAORMINA

Sketch of a house

Insc: *Taormina*

s & d: W.H.A. 5.3.1938

Pencil (11¹/₂ × 9)

TAORMINA

Sketch of a narrow street

Insc: *Vico Ebrei Taormina*

s & d: W.H.A. (in monogram) 6.3.1938

Pencil (11¹/₂ × 9)

Spain

MALAGA

View of town with hills in background, from the sea

Insc: *Malaga*

s & d: W.H.A. 5.3.36

Pencil (10¹/₂ × 14¹/₂)

MALAGA

View of houses from bottom of a hill

Insc: *Malaga*

s & d: 6.3.1936

Pencil (10¹/₂ × 14¹/₂)

MALAGA

View of church & houses from roadway

Insc: *Malaga*

s & d: W.H.A. 6.3.36

Pencil (10¹/₂ × 14¹/₂)

MALAGA: Church

View of tower of a church with a narrow street in foreground

Insc: *Malaga*

d: 7.3.36

Pencil (14¹/₂ × 10¹/₂)

ARCHER, Thomas (?1668-1743)

Archer probably belongs to the tradition of gentleman architects, rather than to that of the professionally trained. When he visited Italy late in the C 17 he paid particular attention to the works of Bernini & Borromini. Because of this taste, his works in England are not only unique to this country, but are fully in the tradition of Late Roman Baroque. Heythrop House (1705), Wrest Park Pavilion (1711), Chettle House (after 1710) or St John, Smith Square, Westminster (1714), contribute to a singular episode in the phase of English architecture called English Baroque. Archer had, as Mr Colvin has pointed out, no successor in England, and only his contemporary, John Talman (1677-1726), discovered a fascination (albeit theoretical) in the works of Borromini.

Bibl: Marcus Whiffen, *Thomas Archer*, 1950; *Colvin*

CHETTLE HOUSE (Dorset)

Design

Ground floor plan

Sepia pen (11 × 18)

Prov: Colen Campbell (d. 1729); the Granthams of Newby Hall, Yorks, and by descent to Major Compton; Pres. to the RIBA, 1967, by the Wates Foundation. That this is a design is proved by comparison with the plan of Chettle (c. 1710) reproduced in M. Whiffen, *Thomas Archer*, 1950, p. 40. There are many minor differences, principally in the layout of rooms. The attribution to Archer is confirmed by the identity of this hand with that of the plan for Heythrop, a house documented as by him. It should also be compared to the designs, possibly for Roehampton House, in the V & A.

HEYTHROP HOUSE (Oxon)

Design

Ground floor plan

Insc: verso: *The Duke of Shrewsbury's House*

Black pen & pink wash (18³/₄ × 24)

Prov: Colen Campbell (d. 1729); the Granthams of Newby Hall, Yorks, and by descent to Major Compton; Pres. to the RIBA, 1967, by the Wates Foundation

Heythrop was designed about 1705, destroyed by fire in 1831, and rebuilt in 1870. Surprisingly it was not engraved by Campbell, but only by Woolfe & Gandon in the fifth (1771) volume of their continuation of *Vit. Brit.*

ARCHITECTURAL CONSULTANTS GROUP

The Walter Scott and Middleton prefabricated house, 1945

See Spiwak, H. J.

ARMAND, Alfred (1805-88)

See Hittorf, Jacques Ignace

PARIS: Reconstruction between Rue de Rivoli & Rue St Honoré

ARROW, James (fl. 1768-90)

London carpenter and joiner. He worked on the rebuilding of Greenwich Hospital Chapel under W. Newton, c. 1790.

Bibl: *Colvin*

Designs (3) for a fireproof arch:

1 Plans & section, with scale [Fig. 24]

Insc: *A Plan & section of Mr Arrow's new Constructed Arch*, with details labelled

Pen & wash (13 × 20¹/₂)

2 Plan & section, with scale

Insc: *Model made 21 April 1768 | Do for Mr Delaval | Augt 8 1768 | Shewed to the King & Queen | March 18 1769*

Pen & wash (22 × 13¹/₂)

3 Section, with scale

Pen & wash (9¹/₂ × 7¹/₂)

Nos. 2 & 3 are bound with MSS: *Mr Arrow's account of the Construction of an Arch for preserving Buildings from the Effects of Fire* [read] *To the Society for the encouragement of Arts, Manufactures, & Commerce*; No. 3 addressed from *Totbill Fields, Westminster, May 13, 1772*. Prov: Pres. by W. Hiort, 20 July 1835

ARUNDALE, Francis (1807-53)

Articled to the elder Pugin, accompanied him on his tour to Normandy and provided some of the drawings for *Specimens of the Architectural Antiquities of Normandy*, 1826-28. He went to Egypt in 1831, to Palestine in 1833 and published books on Jerusalem & on Egyptian antiquities. Although a trained architect, he did not practise.

Bibl: obituary: *Builder*, XII, 1854, pp. 83-84; *Colvin*

Drawings for Britton & Pugin's *Public Buildings of London*

See Pugin, Augustus Charles & others

ASHBEE, Charles Robert (1863-1942)

F. Studied history at Cambridge, then decided to become an architect and went into the office of G. F. Bodley. Came strongly under the influence of Ruskin & Morris. In 1888 he founded the Guild of Handicrafts, set up in Essex House in 1891, which specialized in furniture, metal work, jewellery, printing, bookbinding &c. He founded the Essex House Press after Morris's death in 1896. In 1897 he was elected member of the Art Workers' Guild. He founded the London Survey Committee and wrote its first monograph on the Trinity Almshouses, Mile End, and the first survey volume, on the parish of Bromley-by-Bow (1900). In 1902 he moved his Guild to Chipping Campden (Glos), a village which he considerably rebuilt, but the group of craftsmen he took with him dissolved in 1907. Before the first world war he went on a lecture tour in America, met Frank Lloyd Wright and became the first English architect to appreciate his importance, writing the introduction for the 1911 Wasmuth edition which first published Wright's work in Europe. In 1917 he went to Egypt, where he took up town planning work, and later he became civic adviser to the city of Jerusalem. He returned to England in 1924 and settled near Sevenoaks. He is the author of several books. As an architect he is best known for the group of houses in Cheyne Walk, No. 37, The Magpie & Stump, for himself, 1894, & Nos. 38-39, 1904, the only surviving three of his Chelsea designs.

Bibl: *The Ashbee Memoirs 1884-1936*, an unpublished typescript in the V & A Library (6 vols) together with the *Ashbee Collection*, a series of photographs (5 vols) of his works. Ashbee used some of these for illustrations in his books. *Deutsche Kunst u. Dekoration*, XIX, 1906-07, pp. 213-215. Obituaries: *Ac&BN*, Cl. XX, 1942, pp. 123, 132, 137; *Builder*, CLXII, 1942, p. 476; *RIBA Jnl*, XLIX, 1942, p. 143. H.-R. Hitchcock, *Architecture C 19 & 20*, p. 279; J. Posener, *Anfaenge des Funktionalismus*, 1964, pp. 95-96 (articles dealing with Ashbee's works other than architecture are not mentioned).

Prov: The following drawings were originally pres. to the V & A by Mrs C. R. Ashbee in 1959. The V & A in turn pres. them to the RIBA later in 1959.

LONDON: Nos. 38-39 Cheyne Walk, Chelsea

Designs for rebuilding (1898-99)

Contract & working drawings (26):

1 6 sheets of sketch plans elevations & sections of original houses
Pencil (11 × 8)

2 Block plan of site

Scale 1 in to 8 ft

s: C. R. Ashbee *Architect* | 37 Cheyne Walk | Chelsea

Pen on linen (22³/₄ × 11)

3 Plans, front elevation & section of existing houses

Insc: Details labelled

Pen on linen (22 × 30)

4 Front & back elevations with section through

Nos. 38 & 39 of existing houses

Scale: 1 in to 8 ft

Insc: *No. 38 & 39 Cheyne Walk | Chelsea* with rooms labelled

s: C. R. Ashbee *M. A. Architect* | *Magpie & Stump House* | 37 Cheyne Walk | Chelsea

Pen on linen (22 × 30)

5 Design for new houses [Fig. 25]

Perspective

Insc: *38-39 Cheyne Walk | Chelsea S.W. | C. R.*

Ashbee M.A. Architect | *Magpie & Stump House* | 37 Cheyne Walk Chelsea

s: F.C.V. (F. C. Varley)

Pencil & watercolour (22¹/₄ × 16³/₄)

Reprd: *Builder*, LXXX, 1901, p. 64

6 Plans for No.38

Scale: 1 in to 8 ft

Insc: 38 & 39 Cheyne Walk | Chelsea S.W., with rooms labelled, & note that outhouses should be redesigned; Approved on behalf of Miss C. L. | Christian, subject to the terms of the | Agreement entered into her | & Mr. C. R. Ashbee dated July 30th 1898 | & subject also to my letter dated | July 27th 1898 to Mr. C. R. Ashbee | William E. Clifton (s) 7 East India Avenue | Leadenhall Street E.C. | 29th July 1898 | C. R. Ashbee (s)

Pen & wash on linen (20×28)

7 Elevations & sections for No.38

Insc: Sections labelled, & contract as in No.6

Pen & wash on linen (17×27½)

8 Plans for No.38, slight alterations from No.6

Scale: 1 in to 8 ft

Insc: 38 & 39 Cheyne Walk | Chelsea S.W. (& on every subsequent drawing), with rooms labelled s & d: As on No.4; Sept. 1898

Pen on linen (23×29)

9 Plans for the combined site of Nos.38 & 39

Scale: 1 in to 8 ft (& for No.10)

Insc: Rooms labelled & notes on heating arrangements s: As on No.4

Pen & wash on linen (22×30½) (same size & medium for No.10)

10 Elevations & sections for the combined site of Nos.38 & 39

Insc: With measurements

s & d: As on No.4; Sept. 98

11 Details of Stairs to 38 Cheyne Walk

Scale: 1 in to 2 ft

Insc: As above, with measurements, materials & construction notes given

s & d: C. R. Ashbee | Architect | January 10. 1899

Pen & wash (27×40)

12 Detail of Front Gable, flat & gutters to 38 Cheyne Walk

Scale: 1 in to 1 ft (also for Nos.13 & 14)

Insc: As above, with measurements & materials given

s & d: C. R. Ashbee | Architect | January 25 1899

Pen & wash (27×40)

13 Details of Stonework of Front Gable to 38 Cheyne Walk

Insc: As above, with some measurements given s & d: C. R. Ashbee | Architect | January 27 1899

Pencil & wash (27×40)

14 Detail of Front door to 38 Cheyne Walk

Insc: As above, with measurements & notes in pencil Pen & wash (22×30)

15-19 Studio at the back of No.38

15 Plan of studio

Scale: 1 in to 8 ft

Insc: Rooms labelled & measurements given

Pen & wash on linen (11½×11¾)

16 Plan of studio by W. E. Clifton, Chelsea District Surveyor, with considerable alterations from No.15 & many suggestions for skylights & room heights

Scale: 1 in to 8 ft

Insc: Miss Christian | 38 Cheyne Walk Chelsea S.W. | Sketch Plan of Proposed Garden Studio; with rooms labelled, measurements given & many construction notes

s: W. E. Clifton F.R.I.B.A. | Architect & Surveyor | 7 East India Avenue E.C.

Pen & wash on linen (13×11¾)

17 Elevation of back showing alterations in skylight required by District Surveyor

Insc: As above, & The Alteration at A is shown by sketch in letter to Mr. Clifton dated January 21, 1899

s & d: C. R. Ashbee | Architect | February 1. 1899

Pen & wash on linen (11×7¾)

18 Plans, elevations & section; the plans are different from Nos.15 & 16

Scale: 1 in to 8 ft

Insc: Plans of studio in rear of 38 Cheyne Walk Chelsea S.W. with rooms labelled

s & d: As on No.4 & (in pencil) 7-3-99

Pen & wash on linen (15×21)

19 Plan of Studio in rear | 38 Cheyne Walk; the plan is the same as No.18

Scale: 1 in to 8 ft

Insc: As above, with rooms labelled

s & d: As on No.4 & March 10. 1899

Pen & wash on linen (8½×9¼)

20 Elevation & sections of the façades of the two houses, showing foundations

Scale: 1 in to 2 ft

Insc: With measurements

Pen & wash (27×40)

21 Details of Wrot Iron Railings to front | 38 & 39 Cheyne Walk

Scale: 1 in to 2 ft

Insc: As above, with details & measurements labelled

s & d: As on No.4 & Mar 20 '99

Pen & wash (27×40)

22 Copy of No.21

23 Interior decoration of the dining-room in No.39

Scale: 1 in to 8 ft & FS

Insc: 39 Cheyne Walk Fireplace to Dining Room & 39 Cheyne Walk Modelled Panels to Dining Room

Pencil & wash (30×22)

24 Framing round top of stairs to top room in Pitchpine | 38 Cheyne Walk

Scale: FS

Insc: As above, with details labelled

s & d: C. R. Ashbee | Architect | June 9 1899

Pen & wash (22×30)

25 2" Deal doors between lobby & drawing rooms on 1st floor | 39 Cheyne Walk

Scale: 1 in to 1 ft

Insc: As above with details labelled

s & d: C. R. Ashbee Architect | 22 June 99

Pen & wash (22×30)

26 39 Cheyne Walk | Extension to Dining Room

Scale: 1 in to 8 ft & 1 in to 1 ft

Insc: As above, with measurements given & details labelled

s: As on No.4

Pen & wash on linen (22×17½)

Lit: For short note by Ashbee & No.5 reprd see Builder, LXXX, 1901, p.64. For further illustrations see Ashbee Collection, I, pp.38-45; II, pp.164-177

(pp.164-169 show the old houses before demolition, 1889), 371-383; C. R. Ashbee, *Where the Great City Stands*, 1917, Pl.16-17; R. Schmutzler, *Art Nouveau*, 1962, p.188, Pl.194. For short description see Pevsner, *London II*, p.94. In 1900 Ashbee exhibited at the RA, No.1840, '38 & 39 Cheyne Walk'; this was possibly No.5.

LONDON: Shrewsbury Court, Cheyne Walk, Chelsea (London Fraternity House) for University of London Design for a hostel on a site between Oakley Street & Cheyne Row, with entrance from Cheyne Walk next to No.39 (3):

1 Isometric view of the whole site, showing the three main blocks, women's hostel, men's hostel & married hostel, in their surroundings [Fig.26]

Insc: Design for the London Fraternity House | Shrewsbury Court, Chelsea, with streets labelled

s: C. R. Ashbee Archt | 37 Cheyne Walk SW

w/m: James Whatman Turkey Mill 1911

Pen (30×45)

2 Perspective of men's block & arched entrance facing Cheyne Walk

Insc: verso (in Ashbee's hand) The Chelsea Fraternity House | for the University of London | on Cheyne Walk |

Etching by Stanley Mercer. | C. R. Ashbee (s)

Etching (16¼×10¼)

3 Sketch plan & elevation of Old Shrewsbury House

Scale: 1 in to 8 ft

Insc: Shrewsbury Court, Cheyne Walk SW & A portion of this frontage to the embankment is still standing & this elevation should be compared with the 18th c. prints etc

shown in the London Survey (Parish of Chelsea Part 1)

1909 Plates 86-87 & 88

Pencil & wash on tracing paper (14½×9½)

Ashbee, in his *Where the Great City Stands*, describes the scheme, pp.84-85, & reproduces No.1 (Pl.76).

Filed with the drawings is a typescript of the cost,

£45,000. The design was never executed.

LONDON: Nos.40-46, Cheyne Walk, Chelsea Proposed block of flats, replanned as extension to University Hall, 1900-07 (23):

1 Ground plan with rectangular entrance forecourt & 2 long wings behind, with cost sheet attached

Insc: (on drawing) A with rooms labelled & (on cost sheet) Cheyne Walk Scheme A

s & d: C. R. Ashbee, Architect | Maggie & Stump

House | 37 Cheyne Walk, Chelsea SW February 1900

Pencil & wash on tracing paper (29½×14)

2 Block plan of site, with more compact plan of building & a polygonal entrance forecourt

Insc: (on drawing) B & (on cost sheet) Cheyne Walk scheme B

s & d: As on No.1

Pencil & wash on tracing paper (30×18½)

3 Ground plan, based on the above scheme

Scale: 1 in to 8 ft

Insc: B with rooms labelled

s: As on No.1

d: Feb. 7. 1901

Pencil on tracing paper (30×20)

4-6 Another scheme 'A', two long & narrow wings & a triangular entrance forecourt

4 Plan of lower floor of one wing & upper floors of the other wing

Scale: 1 in to 8 ft

Insc: Proposed flats | Cheyne Walk SW | A | Plan of Upper Floors | Lower Floor Plan, with rooms labelled

s: As on No.1

d: July 1907

Pencil & wash (31×22)

5 Sketch elevations

Insc: Another Scheme 'A'

Pencil & wash on squared paper (18×23)

6 Side elevation to Entrance Court, Front Elevation, Elevation of Archway & cross section

Scale: 1 in to 8 ft

Insc: *Proposed Flats | Cheyne Walk SW*, & as above

s: As on No. 1

d: July 1907

Pencil & wash (22×31)

7-9 Another scheme 'B' with an X-shaped plan

7 Ground floor plan, not completely worked out

Insc: B with rooms labelled

Pencil (29 $\frac{1}{2}$ ×22)

8 First floor plan, not completely worked out

Insc: B with some rooms labelled: *Haven't time to make a decent tracing, so must apologise for the dirty state of this one. Everything is covered in dust here &, by the main entrance to the building, Mairist says that you have designed some sort of dome over here. There is no bearing for such a feature either in S's or my plans. If you want it, it will alter the structure considerably*

Pencil & wash on tracing paper (29 $\frac{1}{2}$ ×22)

9 Sketch plan, based on Nos. 7 & 8, but developing ideas that were to be incorporated in the final scheme

Pen (30×22)

10-15 Final scheme of November 1907, with modified X-shaped plan with block in garden

10 Ground Plan of Main Block

Scale: 1 in to 8 ft (& for Nos. 10-15)

Insc: *Flats on Cheyne Walk, SW*, as above, & on Nos. 10-15, 2 with rooms labelled

s & d: C. R. Ashbee M.A. | *Architect | 37 Cheyne Walk | Chelsea SW | November 1907* (& on Nos. 10-15)

Pencil & wash (30 $\frac{3}{4}$ ×22 $\frac{1}{4}$)

11 Upper Floor Plan, Main Block

Insc: 3 Flats Nos. 7 & 10 with rooms labelled

Pencil & wash on tracing paper (29 $\frac{1}{2}$ ×20)

12 Front elevation of Main Block

Insc: A

Pencil & wash on tracing paper (22×29 $\frac{1}{2}$)

13 Garden elevation of Main Block & Longitudinal Section thro' Main Block

Insc: 5

Pencil (22 $\frac{1}{4}$ ×30 $\frac{3}{4}$)

14 Garden block, Plan of ground floor & Elevation of Block Facing on the Garden, South

Insc: Garden Block | 6

Pencil & wash (30 $\frac{3}{4}$ ×22 $\frac{1}{4}$)

15 Garden block, Upper Floor Plans & Mezzanine Plan of Main Block

Insc: Block in the Garden, with rooms labelled

Pencil & wash on tracing paper (29 $\frac{1}{2}$ ×21 $\frac{1}{2}$)

16-23 Final scheme replanned internally as University Hall extension

16 Block plan of site

Scale: 1 in to 16 ft

Insc: *Flats on Cheyne Walk SW* (in pencil), *Block Plan, showing Garden | University Hall Extension* (in ink)

s & d: As on No. 10

Pencil & wash on tracing paper (27×19)

17 Plan of ground floor of final scheme, rearranged internally to accommodate library, reading room & dining hall

Insc: With rooms labelled

Pencil & wash on tracing paper (29 $\frac{1}{2}$ ×21 $\frac{1}{2}$)

18 Ground floor plan, incomplete, & with minor alterations from No. 17

Pencil & wash (30×22)

19 Ground floor plan, incomplete, close to No. 18

Insc: *Mezzanine plan*

Pencil & wash on tracing paper (30×22)

20 Transverse section through dining hall

Insc: (on this & each subsequent drawing) as italicized

Pen & wash (22×30)

21 Longitudinal section through Dining Hall

Pencil & wash (22×30) (& for Nos. 22 & 23)

22 Longitudinal secn. through Library

23 Transverse section through Library

LONDON: Nos. 70-76 Cheyne Walk Chelsea

Proposed reconstruction of houses between Church Street & Danvers Street with houses & studios extending into Church Street, 1897 & 1907 (9):

1 Design for rebuilding of the houses, Nos. 72-75, facing the Embankment [Fig. 27]

Elevation

Scale: 1 in to 8 ft

Insc: 1897 | *A Block of Houses on Cheyne Walk Chelsea*

Embankment | Nos. 71 & 70 to be pulled down | Mr.

Rollins' Studio No. 72 | Mr. Walton's House & Studio

No. 73 | No. 74 | No. 75 | [No. 76] to be pulled down

s & d: C. R. Ashbee M.A. Architect | Maggie & Stump

House | 37 Cheyne Walk | Chelsea, London, SW

Pen & wash with pencil on vellum (16 $\frac{3}{4}$ ×20)

2 Block plan of the site, showing layout of houses & ground rents

Insc: *Plan No. 1*, & note on the development of the site

s: C. R. Ashbee FRIBA | *37 Cheyne Walk* (& on Nos. 3-6)

Pencil & wash on tracing paper (18 $\frac{1}{2}$ ×25 $\frac{1}{2}$)

3 Block plan of site, showing another arrangement of the proposed houses in Church Street with their ground rents

Scale: 1 in to 16 ft

Insc: *Proposed reconstruction of Church St. Chelsea*

Pencil & wash on tracing paper (18 $\frac{1}{2}$ ×16)

4 Perspective sketch of the above scheme, showing Chelsea Old Church in right foreground

Pencil & wash (11×17)

5 Block plan of whole site

Scale: 1 in to 16 ft

Insc: *Plan showing suggested Alterations | providing for*

Fourteen new Houses, with | Three Studios in the rear,

each with | sitting-room, bedroom etc.

d: May 28 1907 (& on No. 6)

Pencil & wash on tracing paper (15 $\frac{1}{2}$ ×25)

6 Block plan of site, showing another arrangement from the above

Scale: 1 in to 16 ft

Insc: *Plan showing suggested Alterations | providing for*

Fourteen new Houses, with | Common Garden at the back,

with several pencil notes

Pencil & wash on tracing paper (15 $\frac{1}{2}$ ×25)

7 Sketch plan of the corner between Cheyne Walk & Church Street, & plan & elevation of four of the terrace houses

Pencil on tracing paper (21×31)

8 Perspective sketch of the scheme suggested in No. 6, showing Chelsea Old Church in foreground

Pencil & wash (15×21 $\frac{1}{2}$)

9 Finished perspective of the above scheme

Pencil & watercolour (19×27)

LONDON: No. 71 Cheyne Walk, Chelsea

Designs & working drawings of a house for Mrs Trier, 1912-13 as executed (14):

1 Plans, elevations & sections

Insc: *71 Cheyne Walk Chelsea SW*, with rooms labelled & construction notes

s & d: C. R. Ashbee FRIBA | *Architect | 37 Cheyne Walk | Chelsea SW | August 1912*

Photoprint on linen (22×30)

2 Plan of first floor, elevation & section through adjoining house

Insc: *71 Cheyne Walk, Chelsea, SW*, with notes

Pen on linen (17 $\frac{1}{2}$ ×29)

The elevation shows considerable differences from that in No. 1.

3 Detail of window on front elevation & section through dining-room

Insc: *71 Cheyne Walk SW*, & some construction notes

s & d: As on No. 1

Pen on linen (22×30)

4 Perspective of façade, as shown in No. 2

d: March 1913

Pencil (22×30)

5 Sketch design for iron railings

Pencil & wash on tracing paper (17 $\frac{1}{2}$ ×16 $\frac{1}{2}$)

6 Details of iron railings, plan & elevation

Scale: 1 in to 1 ft

Insc: *See corrected sheet of Jan. 1913* (illegible initials) & some construction notes

s: As on No. 1

d: Sep. 1912

Pencil & wash (22×30)

7 Details of iron railings, plan & elevation, the corrected sheet referred to above

Scale: 1 in to 1 ft

Insc: *71 Cheyne Walk SW | Details of ironwork*

s: As on No. 1

d: Jan 1913

Pen on linen (22×30)

8-14 Details of the interior

8 Elevations of *Proposed Panelling for Dining Room*

Insc: As above, *71 Cheyne Walk & This Design is the Property of J W Pymment The Guild of Handicraft Chipping Campden Glos & to be returned to him* (this is printed on by dye-stamp)

d: 11.3.13

Pencil & wash on tinted paper (20 $\frac{1}{2}$ ×30 $\frac{1}{2}$)

9 Details of panelling surround to fireplace

Insc: *House for Mrs Trier | 71 Cheyne Walk*

s: As on No. 1

d: Mar 27 1913

Pencil & wash (22×30)

10-11 Details of panelling

s & d: *Measured & drawn by N.F.G. | April 1913*

Pencil & wash (22×30)

12-13 Details of panelling surround & fireplace

Scale: 1 in to 1 ft

Insc: *Drawing Room 71 Cheyne Walk*, & details labelled

s & d: C. R. Ashbee | May 1913

Pencil & wash (22×30)

14 Details of brick fireplace

Insc: *Mrs. Trier | 71 Cheyne Walk*

Pencil & wash (22×30)

For illustrations of house & details see *Ashbee*

Collection, IV, pp. 163-175. Bombed in the second world war.

LONDON: Nos. 72 & 73 Cheyne Walk, Chelsea
Designs & working drawing as executed, 1902 (4):

1 Plans

Scale: 1 in to 8 ft

Insc: *Nos. 72 & 73 Cheyne Walk* (& on each subsequent drawing) with rooms labelled, *Magpie & Stump House* | 37 Cheyne Walk S.W.

Pen on linen (22×30)

2 Plans, front elevation & section, showing minor alterations from No. 1

Scale: 1 in to 8 ft

Insc: With details labelled

s: C. R. Ashbee M.A. Architect | *Magpie & Stump House* | 37 Cheyne Walk Chelsea

Pen on linen (22×30)

3 Cross sections through Nos. 72 & 73

Scale: 1 in to 8 ft

Insc: *Magpie & Stump House* | 37 Cheyne Walk, S.W.

Pen on linen (14½×24)

4 Details of Bay window over Gateway

Insc: As above, with construction notes

s: C. R. Ashbee Architect

Pen & wash (22×30)

Lit: For illustrations see BN, LXXXII, 1902, facing p.164; *Ashbee Collection*, I, pp.21-25; Ashbee, *Where the Great City Stands*, Pl.22; R. McGrath, *C.20 Houses*, 1934, facing p.2

Bombed in the second world war.

LONDON: No. 74 Cheyne Walk, Chelsea

Design for rebuilding, as executed, 1902

Plans, elevations & sections

Scale: 1 in to 8 ft

Insc: *Plans of No. 74 Cheyne Walk, Chelsea SW* with rooms labelled

Pencil & wash on tracing paper (22×30)

Lit: For illustrations of house & details see BN, LXXXII, facing p.846; *Ashbee Collection*, I, pp.50-63, 345; II, pp.151-63; & III (pages not numbered) Ashbee lived here himself after he married, although No.37 Cheyne Walk remained his office. Bombed in the second world war.

LONDON: No. 76 Cheyne Walk, Chelsea

Design for a house for Mrs W. Hunt, 1901-02 as executed (2):

1 Plans, elevations & section

Scale: 1 in to 8 ft

Insc: *No. 76 Cheyne Walk | Chelsea S.W. | For Mrs. W. Hunt & This is the drawing (sheet 1) | referred to in agreement dated | 9th April 1902 | L. N. Ensor (s) C. R. Ashbee (s), with rooms labelled s & d: C. R. Ashbee M.A. Architect Magpie & Stump House | 37*

Cheyne Walk Chelsea SW | October 1901

Pen & wash on linen (19×29)

A photoprint of the above is filed with the drawings. It is s & d: R. Cyril H. Sloane Stanley | Dec. 1901 | approved J. T. Wimperis & Arber 7 Jan 1902.

2 Elevation & section of part of façade

Scale: 1 in to 2 ft

Insc: *76 Cheyne Walk & This is the drawing (sheet 2) | Referred to in agreement dated | 9 April 1902 | L. N. Ensor (s) Ashbee (s), with construction notes s & d: C. R. Ashbee | Architect | Mch 1902*

Pen (31×22)

In *Ashbee Collection*, III, there is a photograph of the exterior before rebuilding. Bombed in the second world war.

LONDON: Cheyne Walk, scheme for studios

Proposed design for 17 separate dwellings

Plan of whole site & elevations of N & W sides

Scale: 5/8 in to 10 ft

Insc: *Scheme for Studios in Cheyne Walk Chelsea*

s: C. R. Ashbee M.A. Architect | *Magpie & Stump*

House | 37 Cheyne Walk | Chelsea SW

Photoprint & wash (22×30)

LONDON: Cheyne Walk, House for Mr J. Guthrie

Design for a new building

Plans, elevations & sections

Scale: 1 in to 8 ft

Insc: *Design for a house | for Mr. J. Guthrie in | Cheyne Walk, Chelsea, with rooms labelled*

s: C. R. Ashbee M.A. Architect | *Magpie & Stump*

House | 37 Cheyne Walk Chelsea | London S.W.

Photoprint & wash (22×30)

LONDON: Nos. 115-116, 'World's End House',

Cheyne Walk, Chelsea

Designs for proposed reconstruction & rebuilding (14):

1-7 Sketch survey plans, elevation & section

Scale: 1 in to 8 ft

Insc: *115-116 Cheyne Walk*

s & d: C. R. Ashbee FRIBA | *March 1914*

Pencil & wash on tracing paper (10×8 & 7×7)

8 Elevation of front façade

Insc: *Suggested reconstruction of | No. 115 & 116*

Cheyne Walk

s: C. R. Ashbee Architect FRIBA | *37 Cheyne Walk SW*

Pencil & wash (14½×13½)

9 Plans of 3 floors, providing for two studios

Insc: With rooms labelled

Pencil & wash on tracing paper (22×29)

10 Plans of ground & first floors, an alternative

scheme providing for three studios at the rear

Insc: With rooms labelled

Pencil & wash on tracing paper (22×29)

11 Plans, elevations & sections of studio at rear,

adjoining [J. M. W.] Turner Studio

Insc: With labels, & as above

Pencil & wash (22×30)

12 Plan & elevation, a quite different scheme for a

compact house & no studios

Insc: *115 & 116 Cheyne Walk*, with rooms labelled

s & d: C. R. Ashbee FRIBA | *37 Cheyne Walk | Chelsea SW | March 1914*

Pencil on tracing paper (21½×15)

13 Plans of ground, first & second floors, based on those of No. 12

Insc: With rooms labelled

Pencil & wash on tracing paper (22×13½)

14 Main façade to Cheyne Walk, elevation & cross

section, small-scale plans of ground & first floors &

site of house; the elevation is an elaboration of the

sketch in No. 12, a six-bay Georgian house of 3 storeys

with sloping roof

Insc: *World's End House, Cheyne Walk, Chelsea, SW,*

& rooms labelled

s: *Ashbee & Chetle, Archts. | 37 Cheyne Walk,*

Chelsea SW

Pencil & watercolour (30×22)

Never executed.

LONDON: Nos. 118-119 Cheyne Walk, Chelsea
Restorations & additions to the former home of
J. M. W. Turner RA, 1897-98 (5):

1 Sketch survey plans (10 sheets) of the two houses before restoration

Insc: With many measurements given & details labelled; several different London addresses given verso

d: Oct 11 | 97 & Nov. | 97

Pen (11½×10½)

2 Plans & front elevation

Scale: 1 in to 8 ft

Insc: *Nos 118 & 119 Cheyne Walk | Chelsea SW | showing present condition, with rooms labelled*

s & d: C. R. Ashbee M.A. | *Architect Magpie & Stump House, 37 Cheyne | Walk Chelsea* (& on each subsequent drawing) *January 19 1898*

Pen & wash (22×30)

3 Plans & front elevations

Scale: 1 in to 8 ft

Insc: *Plan of Nos. 118 & 119 | Cheyne Walk Chelsea | Showing Alterations, with rooms labelled*

Pen & wash on linen (22×30)

4 Front elevation of No. 118 showing new roof, with plan & section of the roof & details

Scale: 1 in to 8 ft

Insc: With details labelled

Pen & wash (22×30)

5 Section through No. 119, with elevation & sections

of studio fronting Little Davis Place

Insc: With details labelled

Pen & wash on linen (22×30)

Filed with drawings is a sheet of photographs of exterior before & after restoration & photographs of restored interior, taken from *Ashbee Collection*, I, pp.64-68; II, pp.140-149; the same are also reprd in BN, LXXXI, 1901, facing p.863, & Ashbee, *Where the Great City Stands*, Pl. 30-31; for short description & further illustrations see Ashbee, *A Book of Cottages & Little Houses*, n.d., pp.61-66, & *Survey of London*, IV, *Parish of Chelsea*, Part II, 1913, p.42, Pl.45. Bombed in the second world war.

LONDON: 'Danvers Tower', corner of Cheyne Walk & Danvers Street

A composite house for Messrs Abbey, Tweed & Oppler

Preliminary sketches & finished designs, 1897, never executed (14):

1 Rough sketch elevations

Insc: A, with the names of the tenants written in against the part of the building that they would occupy

Pencil & wash (22×30)

2 Plans of basement, ground & first floors of the

apartments for Messrs Abbey & Tweed; several

alterations in pencil

Insc: B, with rooms labelled

Pen & pencil (22×30)

3 Plans of second, third & fourth floors & two cross

sections of the apartments for Messrs Abbey & Oppler

Insc: B, with rooms labelled

Pen & pencil (22×30)

4 Two sketch elevations

Insc: B | *Danvers Tower | Cheyne Walk Chelsea*, marking

the entrances for Messrs Oppler, Tweed & Abbey

Pencil & wash (15×22)

5 Three elevations, based on the above, but with

certain alterations particularly to the top of the tower

Insc: B

Pencil (22×30)

6 Elevations, the above 3 in No. 5. drawn out to scale
Scale: 1 in to 8 ft

Insc: *Danvers Tower* / *A Composite House for Messrs. / Abbey Tweed & Oppler* / No. 1 / B
s & d: C R Ashbee M.A. Architect / *Magpie & Stump House* / 37 Cheyne Walk / Chelsea, London: SW / January 1897
Pen & wash on tracing paper (20 $\frac{1}{2}$ × 29)

7 Plans of basement, ground, first & second floors
Insc: C (& on each subsequent drawing), with rooms labelled
Pencil (30 × 22)

8 Plans, the above in No. 7 drawn out
Scale: 1 in to 8 ft
Insc: "*Danvers Tower*" *Cheyne Walk Chelsea* with rooms labelled & Note: *There are seven tenants in the building, their apartments being lettered from A to G respectively*
s: As on No. 6
Pen & wash on linen (28 × 22 $\frac{1}{2}$)

9 Plans of third, fourth, fifth & sixth floors
Pencil (30 × 22)

10 Plans, the above in No. 9 drawn out
Scale: 1 in to 2 ft
Insc: "*Danvers Tower*" *Cheyne Walk Chelsea*, with rooms labelled
s: As on No. 6
Pen & wash on linen (28 × 22 $\frac{1}{2}$)

11 Elevation to Cheyne Walk & Elevation to Danvers St. [Fig. 28]
Insc: As above
Pencil & wash (15 × 22)

12 Elevations to Cheyne Walk, Danvers Street, N elevation & W elevation; some minor alterations from No. 11
Scale: 1 in to 8 ft
Insc: "*Danvers Tower*" *Cheyne Walk* / *Chelsea*, & Ashbee's address as on No. 6
Pen & wash on linen (21 × 26)

13 Plans of basement, ground, first, second floors & top of tower; the disposition of the rooms is completely different from any preceding plans
Insc: "*Danvers Tower*" *Cheyne Walk Chelsea*, with rooms labelled & Ashbee's address as on No. 6
Pen & wash on linen (26 × 21)

14 Section
Scale: 1 in to 8 ft
Insc: "*Danvers Tower*" *Cheyne Walk Chelsea*
s: As on No. 6
Pen & wash on linen (15 × 21)

Filed with the drawings is a rough *Estimate for Building in Danvers St. & Cheyne Walk*. This scheme was turned down by the L.C.C. & is noted by Ashbee in his *Memoirs*, I, p. 111, 'This was to stand at the corner of Danvers St where Gros by Hall now is, the drawings and much of the invention were by Charles Holden then working in my office. There were studios for John, Sargent and Abbey and other artists'.

LONDON: No. 4 Danvers Street, Chelsea
Alterations & additions for Miss St John Partridge, 1899 (4):

1 Sketch plans & elevation
Insc: 4 *Danvers Street*, with rooms labelled
Pencil & wash on tracing paper (13 × 20)

2 Sketch plans & elevation; considerable differences between this drawing & No. 1

Scale: 1 in to 8 ft
Insc: *Suggested Reconstruction of* / No. 4 *Danvers St* / for Miss St. John Partridge, with rooms labelled
s & d: C R Ashbee FRIBA Architect / 37 Cheyne Walk, SW / May-14
Pencil & wash on tracing paper (13 × 20)

3 Site plan with elevation & section of the façade as existing & *Front elevation as proposed*
Scale: 1 in to 8 ft
Insc: No. 4 *Danvers Street* / *Chelsea S.W.* / *Additions & Alterations & Note: Two copies of this plan together with application sent to the L.C.C. for consent 11 July 1899*
s & d: As on No. 2 & 10 July 1899
Pen & wash on linen (16 × 19)

4 Plans, elevations & sections
Insc: No. 4 *Danvers Street* / *Chelsea S.W.* / *Additions & Alterations*, with rooms labelled & key to drains
s: As on No. 2
Pen & wash (22 × 31)
Bombed in the second world war.

LONDON: No. 6 Henrietta Street, Cavendish Square
Design for interior decoration
Perspective of panelled room
Insc: *Fryers Ltd.* / 8 *Henrietta Street* / *Cavendish Square W*
Pencil (16 $\frac{1}{4}$ × 29)

LONDON: Morley College, Waterloo Road
Preliminary designs for a new building, adjoining the Royal Victoria Hall, 1911, never executed (10):

1 *Basement Plan*
Insc: With rooms labelled (& for Nos. 2, 3, 7) (on Nos. 1-10) as italicized
s & d: (on Nos. 1-10) C R Ashbee FRIBA / 37 Cheyne Walk / 1911
Pencil & wash on tracing paper (22 × 30) (this is the size & medium of Nos. 1-9)

2 *Ground Floor Plan*

3 *First Floor Plan*
Insc: *Morley College, Waterloo Road*

4 *Outline Elevation to Waterloo Road*

5 *Elevation to Webber Street* & sketch, elevation
Insc: With many pencil notes

6 *Elevation to the N. from inside the Court* & details of entrances
Insc: With many pencil notes

7 *Section through whole building*

8 *Entrance at the end of the raised way from the Waterloo Road*
Insc: With many pencil notes

9 *Section of Main Staircase looking to entrance*
Insc: With many pencil notes

10 *Section through principal staircase at stair bow*
Insc: With details labelled
Pencil & wash on tracing paper (22 $\frac{1}{2}$ × 15 $\frac{1}{2}$)

For illustration of another design (perspective & 2 plans) & description of the project see Ashbee, *Where the Great City Stands*, Pl. 77, pp. 85-86.

TAORMINA (Sicily): Villa San Giorgio
Design for Col. T. B. Shaw-Hellier
Perspective of house & grounds with church of San Pancrazio & hills in background, with small-scale site & ground floor plans & sketches of *The Lodge*: from Taormina & *The Cortile*
Insc: *Villa San Giorgio Taormina, Sicily*, C. R. Ashbee Archt. For Colonel T. B. Shaw-Hellier, & as above
Pencil & black chalk, with wash on plans & sketches (21 × 27)

For illustrations of the work in progress & details see *Ashbee Collection*, IV, pp. 2-37; see also AR, XXIX, 1911, pp. 84-87.

WOLVERHAMPTON (Staffs): Wombourne Wodehouse
Alterations for Col. T. B. Shaw-Hellier
Elevation of West or Terrace Front
Insc: *Wombourne Wodehouse Wolverhampton* / *Built by Thomas del Wodehouse c.1307* / *Rup: Huntbach Alterations c.1680* / *Sir Samuel Hellier Alterations c.1740* / *James Shaw Hellier Alterations c.1810* / *Col. T. B. Shaw Hellier Alterations by G. F. Bodley A.R.A. (Present Windows etc. 1872-3)* By C. R. Ashbee M.A. (*Cables & Chimneys. Chapel. Billiard Rm etc. 1895-7*) & as above
s: C. R. Ashbee Architect / *Magpie & Stump House* / 37 Cheyne Walk, London, S.W.
Pen & wash (22 × 30)

A photograph of the W front as executed is stuck to the drawing; for this & further illustrations see *Ashbee Collection*, I, pp. 13-19; II, pp. 185-199.

ASHBY, Thomas (fl. 1618)
Carver and tomb maker, of St Martin-in-the-Fields
Bibl: See Lit.

LONDON: Strand, Arundel House
Elevation of a fireplace with broken pediment & central cartouche
Insc: *Mr. Smythson this is the direct plot of the chimney in / Arundale house in every poynt wch is all of whit marble / but only the herth and iii peeces of towch. the hight of the worke is 8 footes and 1/1 and the breadt is 6 footes / and 8 inches and it cometh fro m the wale one foote and the lowest prize wch I will take to paterne it / in every poynt is 100 pounds / Your loving ffrend / Tho: Ashby*
w/m: Flourishing shield with initials
Sepia pen (11 $\frac{3}{8}$ × 6 $\frac{1}{2}$)
Prov: The Smythson Collection (q.v.)
Lit: J. A. Gotch, 'Catalogue of the Smythson Drawings', *RIBA Jnl*, XV, 1908, pp. 60-64, No. 24 (AE5/24); Mark Girouard, 'The Smythson Collection in the RIBA', *Architectural History*, V, 1962, p. 63 & reprd on p. 178
Dr Girouard dates this drawing 1618-19 & connects it with John Smythson's visit to London in those years. Ashby was the sculptor of the Fulke Greville monument in St Mary's Church, Warwick, in 1618.

ASHLIN, George Cappinger (fl. pre-1875-1916)
Pupil of E. W. Pugin, later his partner in Ireland. Principal works (in co-operation with Pugin up to the latter's death in 1875, then on his own): Queenstown Cathedral, & churches at Cork, Clonakilty, Dublin & its neighbourhood, Carrick-on-Suir, Kilfinane, Emly, Templemore &c; domestic work at Tillyra Castle, Ballynastragh & Ashford; he also built the Sun & Northern Insurance offices in Dublin & the Dublin Exhibition buildings of 1882. He was elected F in 1899. He is last mentioned in the *RIBA Kalendar*, 1915-16.
Bibl: BN, LVIII, 1890, p. 326

COBH, Queenstown (Co Cork, Eire): Cathedral (RC) of St Colman
Proposed front elevation
See Pugin, Edward Welby & Ashlin, George
Cappinger

MENAGH (Co Tipperary, Eire): Cathedral
Design for a new cathedral, 18—
Perspectives (3)
See Pugin, Edward Welby & Ashlin, George
Cappinger

ASHTON, Henry (1801-72)
Articled to Sir Robert Smirke, then went into the office of Sir Jeffrey Wyatville, who was doing work at Windsor Castle at the time. Later he designed the Royal Mews at Windsor. He was employed by the Dutch King to make a design for a summer palace at The Hague. He built houses for the Westminster Improvement Commission in Victoria Street and competed for the Houses of Parliament, the Nelson Monument, the new National Gallery & the Great Exhibition Building of 1851. He was elected F in 1844 and acted as Vice-President 1858-60.
Bibl: obituary: *RIBA Transactions*, 1872-73, p.8; H. W. M. van der Wyck, 'Koning Willem III als bouwheer', *Opus Musivum*, 1964, pp. 415-438

THE HAGUE (Netherlands): Church
View of a Renaissance church with high gables on W front S side, & octagonal tower & turret
s & d: H. Ashton 1838 | at *The Hague*
Pencil (12 x 9 1/4)
Prov: One of a set of 15 drawings by various architects purchased 1959; the drawings were once in the collection of William Brockedon (1787-1854)

Henry Ashton was summoned to The Hague in February 1838 by the Crown Prince, later William II (d.1849), who employed him on various projects.

ATKINSON, John Robert (1908-)
Son of Robert Atkinson (q.v.) Now a partner with A. F. B. Atkinson in the firm of Atkinson & Anderson. Since Robert Atkinson's death in 1953 they have designed various housing schemes & also the rebuilding of Robert Atkinson's St Catherine, Hammersmith (1923, destroyed 1940).

LONDON: Portland Place, RIBA
Perspective drawing of the Meeting Room, 1933
See Wornum, George Grey
LONDON: Portland Place: RIBA

ATKINSON, Robert (1883-1952)
Trained at the School of Art and University College, Nottingham, & in the offices of J. Belcher & C. E. Mallows. He also studied in Italy, Paris & America. From 1913-20 he was Principal of the AA, from 1920-29 advisory Director of Education. He was elected A in 1910, F in 1915.
He was among the earliest designers of cinemas—he built cinemas in Edinburgh & Liverpool before 1914—the best-known example is the Regent cinema in Brighton. In 1924 he took A. F. B. Anderson into partnership & later his son, J. R. Atkinson. He built churches at Hammersmith and Twickenham, a hotel at Dublin, the Corn Exchange, Brighton, the Barber Institute of Fine Arts, Birmingham, the Colman Bequest Galleries, Norwich. He was responsible for the Bath Improvement Scheme, the Gibraltar Housing Scheme & the restoration of Bridgewater House, did many offices in London & domestic work, mainly in Cornwall & Wiltshire.
Bibl: obituaries: *Builder*, CLXXXIV, 1953, p.21; *RIBA Jnl*, LX, 1952-53, p.117; *AA Jnl*, LXXVIII, 1953, pp.119-121

BEDDINGTON (Surrey): Beddington & Wallington Urban District Council offices
Design for a new building
Perspective of front façade
Insc: *Proposed Design Beddington & Wallington Urban District Council Offices*
s & d: MCMXXXIII R.A. (in monogram)
Pencil & wash (15 x 22 1/2)
Prov: Pres. by John R. Atkinson, 1953
Repr: *Builder*, CXLVI, 1934, p.843

DUBLIN (Eire): Gresham Hotel
Design for an interior
Perspective
s & d: R.A. 20
Watercolour
Prov: Pres. by John R. Atkinson 1953
Atkinson's work of rebuilding & enlarging the Gresham Hotel is described & illustrated in *Builder*, CXXX, 1926, p.229, & CXXXIII, 1927, pp.422-425.

LONDON: Welbeck Pay Hospital
Perspective of design by C. E. Mallows (1906)
See Mallows, Charles Edward

LONDON: Admiralty Arch
Perspective of the design by Sir Aston Webb
See Webb, Sir Aston

ATKINSON, Thomas Dinham (1864-1949)
Articled to Sir Arthur Blomfield, then continued his training at University College, London, & the British School at Athens. He designed extensions to the University Observatory at Cambridge, then became Surveyor to the Dean & Chapter of Ely and later Diocesan surveyor at Winchester. Although he was a practising architect—he designed churches at Maes-y-Groes, Cambridge, Ely & Winchester—his main influence lay in his architectural publications, e.g. *English Architecture*, 1904, *Glossary of English Architecture*, 1906, *English and Welsh Cathedrals*, 1912, & *Local Style in English Architecture*, 1947. He was elected A in 1899, F in 1910.
Bibl: obituaries: *Builder*, CLXXVI, 1949, p.18; *RIBA Jnl*, LVI, 1949, p.143

Sketch book
172 leaves including sketches of English medieval architecture (1882-97), English C17 domestic details (1909-10) & sketches made in Italy (1885); the period covered is 1882-1912, & dates in parentheses refer to when the sketches were made

Pencil sketches (Album 16 XII)
Prov: Pres. by Mrs Atkinson, 1948

England & Wales
BANGOR (Caernarvonshire): Chair at 10 Holyhead Road (1888)

BARNACK (Northants): Church of St John Baptist
Heraldic shield (1909)

BEAUMARIS (Anglesey): Church of St Mary
Head from effigy on double tomb in church (1886); sketch elevation of wrought iron rail round grave in churchyard (1887)

BERKELEY (Glos): Church of St Mary Virgin
Capital in nave

CAMBRIDGE: Old house in Castle Street (1883); wrought iron gates at Clare College (1889); arcading in Chapter house, Jesus College; staircase from the cloisters at Queens' College (1884); gateway of St Catherine's College; wrought iron rail round tomb at St John's College chapel (1905); King's Parade (1896); St Benet's church tower (1903); Little St Mary's church, font cover (1888); Silver Street houses (1883)

CANTERBURY (Kent): House on Lady Wotton's Green (1898); Cathedral, N arm of E transept (1890)

CAWSTON (Norfolk): Church of St Agnes
Angel on hammerbeam roof, details of roof & arcading & bench end (1897)

CHESTER (Cheshire): Cathedral
W doorway (1889), pipe head of 1739 (1887), canopy work over choir stalls (1887), stone pulpit in refectory (1887); Palace of Lord Stanley, one bay with details (1887)

COCKWILLAN (nr Bangor, Caernarvonshire): Interior of a barn (1888)

CONWAY (Caernarvonshire): Church of St Mary
Font in church (1888), S porch of church (1888), roof loft & screen (1888)

CRONDALL (Hants): Church of All Saints
Tower (1919)

DURHAM (Co Durham): Cathedral
Interior of nave (1901)

ELY (Cambs): Cathedral
Norman arcading, W end (1882), Prior's doorway (1883)

FARNHAM (Surrey):
Castle Newel of staircase (1905), gateway (1905)

FRAMPTON-ON-SEVERN (Glos): Church of St Mary Virgin
Lead font

GLOUCESTER: Cathedral
Arch moulding of ruined arcade, piscina in chapel in triforium (1884)

HARBLEDOWN (Kent): Church of Hospital of St Nicholas

HEACHAM (Norfolk): Church of St Mary
Font

HEVINGHAM (Norfolk): Church of St Botolph
Mural tablet to John Bennett d.1765

HOCKWOLD (Norfolk): Church of St Peter
Carving on seat end (1906)

HORHAM (Essex): Hall
Sketch of recess in garden wall

HORNINGCROFT (Norfolk): Church of St Edmund
Font (1909)

KENNINGHALL (Norfolk)
Carved cross in NW buttress of tower (1905)

KING'S LYNN (Norfolk)
Plan of church of St Nicholas (1909); house in Tuesday Market Place, canopy over door (1909)

LANDBEACH (Cambs): Church of All Saints
Timber construction of roof of nave

LIVERMERE, GREAT (Suffolk): Church of St Peter
Sketch of bench end

LONDON
St Bartholomew the Great, Smithfield, interior of E end (1882); Staple Inn, view of main façade (1883); Westminster Abbey, interior of E apse, capital in chapter house, St Peter from the retable, shields of arms in spandrels of wall arcades from N & S aisles, misericords in Henry VIII's chapel, two C12 capitals in cloister (1882-83)

LUFFENHAM, SOUTH (Rutland): Church of St Mary
Capital & chancel arch (1909)

MELVERLEY (Salop): Church of St Peter
Interior (1885)

MEOLE (Salop): Holy Trinity Church
Chest in tower (1891)

MILTON (Cams): Church of All Saints
Altar rail (1888)

MORCOTT (Rutland): Church of St Mary
Monument to Francis Tyrrell d.1687

MOULTON (Lincs): Church of All Saints
Font (1911)

NORWICH
Deanery kitchen yard (1912)

PANGBOURNE (Berks)
Half-timbered house (1883)

PENMON (Anglesey)
Cross near Penmon Priory (1887)

REEPHAM (Norfolk): Church of St Mary
Belfry window

ST ALBANS (Herts): Abbey
Door to chapel at end of S transept (1882)

ST IVES (Cornwall): Church of St Andrew
Gravestone in churchyard (1905)

SALISBURY (Wilts)
Cathedral choir school (1891)

SALLE (Norfolk): Church of St Peter & St Paul
Three-tiered pulpit (1897)

SHREWSBURY (Salop): Church of St Mary
Capital N door (1888)

SONNING (Berks)
The Bull Inn (1883)

STAMFORD (Lincs)
House in High Street (1909)

STOURBRIDGE (Worcs)
Chancel window S side of Lazar House chapel &
interior (1883)

STOWMARKET (Suffolk): Church of St Peter & St Paul
Window tracery, N side of chancel (1909)

SWAFFHAM PRIOR (Cams): Romano-British villa
Plan of excavations (1892)

SWANNINGTON (Norfolk): Church of St Margaret
Barns & tower (1898); rectory (1894)

TEWKESBURY (Glos): Abbey
Vaultings of Warwick Chapel (1884)

WELLS (Somerset): Cathedral
Altar canopy, chapel S side of S choir aisle (1897)

WHITMINSTER (Glos): Church of St Andrew
Fresco on S wall of nave (1882)

WHITWELL (Norfolk): Church of St Michael
Chancel roof

WIGMORE (Herefordshire): Glazing in window of Hall

WINCHESTER (Hants): Cathedral
View from S, details of font, bench end & canopy in S
side of S choir aisle (1883); church of St Cross,
blocked doorway in S transept, carved corbels, piscina
in N chancel aisle, capital in N chancel aisle, elevation
of interior of E end, capitals & mouldings (1883)

Italy (1885)
BOLOGNA
S. Domenico, exterior of transept; S. Pietro (Duomo),
campanile

FLORENCE
La Badia, campanile; Palazzo Vecchio, tower;
Sta Croce, pulpit by Benedetto da Maiano;
Sta Maria Novella, campanile & tomb of Tedice
Aliotti, Bishop of Fiesole; Sta Trinita, arabesques
from altar by Benedetto da Rovezzano

PISA: Cathedral
Exterior of E end, holy water stoup, interior from end
of N transept

ROME: San Giovanni in Laterano
SW corner of cloisters; San Lorenzo fuori le Mura,
screen at E end

SIENA DUOMO
Dome, pulpit by Giovanni Pisano, altar by Lorenzo
di Mariano, baptistry, font by Jacopo della Quercia;
Sta Maria del Carmine, campanile

VENICE
Ca d'Oro, detailed view; Palazzo Ducale, capital from
SW corner

Sketches
In vol.1 of 2 volumes, insc: on covers *Quarto
Imperial Club Sketches* (vol.1 insc: in addition *From
March 1889 to December 1891*). The volumes contain
drawings by several artists, arranged under various
subjects.
For the other contents see *Bedford, F. D.; Cave,
D. C. A.; Cave, W. J.; Horsley, G. C.; Howell,
A.; Ryde, F. C.; Spooner, C.; Voysey, C. F. A.*
Prov: Bt 1959 (2 vols)

Carving
Sketch of harvesting scene
Scale: FS
Insc: *Miserere, in chapel stalls from a church in
Huntingdonshire (Now in Antiquarian Museum Cambridge)*
& verso *Q.I.C. (1) Carving - March 6th 1890* | T. D.
Atkinson
s: T. D. Atkinson
Pencil (11 $\frac{1}{4}$ × 9) p.1

Cottage architecture
CAMBRIDGE: Silver Street
View of old house
Insc: *Old houses in Silver Street Cambridge; verso Q.I.C.*
(5) | *Cottage Architecture* | T. D. Atkinson | July 31 1890
s: T.D.A.
Pencil (13 $\frac{3}{4}$ × 10) p.38

Town houses
BOLOGNA: Piazza della Mercanzia
View of Houses in Piazza della Mercanzia Bologna
Insc: As above & verso *Q.I.C. (3) | Treatment of Town
Houses* | May 1 1890 | T. D. Atkinson
s: T. D. Atkinson
Sepia wash (14 × 10)

Wall surfaces
FLORENCE: Church of Or San Michele
Insc: *Window in Or San Michele | Florence; & verso
Q.I.C. (4) | Treatment of Wall surfaces* | June 2nd
1890 | T. D. Atkinson
Pencil & grey wash (14 × 10) p.22

Three sketches of various treatments:

1 Insc: *Fresco on Wall of South Chancel Aisle | St. Cross,
Winchester* | Half full-size

2 Insc: *Three patterns on plaster | from old cottages in
Cambridgeshire* | Scale about 1" to a foot

3 Insc: *Half-timber work Shropshire; verso Q.I.C.*
(4) | *Treatment of Wall Surfaces* | June 2nd 1890 | T. D.
Atkinson
Pencil wash & watercolour (14 × 10) p.25

PISA: Cathedral
Insc: *Pisa Cathedral | View from North Transept | From
a sketch by T.D.A.; & verso Q.I.C. (No. 4) Treatment
of Wall surfaces* | June 2nd 1890 | T. D. Atkinson
Pencil, & wash (11 $\frac{1}{4}$ × 9) p.28

Wrought ironwork
CAMBRIDGE: Clare College
Elevation of Clare College - Cambridge | Gate of the
Fore Court Upper part
Scale: 1 in to 1 ft
Insc: As above & verso *Q.I.C. (2) | Wrot-Ironwork |
March 28 1890* | T. D. Atkinson
Pencil & wash (14 × 10) p.7

ATKINSON, Thomas Witlam (c.1799-1861)
Began his career as bricklayer & stone-carver, then
taught drawing and acted as Clerk of Works for
Basevi & H. E. Kendall. In 1827 he moved to
London, in 1834 to Manchester, where he worked in
partnership with A. B. Clayton until 1836; in 1840 he
returned to London, then moved on to Hamburg to
compete for St Nicholas. He then visited Russia and
travelled on through Asia, abandoning architecture
for travel & painting. He had designed churches at
Lower Tooting, 1833, Manchester, 1836-39, and
Openshaw, 1838-40, the Manchester & Liverpool
District Bank, 1834, & houses at Cheadle, Ashton &
Stalybridge. He published a book on Gothic ornament
in England and later several books on travel.
Bibl: obituary *Builder*, XIX, 1861, p.590; *Colvin*

MARKREE CASTLE (Co Dublin, Eire)
Rough sketch elevations, possibly for alterations to an
existing building
Insc: *Markree Castle | Co. Dublin*
w/m: J. Whatman 1838
Pencil (20 $\frac{3}{4}$ × 29 $\frac{1}{4}$)
Prov: 2 drawings for Markree Castle appear in the
1871 catalogue of the RIBA Drawings Collection
Bartholomew's Gazetteer gives only a Markree Castle
in Co Sligo.

STALYBRIDGE (Cheshire): Hough Hill Priory
Contract drawing
Scale: $\frac{3}{4}$ in to 1 ft
Insc: *No 20 | Detail Drawings for Entrance Front, &
details labelled*
s & d: David Cheetham James Walmsley John Wallis
John Bancroft | *Witness to the signature of the said
parties* | T. W. Atkinson | 15th March 1831
Pen & wash (19 $\frac{3}{4}$ × 28 $\frac{1}{4}$)
Atkinson built Hough Hill Priory for David Cheetham
in 1832 (APSD).

Pew ends
Designs for elevations & sections of mouldings, with
scale, in a Gothic style
s: TW/A
Pen (20 $\frac{1}{2}$ × 26 $\frac{3}{4}$)

Tomb
Design in a Gothic style
Side & end elevations
s & d: T. W. Atkinson *Archit* | 2 Parliament Street | 2
Decr. 1840
Pen & wash (18 $\frac{1}{2}$ × 27 $\frac{1}{2}$)

Town house

Design for alterations or rebuilding, contract drawings (2):

1 *Ground Plan*, with faint scale

Insc: No 2, & as above, with rooms labelled & measurements given; (& on each drawing) *Witness to the signature of the said Thomas Arnoll Davis (s) | T. W. Atkinson | Witness to the signature of the said Richard Dean (s) | Willm Page clerk to | Mr. Atkinson 8 Upper Stamford St*

s & d: (& on each drawing) *T. W. Atkinson Archt | 8 Upper Stamford St | 1st Sept. 1830*
Pen & wash (15×21)

2 *Back Elevation*, with faint scale

Insc: No 6, & as above

Pen & wash (15×21)

verso: Ground plan, an alternative design

Prov: 4 drawings for an unidentified house by T. W. Atkinson, dated 1830, appear in the 1871 catalogue of the RIBA Drawings Collection

ATKINSON, William (c.1773-1839)

Pupil of James Wyatt. He entered the RA Schools in 1796 and won the Gold Medal in 1797. In 1805 he published *Picturesque Views of Cottages*. From 1813-29 he was architect to the Ordnance Office. He carried out many alterations to existing buildings in the 'Castle Style' and was much employed as a country house architect in Scotland, where he was one of the pioneers of the Baronial style.

Bibl: *Colvin*; Alistair Rowan, unpublished PhD thesis for Cambridge University, 1964 on 'The Castle Style'

Design for an unidentified house in 'The Castle Style' Elevation, set in a landscape

Sepia pen & watercolour (9⁷/₈ × 20³/₄)

Prov: Bt 1961

Attribution by Alistair Rowan, 1967

AUSTIN, Hubert James (1841/2-1915) & PALEY, Harry Anderson (1860-1946)

Architects, of Lancaster. H. J. Austin began his career in the office of Sir G. G. Scott. He became partner of E. G. Paley in 1868 (for work from this office see *Paley, Edward Graham & Austin, Hubert James*). H. A. Paley was the only son of E. G. Paley. He joined the firm in 1877, was then sent to the office of T. E. Collcutt in London and returned to Lancaster in 1882, becoming a partner of the firm in 1886 (the name changing to Paley, Austin & Paley and then after E. G. Paley's death in 1895 to Austin & Paley). He was elected A in 1885. He continued as head of the firm after Austin's death until 1939. Austin & Paley specialized in ecclesiastical work, building & restoring a vast number of churches, mainly in & around Lancaster. Their style was usually a Northern version of Bodley, seen at its most splendid at St George, Stockport, 1893-97. This style was always maintained: All Saints, Hertford, 1895-1905, is an exotic example of red Runcorn sandstone in the Home Counties. They were also the architects to the Lancaster & Skerton Co-operative Society and built schools at Keswick, Skerton & Barton-on-Irwell. They won a silver medal at the Paris Exhibition of 1900. A full list of their churches is given in GR. Bibl: obituary Austin, *Builder*, XVIII, 1915, p.312; Paley, *Builder*, CLXX, 1946, p.537; *RIBA Jnl*, LIII, 1946, p.422 (obituaries)

LIVERPOOL (Lancs): Cathedral Church of Christ Preliminary sketch designs for second competition, 1902-03 (82):

1 Site plan

Scale: 1 in to 40 ft

s & d: *Austin & Paley | Architects | Lancaster | Dec. 1902*

Pen on linen (12¹/₂ × 29)

2-18 Leaves from sketch books & sheets of calculations
Pencil (7×4¹/₂ & 13×8)

19-79 Sketch designs, including plans, elevations, sections, details & perspectives of exterior & interior
Pencil on tracing & detail paper (various sizes ranging from 7×6 to 42×31)

80 Plan imposed on site plan

Scale: 1 in to 40 ft

Pencil on tracing paper (22¹/₂ × 35¹/₂)

81 Sketch plan

Scale: 1 in to 16 ft

Pencil & wash (22³/₄ × 33¹/₂)

82 *Part of Ground Plan shewing the 3,000 sittings*

Scale: 1 in to 16 ft

Insc: As above

s & d: *Austin & Paley Architects | Lancaster May 1903*

Pen on detail paper (30×43)

Prov: Pres. by Mrs H. A. Paley, 1946

The first competition for Liverpool cathedral, for a site nearer the city centre, was held in 1885, when the designs of Sir William Emerson were approved. The scheme, was, however subsequently dropped. In the autumn of 1901, St James's Mount having been fixed as the new site, architects were invited by public advertisement to submit portfolios of drawings in June 1902, for the consideration of the two advisory architects, Messrs G. F. Bodley RA & R. Norman Shaw RA, who were to select a limited number to take part in a final competition (*Liverpool Cathedral, The Official Handbook of the Cathedral Committee*, 11th edition). The five final competitors, who sent in drawings in April 1903, were H. J. Austin & H. A. Paley, (Sir) Charles A. Nicolson, (Sir) Giles Gilbert Scott, Malcolm Stark & (Sir) Walter Tapper, from whom Giles Gilbert Scott was chosen as the architect. Austin & Paley's designs, which obtained the second premium, are discussed in *Builder*, LXXXIV, 1903, pp.555 & 634, where competition drawings & the architects' report are printed in full. For further history of the competition see also *Builder*, LXXXIV, 1903, pp.530, 533, 569, 587, 592, 614, & in this catalogue under *Nicholson, Sir Charles A., Scott, John Oldrid & Tapper, Sir Walter J.* For first competition see *Brooks, James & Murray, Thomas E.* For survey of cathedral site made for Austin & Paley see *Bradbury, George*.

AUSTIN, Thomas (fl.1865-75)

CRAMLINGTON (Northumberland): Church of St Nicholas (with Johnson)

Sketch design (1865-68)

See *Johnson, Robert James*

MITFORD (Northumberland): Church of St Michael (with Johnson & Hicks)

Design for chancel seating & screen (1875)

See *Johnson, Robert James*

AYLING, Robert Stephen (1863-1932)

Articled & later assistant to Charles Barry Jr. In 1897 he won the competition for the Bethnal Green Public Baths and set up practice. He designed Hopkinson, Brabazon & St George's Houses, Westminster, Clement's House, Bolsover Street, & the Nurses' Home at Stoke-on-Trent, a swimming bath in Maine, USA, stables & power stations at Dublin. He specialized in the design of public abattoirs. He became A in 1892, F in 1901. Bibl: obituaries: *Builder*, CXLIII, 1932, pp.247, 275; *RIBA Jnl*, XXXIX, 1932, pp.859-860

CAISTER CASTLE (Norfolk): Tower
Details of tower, plan & elevation of door, window & fireplace

Scale: 1 in to 2 ft; mouldings FS

s & d: *R. Stephen Ayling Mens et del. 1885*

Pen (20¹/₄ × 31)

LONDON: St Paul's Cathedral

Measured drawing of staircase in SW tower
Plan, elevation & details of ironwork

Scale: 1 in to 4 ft

s: *R. Stephen Ayling ARIBA. Mens et Del.*

Pen & wash (21×26¹/₂)

Lit: *Builder*, LXII, 1892, p.11 (Reprd)

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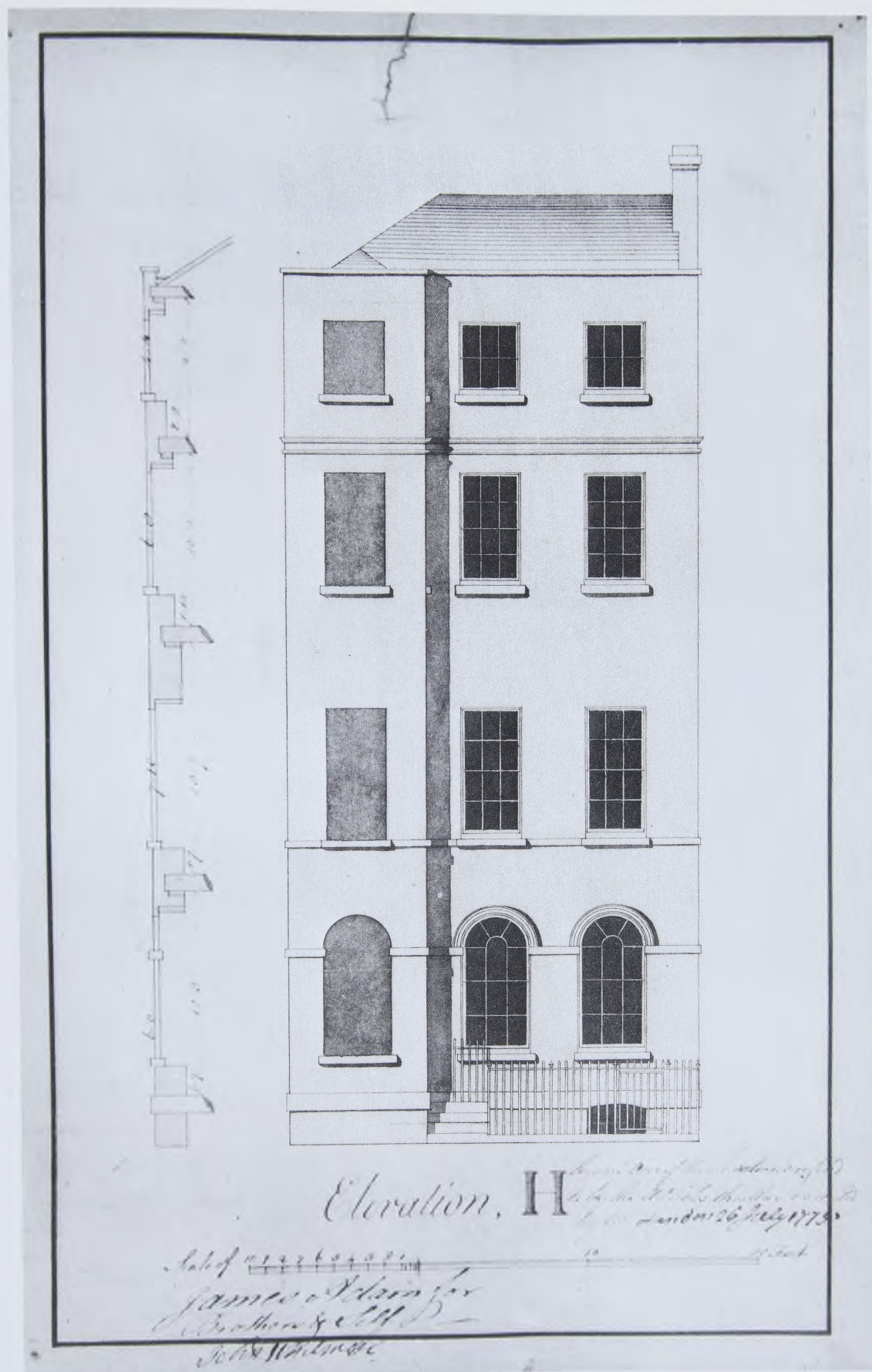


Fig.1 James Adam. London, No.6 Frederick's Place (Old Jewry): Elevation and wall section, 1775

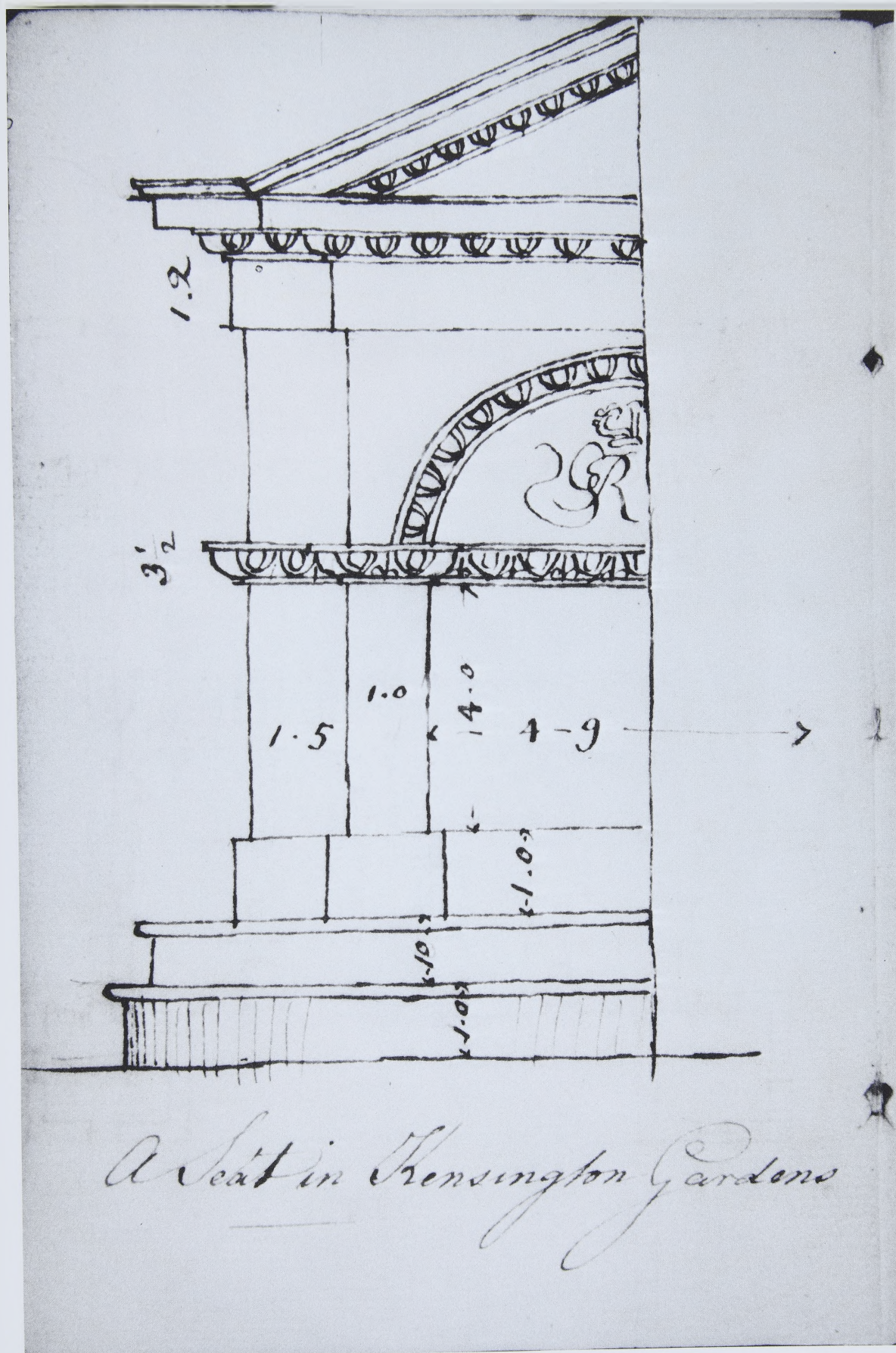


Fig. 2 John Adam. London, Kensington Palace: Seat in the gardens, 1748

26 Gothic Window & Cupiloe at the
Duke of Dorset's at Noel
in Kent

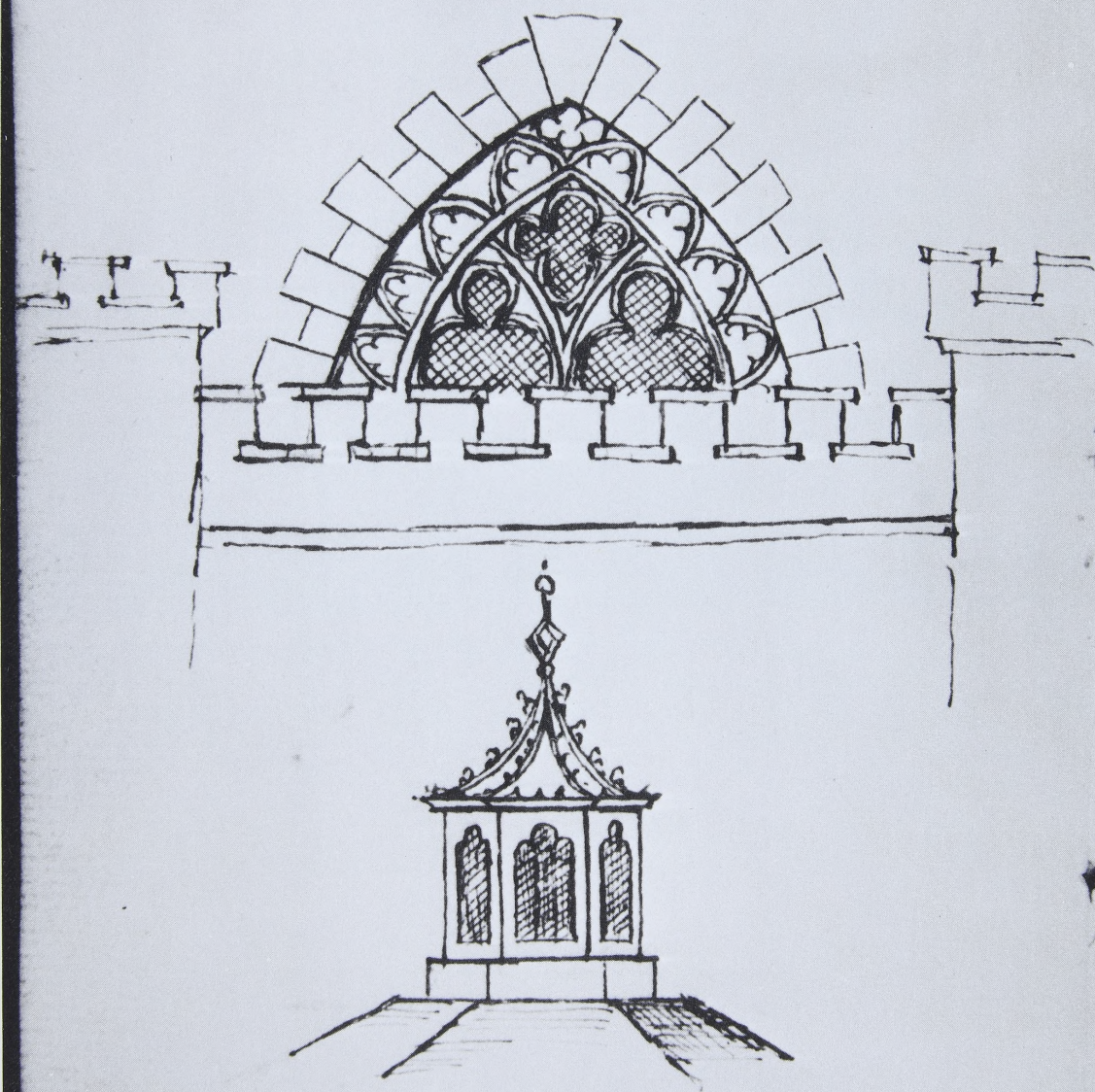


Fig. 3 John Adam. Knole (Kent): Sketch of cupola and gable window of Bouchier's Gatehouse, 1748

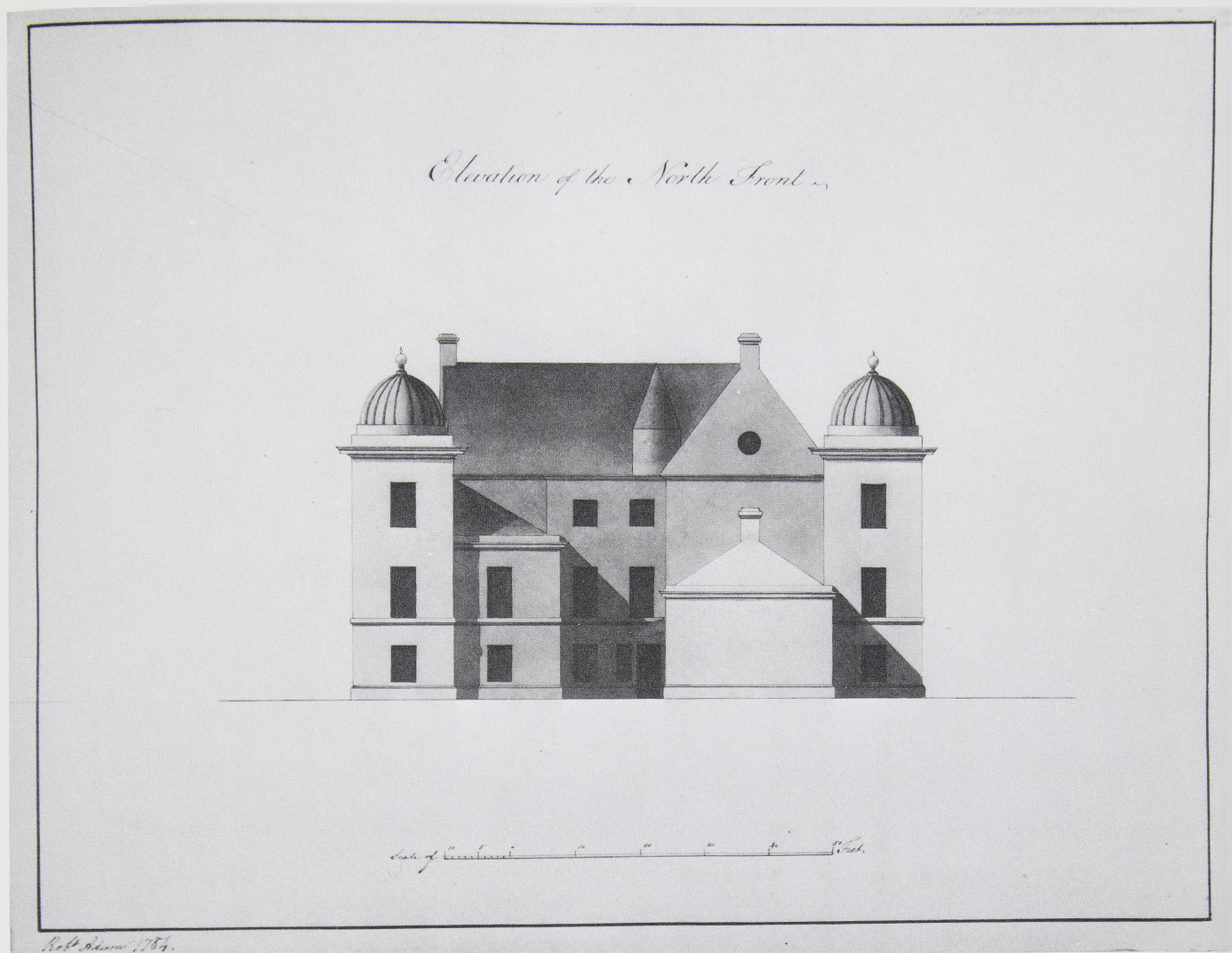


Fig. 4 Robert Adam. Blackadder House (Berwickshire): Elevation of the north front, 1784

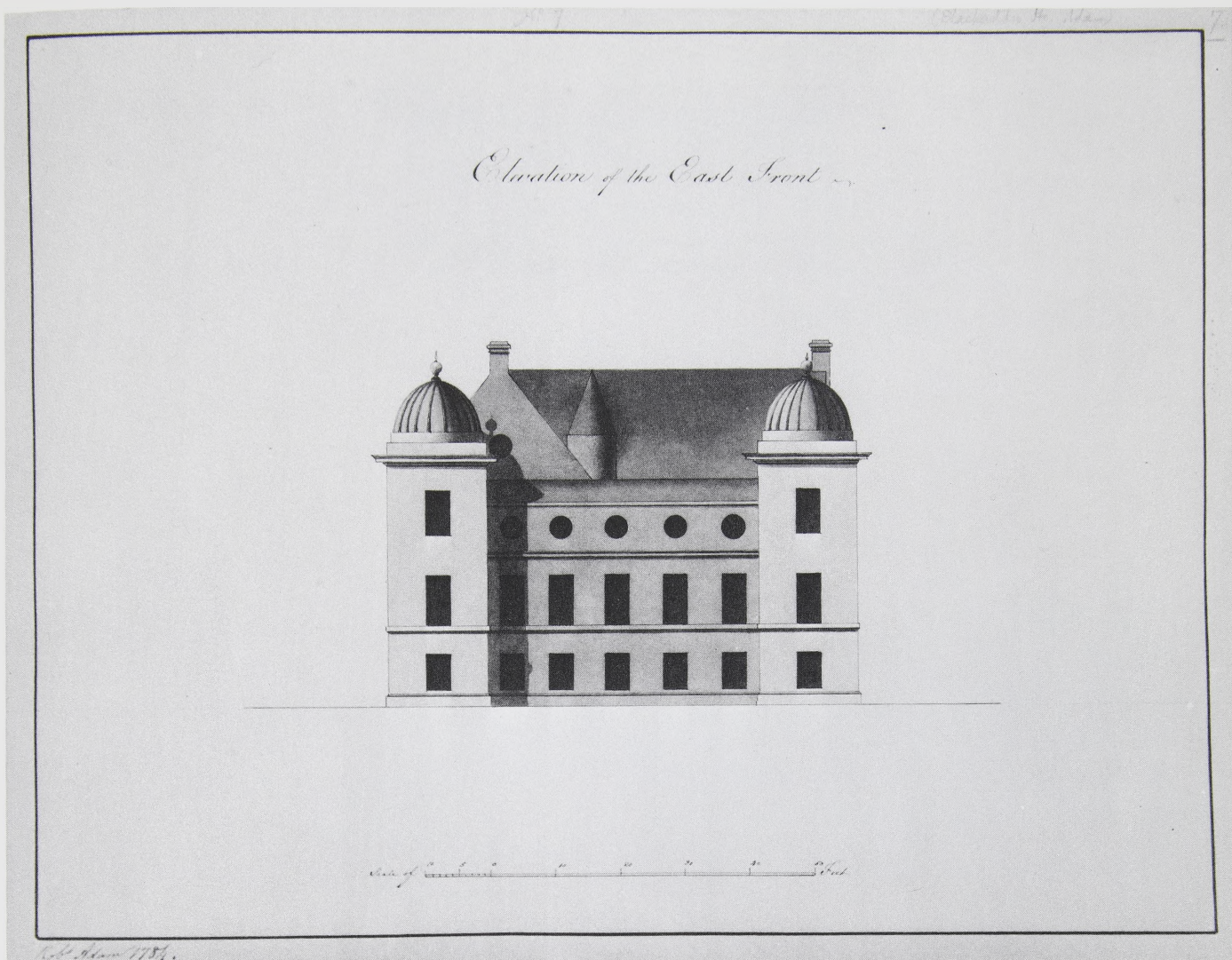


Fig. 5 Robert Adam. Blackadder House (Berwickshire): Elevation of the east front, 1784

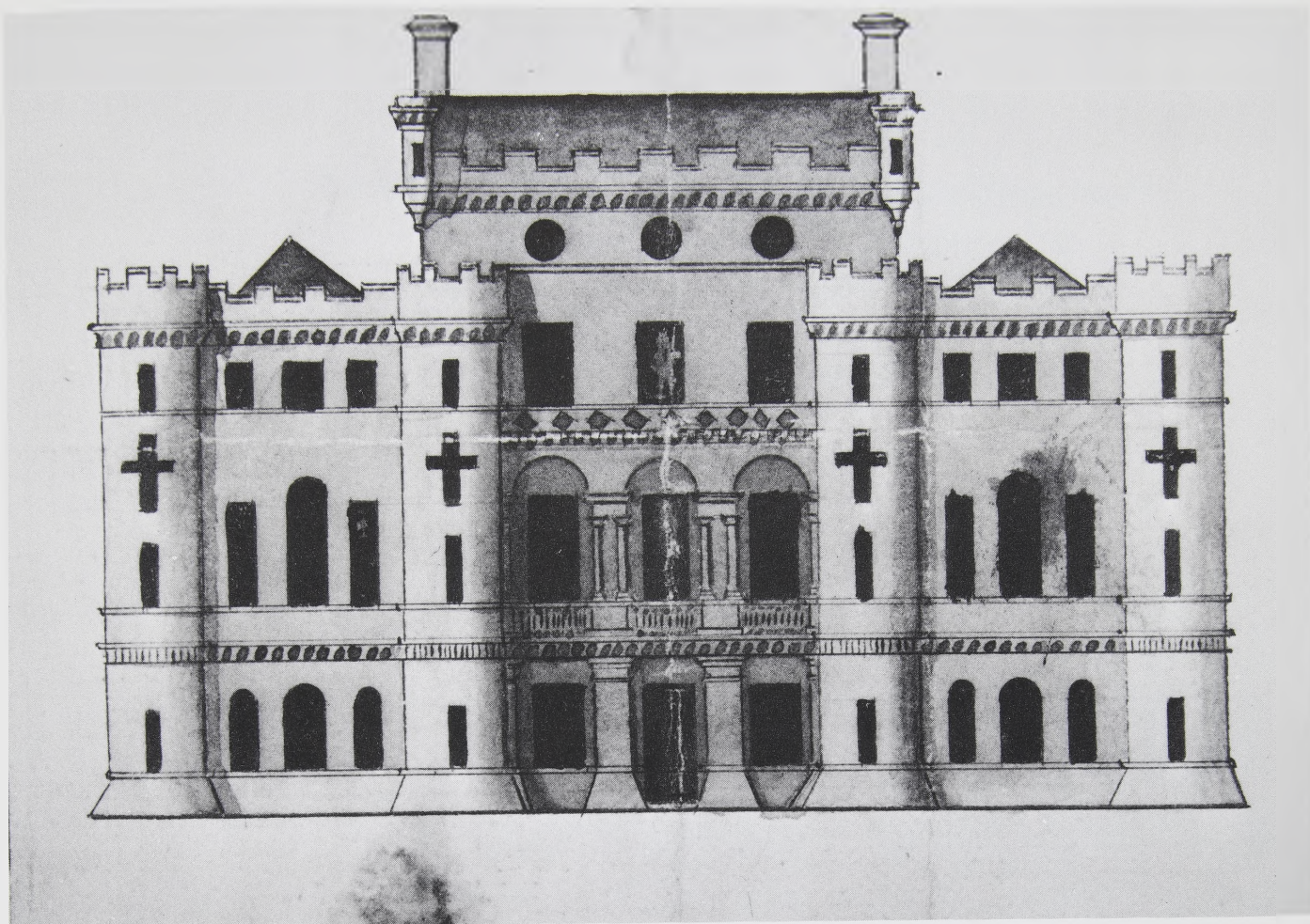


Fig. 6 Robert Adam. Culzean Castle (Ayrshire): Design for the south front, c. 1777

Design of a Ceiling for the 1st Drawing Room, for Lord Chief Baron Crut.

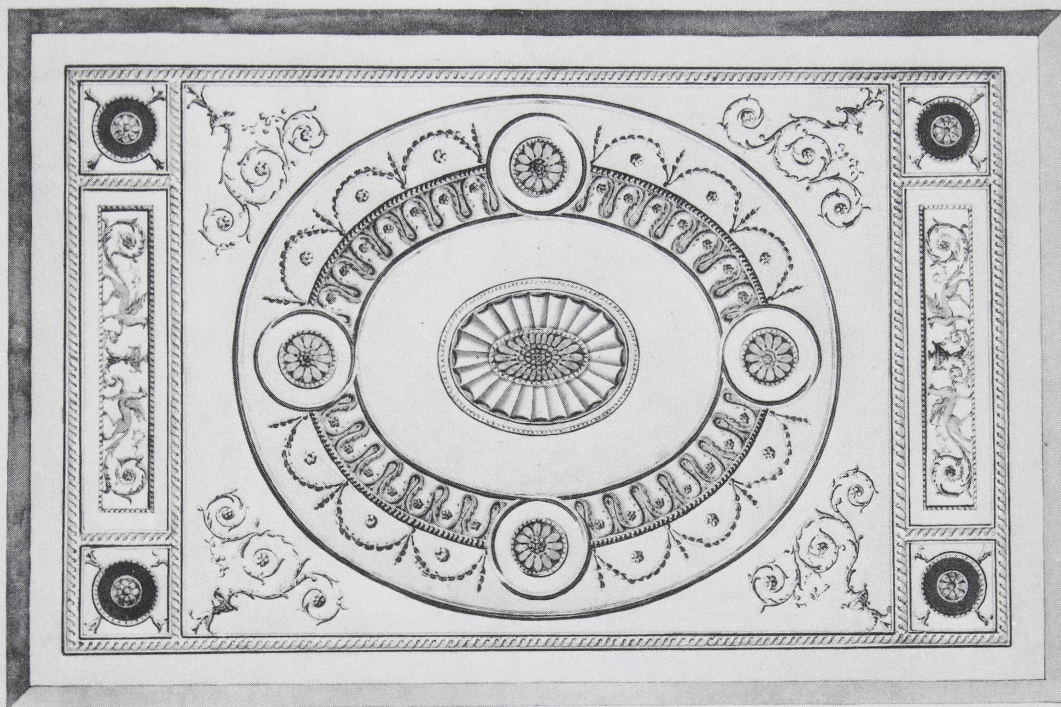


Fig. 7 Robert Adam. Edinburgh, No. 7 Queen Street: Design for the ceiling of the first drawing room, 1770

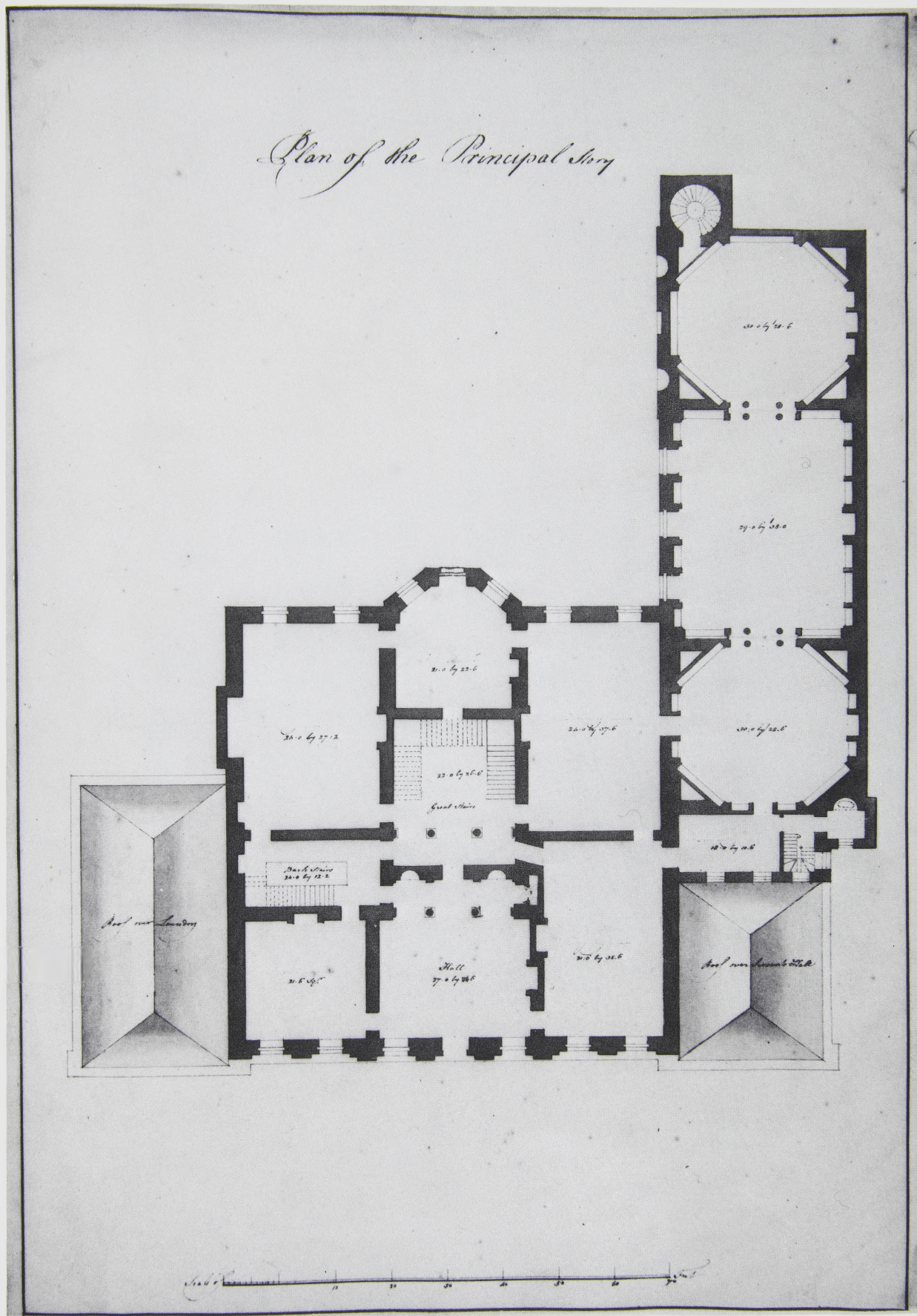


Fig. 8 Robert Adam. London, Berkeley Square, Lansdowne House: Plan of the principal storey, c. 1761

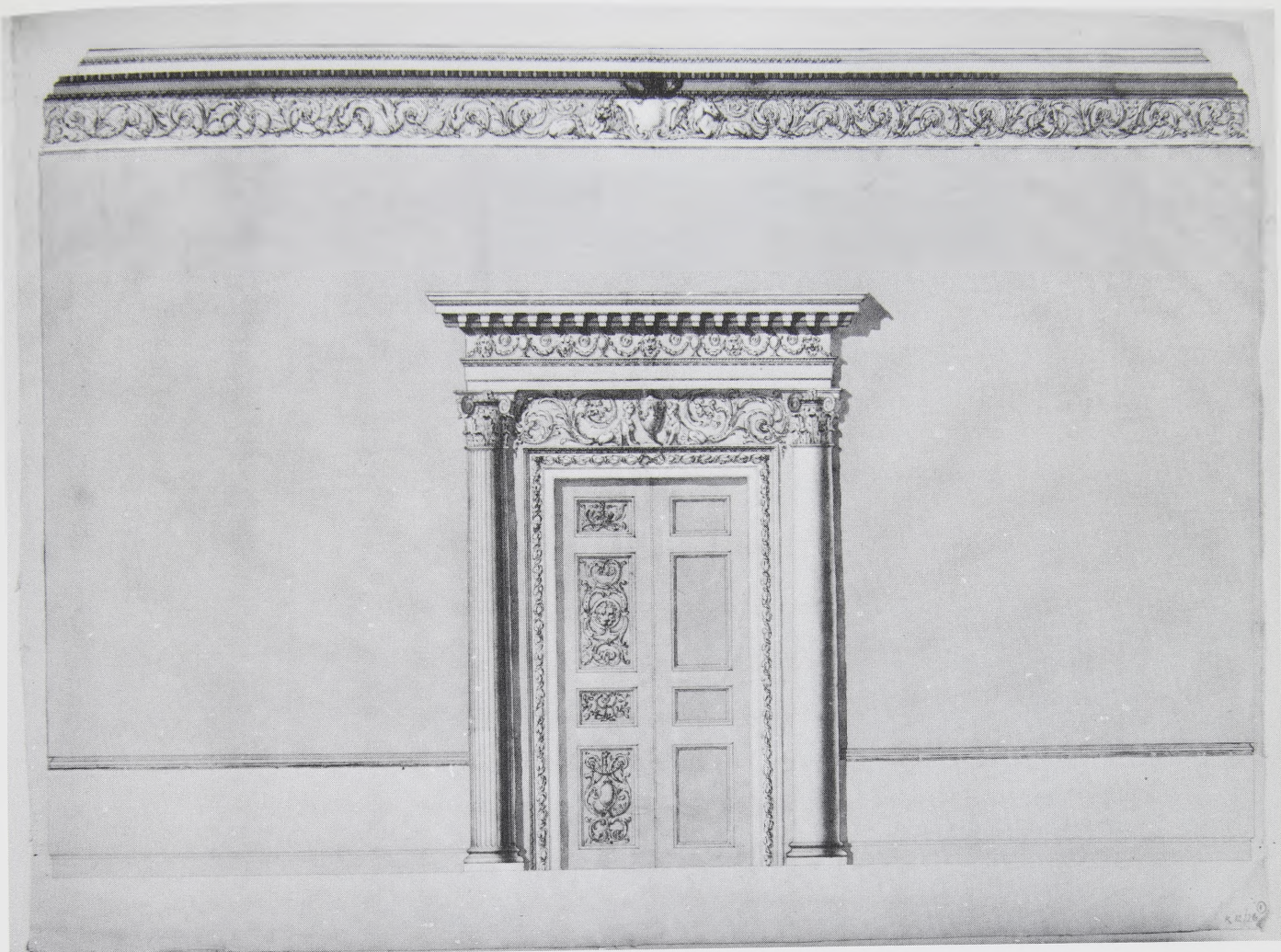


Fig.10 Robert Adam. London, Buckingham House: Design for a doorway and wall, c. 1762

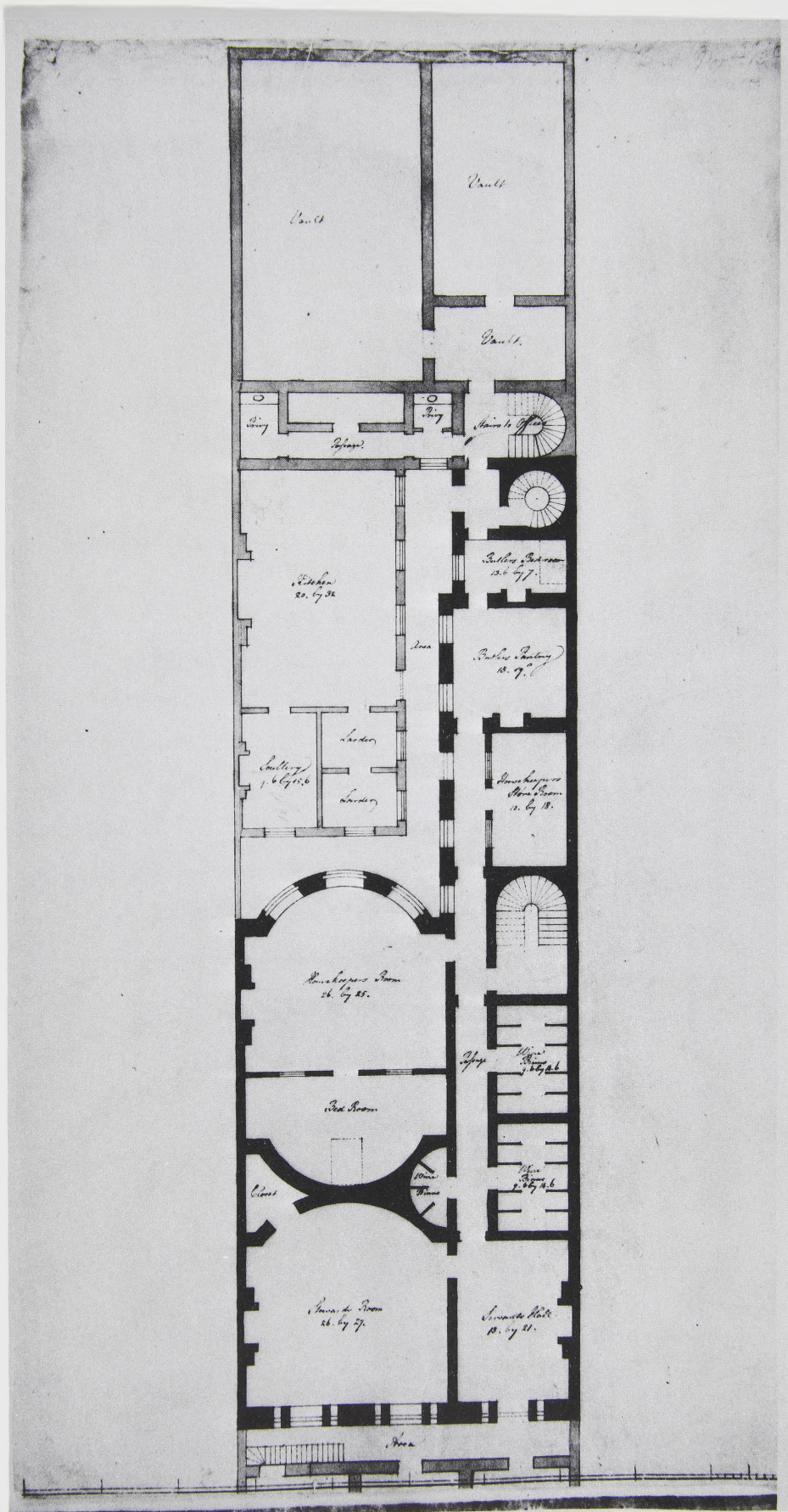


Fig. 11 Robert Adam. London, No. 20 St James's Square: Basement plan, 1772

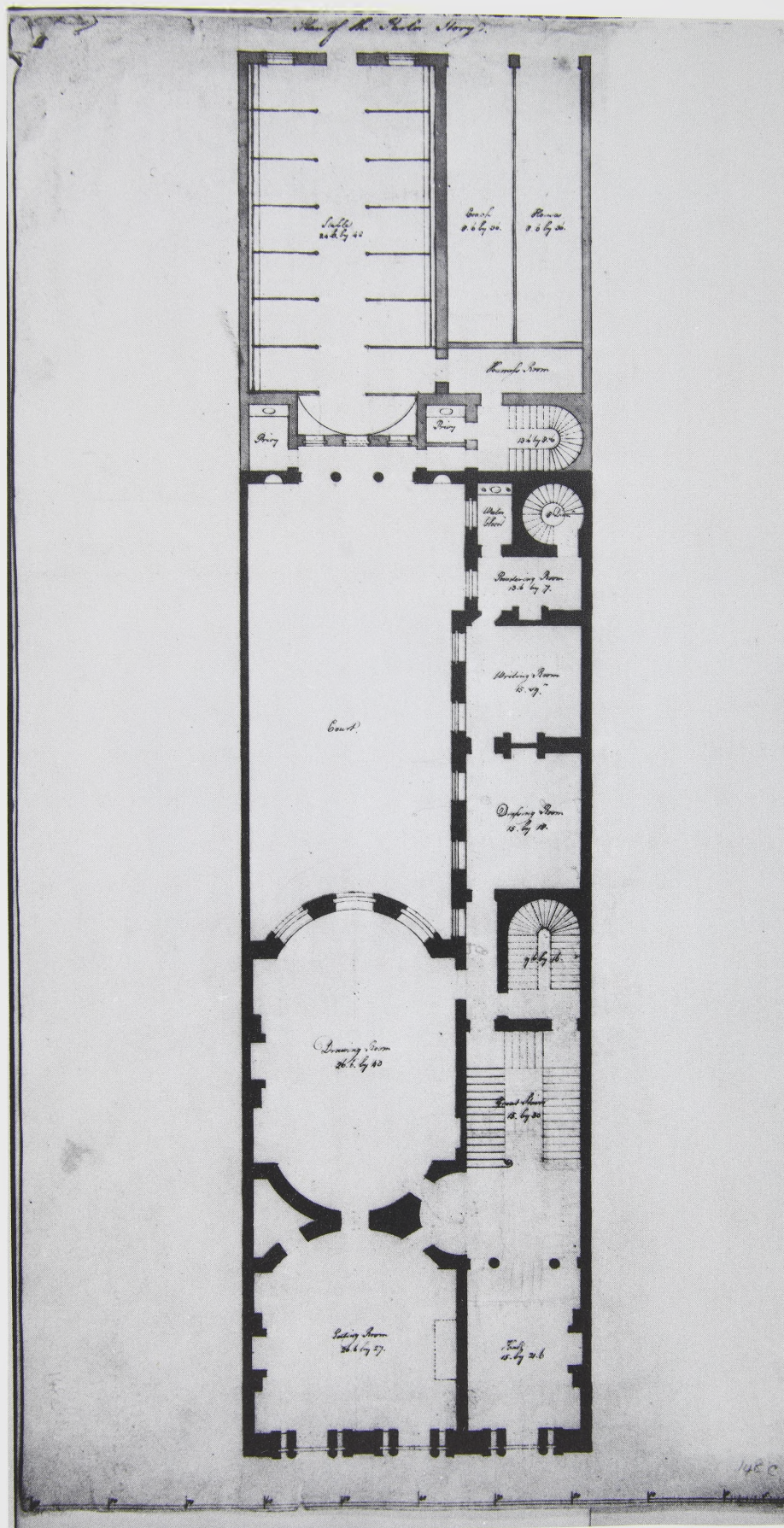


Fig. 12 Robert Adam. London, No. 20 St James's Square: Plan of the parlour storey, 1772

Plan of Garret Storey.

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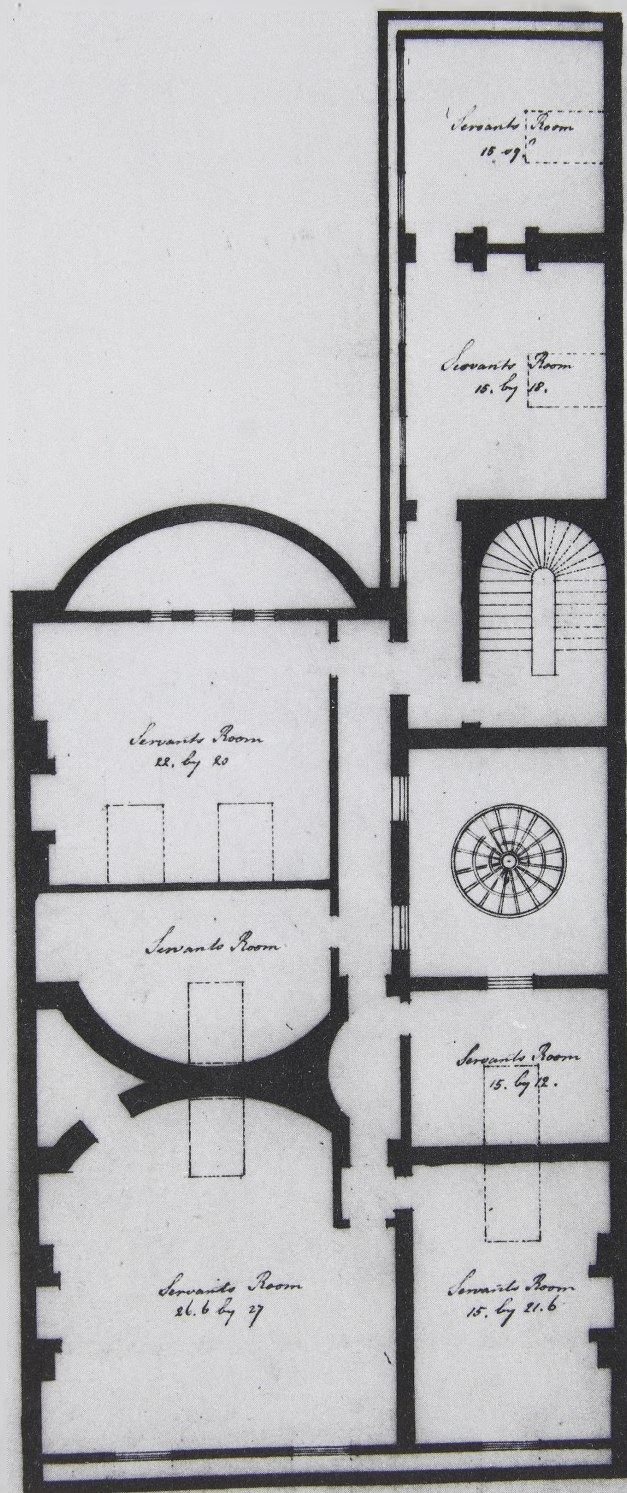


Fig. 13 Robert Adam. London, No. 20 St James's Square: Plan of the garret storey, 1772



Fig. 14 Robert Adam. Composition of a romantic landscape with castle in the middle distance, 1781

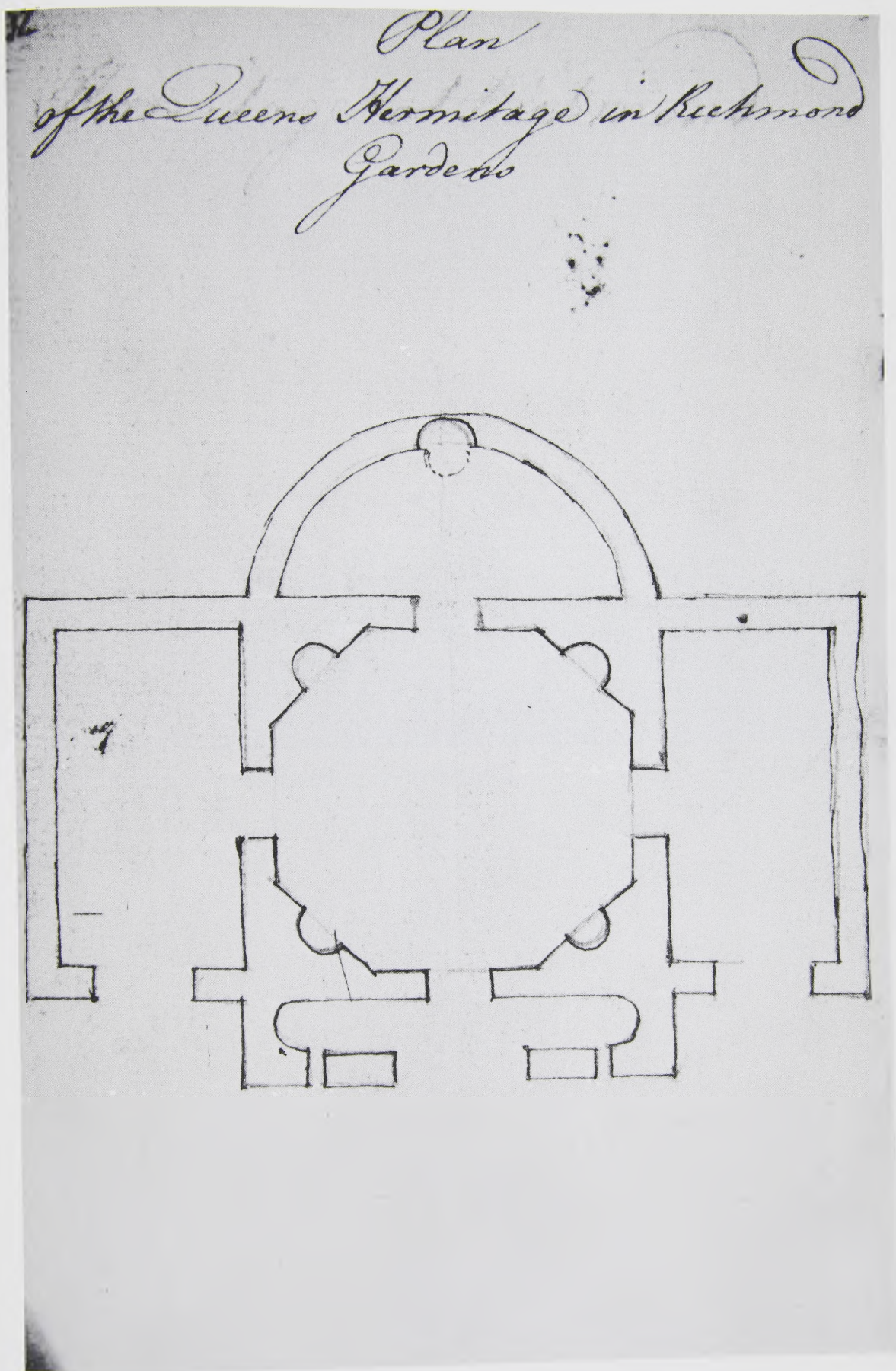


Fig. 15 Robert Adam. Richmond Gardens (Surrey): Plan of the Queen's Hermitage, 1750

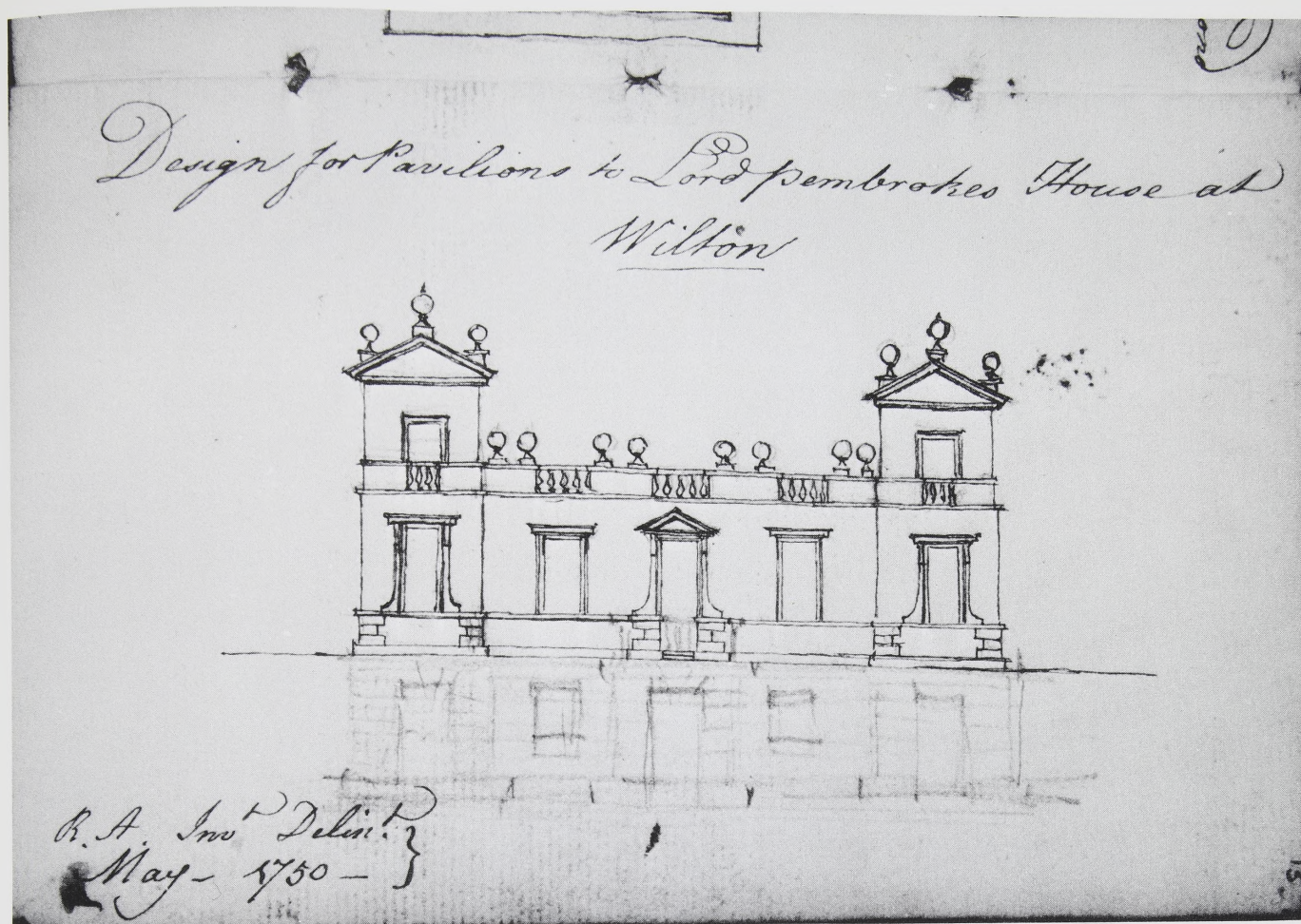
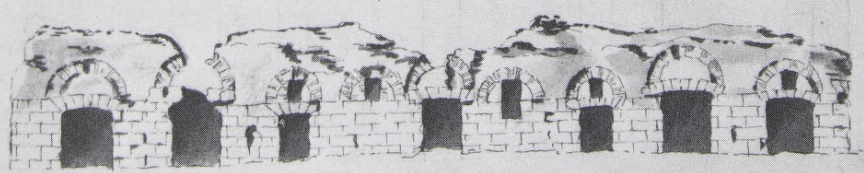
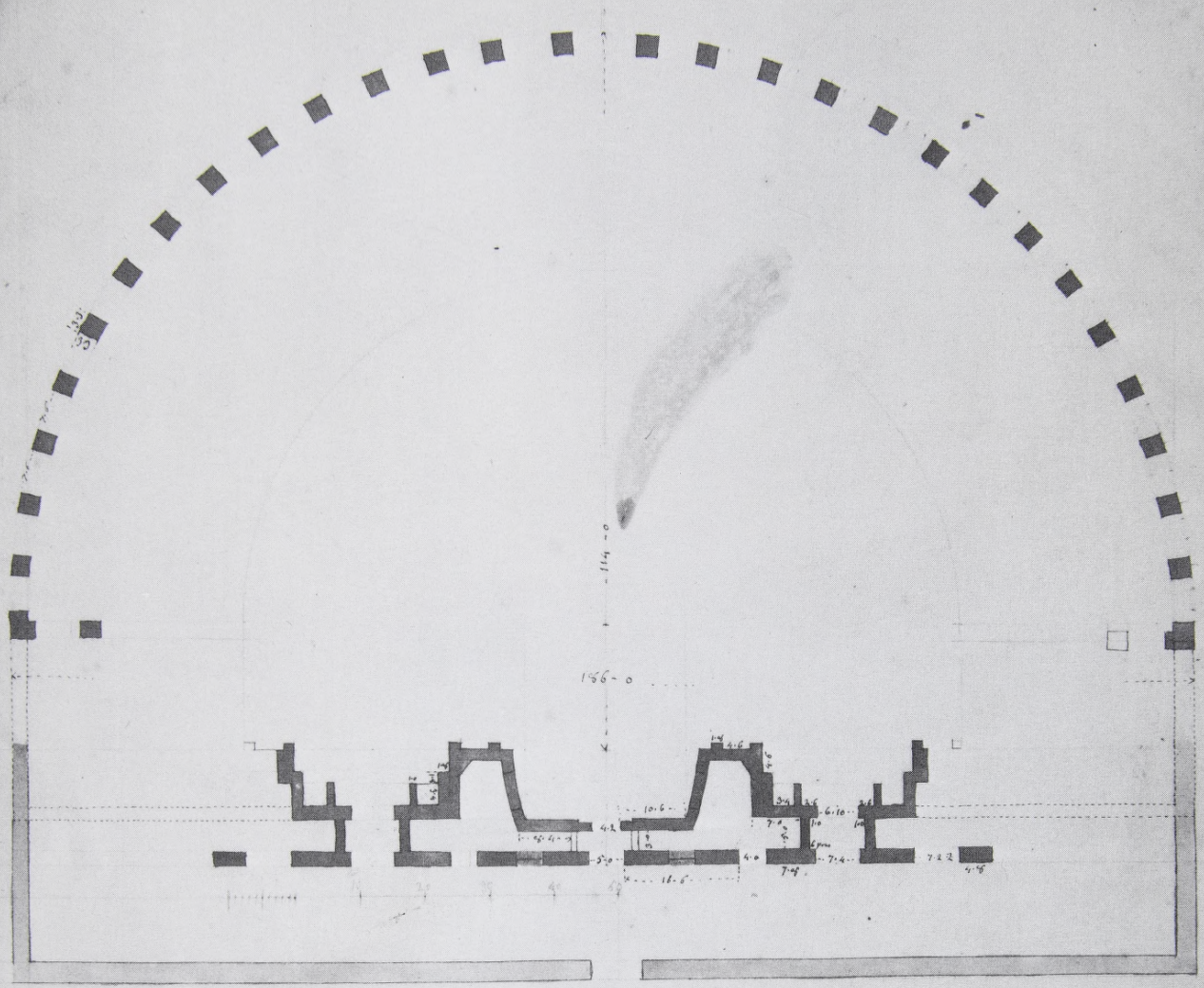


Fig. 16 Robert Adam. Wilton (Wilts): Design for addition of pavilions, 1750

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Plan du Theatre a l'ancienne Ville de Ferento Six Mille de l'Escluse, Mesuree sur le lieu le 9^{me} mai
1787

Fig. 17 Robert Adam. Ferento (Italy): Measured drawing of the Etruscan amphitheatre, 1757

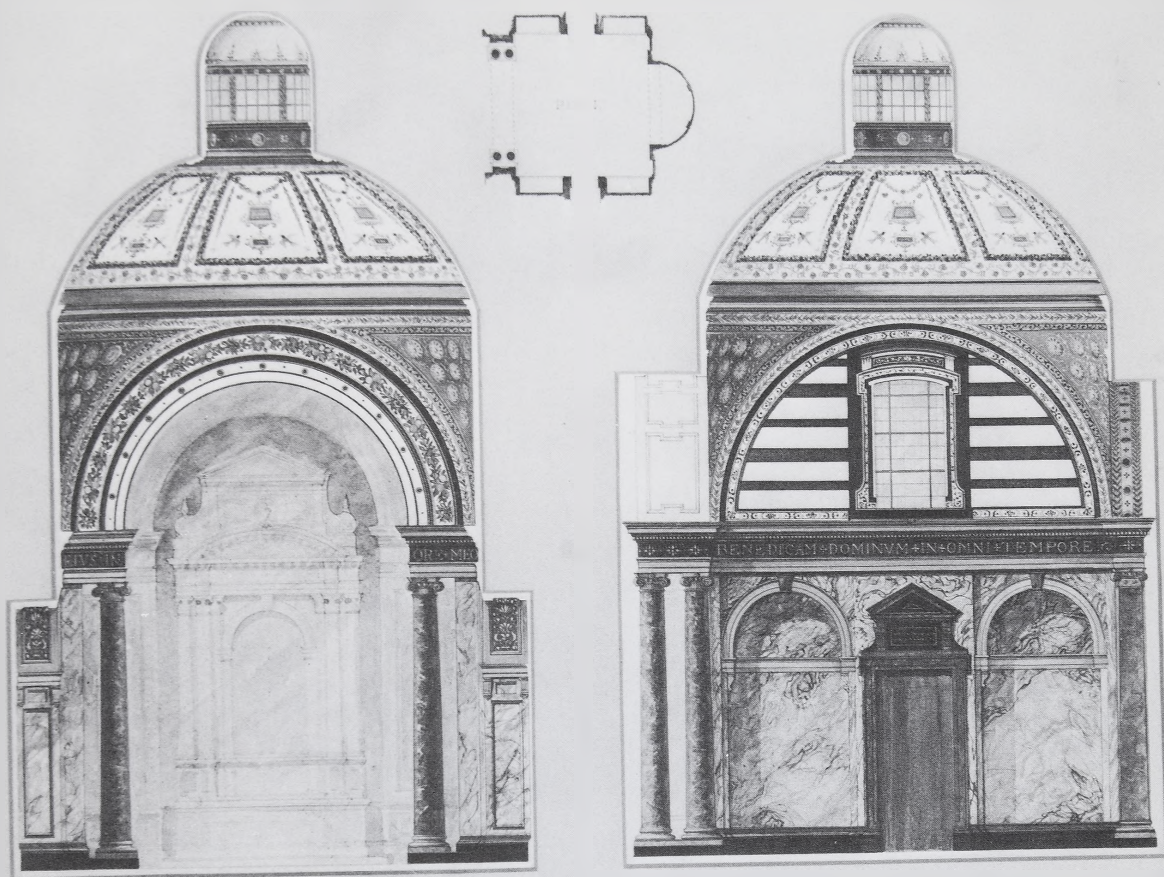


Fig. 18 George Aitchison. London, Oratory, Brompton Road: Design for the interior decoration of the Chapel of St Joseph, 1898

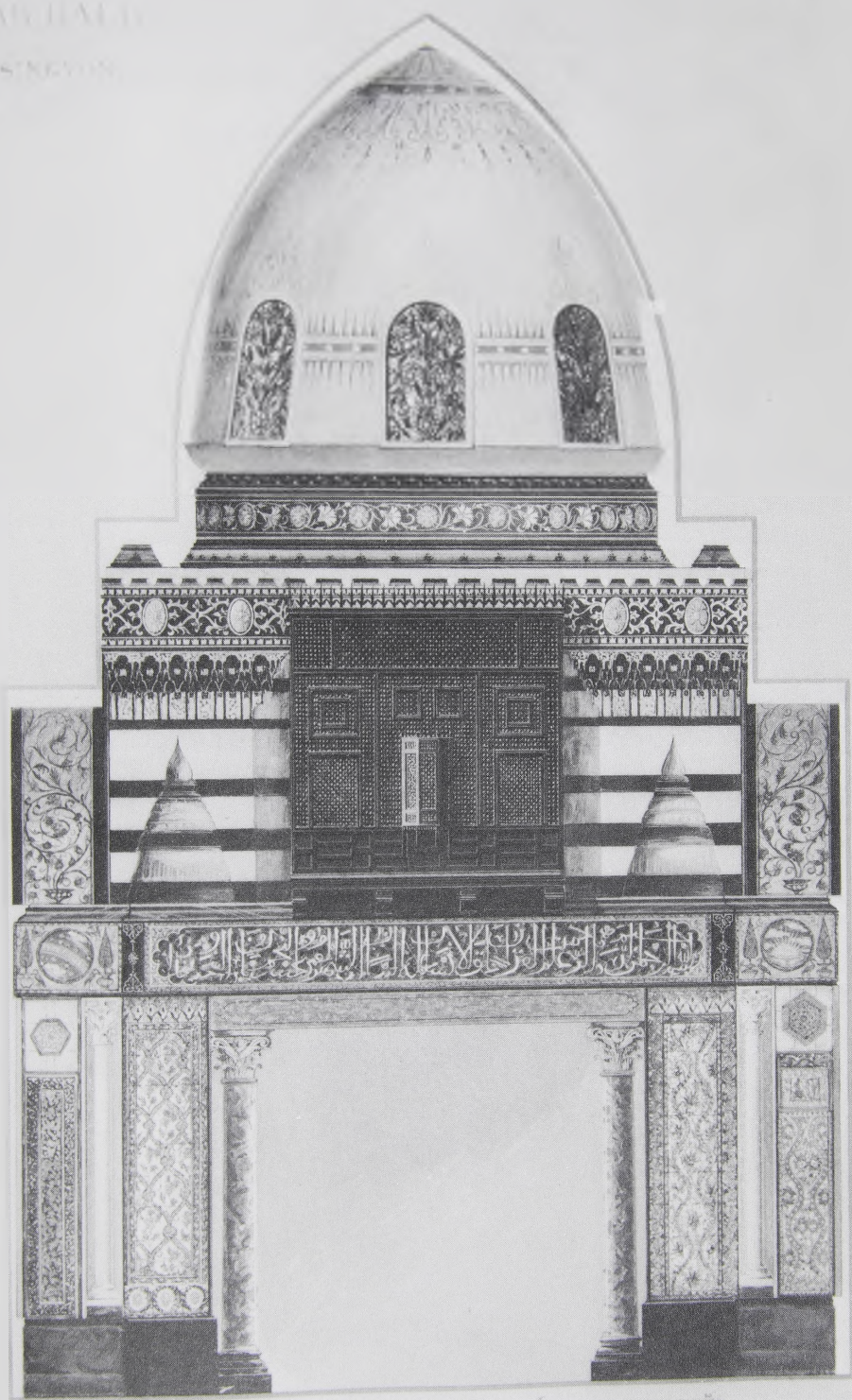


Fig. 19 George Aitchison. London, Holland Park Road, Leighton House: Design for a wall elevation in the Arab Hall, 1880



Fig. 20 George Aitchison. London, Holland Park Road, Leighton House: Design for another wall in the Arab Hall

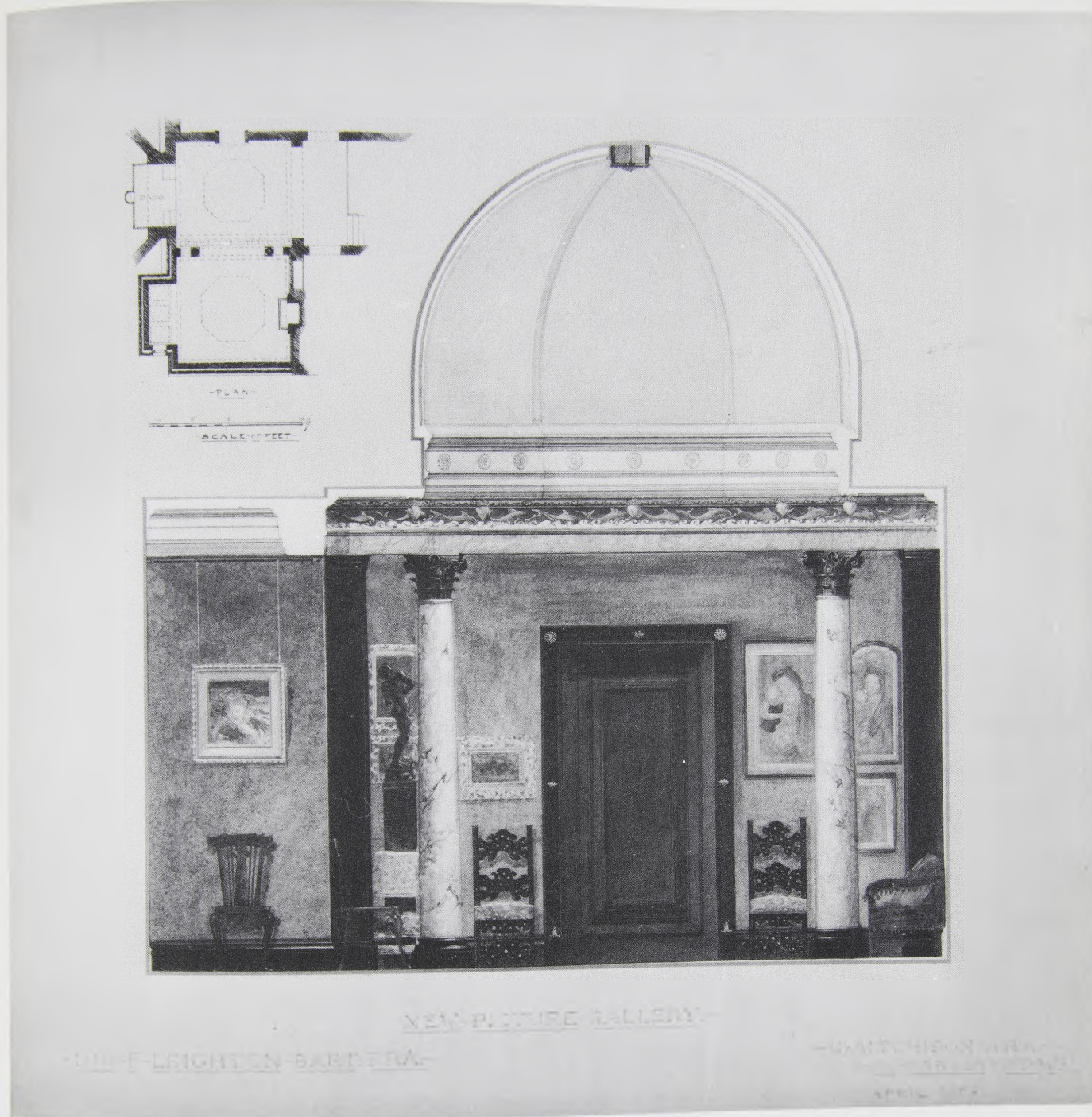


Fig. 21 George Aitchison. London, Holland Park Road, Leighton House: Design for the elevation of a wall of the picture gallery



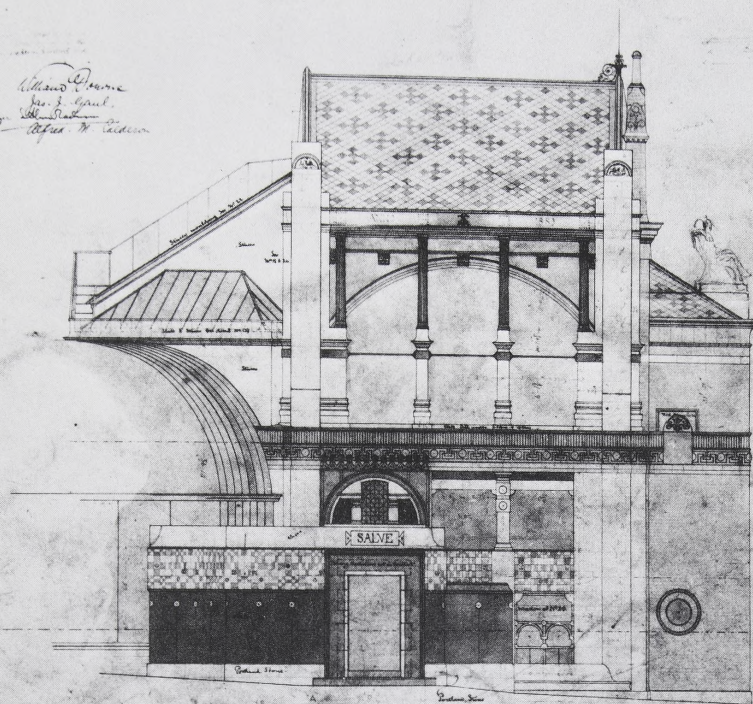
Fig. 22 Thomas Allom. Highclere (Hants): Design for the completion of the hall at Highclere Castle, c. 1862

N° 17 Grove End Road St John's Wood N.W.

Drawing 9.

Alterations & Additions for L. Alma Tadema Esq. R.A.

Alma Tadema
Res. J. Gault.
Superior of Building.
Alfred W. Seddon



North Elevation of Studio

Scale 4 Feet to 1 Inch

Fig. 23 Sir Lawrence Alma-Tadema. London, No. 17 Grove End Road, St John's Wood:
North elevation of the entrance façade of the studio, 1885

*A Plan and Section
of M^r. Arrows new Constructed
Arch.*

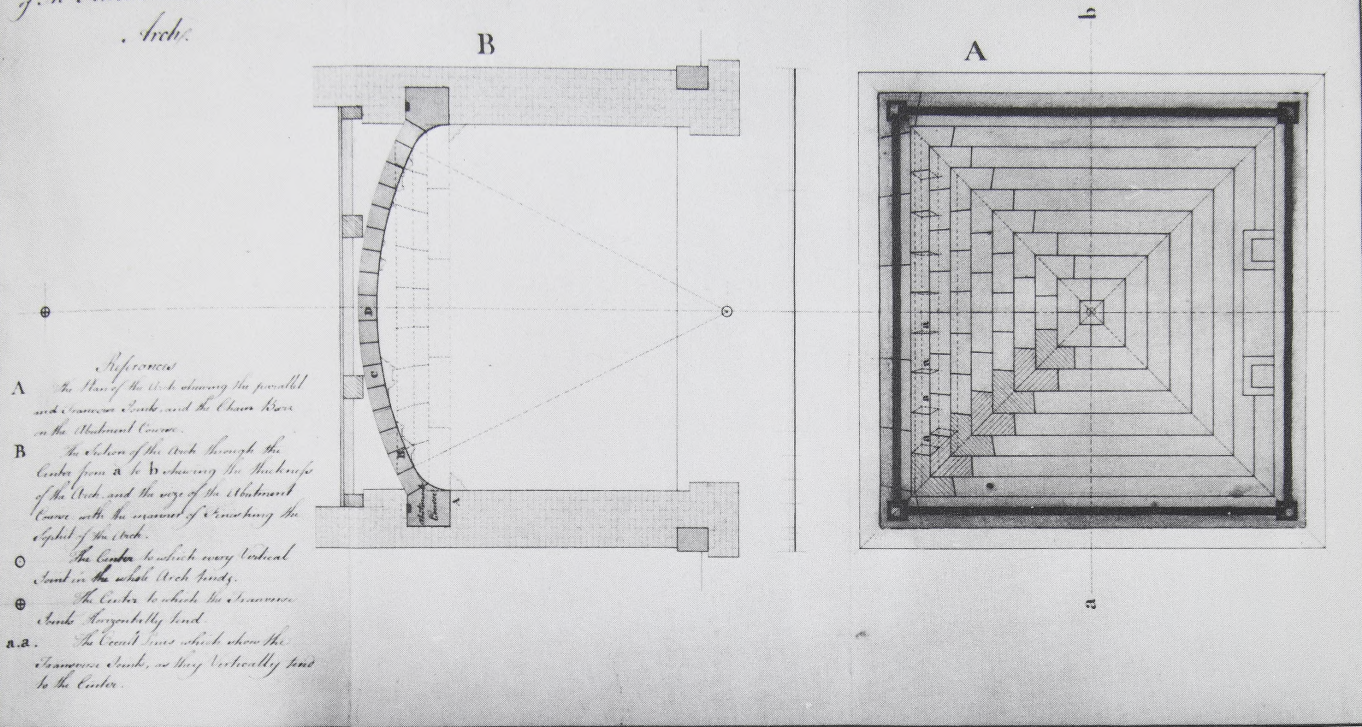


Fig. 24 James Arrow. Plan and section of a fireproof arch, 1768



Fig. 25 Charles Robert Ashbee. London, Nos. 38-39 Cheyne Walk, Chelsea: Perspective of the design for the two new houses, 1898

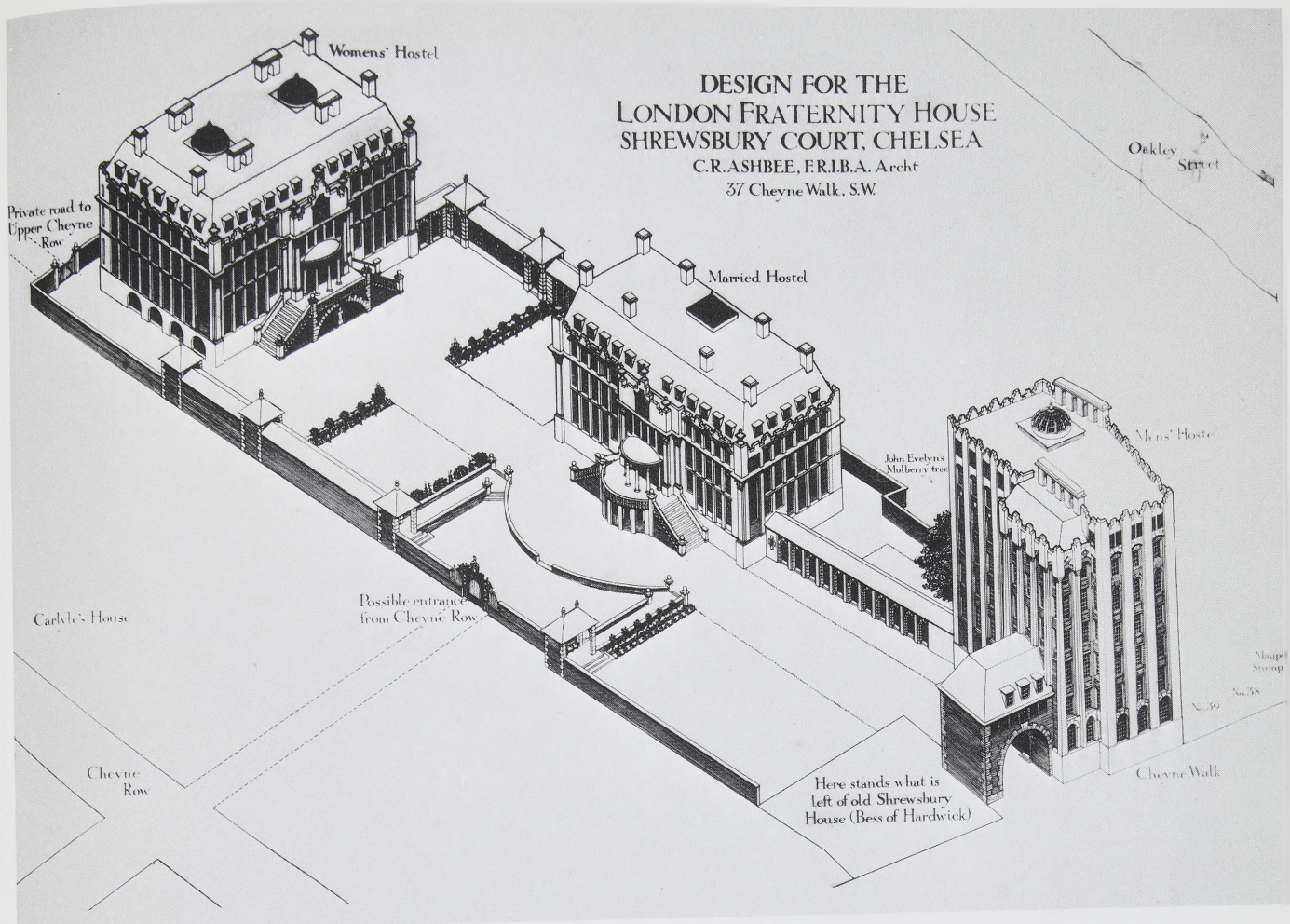


Fig. 26 Charles Robert Ashbee. London, Shrewsbury Court, Cheyne Walk, Chelsea:
Isometric view of the whole site for a hostel for London University

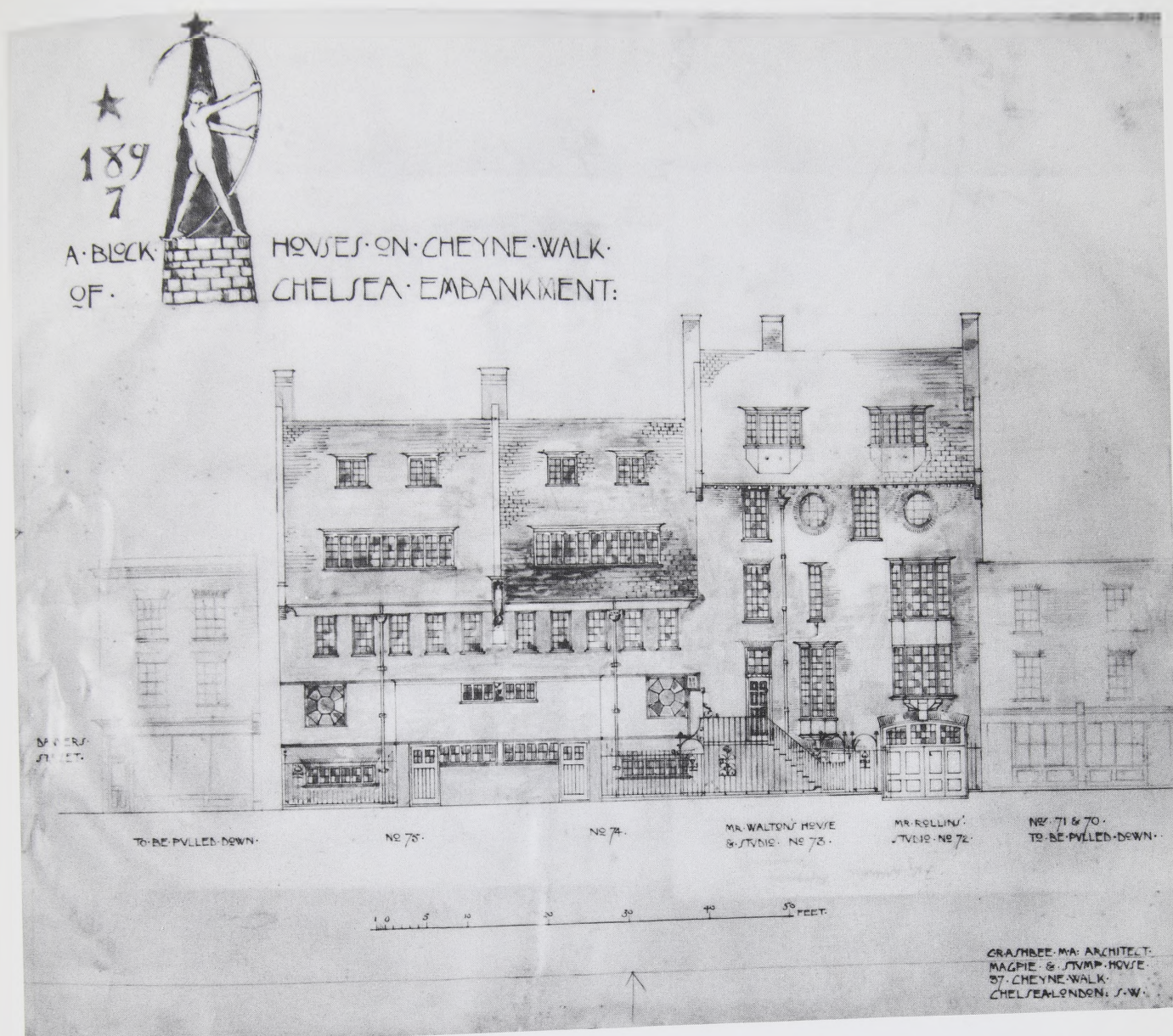


Fig. 27 Charles Robert Ashbee. London, Nos. 70-76 Cheyne Walk, Chelsea:
Design for rebuilding the houses Nos. 72-75, facing the Embankment, 1897

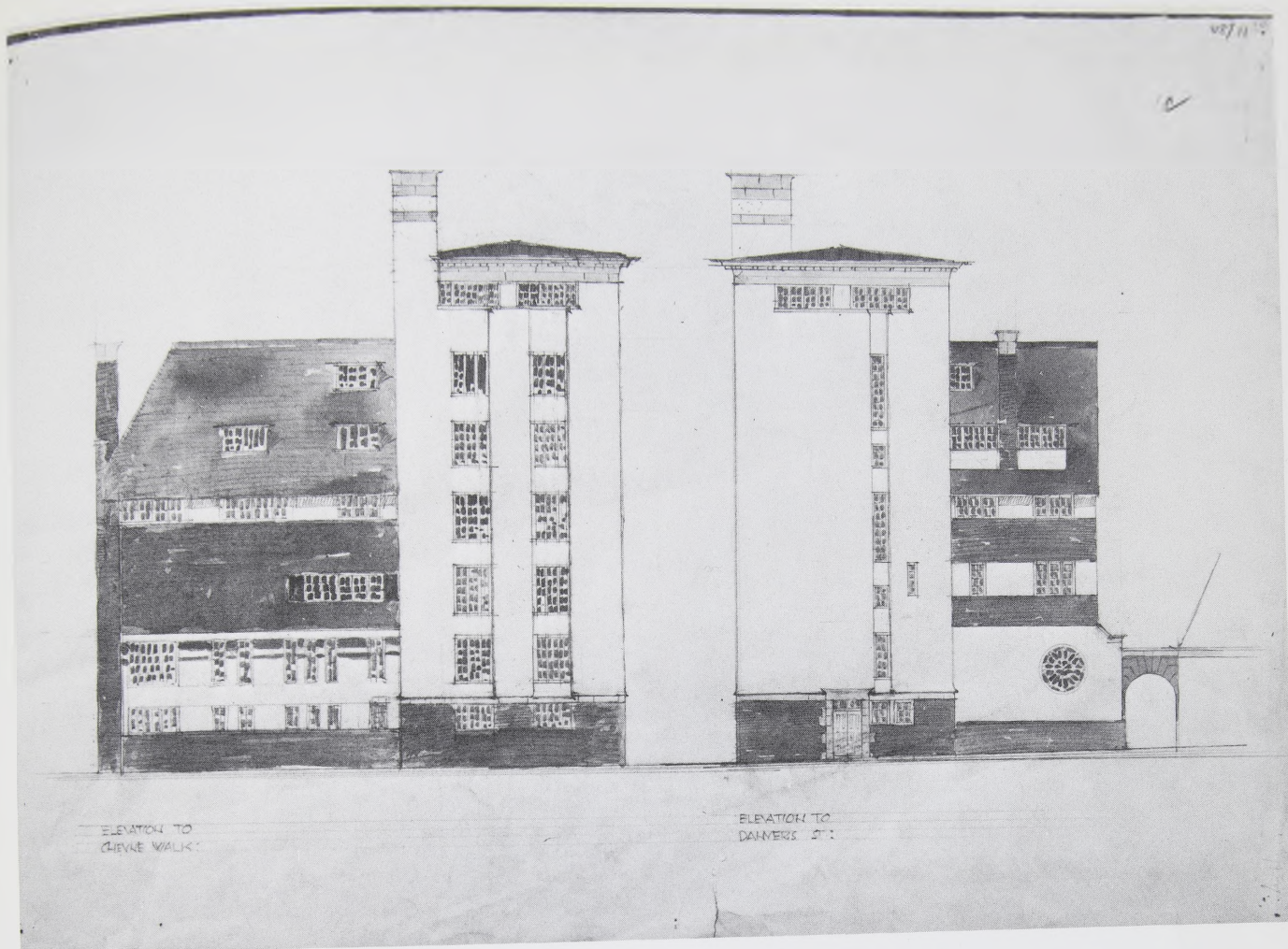


Fig. 28 Charles Robert Ashbee. London, 'Danvers Tower', corner of Cheyne Walk and Danvers Street:
Elevations to Cheyne Walk and Danvers Street, 1897