

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 The Rev. Alfred Barry, *The Life and Works of Sir Charles Barry*, 1867
 Builder *The Builder* (later *Building*) 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 *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: The Cities of London and Westminster*, 2nd edn., 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*, 1720-60, 1810

TEXTUAL

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

Provenance

Engraved

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

Literature & reproductions

Notes

Order of entries for one architect

1 Design under place

2 Design 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 to 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.

BACKHOUSE, E.

LEEDS (W. Riding, Yorks): Labourers' cottages
Sketch plan of 'Leeds Model Cottages'
See Livock, J. LEEDS

BACKHOUSE, R. William (fl.1783-1840)

1818 exhib RA a design for alterations to Sandbeck House, Yorks, 1839-40. Church of Christchurch, Lofthouse, Yorks, was built to the designs of Perkin & Backhouse.

Bibl: *Colvin*

BALLS PARK (Herts)

Survey drawing, 1786 [Fig.1]

Front (N) elevation of the c.1640 house showing the quadrant arcades & wings, which were added in c.1730, but pulled down c.1820

Insc: *Balls House* (in later hand, in *Deubighshire belonging to the Viscountess Dowager Townsend, 1786*

s: (in pen) R. W. Backhouse Delin. | *Dimensius*

Pen & wash (9 $\frac{1}{4}$ x 26 $\frac{3}{4}$)

Prov: Bt 1957

Lit: Pevsner, *Herts* (for a general discussion of Balls Park), p.50

The wings and quadrants were executed in c.1730, by Sir John Harrison, but were pulled down c.1820 (see an engraving by Jukes). This drawing, showing the house as it existed in 1786, was probably made by Backhouse with a view to making internal alterations.

BACON, Charles (c.1748-1818)

His principal works were the entrance gateway to Woodford Hall, Essex, (Exhib RA 1810 No.714) and the nave of Woodford Church, Essex, 1816.

Bibl: *Colvin*

WOODFORD (Essex): Church of St Mary the Virgin Plan

Insc: *Plan of Woodford Church Essex, shewing the situation of the Grave and Tombstones before they were removed for the building of the present church in the year 1816*

s: *Surveyed and Drawn by Charles Bacon Archt.*

Pen & wash (25 x 19 $\frac{1}{2}$)

Prov: J. B. Papworth Collection

BADIALI, Giuseppe (1798-1859) Attributed to

Stage set or architectural composition

Design showing archway on a low base set in a masonry wall with fragmentary frieze & a gallery; a vista to the right background of the machicolated wall of a fortress & a pyramid; in the left foreground at right angles to the archway is a higher arch; architectural fragments & vases are scattered in the foreground

Pen & coloured wash (9 $\frac{3}{4}$ x 13 $\frac{3}{4}$)

Prov: Drummond Stewart Collection, pres. 1838-39 (where catalogued as E. C. Gonzaga)

The present attribution rests on a drawing in the possession of W. R. Jeudwine Esq. bought at the sale of the Edmond Fatio Collection (Geneva 3-4 June 1959, catalogue No.2), reproduced in Corrado Ricci, *La Scenografia Italiana*, 1903, pl.203. Some designs by Badiali are engraved in Lorenzo Ruggi, *Cinquanta Scene Teatrali*, Bologna, c.1835 (V & A).

Stage set or architectural composition

Design showing interior of a mausoleum: in the foreground a sarcophagus with smoke issuing from it; the vaulted interior opens out in the background revealing vistas lined with urns in niches

Verso: Landscape study, with two figures

Black pen & grey wash with touches of green & heightened with white (8 x 10 $\frac{1}{2}$)

Prov: Drummond Stewart Collection, pres. 1838-39

(where catalogued as by Pietro di Gottardo Gonzaga, (1751-1831), afterwards attributed to Simone Quaglio); for the present attribution see note above, though another possibility would be Giovanni or Gaspare Galliari

Stage set or architectural composition [Fig.2]

Design showing flight of steps with four seated lions on pedestals leading up to a doorway flanked by sphinxes & a colonnade of Greek Doric columns over which is a barrel vault with the brick construction partially exposed; in the background to the left is a mausoleum with arched openings on each side forming a canopy over a sarcophagus & supporting a drum decoration with niches containing urns & a cupola; in the foreground to the right is an urn, trophies, bust & architectural fragments; to the left a woman & child

Insc: (on mount) *A copy after Giorgio Fuentes*

Sepia pen & watercolour heightened with white on tinted paper (16 $\frac{3}{4}$ x 22)

Prov: Drummond Stewart Collection, pres. 1838-39

(where attributed to Pietro di Gottardo Gonzaga (1751-1831), then catalogued under Fuentes, Giorgio, after); for present attribution see notes on two drawings above

BAGG, John (fl.1890)

CAMBRIDGE: Christ's College, the gateway

Measured drawing of the entrance elevation

Scale: 4in to 10ft

Insc: *Christ's Cambridge: Elevation of the Gateway*

s & d: John Bagg | July 1890

Pen on tracing paper (22 x 14)

ISLIP (Northants): Church of St Nicholas

View from SE

s & d: J.B. 1890

Pen on tracing paper (15 $\frac{1}{2}$ x 10 $\frac{1}{2}$)

OXFORD: All Souls' College

Perspective sketch of gateway and tower

s & d: J.B. July 1890

Pen on tracing paper (12 x 8)

ROTHWELL (Northants): Church of the Holy Trinity

View of E end with small measured drawing of the mouldings of the E window

s & d: J.B. Aug. 1890

Pen on tracing paper (13 $\frac{1}{2}$ x 9 $\frac{1}{2}$)

These drawings have obviously been made for the purpose of reproduction and have pencil notes on them about the sizes of the blocks.

BAGGALLAY, Frank Thomas (1855-1930)

Educated at King's College, London, and at the RA and AA. Articled to T. H. Wyatt. Worked under Sir Arthur Blomfield. Travelled and studied in Italy, France and Germany. Commenced practice in London in 1880. Works include Royal Baths, Harrogate, (with F. E. Bristowe); Children's Homes, Stifford, Essex; 'Shenley Hill', Herts; St Luke's church, Bermondsey, (with F. E. Bristowe). His style was a free Arts and Crafts mixture of Gothic and Renaissance, similar to that of Carbé. President of the AA, 1891-92.

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

Topographical sketches

A number of Baggallay's sketches were reproduced in the AA Sketch Books. This collection was presented by Miss O. Baggallay and Thomas C. Angus in 1960.

The drawings are in pencil and sizes range from 3 $\frac{1}{2}$ x 4 $\frac{1}{2}$ to 13 $\frac{3}{4}$ x 9 $\frac{1}{2}$. Dates run from 1877 to 1895.

Belgium

BRUGES: Mont de Piété

France

LISIEUX: Old houses

Germany

AUGSBURG: Cathedral

Great Britain

BISHOPSBOURNE (Kent): Church of St Mary the Virgin

BURGH ST PETER (Norfolk): Church of St Mary the Virgin

DOVER (Kent): Castle
(2 sketches)

ELMSTED (Kent): Church of St James the Great

HASTINGLEIGH (Kent): Church of St Mary the Virgin

HAUGHMOND DEMESNE (Salop): Haughmond Abbey

HORNING (Norfolk): Horning Hall
(5 sketches)

JERSEY (CI): Church of the Holy Trinity

LUDLOW (Salop): Ludlow Castle

LYMINGE (Kent): Church of St Mary & St Ethelburga

MONKS HORTON (Kent): Church of St Peter

PATRIXBORNE (Kent): Church of St Mary and village
(4 sketches)

RYE (Sussex): Church of St Mary the Virgin

SANDWICH (Kent): House

Italy

BERGAMO: Chiesa di S Maria Maggiore

BOLOGNA: Chiesa della Madonna di Galliera

BOLOGNA: Chiesa di S Francesco

FERRARA: Chiesa di S Crispino

FLORENCE: Chiesa di S Croce

FLORENCE: Duomo, Campanile

SIENA: Duomo, Campanile

TORCELLO: Chiesa di S Fosca

VENICE: Ponte del Paradiso

VICENZA: Chiesa di S Corona

BAILEY, Allan (fl.1838)

LONDON: Royal Exchange

Elevation of the building completed in 1671 & destroyed by fire in 1838

Insc: *Front towards Cornhill of the Royal Exchange destroyed by fire Jany. 1838*

s: Allan Bailey

Pen & sepia washes (22 $\frac{1}{4}$ x 33)

Prov: Listed as being in the RIBA Collection in 1871

BAILEY, J. - BAKER, J.

BAILEY, James (?-1850) *Attributed to*
Architect practising in Lambeth, and local surveyor to the Duchy of Cornwall. First in partnership with Charles Middleton and then with R. Willshire. President of the Surveyors' Club in 1812 & 1848. His principal works are St Mark's Schools, Harleyford Road (1824-25) and Trinity Homes, Acre Lane (1822). Exhib at RA from 1803-1830
Bibl: *Colvin; Survey of London*, XXVI

CAMBRIDGE: Downing College
Perspective from the SW
See Wilkins, William after CAMBRIDGE: Downing College

BAILEY, S. G.

LIVERPOOL (Lancs): R C Metropolitan Cathedral of Christ the King
Exhibition drawings of W & N elevations & longitudinal section, 1932
See Lutyens, Sir Edwin L.

BAILLIE SCOTT,

See Scott, Mackay Hugh Baillie

BAILLY, Antoine Nicolas Louis (1810-1892)
Pupil of Debret & Duban. Member of Académie des Beaux Arts. Works: Hôtel de Ville, Mairie, Paris, 4ème; Lycée St Louis; Tribunal de Commerce, Bourges.
Bibl: obituary: *Builder*, LXII, 1892, p.27; legacy: *Builder*, LXIII, 1892, p.249

PARIS: Rue de Constantine, Boulevard Sebastopol & Quai Desaix: Tribunal de Commerce, 1858-64
Designs (7):
1 Plan, with flyleaf showing suggested addition; with scale
Pen & wash (& for drawings Nos.2-5) (17 $\frac{1}{2}$ × 22 $\frac{3}{4}$)

2 Insc: *Plan du 1er Etage*, with scale
(26 × 38)

3 Insc: *Plan du Rez de Chaussée*
(26 × 38)

4 Insc: *Facade vis a vis du Palais de Justice*: a flyleaf shows the dome (18 × 19)
(25 × 56)

5 Insc: *Elevation sur le Quai Desaix*
(25 × 53)

6 Cross section
Photoprint (21 × 30)

7 Longitudinal section
Photoprint (24 $\frac{1}{2}$ × 35)

1-7 s & d: *A Monsieur Donaldson son affectionné Confrère A. Bailly Paris 5 Mars 1863*
Prov: Pres. by the architect, 1863
Lit: Hitchcock, *Architecture*: C19 & 20, p.140

BAILEY, Charles (fl.1872)

RAMSGATE (Kent): Terrace houses
Designs (6), contract drawings (7) & specification, 1872, for N. B. Kennard Esq
1-6 Designs for a row of terrace houses
Plans of *Basement Floor, Ground floor, First floor, Attics and Roofs, Sections, & Front and Back Elevations*
Scale: 1 in to 8 ft
Insc: As above & N. B. Kennard Esq | *Ramsgate* with full details labelled
s & d: *Charles Bailey, Architect* | 16 Market Place | *Newark-upon-Trent* | 6 November 1872
Pen & coloured wash (22 × 30)

7-13 Contract drawings for a row of 4 terrace houses flanked by two detached villas
Plans of *Basement, Ground floor, Chamber, Attic. Sections & Side elevation of Detached villa, Elevations, & Block plan*
Scale: 1 in to 8 ft
Insc: As above & N. B. Kennard Esq | *Ramsgate*, with full details labelled
s: *Charles Bailey Architect* | 16 Market Place | *Newark-on-Trent* and contract signatures
Pen & coloured wash (23 $\frac{3}{4}$ × 34, 18 × 25 $\frac{1}{4}$)

14 Specification, dated June 1872

Prov: Pres. 1967

BAKER, Arthur John (1822/3-1891)
Baker was articled to Sir William Tite. Entered Foreign Office competition as partner with J. F. Wadmore (1822-1903). Wadmore & Baker, who designed a number of Gothic churches and schools: All Souls, Loudoun Road, St John's Wood, 1865; St Mary, Mistley, Essex, 1870-71. He is easily confused with Scott's pupil Arthur Baker (1841-96).
Bibl: obituary: *Builder*, LX, 1891, p.337

LONDON: Woolwich dockyard, royal landing place
Student competition designs, c.1844 (3):
1 *Ground Plan*
Pen & wash (25 $\frac{1}{2}$ × 35) (medium & size for each subsequent drawing)

2 *Longitudinal section*

3 *Front elevation*
Insc: *Nec sine studio | nec Multo labore*; also as above & with details labelled; & *Premium in books presented*
s & d: By A. J. Baker Student | 2 December 1844

BAKER, Henry Aaron (1753-1836)
Baker was an Irish architect, pupil of James Gandon; acted as Clerk of Works to buildings designed by his master for the Inns of Court, Dublin. Member of Royal Hibernian Academy. Appointed teacher of architecture at Dublin Society's School in 1787.
Bibl: DNB

LIMERICK: Petty's Square, Spring-Rice monument, 1828
See Butler, W. Deane

BAKER, Sir Herbert (1862-1946)
RA School. Office of Sir Ernest George; fellow-pupil with Lutyens. Then worked for his uncle, Scott's pupil Arthur Baker, whose Gothic bored him and led him to seek his fortune in the colonies. 1892, went to Capetown, S Africa, with no certain hopes of architectural employment. Taken up by Cecil Rhodes, whose biography he later wrote; Rhodes commissioned him to design his residence, the new Groote Schuur at Capetown, 1896. This was Baker's first major

attempt at reviving the Cape Dutch style, which, with use of stucco or local random-laid stone, he used with considerable originality and refinement in a series of country houses, mainly at Johannesburg for the 'Milner Kindergarten', whose imperialistic idealism he shared. In partnership first with Ernest Willmott, 1871-1916, later with Francis Masey, 1861-1912. Moved to Transvaal, 1902. For churches he used a stern Romanesque, with high walls of local stone and clerestory lighting. Cathedrals for Johannesburg, 1910, 1926-29, Capetown, 1897, 1901-13, 1936-39, Pretoria, 1905-09, and Salisbury, 1913-38, all unfinished, and a small one at Lourenço Marquez, 1919-20, tower to Bloemfontein cathedral. The full-dress Imperial classicism, for which he is best known, and to which his picturesque instinct was ill-suited, appeared first at Pretoria, Government House, 1907, and Union Buildings, 1912. Moved to London in 1913 on being selected to collaborate on New Delhi with his friend Lutyens, from whom he gradually became estranged; he designed the Secretariat and Parliament building, completed 1930. His later London work in partnership with Alexander T. Scott (1887-1962) includes: Winchester College War Memorial Cloister 1922-24; Bank of England rebuilding 1921-37; India House, Aldwych, 1928-30; South Africa House, Trafalgar Square, 1930-35; Rhodes House, Oxford, 1929; extensions to Downing College, Cambridge, 1929; churches at Ilford, 1924, and Woldingham, 1933; Church House, Westminster, 1935-39. Appointed to Imperial War Graves Commission, 1917. Royal Gold Medallist, 1927. ARA 1922, RA 1932.

Bibl: DNB; his autobiography, *Architecture and Personalities*, 1944, gives a comprehensive and opinionated account of his work; Sir C. Reilly, *Representative British Architects of Today*, 1932; memoir: *Builder*, CLXX, 1946, p.158

PRETORIA: Union Buildings
Five designs with additions, corrections & comments by Sir Edwin L. Lutyens made in 1909 when Sir H. Baker consulted Lutyens to survey & criticize his scheme for the Union Buildings
See Lutyens, Sir Edwin L. PRETORIA: Union Buildings

BAKER, John (fl.1788-1807)

Book of designs, 1788-1807, unbound consisting of cover title & 12 sheets (11 $\frac{1}{2}$ × 19 $\frac{1}{2}$)
Insc: (on cover title): *Plan & Elevations | for Rebuilding Premises (No 10) situate on Fish Street Hill London | the Property of the Worshipful Company of Haberdashers | & drawn in December 1802 & January 1803 | & Two Elevations sketched in 1788 etc | by John Baker | the Companys Surveyor*
verso (title page): A | *This part to be built on with a Basement Story & Four Square (inserted) Stories above the Basement | The Ground floor Story to be 12 feet high the One pair story 13 feet high the Two pair story 11 feet high | & the Three pair Story 9 feet high All in the Clear between floors & ceilings when finished | Vede the elevation.*
B | *This part to be built on with One Square Story above the ground or Shop floor 12 feet | high in the Clear & Covered over with a head flat or flats & sky lights. & C | The Buildings now standing on this part to be All put into a substantial State of Repair*
John Baker March 3d 1804
NB — *A general plan of the Whole Estate & an East | Elevation of the intended new Buildings were | delineated by JB to correspond with the above description | & sent to the Companys Clerks Office to be annexed (?) | to the Lease & Counterpart etc*
Sepia pen & wash (11 $\frac{5}{8}$ × 19 $\frac{3}{8}$)

LONDON: No.10 Fish Street Hill East

1 Plan of the site with adjacent properties, Nos.6-9
Scale: 1 in to 10 ft

Insc: dimensions of No.10; No.6 Robert Brown Carolina Merchant | 7 Desborough Hairdresser | 8 Robert Allan Hair Merchant | 9 Wilim Stephens Silversmith | 10 John Browne & Sons Grocers NB No.9 should be purchased either | by this Company or (inserted) M Browne to make | the plan Complete

In my office in the presence of the Browns Son John | Monday Decr 6th 1802 I gave M Browne a Copy of this plan JB
s & d: Fish Street Hill East Surveyed by J Baker
3 December 1802, with some measurements given
Pen & wash (16×10)

2 Design for plans of ground floor & first floor & plan showing the principal timbers to first floor
Scale: 1 in to 10 ft

Insc: No.1, with rooms labelled & some measurements given
s & d: Sketched by J Baker | December 7th etc. 1802 | Christmas Day
Pen & wash, with border (11⁷/₈×15⁷/₈)

3 An alternative design for ground floor
Scale: 1 in to 10 ft

Insc: Ground Plan, with rooms labelled
s & d: J Baker Jany 11th 1803
Pen & wash, with wash border (11¹/₂×7³/₄)

4 Two alternative designs for the first floor plan
Scale: 1 in to 10 ft

Insc: No.2 | One pair plan | No.3 | One pair plan, with rooms labelled & measurements given
s & d: J Baker Jany 7th 1803
Pen & wash, with wash border (10×16)

5 Design for plans of basement, second & third floors
Scale: 1 in to 10 ft

Insc: Basement | 2 pair plan | 3 pair plan
s & d: J Baker Jany 7th 1803
Pen & wash, with wash border (11¹/₂×19¹/₂)

6 Three alternative elevations for the front façade, [Fig.3]

Scale: 1 in to 8 ft
Insc: No.1 | No.2 | No.3; We approve this elevation (No.1) (inserted) & appoint Mr Baker as our Surveyor if we Erect the Building & should we not we will | use our interest to recommend him to the party who shall build it | Johnson & Co 2 Mar 1804, with some measurements given
s & d: Sketched by J Baker | January 8 & 10th 1803
Pen & wash, with border (11¹/₂×19¹/₂)

7 Two alternative designs (on separate sheets) for a front elevation, presumably those referred to in the inscription on cover title
Scale: 1 in to 8 ft

Insc: (over the lintel of one shop) Brocade | No.10 | (over the lintel of the other) Hope, with some measurements given
s & d: JB 1788 & J Baker Feby 27th 1788
Pen (one sheet 11¹/₄×7⁵/₈ the other 11³/₈×8)

LONDON: Bishopsgate Street House

8 Design for the elevation of the front façade
Insc: for the Bishopsgate Street House with details of windows

s & d: J Baker Survr. 15 October 1807
Pen & wash (10¹/₂×7¹/₂)

LONDON: Hudson Bay House

9 Elevations of the four walls in the board room [Fig.4]

Scale: 1 in to 6 ft
Insc: Section of the Board Room at Hudson Bay House, & illegible pencil inscription in bottom right corner outside the border
s & d: J Baker | 6th Scale | 31st October 1803
Pen & wash, with border (9³/₄×11³/₄)
Verso: Working drawing of an impost
Insc: For the Honble the Hudson Bay Compy
s & d: J Baker July 18th 1803
Pen

10 Copy of the instructions, A B & C which appear inside the front cover
Pen (12⁵/₈×7³/₄)

11 Sections of the Therme di Antonino, pl.8 from *Fabbriche Antiche disegnate da Andrea Palladio Vicentino e' date in Luce da Riccardo Conte di Burlington*, London 1730
Engraving (11×19¹/₂)

12 Diagram of method of drawing the base of an order in perspective, pl.11 from *Fabbriche Antiche da Andrea Palladio...*
Engraving (9³/₈×16³/₄)

Prov: Bt 1961

BALE, J. E. (fl.1880)

Architect and Major in the Royal Engineers

CAPE COAST (Ghana): Native houses

Topographical watercolour sketches of native houses (5):

1 Native houses at Cape Coast & Specimens of Ashantee Stools (cut out of solid wood)
Scale: (for houses) 1/60
Insc: As above
s: J. E. Bale
Watercolour & pencil heightened with white on tinted paper (13¹/₂×17³/₄)

2 Perspective of Native house built of swish

Scale: 1/60
Insc: As above
s: J. E. Bale
Watercolour on tinted paper (7×13¹/₂)

3 Remains of house built of swish and small native brick

Scale: 1/60
Insc: As above
s: J.E. Bale
Watercolour on tinted paper (9×13¹/₂)

4 Perspective of ruined house, with a palm tree in foreground & sea in background

s: J. B.
Watercolour (7×10)

5 Perspective of a house under construction with sea in background

s: J.B.
Watercolour (7×10)

Prov: Pres. (5 sheets) by the architect, 6 December 1881

BALFOUR, R. Shekleton (fl.1885-1902)

Architect, London, Exhib RA, 1897-1902. Worked c.1905-10 in the office of W. A. Pite, where he was a close friend of the young Edward Maufe.

GALWAY (Ireland): Church of St Nicholas, proposed rectory
Designs

Plans, two elevations, with fliers showing two alternative elevations, transverse section & perspective with flier showing an alternative perspective
Scale: 1 in to 8 ft

Insc: Estimate of Cost, £1360 & full details labelled w/m: J Whatman 1893
Pencil, pen & wash (20×27)

Artist's house with studio

Competition designs, for AA Evening Class, 1890-91 (5):

1 Block plan & plan of ground floor
Scale: 1 in to 8 ft

Insc: As above (& on drawings Nos.2-4)
Pen & coloured wash (15×21) (size of each subsequent drawing)

2 First floor plan

Pen & wash

3 East Elevation, with flap altering entrance
Pencil

4 South Elevation, with flap altering entrance
Pencil

5 Sections showing interior decoration, looking towards the staircase & two other sections
Pencil & wash

1-5 s: RA (pseudonym)

Garden pavilion overlooking a lake

Designs submitted for Tite Prize competition 1894 (4):

1 Plans of principal floor & basement floor
2 Section AB & section CD
3 Perspective

s: Luctor (pseudonym)

4 Elevation towards lake

Pen & ink (1, 2 & 3, 26×39; 4, 42×29¹/₂)

These designs are by the same hand as designs for an Institute of Architects submitted for Soane Medallion, 1895-96.

House in the Scottish style

Competition design, for AA Evening Class, 1887-88 (11):

1 Basement floor plan

2 Ground floor plan

3 First floor plan

4 Attic

5 N Elevation

6 S Elevation

7 E Elevation

8 W Elevation

9 Section on line AB

10-11 Block Plans

1-10 Insc: As above, with details labelled

s: Thistle (pseudonym)

Pen & coloured wash on sheets bound together (10×14)

Institute of Architects

Designs submitted for Soane Medallion competition 1895-96 (4):

1 Ground, first & second floor plans with sketch of first floor corridor

2 Plans: basement, top floor; side elevation; section on CD

3 Front elevation; section AB

4 Detail of central portion of front

1-4 Scale: 1 in to 2 ft

s: *Ad Finem* (pseudonym)

Pen & wash, 1-2 (26 × 39), 3-4 (39 × 26)

Exhib RA 1897 No. 1846, 'An Institute of Architects'.

Unidentified house

Designs (unfinished) (9):

1-4 Plans

5-7 Elevations

3-9 Sections

w/m: 1888

1-9 Pencil (20 × 13)

Warehouse

Designs (6):

1 *Plan of Excavation & foundation*

2 *Plan of Basement Floor*

3 *Plan of Ground Floor*

4 *Plan of First Floor*

5 *Plan of Roof & Ceiling Timbers & Section of Roof*

1-5 Scale: 1 in to 4 ft

5 Transverse section

Scale: $\frac{3}{16}$ in to 1 ft

1-6 Insc: As above, with details labelled & measurements marked

d: *Nov. 1885-Jan. 1886*

Pen & wash (11 $\frac{1}{4}$ × 15 $\frac{1}{4}$)

Topographical sketches

s: R. *Shekleton Balfour*

Austria

INNSBRUCK: Goldenes Dachl

View of the façade

d: *12th July 1892*

Pencil on tinted paper (21 $\frac{1}{2}$ × 15)

INNSBRUCK: Stadtturm

Sketch of tower

d: *15 July 1892*

Pencil (10 × 7)

INNSBRUCK: Sunzturm

Sketch of hall

d: *July 12, 1892*

Pencil (10 × 7)

Germany

HEIDELBERG: Castle

View of part of the castle from the courtyard

d: *Aug. 1892*

Pencil on tinted paper (21 $\frac{1}{2}$ × 15)

REGENSBURG: Rathaus

Sketch of C14 oriel window

d: *22nd July 1892*

Pencil on tinted paper (15 × 11)

Great Britain

Cambs: July-September 1893

Northants: August-September 1893

Wilts: July-August 1894

Dorset: August 1894

Som: August-September 1894

ALDWINKLE (Northants): Church of All Saints

Sketch

d: *Aug. 1893*

Pencil (15 × 14 $\frac{1}{2}$)

ALDWINKLE (Northants): Church of St Peter

Sketch (unfinished)

Pencil (15 × 10 $\frac{1}{2}$)

AVEBURY (Wilts): Church of St James

Sketch of tower

d: *July 1894*

Pencil (10 × 7)

AVEBURY (Wilts): Manor House

Sketch of entrance

s & d: *July 15th 1894*

Pencil (10 × 7)

BARNACK (Northants): Church of St John the Baptist

1 Measured drawing of the porch, with details of arcading & jambs

Plan, elevation of interior & exterior section

Scale: 1 in to 1 ft; 3 in to 1 ft

d: *Sept. 1893*

Pen & wash (21 × 15)

2 Sketch of the front

d: *Sept. 6th 1893*

Pencil (15 × 10 $\frac{1}{2}$)

BISHOP'S LYDEARD (Som): Church of St Mary the Virgin

Measured drawing of a graveyard cross

Plan & elevation

Scale: 1 in to 1 ft

d: *Sept. 1894*

Pencil (21 × 15)

BISHOPSTONE (Wilts): Church of St John the Baptist

Sketch of S transept

d: *Aug. 1894*

Pencil (15 × 10 $\frac{1}{2}$)

BOYTON (Wilts): Church of St Cosmas & St Damian

Measured drawings of the Lambert Chapel (2):

1 Plan, W & S elevations & section

Scale: 1 in to 4 ft

Pencil & wash (21 $\frac{1}{2}$ × 15)

2 Measured drawings of W & E windows, interior & exterior

Elevations

d: *Aug. 1894*

Pencil & wash (15 × 21 $\frac{1}{2}$)

BROMHAM (Wilts): Church of St Nicholas, the

Baynton Chapel

Measured drawing & sketch

1 Elevation of E exterior

Scale: 1 in to 2 ft

d: *July 1894*

Pen (21 $\frac{1}{2}$ × 15)

2 Sketch of the colour decoration on the roof, showing the coat of arms

d: *July 1894*

Pencil & watercolour (15 × 10 $\frac{1}{2}$)

BRYMPTON (Som): Church of St Andrew

Measured drawing of chancel screen

Elevation & section

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

d: *Aug. 1894*

Pencil & wash (10 $\frac{1}{2}$ × 15)

CAMBRIDGE: Jesus College

Measured drawing of gateway

Elevation

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

d: *Sept. 1893*

Pencil & wash (30 × 13 $\frac{1}{2}$)

CAMBRIDGE: King's College Chapel

Measured drawing of the symbols of the Evangelists, from a window in S side

Scale: 3 in to 1 ft

d: *Sept. 1893*

Pencil & watercolour on tinted paper (16 $\frac{1}{2}$ × 14)

CAMBRIDGE: St John's College

Measured drawing of doorway to second court

Elevation

Scale: 1 in to 1 ft, details 6 in to 1 ft

d: *Sept. 1893*

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

CHARLTON (Wilts): Church of St John the Baptist

Measured drawing of tower & adjoining chapel

Outline plan & elevation

d: *July 1894*

Pen & wash (21 $\frac{1}{2}$ × 15)

CHISBURY (Wilts): Chapel

Measured drawing of chapel in *long use as a barn or cowshed*

Plan, elevation & sections

Scale: $\frac{3}{16}$ in to 1 ft, $\frac{3}{8}$ in to 1 ft

d: *July 1894*

Pencil & wash (21 $\frac{1}{2}$ × 15)

CLEEVE (Som): Abbey

Sketch of entrance gateway

d: *Sept. 7th 1894*

Pencil & pen (10 $\frac{1}{2}$ × 7)

COMBE SYDENHAM (Som): Manor House

View

d: *Sept. 8th 1894*

Pencil (10 × 7)

CRANBORNE (Dorset): Manor House

Sketch of gateway

d: *Aug. 15 1894*

Pencil (7 × 10)

DUNSTER (Som): Castle

Sketch of terrace

d: *Sept. 6th 1894*

Pencil (10 × 7)

DUNSTER (Som): Church of St George

Measured drawing of screen to S choir aisle

Elevation

Scale: 1 in to 1 ft

d: *Sept. 1894*

Pencil (21 × 15)

DUNSTER (Som): The Nunnery

Sketch

d: *Sept. 10th 1894*

Pencil (7 × 10)

DUNSTER (Som): The Yarn Market

Sketch

d: *6th Sept. 1894*

Pencil (7 × 10)

EDINGTON (Wilts): Church of St Mary

Measured drawing

Plan, elevation & details of pulpit

d: *July 1894*

Pencil & wash (21 $\frac{1}{2}$ × 15)

EDINGTON (Wilts): Church of St Mary

Measured drawing of tomb in S transept

Plan, elevation, section & details of colour decoration & mouldings

Scale: 1 in to 1 ft, 1 $\frac{1}{2}$ in to 1 ft & 3 in to 1 ft

d: *July 1894*

Pencil & watercolour (21 $\frac{1}{2}$ × 15)

ELY (Cambs): Cathedral

1 View of E end

d: *July 1893*

Pencil & wash (21×15)

2 View of W end of Lady chapel

d: *July 1893*

Pencil & wash (21×15)

ELY (Cambs): Cathedral, Prior's doorway

Measured drawing of details of the tympanum

Scale: 1½ in to 50 ft

d: *July 1893*

Pencil & wash (15×11)

ELY (Cambs): Cathedral, St Etheldreda's shrine

Measured drawing

Plan, elevation & details of base of spandrel showing coloured decoration

Scale: 1 in to 2 ft

d: *July 1893*

Pencil & wash (15×21)

ERCHFONT (OR URCHFONT) (Wilts): Church of

St Michael & All Angels

Measured drawing of the chancel

Plan, elevation & section

Scale: 1 in to 4 ft

d: *July 1894*

Pen & wash (21½×15)

GEDDINGTON (Northants): Church of St Mary

Magdalene

Perspective from NE showing spire

d: *Aug. 1893*

Pencil (15×10½)

GREAT BEDWYN (Wilts): Church of St Mary

1 Sketch of exterior of N transept

d: *July 1894*

Pencil (15×10½)

2 Plan, elevation & perspective of churchyard cross

d: *July 20th 1894*

Pencil (10×7)

GREAT CHALFIELD (Wilts): All Saints' Church

Measured drawing of W doorway

Plan, elevation & section

Scale: 1 in to 1 ft

d: *July 1894*

Pencil & wash (10½×15)

GREAT CHALFIELD (Wilts): Manor

Sketch of oriel window

d: *July 31st 1894*

Pencil (7×10)

HIGHAM FERRERS (Northants): Bede House

Measured drawings (8):

1 Ground plan with plan of crypt

Scale: 1 in to 1 ft

Pencil & wash (5×20)

2 Ground plan

Scale: ¾ in to 1 ft

3 N elevation

Scale: ¾ in to 1 ft

4 W elevation & transverse section

5 Longitudinal section

Scale: ¾ in to 1 ft

6 Chapel windows, E window, hospital windows & details

Scale: 1 in to 2 ft

7 W & N doors, W window & details of roof

8 Sheet of mouldings &c

Scale: 1 in to 4 ft

1-8 d: *Sept. 1893*

2-8 Pen & wash (13×20)

HIGHAM FERRERS (Northants): Church of St Mary

Measured drawing of screen & stalls

d: *Aug. 1893*

Pencil (15×19)

ISLIP (Northants): Church of St Nicholas

1 View from SW

d: *Aug. 1893*

Pencil (15×10½)

2 Measured drawing

S & E elevations of chancel, with block plan & details of mouldings

Scale: ¾ in to 1 ft, 3 in to 1 ft

d: *Aug. 1893*

Pencil & wash (21×15)

KINGSTON (Som): Church of St Mary the Virgin

View of SW porch & tower, showing tower

& porch

d: *Sept. 1894*

Pencil (15×10½)

KIRBY HALL (Northants)

Sketch of corner of the courtyard

d: *Aug. 30th 1893*

Pencil (15×10½)

LONDON: Ludgate Hill

View looking towards St Paul's showing railway bridge

Watercolour (14×10)

LOWICK (Northants): Church of St Peter

View from S

d: *Aug. 1893*

Pencil (15×10½)

MANNINGFORD BRUCE (Wilts): Church of

St Peter

Measured drawing

Plan, N elevation & section

Scale: ¾ in to 1 ft

d: *1894*

Pencil & wash (21½×15)

MILDENHALL (Wilts): Church of St John the

Baptist

View of interior of S aisle roof

d: *July 1893*

Pencil (15×9)

MILTON ABBEY (Dorset): Abbey

1 Measured drawing of sedilia & lower portion of screen

Elevations

Scale: 1 in to 1 ft

d: *Aug. 1894*

Pencil & wash (15×26)

2 Interior elevation of a bay of S transept, looking E

Scale: 1 in to 4 ft

d: *Aug. 1894*

Pencil (21×15)

MONTACUTE HOUSE (Som)

Measured drawings & sketches (4):

1 Sketch view

d: *21 Aug. 1894*

Pen (15×21)

2 Block plan & elevation of garden house

Scale: 1 in to 2 ft

d: *Aug. 1894*

Pencil (21×15)

3 Plan of the sunk garden

Scale: ¾ in to 1 ft

d: *Aug. 1894*

Pencil & wash (21×15)

4 Sketch of terrace

d: *August 21st 1894*

Pen on tracing paper (10×7)

MUCHELNEY (Som): Abbot's House

Sketch view

d: *Aug. 1894*

Pencil (10½×15)

OUNDE (Northants): Church of St Peter

1 Sketch of porch & tower

Pencil (21×15)

2 Half-plan of porch, half-exterior & interior

elevation; details of mouldings

Scale: 1 in to 4 ft & 1 in to 2 ft

d: *Aug. 1893*

Pencil & wash (21×15)

OXFORD: Magdalen College

Sketch of entrance to the cloisters

d: *Sept. 22nd 1894*

Pencil (10×7)

PORLOCK (Som): Church of St Dubricius

Sketch of NW porch & spire

d: *Sept. 11th 1894*

Pencil (10×7)

RAUNDS (Northants): Church of St Peter

View from W showing spire

d: *Aug. 1893*

Pencil (15×10½)

RINGSTEAD (Northants): Church of St Mary

Measured drawing of the porch

Half-plan, elevation & details of mouldings

d: *Aug. 1893*

Pencil & wash (15×21)

ROTHWELL (Northants): Holy Trinity Church

View from NE

d: *Aug. 1893*

Pencil (10½×15)

RUSHDEN (Northants): Church of St Mary

Sketch view of interior

Pencil (21×15)

SALISBURY (Wilts): Cathedral

Sketch of lavatory or washing trough

d: *Aug. 1894*

Pencil (15×10½)

SALISBURY (Wilts): Church House

Sketch of corner of the courtyard

d: *Aug. 1894*

Pencil (10×15)

SALISBURY (Wilts): House in the Close

Measured drawing

Elevation

Scale: 1 in to 4 ft

d: *Aug. 1894*

Pencil & wash (15×21)

SANDFORD ORCAS (Dorset): Manor House

Sketch of entrance gateway

d: *Aug. 1894*

Pencil (11×14)

SOUTH WRAXALL (Wilts): Manor House
Sketch of the corner of the courtyard
d: *July 1894*
Pencil (15×10¹/₂)

STAMFORD (Lincs): Church of St Mary
1 Sketch of spire
d: *Sept. 1893*
Pencil (15×6)

2 Study of cornice of tomb of Sir David Phillips
& his lady
Scale: Nearly FS
d: *Sept. 1893*
Pencil (14×20)

STEEPLE ASHTON (Wilts): Manor House
Measured drawing of granary
Plan & elevations
Scale: ³/₁₆ in to 1 ft
d: *July 1894*
Pencil & wash (21¹/₂×15)

STOGUMBER (Som): Church of St Mary the Virgin
Measured drawing of N nave arcade
Plan & elevation of pier & sketch of capital
d: *Sept. 1894*
Pencil & wash (15×10¹/₂)

STRATFORD-SUB-CASTLE (Wilts): Church of
St Lawrence
Sketch of C17 hour glass on wrought iron bracket
Pen on tracing paper (9×7)

TISBURY (Wilts): Place Farm
Sketch of entrance gateway
d: *Aug. 1894*
Pencil (10¹/₂×15)

TITCHMARSH (Northants): Church of St Mary the
Virgin
Sketch of tower (unfinished)
Pencil (15×10¹/₂)

WARMINGTON (Northants): Church
Measured drawing & view
1 View from SW showing porch & tower
d: *Aug. 1893*
Pencil & wash (21×15)

2 Elevation, details & plan of mouldings of W door
Scale: 3 in to 1 ft
d: *Aug. 1893*
Pencil (21×15)

WEEKLEY (Northants): Hospital
Measured drawing of the façade (1611)
Scale: 1 in to 4 ft
d: *Aug. 1893*
Pen (15×21)

WINDSOR (Berks): Castle
Sketch of the Horseshoe Cloister
d: *Aug. 1893*
Pencil (15×21¹/₂)

YATTON (Som): Church of St Mary the Virgin
1 View
d: *Sept. 1894*
Pencil (15×21)

2 Sketch of piscina
d: *Sept. 14th 1894*
Pencil (10×7)

YEOVIL (Somerset): Church of St John Baptist
Measured drawing of lectern
Elevation
Scale: 1 in to 4 ft
d: *Aug. 1894*
Pencil & wash (21×15)

Italy & Sicily
GENOA: Duomo
Measured drawing of balustrade of St John the
Baptist's Chapel, 1451-96
Plan, elevation & details
d: *Feb. 1892*
Pencil (11×15)

GENOA: Palazzo Arcivescovo
View of a corner of the courtyard
d: *2/1892*
Pencil & wash (15×11)

GENOA: SS Annunziata
Sketch of a pulpit
d: *Feb. 1892*
Pencil & wash (15×11)

NAPLES: San Severino
Measured drawings of one bay of choir stalls (2):
1-2 Plan, elevation & details
Scale: 1 in to 1 ft, ¹/₂ FS
d: *Feb. 1892*
Pen (22×15¹/₂)

PERUGIA: Palazzo Comunale
Sketch of façade
d: *May 1892*
Pencil on tinted paper (15×21¹/₂)

PERUGIA: San Domenico
Measured drawing of the tomb of Pope Benedict XI
(1305)
Plan, elevation & section
Scale: ³/₄ in to 1 ft
d: *May 1892*
Pen (26×18)

SIENA: San Domenico
Measured drawing of holy water stoup
Plan & elevation
Scale: 1¹/₂ in to 1 ft
Pen (15×11)

TAORMINA: Castello Caterina
Measured drawing of C14 entrance doorway
Plan, elevation, section & details
Scale: Details 2 in to 1 ft
d: *14 March 1892*
Pen on tinted paper & wash (15×11)

VENICE: Palazzo Bernardo (1350-1400)
Measured drawing of front & details
Elevation & details
Scale: 1 in to 4 ft, 1¹/₂ in to 1 ft
d: *June 1892*
Pen & wash (18×26)

VENICE: Palazzo Minelli
Measured drawings of the spiral staircase & other
details (2):
1 Plans & elevation
Scale: ³/₁₆ in to 1 ft
2 Details
Scale: 1 in to 2 ft
d: *June 1892*
Pen (22×15¹/₂)

VENICE: Palazzo Sanudo
Measured drawing of entrance doorway showing
coat of arms
Elevation & details
Scale: 1 in to 4 ft, 3 in to 1 ft
d: *27 June 1892*
Pencil (13¹/₂×20)

BALL, Joseph Lancaster (1852-1933)
Ball was articled to W. W. Pocock, London, and
then settled in Birmingham. First he was in partnership
as Ball & Goddard, designing Handsworth
Methodist College, Birmingham, 1880-81. Then alone
he designed Asbury Memorial Methodist
Chapel, Holyhead Road, Birmingham, 1885. The
influence of Lethaby, after collaboration on the
Eagle Insurance building, 1898-1900, can be seen
in two works: St Gregory's, Small Heath, 1902-28;
and Winterbourne, Edgbaston Park Road, 1903.
Director of Birmingham School of Architecture,
1909-16. President of the Birmingham Architectural
Association. Last major work, with H. W. Simister,
the new Blue Coat School, Harborne, 1930, still in
Arts and Crafts style.

BIRMINGHAM: Eagle Insurance offices, 1898-99
See Lethaby, W. R. & Ball, J. L.

BANKART, George Percy (1866-1929)
Specialist in decorative plasterwork. Associated with
the Arts & Crafts Movement between 1890 and 1914.
After a period at Leicester School of Art, he was
articled to Isaac Barradall (F), where Ernest Gimson
was a fellow-pupil. He subsequently acted as
assistant to a number of architects in different parts
of the country, and ultimately began in private
practice in the north of England. His books on
decorative plasterwork rank as standard works on the
subject. Member of the Art Workers' Guild 1900-1917.
Bibl: T.B.; obituary: *Builder*, CXXXVI, 1929, p.719

The following drawings (9) were pres. to the
RIBA by Hugh Charles Bankart, son of G. P.
Bankart, in 1964

LOUGHTON (Essex): Cottages
Designs for two cottages, 1895 (2):
1 Ground floor plan, first floor plan, elevation &
sections
Scale: 1 in to 4 ft
Insc: Details labelled & measurements marked
(also on No.2)
s & d: *Geo. P. Bankart | Brandsby | Easingwold |*
April 1895
Pen, pencil, crayon on tracing paper (20¹/₂×29³/₄)
(also for No.2)

2 Front elevation, back elevation, plan of roof, &
plan & elevation of outbuildings

Design for a proposed plaster ceiling
Perspective of a room showing the ceiling
Pencil & watercolour on grey paper (8×11)

Designs for a lead frontal to a stone memorial cross
(2):
1 Front & side elevations, showing an embossed lead
frontal
Insc: *Lead Frontal to Granite Cross*, with measurements
& explanatory notes
Pencil, grey wash heightened with white (12×8³/₄)

2 Front & side elevations showing a basin on the
cross holding flowers
Insc: *Sketch showing basin | holding flowers*
Pencil & watercolour (12×8³/₄)

Design for an oak dresser
Plan, front & side elevations
Insc: Details labelled & measurements marked
Verso: Sketch designs for a table
Pencil (15 × 11)

Designs for wall sconces in pierced metal (4)
Elevations
Pencil on tracing paper (10 × 7½)
Said to have been done in collaboration with Ernest Gimson.

LUDFORD HALL (Salop)
Topographical drawing
View
s & d: *Geo. P. Bankart del. / June 89*
Pencil (10¾ × 14¾)

RAKEDALE HALL (Leics)
Topographical drawing
View
s & d: *Geo. P. Bankart del. / 88*
Pencil (10½ × 14¾)

BANKS, Robert Richardson (1813-1872)
Banks was assistant to Sir Charles Barry 1838-47.
Later practised with Charles Barry Jnr as Messrs Banks & Barry.
Bibl: obituary: *Builder* XXX. 1872, p.1002
For works in conjunction with Charles Barry,
see **Barry, Charles Jnr** (Messrs Banks & Barry).

BARBETTI, Rinaldo (1830-1903)
Rinaldo studied under his father Angiolo (1803-1880).
His major work is the door of S Donato (Florence),
and he also did other work in Florence. He visited
England and did work in Nottingham.
Bibl: *T.B.*

Designs for two tabernacle frames
Front & side elevations of each
s & d: *Londra di 11 Agosto 1862 / Barbetti Firenze*
Pen & grey wash (15¼ × 22)

BARKER, Anthony R. (fl. 1909-1914)

Designs for a casino on the border of a lake (3):
1 Block plan, showing the layout of garden with
section of garden showing position of casino
Scale: 5/16 in to 10 ft
Pencil & wash outlined with pen (25½ × 39)

2 Ground plan
Pencil & pen (27 × 40)

3 Principal elevation & transverse section
Pencil & wash outlined with pen (26¼ × 32)
Exhib: Paris Exhibition of British Architecture,
Students' Work Section, May 1914

Designs awarded the RIBA Soane Medallion in 1909
'The Last Mass': An imaginary scene with
ecclesiastical procession in a Gothic church in which
scaffolding has been erected
s & d: *Anthony R. Barker / 14*
Watercolour (21¾ × 16)
Variations on this theme were later etched by the
artist (see Collection of RIBA etchings).

BARLOW, Henry Clark (1806-1876)

Writer on Dante. 1822 article to George Smith,
architect and surveyor, and became a student of the
RA 1825. After an accident which damaged his thumb
in 1827 he gave up the profession and studied
medicine, becoming MD in 1837. From 1840 he
moved to Paris and travelled in Europe. His later life
and much of his published work was devoted to the
study of Dante. He bequeathed to the RIBA his
drawings on symbolism, his architectural books and
drawings not belonging to the Dante series.
Bibl: *DNB*

Drawings to illustrate a publication on symbolism,
especially Christian symbolism, 1853-55 (5):
1-5 Fragments of an Egyptian stele; of a sarcophagus
in the Lateran; details from Lyons Cathedral; design
from a sarcophagus in the Cathedral of St Maurice,
Vienne, France
Insc: (on the folder): *These are mostly original drawings
from objects seen by me in the course of my various journeys,
& especially from remains preserved in Museums H.C.B.*
Pencil (14½ × 21)
Prov: See note above

Drawings to illustrate a publication or paper on
Egyptian Antiquities chiefly in Architecture (17):

1 Title page insc. as above
Pen (all sheets approx 15 × 21)

2 *S front of the Temple of Tentyra*
Insc: As above (& on subsequent drawings Nos. 3-12,
15-17)
Sepia wash

3 *Inner door of the Sanctuary of the Temple at Tentyra*
Sepia wash

4 *Apollonopolis Magna, with a storm in the background*
d: 1826
Sepia wash

5 *Plans of Temple at Tentyra & Plans of Temple at
Dendera, with details*
Pen

6 Detail from the *Temple of Apollonopolis Parva*
Pen

7 *Egyptian figures. Nos. I-III*
Pen & wash

8 *Egyptian fragments. Nos. I-IV*
Pen

9 *Egyptian fragments. Nos. I-IX*
Pen

10 *Egyptian composition including the Temples of Philae,
Elephantina and of Latopolis &c*
Watercolour

11 *Tomb at Lycopolis the Sphinx near Gizeh &c*
Watercolour

12 *Egyptian capitals*
Wash

13 Single Egyptian column
Watercolour

14 Sphinx
Pen on tracing paper

15 *Front of one of the celebrated Egyptian Lions executed in
Basalt once placed on each side of the Fontana de' Termini at
Rome, now in Vatican*
Pen on tracing paper

16 Reverse of above

17 *Temple at Hermopolis*
Watercolour
Prov: See note above

Drawings to illustrate a publication or paper on Indian
Architecture (12):

1 Title page (in sepia wash)
Insc: *Fragments of Indian Architecture selected principally
from the Excavations in the Mountain of Elora
near Aurangabad in the Deccan as also from the Island of
Eliphanta Bombay*

2 Column from *Indra Sabha*

3 Column from *Paraswa Rama Sabha*

4 Column from *Doomar Leyna*

5 Columns & entablature from *Vishwakarma*

6 Capitals & entablature from *Jagannatha Sabha*

7 *Fragment from Salsette*
Watercolour

8 *Column from Salsette*
Watercolour

9 Column from *The Interior of the Ashes of Ravenna*

10 Column from *Indra Sabha. Entrance 1"*

11 *Fragments from Kalasa, Dotali / Bangaron and Ravenna*
Watercolour

12 *Sculpture from the Cave of Rames Wara*
s & d: *H. C.B. 1826*

1-12 Insc: As above
Pen on tracing paper, except where stated otherwise
(15¼ × 11)
Prov: Bequeathed April 1877

Sculptured (Foliage) Relief Fragment
Study, 1825:
Insc: *Drawing made in the Royal Academy which obtained
a studentship*
s & d: *H. C. Barlow March 26, 1825*
Sepia wash (20¾ × 15)

Diagrams to illustrate a paper on 'Symbolism in
Relation to Art', read on 19 March 1860, published in
RIBA Transactions, 1st ser., X, 1859-60, pp. 97-110 (20):
1-20 Lotus blossom; a Daghopa; Sacred Tree of
Life; an Egyptian stele; mosaic of a palm tree in S
Giovanni in Laterano; tympanum of a door at
Marigny; an Assyrian palmette; an Assyrian sacred
tree &c
Insc: Each diagram numbered & labelled
Pencil with ink & grey wash (21¾ × 14¾)
Reprd: See above
Prov: Bequeathed 1877, insc on a piece of paper
attached to the folder is: *Extract from will / of late
Dr Barlow MD (Translator of Dante): I bequeath to
the Royal Institute of British architects the drawings used in
illustration of Symbolism in the papers read by me to the
institute; also all the many architectural books in my
Library which they may desire to have and drawings not
belonging to the Dante Series*

Sketches of Italian, Dutch, Flemish, Spanish, German
& English paintings with MSS *Remarks on Painting in
Italy*, C13-17 — leaves extracted from album covering
period 1821-1873; also sketches of Pompeian
decoration, Roman sculpture at Naples & a few
architectural sketches:
Arco Trajano, Ancona (p.163)
San Vitale, Ravenna (p.164-165)

BARNES, W. - BARRY, Sir C.

Palace of the Dukes of Burgundy, Dijon (p.166)
Cathedral at Soest, Westphalia (p.167)
Ruins of church house, Rochester
d: Various dates from 1821 to 1873
Pages from sketch books bound in quarto vol.
(12¹/₂ x 10¹/₂)
Prov: Bequeathed 1877

BARNES, William (1807-1858)

Pupil of George Smith and in partnership with him from 1836-1842. With him designed the Terminus of the Grand Junction Railway in Skinner Street, c.1837 and St Thomas's Church, Arbour Street, Stepney, 1838.
Bibl: *Colvin*

LONDON: Church of St Martin-in-the-Fields
Rendering of the elevation of the portico taken from a measured drawing
Scale: 4 in to 1 ft
Insc: *Thomas Bradbury [sic] Meas'd. | Gibbs Archt | William Barnes del | West front of the church of St. Martin in the Fields, from a drawing by Thos. Bradberry Archt. Presented to the Architectural Society London by William Barnes Archt*
d: 20 January 1835
Watercolour (21¹/₂ x 28)
Prov: See above
See also Bradberry, Thomas

The drawing referred to in the inscription may be the measured drawing made by Bradberry to illustrate Britton & Pugin's Illustrations to the *Public Buildings of London*, 1826-28, I, opp. p.44. There is, however, inconsistency in the spelling of Bradberry in the inscription.

BARNFATHER, William (fl.1840)

HULNE PARK (Northumberland): Bridge over the River Aln
Designs, 1840
Plan, Elevation, Section, & plan of First Tier of Balk showing the Lateral Braces
Scale: 1 in to 8 ft
Insc: As above & Plan of a Wood Bridge Erected in Hulne Park, 1840
s & d: Drawn by Wm Barnfather Junr | Aug 15, 1840
Pen & coloured wash (24¹/₄ x 33)
Prov: Pres. by Wm Barnfather, 25 Jan 1841, to accompany a paper read by him on 8 July 1839 on a Bridge of Wood over the River Aln (MS Sessional Paper 3, No.37)

BARR, James (1810-1869)

Entered RA Schools 1830. Published *Anglican Church Architecture*, Oxford, 1842.
Bibl: *Colvin*

Design for a triumphal entrance
Elevation
Insc: Presented to the Architectural Society in conformity with the Law
s & d: J. Barr 1832
Pencil & wash (15 x 23)
Exhib: RA 1830, No. 1145, 'Design for Triumphal Entry'

BARROW, Ernest Robert (1869-1948)

WYE (Kent): Olantigh (Olantigh Towers)
See Brown, Alexander Burnett & Barrow, Ernest Robert

BARRY, Sir Charles (1795-1860)

Born in Westminster. Articled in 1810 to Messrs Middleton & Bailey, surveyors, of Lambeth, where he stayed for six years. On coming of age he decided to make a tour of Europe. He set out in June 1817 and travelled alone through France and Italy, then to Greece and Turkey with C. (later Sir Charles) Eastlake, W. Kinnaird, later editor of the last volume of Stuart's *Athens*, and a Mr Johnson. In Athens he met D. Baillie who engaged him as his travelling artist. They went to Egypt, Syria and Palestine. They separated in Tripoli and Barry returned to Italy where he met J. L. Wolfe who became his lifelong friend. Barry finally returned to England in August 1820. Although he made many trips to the Continent later on, this was the only 'Grand Tour' of his life. He set up practice in London. His earliest architectural works were churches at Prestwick and Manchester, 1822; Brighton, won in competition in 1823, and three Commissioners' churches in Islington, 1826. All these are Gothic in design and Barry made a short tour of England to study medieval examples. After St Peter's Church, Barry obtained several commissions in Brighton for private chapels and houses, also for the main block of the Royal Sussex County Hospital, 1826-28. In 1829 he designed for Thomas Attree the layout for Queens Park, Brighton, which was to have several villas in the Italian style. The scheme was not carried out, however, and only Mr Attree's house was built. From 1824-35 Barry built the Manchester Royal Institution of Fine Arts (now the City Art Gallery) in the classical style. His first major building, however, was the Travellers' Club, won in a limited competition in 1829 and Barry's first major example of the Italian style. In 1832 he won the competition for the King Edward VI Grammar School in Birmingham (now dem.), his earliest major Gothic building. Here he collaborated for the first time with Pugin and the stonemason J. Thomas, both of whom assisted him later at the new Houses of Parliament. Building the Houses started in 1837, though the main building was not begun until 1840. Both Houses were opened by Queen Victoria in February 1852. Shortly afterwards Barry was knighted. Barry was employed on many public buildings, e.g. the Manchester Athenaeum, 1837-39; the Reform Club, 1837-41; the layout of Trafalgar Square, 1840; the British Embassy at Constantinople, 1842; and the Board of Trade building, Whitehall, 1844. Among his vast output of domestic architecture and alterations are: Bowood, 1834; Kingston Lacy, 1835-39; Mount Felix, 1835-39; Highclere, 1837; Trentham, 1838; Harewood, 1843-50; Stafford House, 1843; Dunrobin Castle, 1844-48; Bridgewater House, 1847-49; Shrubland Park, 1849-54; Canford, 1854-55; Gawthorpe, 1850-52; Cliveden, 1851; Clumber, 1857. There are also unexecuted designs for important sites, such as the Government buildings in Whitehall. Barry was elected A of the RA in 1842, Academician in 1844; he was also member of many foreign academies. He had been among the original members of the RIBA and was Gold Medallist in 1850. He refused the Presidency after the death of Earl de Grey in 1859. He acted as one of the Royal Commissioners for the 1851 Exhibition. His son Edward Middleton Barry completed most of the projects left unfinished at his death.
Bibl: obituaries: *Builder*, XVIII, 1860, pp.305-307, 321, 322-324, 342-344; *BN*, VI, 1860, pp.393-394, 423-426; J. I. Hittorff, *Notice historique & biographique sur la vie & les oeuvres de Sir C. Barry*, RIBA Proceedings, 14 August 1860; Rev. A. Barry, *The Life & Works of Sir Charles Barry*, 1867 (quoted as Barry); C. Eastlake, *A History of the Gothic Revival*, 1872, Chapter X; *Architecture*, III, 1924-5, pp.225, 320-322; M. Whiffen, *The Architecture of Sir Charles Barry in Manchester & Neighbourhood*, Swinnerton Research Essay, 1950; Hitchcock, *Early Victorian Architecture*, chapters VI & VII; Hitchcock, *Architecture: C19 & 20*, pp.72-75; *Colvin*; RIBA Catalogue of Barry Exhibition, 1960,

compiled by Prunella Fraser; P. Fleetwood-Hesketh, *Sir Charles Barry*, in P. Ferriday ed. *Victorian Architecture*, 1963, pp.125-135.

Prov: The major part of the RIBA's collection of Barry drawings, including all the sketchbooks and diaries, came to the Institute in 1938 from Caryl Arthur Ransome Barry, great-grandson of Barry and A, who died in 1953. Where the provenance is not stated in the following entries it is to be understood that the source is C. A. R. Barry.

Many of the architects who worked in Barry's office were able to leave with a collection of his sketches and tracings of his drawings. In the RIBA there are two sets of drawings which have come in this way. The first was from James Murray (1819-98) who worked in Barry's office from 1839 to 1847, and while there filled three folio volumes with his tracings from Barry's. These are now a valuable record since many of the originals are lost. These are referred to by the original titles on their spines: *Smaller Atlas Folio: Italian* (c.1845-1847); *Small Folio: Gothic* (Jan. 1845-July 1847); *Large Atlas Folio: Gothic & Italian* (Dec. 1839-Dec. 1847). There is also a smaller volume called *Quarto Volume: Sketches Vol.I*, full of Barry sketches which had obviously been torn from larger sheets, trimmed and stuck into the book by Murray. These four volumes were presented to the RIBA in 1935 by the Misses Murray. Filed with these volumes is a detailed catalogue manuscript: Arthur T. Bolton, *A Catalogue of the Drawings annotated and with a notice of the career of James Murray, FRIBA, (1819-98) and a note of the works of Sir Charles Barry in the period 1839-47, 1938*. This catalogue is referred to as Bolton. The second of these 'office scrap books' was presented to the RIBA in 1960 by Miss Moulton-Barrett through Lord Mortistone (Jr). Miss Moulton-Barrett's ancestor Octavius Barrett (brother of Elizabeth Barrett Browning) also worked in Barry's office and appears to have collected a larger number of originals and tracings than did Murray, since another volume of equal size filled with drawings relating to the Houses of Parliament, was given at the same time by Miss Moulton-Barrett to the House of Lords Library. The RIBA Moulton-Barrett volume contains tracings of original Barry drawings as well as original Barry sketches, many of them showing his first ideas on certain projects. Only the labelled or identifiable drawings from this volume have been included in the following catalogue.

There were also three albums each inscribed with the name of Sir John Wolfe Barry, the engineer (1836-1918), but with no date of accession. He died in 1918 and he may therefore have bequeathed the volumes to the RIBA in his will. The volumes contain topographical and measured drawings made by Sir Charles Barry and John Lewis Wolfe on their tour of Italy, Sicily, Greece, Asia Minor and Egypt in 1817-20. The third volume contained a number of sketches by Barry relating to his earliest projects. The three volumes were rebound in 1960, and the drawings transferred to two separate volumes, the same order being kept in each volume. The early Barry sketches from the third volume were transferred to the end of the second volume. In this catalogue the topographical drawings are catalogued separately under Barry, Sir Charles and Wolfe, John Lewis, but the early Barry designs have been included in the main part of the Barry catalogue with a reference to their original Sir John Wolfe Barry source.

Other provenances including the Houses of Parliament, are noted in the following catalogue.

(1824-1910)

BIRMINGHAM (Warwick): King Edward VI Grammar School

Preliminary designs, working drawings & details for a school of symmetrical plan. The façade is of seven arched bays, with large two storey windows, flanked symmetrically by projecting two-storied oriels on gabled terminal pavilions. Buttresses, rising between each bay are terminated in a finial, 1833-36 (75):

1-5 Preliminary designs

1 Elevation of front façade [Fig.5], showing lantern, never executed, lightly sketched in pencil
Pen with pencil amendments ($20\frac{3}{4} \times 29\frac{1}{4}$)

2 Elevation of rear façade
w/m: J. Whatman 1833
Pen & pencil ($21\frac{1}{2} \times 28$)

3 Plan, elevation & section of three end bays of main façade, drawn to larger scale, with sketch for alternative treatment of gable over oriel
Pen & wash ($20\frac{1}{2} \times 26\frac{1}{2}$)

4 Detail of end bay with oriel, & front & side elevations of flanking buttresses
Pen ($22 \times 17\frac{1}{4}$)

5 Studies for the 'East Wing': two alternative elevations
Pen with pencil amendments (21×29)

6-26 Working drawings, with details labelled & measurements marked
6-7 Site plans
Scale: 1 in to 30 ft

6 s & d: I W W 6th March 1833
Pen, wash & pencil ($14\frac{1}{4} \times 19\frac{3}{4}$)

7 d: May 2nd 1833
Pen, pencil & wash on tracing paper ($16\frac{1}{2} \times 12\frac{1}{2}$)

8 Plan of Foundations
Scale: 1 in to 8 ft (& subsequent drawings 9-26)
Insc: No.2
Pen & wash, & for Nos.9-29 ($21 \times 29\frac{1}{4}$, approx. size for Nos.9-26)

9 Plan of Basement
Insc: No.3

10 Plan of the Ground Floor showing Timbers, & details of construction
Insc: No.5

11 Plan of Ground Floor Ceiling Timbers, & details of girders & beams
Insc: No.7

12 Plan of One Pair Floor, Ceiling Timbers & Two Pair Floor Timbers, & details of girders & beams
Insc: No.9

13 Plan of Attic Floor Timbers Etc., & Plan of Two Pair Ceiling Timbers & details of girders & beams

14 Plan of Roofs

15 Plan of Roof Timbers, & Plan of Attic Floor, Ceiling Timbers

16 Front Elevation & profiles of jambs & mouldings

17 Back Elevation

18 Elevation of Side Against Peck Lane

13-18 Insc: Drawings numbered Nos.11-16

19 Section from East to West through the Masters houses, School Room & Cloisters looking South

20 Section from East to West through the Masters houses, Courts, Grammar School, Staircase, Corridors etc; looking South

21 Section from East to West through the Masters houses & Courts looking towards the front

22 Section from East to West through the Masters houses... etc., looking south

23 Section from Front to Rear through the Corridors, Library, School & Cloister looking West, & details of the oriel windows & of the library

24 Section from North to South through the Grammar School Court Cloister, Library, Lower School etc. looking West — with a faint sketch, in pencil, of the lantern

25 Section from North to South through Masters House, Court School Room & Cloister

26 Section from South to North through the Headmaster's house looking West

19-26 Insc: Drawings numbered Nos.18-25

27-28 Working drawings of the headmaster's house, with rooms labelled & measurements marked, & insc as below

27 Basement Plan of Headmaster's House and Half of Centre
s & d: Charles Barry Archt. | Foley Place London | Oct. 1833 (& for No.28)
($21\frac{3}{4} \times 14\frac{3}{4}$)

28 Ground Floor Plan of Headmaster's house and Half of Centre ($21\frac{1}{2} \times 14\frac{3}{4}$)

29-31 Working drawings of a later date (1835), with details labelled & measurements marked on No.29 & insc as below

29 Plan of Attic Storey, with sections through roof
s: Charles Barry Archt | Foley Place
($18\frac{3}{4} \times 25$)

30 Tracing of No.29 above
Pen on tracing paper ($20 \times 24\frac{3}{4}$)

31 Plan of Finished roofs
s & d: Charles Barry Archt. | 27 Foley Place | 27 Feby 1835
Pen & wash ($18\frac{1}{4} \times 25\frac{1}{4}$)

32-64 Interior details, with details labelled & measurements marked, & insc as below
32-40 Details of the library

32 Transverse section, elevations of one bay of the room wall side, & window side & plan of one bay of the Ceiling, & detail of mouldings
s: Charles Barry Archt. | 27 Foley Place.
Pen & wash ($17\frac{1}{2} \times 22$)

33 Tracing of No.32 above
d: 27th Feb. 1835
Pencil & pen on tracing paper (19×23)
Mounted on a drawing of Trentham Hall

34 Elevation & details of library windows
Scale: $\frac{1}{2}$ in to 1 ft; details $\frac{1}{4}$ FS
s & d: Charles Barry Archt. | Jun. 7th 1835
Pen & wash (18×22)

35 Plan of one compartment of the Library Ceiling
Scale: 1 in to 2 ft
s & d: Charles Barry Archt. | 18 Jany. 1836
Pencil & pen ($13 \times 17\frac{1}{2}$)

36 Sketch for Arms at Ends of Library; front & side elevations
Scale: 1 in to 2 ft
Pen ($11 \times 17\frac{3}{4}$)

37 Elevation of Arms at the End of the Library
Scale: 1 in to 1 ft
Pencil on tracing paper (12×15)

38 Elevation & details of the Library Staircase
Scale: 1 in to 2 ft, details $\frac{1}{2}$ FS
s & d: Charles Barry Archt. | 31 Jany. 1835
Pen & wash (18×22)

39 Elevation & details of the library door
Scale: 1 in to 2 ft, details $\frac{1}{4}$ & $\frac{1}{2}$ FS
s & d: Charles Barry Archt. | 26 Aug. 1836
Pen & wash ($20\frac{3}{4} \times 13\frac{3}{4}$)

40 Tracing of No.39 above
Pen on tracing paper ($19\frac{1}{2} \times 13\frac{3}{4}$)

41-48 Details of the lower & upper corridors
41-42 Plan, Longitudinal Section & details of lower corridor

41 Scale: 1 in to 4 ft
s & d: Charles Barry Archt. | 12 July 1834
Pen & wash ($21 \times 28\frac{1}{2}$)

42 Scale: 1 in to 6 in
s & d: Charles Barry Archt. | 21 July 1834
Pen & wash (18×22)

43 Plan & section through upper corridor
s & d: Charles Barry Archt. | 31 Jany. 1835
Pen & wash ($15\frac{1}{4} \times 19\frac{1}{4}$)

44-48 Four sheets showing elevations & details of windows & doors in the upper corridor
Scale: 1 in to 6 in
s & d: Charles Barry Archt. | 31 Jan. 1835
Pen & wash ($18 \times 22 - 17\frac{3}{4} \times 11\frac{1}{2}$)

49-52 Fireplaces

49 Elevation of a pre-existing fireplace, surmounted by the bust of a boy wearing plumed hat & necklace, with elegant decorative detail of wreaths & flowers
Insc: The Old Chimney-Piece
Pencil & pen ($21\frac{1}{2} \times 13$)

50 Elevation of Fireplace in school room, & details of mould & jamb (drawn by A. W. N. Pugin)
Scale: $1\frac{1}{2}$ in to 2 ft, details FS
Insc: As above (in Gothic script)
Pen & wash ($13\frac{3}{4} \times 23$)

51 Elevations of fireplaces in the Headmaster's house
Insc: Openings for Fire Places | from Mr. Cowlishaw
Pencil ($14\frac{1}{4} \times 30$)

52 Elevations & details of Chimney Pieces of Small Drawing Rooms of Head & second Masters' Houses
Scale: 1 in to 1 ft, details FS
s & d: Charles Barry Archt. | 18 Oct. 1836
Pen & wash ($10\frac{1}{2} \times 21$)

53-58 Designs for paterae & pendants, for Entrance Door, Library Ceiling, String Course &c (drawn by A. W. N. Pugin) (6):
Scale: FS
Insc: As above (in Gothic script)
s & d: Charles Barry Archt. | May 1835 | 29 Sept. 1835 | 13 Oct. 1835
Pen & wash, one in watercolour on tracing paper ($19\frac{1}{2} \times 12 - 13 \times 23$)

59-64 Miscellaneous interior details

59 Details of panelling, woodwork & roof construction in the schoolroom

Scale: 1 in to 4 ft, & for No.60

Pencil & pen on tracing paper (20×22³/₄)

60 Plan & elevations of the walls of the Lower School rooms, showing the arrangement of wall panelling

s & d: Charles Barry Archt. | 29 Sept. 1834

Pen (16×21³/₄)

61 Plan & elevations of ceiling & wall panelling in the hall

Pencil (10³/₄×1¹/₄)

62 Plan & side elevation of a Boy's Desk for 16 Boys

Scale: 1¹/₂ in to 1 ft

Pen on tracing paper (18×13)

63 Sketch of the Headmaster's desk & details of mouldings & pendants (drawn by A. W. N. Pugin)

Insc: Notes added by Barry

Pencil & pen (23×14)

64 Elevation & section of Wall framing & gallery front in the schoolroom

Scale: 1 in to 2 ft

Insc: As above

Pen on tracing paper (11¹/₂×18¹/₄)

65-75 Exterior details

Insc: With details labelled, measurements marked & as below

65-67 Details of the oriel windows on the façade

65 Plan & elevation of the window in the gable of the oriel bay (not as executed)

Scale: 1 in to 4 ft

Pencil (8¹/₂×16)

66 Detail of elevation of the oriel window, buttress & window in the gable, as executed

Pencil on tracing paper (20×12¹/₄)

67 Whole & half Plans, front & rear elevations of the oriel window

Scale: 1 in to 2 ft, half plan FS

s & d: Charles Barry Archt. | Foley Place | 28th July 1834

Pen & wash (21¹/₂×29)

68 Elevations of the Entrance Door & details of panels & mouldings

Scale: 1 in to 2 ft, details 1²/₂ FS

s & d: Charles Barry Archt. | 26 Aug. 1836

Pen & wash (14¹/₂×21)

69 Details of mouldings & spandrel of the Principal Doorway

Scale: 1⁴/₄ FS & 1²/₂ FS

Pen & wash (20³/₄×28³/₄)

70 Elevation & detail of Buttresses & their gables on each side of the Principal Doorway

Scale: 1 in to 2 ft & 1⁴/₄ FS

Pen & wash (35³/₄×22)

71 Details of the Carving of the Doors

Scale: FS

Brush & wash on tracing paper (30×26)

72-74 Three sheets of details for windows & doors s & d: Charles Barry Archt. | 1833- | May 5th 1834 | Jan. 7 1835

Pen & wash (18×22-21¹/₄×29)

75 Block plan showing front enclosure & Boundary wall towards Peck Lane, with details of the wall & railings

Scale: 1 in to 16 ft, details 1⁸/₈ FS

s & d: Charles Barry Archt. | 25th Aug. 1836

Pen & wash (20³/₄×28³/₄)

76-98 Tracings of interior details made in Barry's office, drawn by Barry & Pugin, traced by James Murray

Details for the drawing room, library,

boudoir No.5, & dining room

Scale: 1 in, 1¹/₂ in to 1 ft, 1³/₃ FS, 2³/₃ FS; 1⁴/₄ FS, 1²/₂ FS; FS

Insc: (tracings of the hand of Barry & Pugin): Full

details labelled & measurements marked

d: (in Murray's hand) 20/1/45 | 7/2/45 | 13/5/46 |

10/3/47

Brush or pen on tracing paper (approx. 20¹/₂×14¹/₂),

mounted in Small Folio: Gothic (Jan. 1845-July 1847),

pp.116-138 (see Bolton)

Lit: Barry, pp.129-132; Hitchcock, Early Victorian

Architecture, pp.42, 48-49, 60, 66, 198, 273, pl.II, 26

Begun in 1833, completed in 1836 & now dem., the

school can be considered almost as a small scale trial

for the Houses of Parliament. It was here that Barry

first became acquainted with Thomas and with Pugin

who was brought in to work on drawings for the

details. For measured drawings (1848) of the 'Classical'

Birmingham Grammar School see Pashby, Thomas

& Plevins, Thomson

BOWOOD (Wilts): House & lodge

Design & tracings of designs, 1839-42 (27):

1 Plan & elevation of Proposed New Lodge Derry Hill

[Fig.6]

Scale: 1 in to 10 ft

Insc: As above & plan labelled

d: July 1842

Pen & wash (14×20¹/₂)

2 Tracing of a design for the lodge

Ground plan & front elevation

Scale: 1 in to 16 ft

Pen on tracing paper (10¹/₂×13¹/₂)

Prov: Bt 1955

Appears to have been cut from a bound volume

similar to the 3 folio volumes of tracings & copies

of Sir Charles Barry's designs by James Murray (see above).

3-18 Tracings of details made in Barry's office by James Murray

3-11 Nine sheets of plans, elevations, sections &

details for the house (gallery, new loggia, staircase)

clock turret & turret terminals, lower park entrance

gate & lodge

Scale: 1⁸/₈ FS, 1²/₂ FS, 1²/₂ in to 1 ft, 1⁸/₈ in to 1 ft

Insc: (tracings of Barry's hand); full details labelled

& measurements marked

Pen on tracing paper (sizes ranging from 17¹/₄×22³/₄

to 9¹/₂×6¹/₄)

Mounted in Small Folio: Gothic (Jan. 1845-July

1847), pp.23-28 (see Bolton)

12 Elevation of the Lower Part of the Clock Tower & Details of the Terminal

Scale: 1 in to 2 ft & 1⁴/₄ FS

Insc: (tracings of Barry's hand) as above

d: (in Murray's hand) 13th Dec. 1839

Pen on tracing paper mounted in Large Atlas Folio:

Gothic & Italian (Dec. 1839-Dec. 1847), p.64 (see

Bolton)

13-18 Six sheets of designs for decorative panels, coats of arms, elevation of the lodge & of the entrance gateway

Pen on tracing paper (mounted), (sizes ranging from

7¹/₂×7¹/₂ to 6³/₄×10), mounted in Quarto Volume

Sketches Vol.I, pp.29-32, 56, 61 (see Bolton)

19-27 Nine sheets of designs, mounted in the Moulton-

Barrett Volume

19-22 House, pp.132 & 132 verso

19 Two sections showing new gallery

(15×19¹/₄)

20 Details of loggia & lobby

(15×19)

21-22 Details of ceiling

(11¹/₄×14³/₄ & 6³/₄×16¹/₄)

23-24 Lodge, pp.12 & 164

23 Plan of ground floor & front elevation

(13¹/₂×17¹/₂)

19-23 Pen & coloured wash

24 Details

Pen (20×30)

25-27 Clock tower, pp.61 & 61 verso

25 Details of terminal & elevation of lower part

Pen (29³/₄×20)

26-27 Sketches of lead covering to cupola

Pen (17×17³/₄ & 15¹/₂×11)

19-27 On tracing paper

Barry carried out alterations for the 3rd Marquess of Lansdowne, including a new gallery, Italianate tower, the 'Golden gateway' at park entrance, & the garden layout, 1834-57.

The house was originally built by Henry Keene for

John, Earl of Shelburne, in 1755-60. Robert Adam

added the portico, remodelled the office block, and

designed interiors for the 2nd Earl of Shelburne in

1761-71. The chapel by C. R. Cockerell was added in

1824. Only the Diocletian wing is now standing (see

Pevsner, Wiltshire, pp.109-110).

BRIGHTON (Sussex): Mr Attree's House (Xaverian College), Queen's Park

Designs for an Italianate 'villa', symmetrical in plan,

surrounded by 'an architectural garden', a series of

balustraded terraces, with a circular tower, now called

the 'pepper pot', masking a windmill, 1829-1830 (3):

1 Site plan of the house & grounds, & sketches for

suggested pavilions & the 'pepper pot'

Scale: 1 in to 20 ft

Insc: Full details labelled & measurements marked,

with builder's prices

Pen & coloured wash, with pencil sketches (21×29)

2 Basement Plan from the Contract Set, No.5

Scale: 1 in to 8 ft

Insc: As above, with full details labelled &

measurements marked

s & d: Charles Barry Archt | Foley Place | March 1830

& the signatures, Thom Attree | John Garrett

Pen, coloured wash, & pencil (14¹/₂×20¹/₄)

3 Plan of the Casements and Windows | for the Ground Floor

Scale: 1²/₂ FS & FS

Insc: As above, with full details labelled &

measurements marked

Pen, coloured wash & pencil (21×29)

This was part of an extensive housing scheme which was never carried out (see A. Dale, *op.cit.*, p.179). Barry won the competition for the Royal Sussex County Hospital in 1825-26. The Hon. Secretaries of the hospital were Thomas Attree and the Rev. Edward Everard, through whom he obtained commissions for work in Brighton. This villa attracted the attention of the Duke of Sutherland. Deni.
Lit: Hitchcock, *Early Victorian Architecture*, pp.41-42; Barry, pp.75-76; A. Dale, *Fashionable Brighton*, p.164, *History & Architecture of Brighton*, 1950, pp.85 et seq.

BRIGHTON (Sussex): Church of St Peter
Tracings of details made in Barry's office by James Murray, for the spire (2):
Elevations & sections of part of the spire
Scale: $\frac{1}{2}$ in to 1 ft
Insc: (tracings of Barry's hand): Details labelled
Pen on tracing paper, mounted in Large Atlas Folio: *Gothic & Italian* (Dec. 1839-Dec. 1847), pp.1 & 90 (see Bolton)
Lit: Hitchcock, *Early Victorian Architecture*, pp.37, 48, pl. II, 18; Barry, pp.74-75.
Design in Gothic style, 1824-28. Barry won the commission in a competition in 1823. The spire for the tower was never built, which Barry much regretted. See Barry, p.75, *As late as 1841 I find a notice of his designing a spire to be added to the existing tower*. Possibly these designs are as late as 1841. The original design was exhibited at the RA, 1826, No.914, 'New Church at Brighton'.

BRIGHTON (Sussex): Dr Price's house
Designs (3):
1-2 Alternative elevations in 'Greek' & 'Italian' style for a terrace house of four storeys, one drawing with rough plan of front area
Pencil, pen & coloured wash ($12 \times 17\frac{1}{4}$, $12 \times 7\frac{1}{2}$)

3 *Longitudinal section*
Scale: 1 in to 8 ft
Insc: As above, & *Dr Price's House at Brighton*, with details labelled & measurements marked
Pen & coloured wash on tracing paper ($12\frac{1}{4} \times 29$)
Sir John Wolfe Barry, Volume II

BRIGHTON (Sussex): Queen's Park
Preliminary designs for Tudor villas, probably connected with the Queen's Park scheme (12):
1 *Ground floor plan*
Insc: With rough estimates calculated
($4\frac{1}{2} \times 8\frac{1}{2}$)

2 *One Pair Floor plan*
(4 x 6)

3 *Plan of Attic Storey*
($4\frac{1}{2} \times 6\frac{3}{4}$)

1-3 Insc: Rooms labelled & measurements marked
Pencil & sepia wash
2-3 Insc: As above

4-5 *Elevations*
Pencil & sepia wash ($3\frac{1}{2} \times 7\frac{1}{2}$, $4\frac{1}{2} \times 7$)

6-11 *Three ground floor plans with elevations*
Insc: In plans, rooms labelled & measurements marked
Pencil (min. $2\frac{1}{2} \times 4$, max. $3\frac{1}{2} \times 4\frac{1}{2}$)

12 *Elevation*
Sepia ink & wash ($5\frac{1}{2} \times 10\frac{1}{2}$)

Sir John Wolfe Barry, Volume II
Lit: For short general account of Queen's Park see A. Dale, *The History & Architecture of Brighton*, 1950, pp.72 & 82

BRIGHTON (Sussex): Stanford Estate, Hove
Designs for the proposed layout, never executed, of terraced & semi-detached houses to the W of Adelaide Crescent on the site where First & Second Avenue now stand, which was the property of William Stanford Esq., 1825-26 (4):
1 *Layout plan of the site*
Scale: 3 in to 200 ft
Insc: Measurements given
Pen & wash ($27\frac{1}{2} \times 32$)
Reprd: A. Dale, *History & Architecture of Brighton*, 1950, pl.34

2 *Plan of the Ground Floors & Front Elevation of House on the North Side of the Principal Square*
Insc: As above
s: (on a label) *Charles Barry Archt | Ely Place London*
Pen & wash (22×42)

3 *Plan of the Ground Floors & Front Elevation of Houses on the West Side of the Principal Square*
Scale: 1 in to 10 ft
Insc: As above & *Design for Buildings to be erected on | the property of W. Stanford Esqre | at Brighton*
s & d: *Charles Barry Archt | Ely Place London | Oct. 1825*
Pen & wash (24×35)

4 *Front Elevation of Houses forming the Wings of the Principal Square*
Scale: 1 in to 10 ft
Insc: As above & as for No.3
s & d: As for No.3
Pen & wash ($27\frac{1}{2} \times 49$)
Reprd: A. Dale, *History & Architecture of Brighton*, 1950, pl.35

Prov: Pres. by H. V. Lanchester (F)
Lit: A. Dale, *History & Architecture of Brighton*, pp.86-88
It is unknown why this magnificent estate never came to be built, as W. Stanford did not die until nearly thirty years later.

BRIGHTON (Sussex): The Royal Sussex County Hospital
Preliminary designs (2):
1 *Basement, ground floor, one & two pair plans*, elevations (2) & section
Insc: As above with rooms labelled in plans & section
Pencil ($15 \times 19\frac{1}{2}$)
Prov: Pres. by C. W. Fowler, 1963

2 *Plans (3) & elevation*
Pencil ($8 \times 4\frac{1}{2}$)
Mounted in the Moulton-Barrett Volume, p.7 verso

Both designs, although certainly for a hospital, do not correspond to the Brighton hospital, and have only tentatively been attributed to it.

BUILE HILL, nr Pendleton (Lancs)
Preliminary sketches including more finished variations on a similar theme, & designs as executed for Sir Thomas Potter, 1825 (10):
1-3 *Sketch plans & entrance elevation*, not as carried out
Insc: Rooms labelled on plans
Pencil & sepia wash ($4\frac{1}{2} \times 7\frac{1}{2}$ largest)

4-7 *Four variations on a similar theme*. They may be connected with Buile Hill as each design has a distyle in antis porch. However, these designs are for three-storey villas & the flanking arcades would seem to be a connecting link with the next door villa & therefore might be connected with the scheme for surrounding Queen's Park, Brighton, with villa development.
Plans & elevations
Pen on tracing paper (4 sheets, $21 \times 16\frac{3}{4}$)

8-10 *Designs as originally executed* (the house today, now Salford Natural History Museum, has an extra storey added)
Plan of ground floor, front & back elevations
Pen on tracing paper (3 sheets, $21 \times 16\frac{3}{4}$)
Sir John Wolfe Barry, Volume II
Lit: Marcus Whiffen, *The Architecture of Sir Charles Barry in Manchester and Neighbourhood*, p.14

CLIVEDEN (OR CLIFDEN) (Bucks): House for the Duke of Sutherland
Preliminary study & designs for the terrace front elevation & studies for interior decoration, 1851 (4):
1 *Study of the elevation of terrace front* (second preliminary scheme) showing engaged ionic columns with entablature breaking out over them
Pencil on tracing paper (10×15)

2 *Elevation of the terrace front* as executed [Fig.7], though differing very slightly in detail showing a range of ionic pilasters under an unbroken entablature, the terrace long & balustraded over an extensive range of rusticated arches, with elaborate doubled & quadrupled flights of stairs
Scale: 1 in to 16 ft
Insc: As above, *Clifden House Bucks | The seat of His Grace the Duke of Sutherland*
s: *Charles Barry Esqre R.A. Archt*
Pen & sepia wash ($12\frac{1}{2} \times 28\frac{1}{2}$)

3 *Plan & elevation of a bay in the library; the bust of Europe on the lunette* (not as carried out)
Scale: 1 in to 2 ft
Insc: As above, with measurements marked
Pen & wash on tracing paper ($13\frac{3}{4} \times 9$)

4 *Plan & elevation of the Open screen between Drawing Room & Terrace Corridor | the Library Door seen through it, & Elevation of Part of Side of Drawing Room | opposite windows — recesses | filled with Looking Glass*
Scale: 1 in to 4 ft
Insc: As above
Pencil on tracing paper ($10 \times 13\frac{1}{2}$)

Lit: Hitchcock, *Early Victorian Architecture*, pp.166, 204-205, 218, 244, pl.VI, 21; Barry, pp.119-122, with plates; Pevsner, *Bucks*, pp.98-99
Barry was called in to redesign only the central block which was destroyed by fire in 1849, & he had to build on the old foundations. His first design was astylar & Italian in style, with the angles raised into towers. This was rejected as being too costly. The penultimate scheme introduced engaged columns with an entablature breaking out over them.

CLUMBER PARK (Notts)
Measured drawings of the house, as existing in 1857 (5), & unexecuted designs for proposed additions & alterations for the Duke of Newcastle, 1857 (6):
1-5 *Measured drawings of the house as existing in 1857*
1 *Ground plan of the main block, of the stable yard & offices*

2 *Ground plan of the main block, reduced in scale*
($9\frac{1}{2} \times 9\frac{1}{2}$)

3 *Plans of first & second floors*

4 *N & S elevations & section on line A-B (E-W)*

5 *W & E elevations & section on line C-D (S-N)* [Fig.8]
Scale: 1 in to 16 ft
Insc: *Clumber | 1857*, with full details labelled
s & d: *Charles Barry Archt | Oct. 1857*
Pen & wash ($26\frac{1}{2} \times 38$)

6-11 Design for proposed rebuilding, 1857. The new entrance hall, entered from the E, led to a grand staircase, roofed over with a high cupola. The old W front was to be made a part of the interior of the building — a large new block of buildings being erected in front of it, containing a grand range of galleries to unite the disconnected rooms of the building. The interior court was to be glazed over. A church was to be erected on the E side of the house.
6 Site plan of pre-existing house with alterations suggested in embryo

7 Site plan showing proposed alterations to house & grounds [Fig.9]

8 Ground floor plan of house & offices

9 Plans of first & second floors

10 W & E elevations, section through courtyard & houses from N to S & section through church [Fig.10]

11 N & S elevations & section through house from W to E

Scale: 1 in to 33 ft; 1 in to 16 ft

Insc: *Clumber* | 1857, with full details labelled & measurements marked

s & d: *Charles Barry Archt* | Oct. 1857

Pen & watercolour (26 $\frac{1}{2}$ × 37 $\frac{1}{2}$)

Lit: Hitchcock, *Early Victorian Architecture*, p.205; Barry, p.269 et seq, with plates; *CL*, XXIV, 1908, pp.352-359, 384-390; Pevsner, *Notes*, p.52, says the work was executed. Originally designed by Stephen Wright, 1769. Proposed designs for alterations by Benjamin Dean Wyatt, 1814 (see Wyatt, B. D.), & Charles Barry, 1857, were not carried out. Barry's because they were too costly. Charles Barry Jnr rebuilt the centre (see Barry, Charles Jnr) after a fire in 1879. The whole mansion was dem. in 1938.

DRUMLANRIG CASTLE (Dumfries)

Design for the house & garden layout, 1840

Perspective, showing a house with four towers at the corners, a central cupola & an elaborate layout of terraces & stairways on the garden side [Fig.11]
Watercolour (25 × 40)

According to Barry, p.142, his father made a design for the house in 1840. This perspective was identified by Dr Mark Girouard in 1960 as a scheme for Drumlanrig. The design was not executed. Blore had earlier made designs for alterations (see Blore, Edward), although only the interior was executed.

DUNCOMBE PARK, Helmsley (Yorks)

Tracings of designs for stable details made in Barry's office (17):

1-10 Tracings by James Murray, mounted in the Smaller Atlas Folio: *Italian* (c.1845-1847), p.37, & in the Large Atlas Folio: *Gothic & Italian* (Dec.1839-Dec.1847), pp.29-36 (see Bolton)

1 Elevation & detail of *Terminals on the angles of Towers*

Scale: 1 in to 2 ft; $\frac{1}{8}$ FS

Insc: (tracing of Barry's hand): As above
(20 × 13 $\frac{1}{4}$)

2 Details of *Gates & Railing to West of Entrance Fore Court*

Scale: $\frac{1}{2}$ FS

d: (in Murray's hand): 7/2/47

3 Plan of stables & details showing alterations to angle towers

4 Ground Floor Plan of the Stables, North & South Elevations

5 Elevation and section of *Angle Tower & one Bay adjoining*

Scale: 1 in to 2 ft

6 Elevation & sections of circular corridor to offices
Scale: 1 in to 2 ft

d: 8/1/49 or 45

7 Details of window sills, mouldings &c
Scale: $\frac{1}{4}$ FS

8 Elevations of the coach house, doors, iron stanchions & details

9 Plan & Section of *Bell Turret*
Scale: 1 in to 4 ft

10 Elevation, Section & Details of the *Bell Turret on North West Angle Tower*

Scale: 1 in to 2 ft; $\frac{1}{4}$ FS

1-10 Insc: (tracings of Barry's hand): Full details labelled & measurements marked, & (on drawings Nos.1, 2, 3, 5, 9, 10) as above
2-10 (approx. 26 $\frac{1}{2}$ × 19)

11-17 Tracings mounted in the Moulton-Barrett Volume, pp.56, 58, 59, 59 verso, 165, 182, 189 verso, identical with Nos.2, 5, 6, 10, 7, 1, 9 above (in order of Moulton-Barrett pages)
(Sizes range between 15 $\frac{1}{2}$ × 6 & 20 $\frac{1}{4}$ × 30)

1-17 Pen on tracing paper

Lit: For short description see Barry, pp.115-116;

Hitchcock, *Early Victorian Architecture*, p.190

Barry carried out alterations for the increase of accommodation in the stables & domestic offices. He did away with the buildings on each side, containing the existing offices & stables, & designed an entrance court, flanking it with two symmetrical blocks of buildings.

DUNROBIN CASTLE (Sutherland)

Preliminary design by Barry & tracing of detail designs made in Barry's office by James Murray (3):

1 Ground plan with datum level lines

Scale: 1 in to 20 ft

Insc & s: *Sir C. Barry* | *Dunrobin* | *Mr. Bolh* (?)

Pencil & pen on tracing paper (20 × 27 $\frac{1}{2}$)

2-3 Tracings of chimneypiece details

2 Plan, elevation & section of a chimneypiece
Pen on tracing paper (11 $\frac{3}{4}$ × 15 $\frac{3}{4}$)

1-2 Mounted in the Smaller Atlas Folio: *Italian* (c.1845-1847), p.35 (see Bolton)

3 Elevation of the *Hall Chimney Piece*

Scale: 1 in to 1 ft

Insc: (tracing of Barry's hand) as above

Pen on tracing paper (19 × 9 $\frac{1}{2}$)

Mounted in the Small Folio: *Gothic* (Jan.1845-1847), p.139 (see Bolton)

Lit: Barry, p.140 et seq; Hitchcock, *Early Victorian Architecture*, pp.105, 208, 244, pl.VII, 5

In 1844 Barry made designs for the Duke of Sutherland — his designs resembling a high-roofed French château of the later Renaissance. Later it was found by Mr Leslie of Aberdeen that the information on which they were based had been inaccurate, & that the designs could not be carried out. A set of drawings was prepared by Mr Leslie with the characteristic high roofs of Scottish castle architecture, returning largely to Barry's original design as a basis. These were submitted to Barry for his approval & some alterations made at his suggestion. Barry never lost touch with the work, & in 1848 the tower was altered at his suggestion & the Italian terrace garden laid out.

ENSHAM HALL (or EYNHAM), Witney (Oxon)
Designs & tracings of designs made in Barry's office (4):

1 Tracing made by James Murray, 1843, mounted in the Smaller Atlas Folio: *Italian* (c.1845-1847), p.29 (see Bolton)

Plan, elevation, section & details of *Porch*
Scale: 1 in to 2 ft

Insc: (tracing of Barry's hand) as above

Pen on tracing paper (19 $\frac{1}{4}$ × 24)

2-4 Three sheets mounted in the Moulton-Barrett Volume, pp.55 verso, 88

2 Plan of entrance

Pencil & coloured wash (16 $\frac{1}{4}$ × 11)

3 Elevations (2)

Pencil & coloured wash (11 × 16 $\frac{1}{4}$)

4 Another copy of No.1 above

Pen & coloured wash on tracing paper (21 $\frac{3}{4}$ × 29 $\frac{3}{4}$)

ERSKINE HOUSE (Renfrew)

Tracings of designs made in Barry's office by James Murray, mounted in the Smaller Atlas Folio: *Italian* (c.1845-1847) pp.36, 115 (see Bolton)

1 Site plan of the house & garden

Scale: 1 in to 40 ft

Insc: (tracing of Barry's hand) full details labelled
Pen & wash on tracing paper (12 $\frac{3}{4}$ × 18)

2 Plan, section & detail of a *fountain*

Scale: 1 in to 4 ft

Insc: (tracing of Barry's hand) as above & full details labelled

Pen & wash on tracing paper (13 $\frac{1}{4}$ × 16 $\frac{1}{2}$)

HALIFAX (Yorks): Town Hall

Preliminary studies, 1859, differing from the building as executed by E. M. Barry, 1860-62 (4):

1 S elevation

Insc: *No.10*

2 East elevation

Insc: As above & *No.11*

3 West elevation [Fig.12]

Scale: 1 in to 20 ft

Insc: As above & *No.12*

4 Perspective from SW

Insc: *No.13*

d: (on the mounts) 24th June | 1859

Pencil on tracing paper, mounted (11 $\frac{3}{4}$ × 9 $\frac{1}{4}$, mount 15 × 11 $\frac{1}{4}$)

Lit: Hitchcock, *Early Victorian Architecture*, pp.28, 166, 202-203, 206, 214, pl.VI, 3

These designs show a tall Italianate clock-tower, capped by a mansard roof set on the corner of the buildings, but differ from the design as executed in many details, notably in the clock face and surround and the steepness of the tower roof.

HAREWOOD HOUSE (Yorks)

Design & tracings of designs made in Barry's office (12):

1 Design for flower garden, mounted in the Moulton-Barrett Volume, p.191

Pencil & watercolour (5 × 12¹/₄)

2-12 Tracings of designs for garden & bookcases in breakfast room, made by James Murray, mounted in the Large Atlas Folio: *Gothic & Italian* (Dec. 1839-Dec. 1847), pp.187-193 (see Bolton)

2 Plan of Flower Gardens showing the Main compartments, Gravel Walks etc

Scale: 1 in to 20 ft

3 South-East Terrace details

Scale: 1 in to 4 ft

4 Plan, elevation, & details of S front —

Steps and Seat at South West Angle of Terrace Garden

Scale: 1 in to 4 ft, details ¹/₈ FS

5 Elevation & section of Terrace Garden — Part of steps at S.W. & S.E. Angles of Garden

Scale: 1 in to 2 ft

6 Plan & elevations of seat at S.W. angle of terrace garden

Scale: 1 in to 2 ft

7 Plan & Elevation of Paved Terrace next to House

Scale: 1 in to 4 ft

8 Details of Terrace Garden

Scale: ¹/₈ FS

9-12 Plan, elevations & details of New Bookcase in the Breakfast Room

Scale: 1 in to 2 ft

2-12 Insc: (tracings of Barry's hand) as above & (except Nos.5-7) with details labelled

Pen & wash on tracing paper (approx. 19¹/₂ × 29¹/₄)

Lit: For a description of Barry's work at Harewood see Barry, pp.117-118; Hitchcock, *Early Victorian Architecture*, p.190

Barry was employed between 1843-50 by the Earl of Harewood to remove the S portico & N pediment, raise the height of the wings, add a balustrade and high chimney stacks and lay out the extensive garden. The latter was his most important contribution to the house.

HIGHCLERE (Hants)

Design & tracings of designs for the reconstruction of the exterior of the house for the 2nd Earl of Carnarvon in the 'Anglo-Italian' style, 1840-42 (22):

1 Perspective of entrance façade, differing slightly from the design as executed in the absence of the attic over the three central bays of the entrance façade. The range of openings in the top storey of the tower also differs from the final design as do the small turrets on the corner of the tower.

Watercolour (19¹/₂ × 37)

Exhib: RA 1840, No.939

Ingr: Barry, opp. p.110

2-16 Tracings of designs made in Barry's office by James Murray

2-7 Tracings mounted in the Large Atlas Folio:

Gothic & Italian (Dec.1839-Dec.1847), pp.182-186 (see Bolton)

2 Plan, elevation & sections of part of the South Front, showing the new stone facings

Scale: 1 in to 2 ft

Insc: As above, with details labelled

Pen & wash on tracing paper (29¹/₄ × 19¹/₄)

3 Elevation & details of the Angle Turrets

Scale: 1 in to 2 ft

Insc: As above

Pen on tracing paper (27³/₄ × 11¹/₄)

4 Detail of a decorative panel

Scale: FS

Pen on tracing paper (27³/₄ × 9¹/₄)

5 Details of the Niche Heads in the turrets, with FS details of their spandrels;

Scale: ¹/₄ FS

Insc: As above with details labelled

d: (by Murray) 10/5/45

Pen on tracing paper (28¹/₂ × 19¹/₂)

6 Elevation of a corbel scheme showing a shield, with deer's head, inset in a panel, surmounted by gargoyles

Scale: FS

Brush & black pen on tracing paper (25 × 19¹/₄)

7 Details of screen woodwork (Elizabethan)

Pen on tracing paper (19¹/₂ × 27¹/₂)

8-14 Tracings mounted in the Small Folio: *Gothic* (Jan. 1845-July 1847), pp.140-144 (see Bolton)

8 Elevation of part of the entrance façade & of the main tower (details of the tower differing from the executed design)

Scale: 1 in to 8 ft

Pen & wash on tracing paper (15¹/₂ × 16¹/₄)

9 Plan, elevation & section of the Entrance doorway

Scale: 1 in to 2 ft

Pen on tracing paper (17³/₄ × 14¹/₄)

10 Elevation of the garden pavilion or mausoleum

Pen on tracing paper (12¹/₄ × 9¹/₄)

11 Details of Enrichments on pilasters of the Lower Order; paterae

Scale: FS

Insc: As above, with details labelled

d: (by Murray) 18/5/45

Brush & pen on tracing paper (24 × 18³/₄)

12 External Details, mouldings, capitals &c

Scale: ¹/₄ FS

Insc: As above, with details labelled

Pen & wash on tracing paper (24¹/₂ × 19³/₄)

13-14 Details of decorative panels for the parapets

Pen & wash on tracing paper (15 × 11¹/₄, 10¹/₂ × 17)

15-16 Tracings mounted in Quarto Volume: *Sketches Vol.I*, pp.25-36 (see Bolton)

15 Elevation of a balustrade with two heraldic supporters (lions) with bannerets on pedestals; shield in centre with coat of arms, coronet & crest of a dragon

Pencil on tracing paper (17 × 8¹/₂)

16 Elevation of a decorative panel for a parapet

Pencil on tracing paper (9¹/₄ × 6¹/₂)

17-22 Six sheets of designs mounted in the Moulton-Barrett Volume, pp.21, 26, 51, 51 verso, 87, 165 verso

17 Elevation

Pencil (20 × 29¹/₄)

18 Section

Pen (20¹/₄ × 28³/₄)

19 Plan & elevation of centre part of E front, elevation of upper part of angle towers & section through window & niche

Pen & coloured wash on tracing paper (20¹/₄ × 29¹/₄)

20 Details of angle turrets

Pencil & coloured wash on tracing paper (29³/₄ × 20)

21 Front elevation of entrance doorway

Pen (17³/₄ × 14¹/₂)

22 External details

Pencil & coloured wash on tissue paper (20 × 29³/₄)

Lit: For description see Barry, pp.109-110, pls facing p.110; Hitchcock, *Early Victorian Architecture*, pp.16-17, 52, 183-187, 189, 194, 197, 198, 204, 229, 232, 243, 254, 255, 273, pls.I, 7, VI, 19; Mark Girouard, *CL*, CXXXVI, 1959, pp.18-21

In 1837 Barry was called upon to supply designs. The first scheme is dated 22 May 1838, and is Italianate in style. However, Lord Carnarvon wanted something richer still, and to gratify him Barry, in his second and third designs, settled upon what he called the 'Anglo-Italian' style. These two sets of designs (the second similar to, but slightly more elaborate than, the first) are dated May 1840 & February 1842. The final form of the great tower was decided on later still. The rich remodelling was only skin-deep — the whole constructional framework of the house was retained.

HURSTPIERPOINT (Sussex): Holy Trinity Church Tracing of details, ('Early Pointed' in style) made in Barry's office by James Murray (14):

1-11 Tracings mounted in the Large Atlas Folio: *Gothic & Italian* (Dec.1839-Dec.1847), pp.92-100 (see Bolton)

1 Elevation of a finial to Pediment

Scale: FS

Brush & black pen on tracing paper (19 × 12¹/₂)

2 Plans & elevations of crosses on Gables

Scale: ¹/₈ FS

Pen on tracing paper (16 × 19³/₄)

3 Elevation of part of the *Gt. East Window*

Scale: ¹/₄ FS

Lithograph print (30 × 21¹/₂)

4 Elevation of part of the window in the *End of the Transept*

Scale: $\frac{1}{4}$ FS

Lithograph print ($21\frac{1}{2} \times 30$)

5 Plan, elevation, & detail of the *Side Chancel Windows*

Scale: 1 in to 2 ft; $\frac{1}{4}$ FS

Lithograph print ($21\frac{1}{2} \times 30$)

6 Section of aisles & transept

Lithograph print & coloured wash ($21\frac{1}{2} \times 30$)

7 *Transverse Section of the Roof, & Longitudinal section of one bay of the Roof*

Scale: 1 in to 2 ft

Pen & coloured wash on tracing paper ($18 \times 27\frac{1}{4}$)

8 Details of the *Copings to the Gables*

Scale: $\frac{1}{4}$ FS

Pen on tracing paper ($19\frac{1}{4} \times 29$)

9 *Plan, elevation & details of the Bell Turret on the East Gable of the Nave*

Scale: 1 in to 2 ft, FS

Pen on tracing paper ($20\frac{3}{4} \times 29$)

10 Plan & elevation of a *corbel supporting roofs to the aisles*

Scale: FS

Pen on tracing paper ($17\frac{1}{4} \times 13$)

11 Plan, elevation, section & details of the *open seats*

Scale: 1 in to 1 ft; $\frac{1}{4}$ FS, FS

Pen on tracing paper ($13\frac{3}{4} \times 18\frac{3}{4}$)

1-11 Insc: As above (except No.6)

12-14 Copies mounted in Small Folio: *Gothic*

(Jan.1845-July 1847), pp.147-149 (see Bolton)

12 Plan, elevation & section of the pulpit, & plan of the mouldings

Lithograph print with coloured wash ($15\frac{3}{4} \times 21\frac{3}{4}$)

13 Elevation of a gable finial

Lithograph print ($21\frac{1}{2} \times 30$)

14 Plans & elevations of two doorways

Lithograph print ($21\frac{1}{2} \times 30$)

Lit: For description see Barry, p.134-136; Nairn & Pevsner, *Sussex*, p.541. The plan is cruciform, the chancel being open to the body of the church, though well raised above it. There is also a high spire in stone. The first design was in the Perpendicular style, but was too magnificent for the means available. It was then erected in the Early Pointed style in 1843-45. The commission came at the very busiest time of the new Palace of Westminster.

KENMARE (Kerry): Market House

Tracing of a design made in Barry's office, mounted in the Moulton-Barrett Volume, p.48

Plan, front & side elevations & section

Pen on tracing paper ($13\frac{1}{4} \times 18$)

KETLEY (?): School

Designs mounted in the Moulton-Barrett Volume, p.19 verso (2):

1 Plan of ground floor

Pen & coloured wash ($10\frac{1}{2} \times 14\frac{1}{2}$)

2 Rear elevations

Pen & coloured wash ($10 \times 14\frac{1}{4}$)

KEYHAM (Leics): Factory

Tracings of designs made in Barry's office (12):

1-7 Tracing of designs (1847) made by James Murray, mounted in the Smaller Atlas Folio: *Italian*

(c.1845-1847), pp.41-44 (see Bolton)

1 *Elevations of Brass foundry, coppersmith's shop, storehouses, shops for carpenters etc., & engine house, & transverse section of foundry*

2 Plan, elevation & transverse section of *Proposed store houses & offices*

($12\frac{1}{2} \times 19\frac{1}{4}$)

3 Elevations of proposed store houses

Scale: 1 in to 10 ft

($10\frac{1}{4} \times 19\frac{1}{4}$)

4-5 *Plan, elevations & transverse sections of the Smithery*

($13\frac{3}{4} \times 8\frac{3}{4}$, $7\frac{1}{2} \times 5$)

6 Plan, part elevation & transverse section of the

factory for *punching & shearing*

Scale: 1 in to 10 ft

Insc: With details labelled

($11 \times 17\frac{3}{4}$)

7 *End elevation of the punching & shearing shop & Side elevation of engine house and boiler house*

($7\frac{1}{2} \times 14$)

1-7 Insc: As above (except No.3)

Pen on tracing paper

8-12 Five sheets of designs mounted in the Moulton-Barrett Volume, pp.6, 8, 9, 10

8 Plan & front elevation

9-10 Front, end & side elevations of proposed shops

11 Plan & front elevation of storehouses & offices

12 Plan, elevations (2) & section of foundry

8-12 Pencil on tracing paper (sizes range between

$7\frac{1}{2} \times 6\frac{1}{4}$ & $11\frac{1}{2} \times 15\frac{1}{2}$)

Lit: For description see Barry, p.124, 357

Designs made in 1847-48 for the Government.

KIDDINGTON HALL (Oxon)

Tracings of designs for remodelling the house for

Mortimer Ricardo, c.1850, made in Barry's office (7):

1-3 Tracings made by James Murray mounted in the Smaller Atlas Folio: *Italian* (c.1845-1847), pp.193-194

(see Bolton)

1 Details of *Chimney Caps*

Scale: $\frac{1}{4}$ FS

Pen ($18\frac{1}{2} \times 14$)

2 Plan, elevation & section of the *Entrance Lodge*

Scale: 1 in to 8 ft

Pen & wash ($8\frac{3}{4} \times 10\frac{1}{2}$)

3 Plan, elevation & section of the *Clock Tower*

Scale: 1 in to 2 ft

Pen & wash ($16\frac{1}{4} \times 21$)

4 Tracing mounted in Large Atlas Folio: *Gothic & Italian* (Dec.1839-1847), p.67 (see Bolton)

Section & details of *Stables*

Scale: 1 in to 2 ft, $\frac{1}{4}$ FS

Pen ($19 \times 29\frac{3}{4}$)

1-4 Insc: As above, with details labelled & measurements marked in Nos.3-4

5-7 Tracings mounted in the Moulton-Barrett Volume, pp.13, 57 verso, 60 verso

5 Plan, side elevation & elevations of gates

Pen & coloured wash ($9\frac{3}{4} \times 17\frac{1}{4}$)

6 Section through stables

Pen ($15\frac{1}{4} \times 29\frac{1}{2}$)

7 Plan of belfry, plan, elevation & section of office

windows, section of entrance tower & through centre of tower across entrance to stableyard

Pen & coloured wash ($19\frac{3}{4} \times 29\frac{3}{4}$)

1-7 On tracing paper (except No.2)

Lit: For short description see Barry, p.356

KINGSTON LACY (Dorset)

Designs & tracings of designs made in Barry's office for recasing in stone & internally remodelling the

house for W. J. Banks MP, 1835-39 (15):

1 Details of balcony balustrade

Scale: $\frac{1}{4}$ FS & FS

s & d: *Charles Barry Archt | 9 Feb'y 1836*

Pen & wash ($21\frac{3}{4} \times 15\frac{3}{4}$)

2-10 Tracings made by James Murray mounted in Smaller Atlas Folio: *Italian* (c.1845-1847), pp.30-34 & p.195 (see Bolton)

Details of *Glass shell in semi-dome in oak staircase,*

Elliptical Dormers in East Front, Small Attic Floor

windows, West Elevation, Shield on West Chimney Shaft

(insc: *Veli Quod Vult Deus*) *Dining Room Doors,*

Consoles on each side of the principal door, & quarter Plan

of Dining Room Ceiling, & of the Porch

Scale: 1 in to 2 ft; 1 in to 1 ft; $\frac{1}{4}$ FS

Insc: As above, with full details labelled & measurements marked

6 d: (in Murray's hand) *17/11/45*

Pen on tracing paper (approx. 13×16)

11-15 Five sheets of designs mounted in the Moulton-Barrett Volume, pp.73 verso, 88 verso, 89, 137

11 Plan & elevation of windows

Pen ($14\frac{3}{4} \times 9\frac{1}{2}$)

12 Details of principal entrance door

Pen & coloured wash on tracing paper ($14\frac{1}{2} \times 20\frac{1}{4}$)

13 Elevations of carriage porch

Pencil on tracing paper ($17\frac{1}{2} \times 20\frac{1}{4}$)

14 Details of carriage porch

Pencil on tracing paper ($14\frac{1}{2} \times 21\frac{1}{4}$)

15 Details of cast iron beams over dining room

s & d: *Charles Barry Archt | Foley Place | 16 March 1836*

Pen & coloured wash ($15\frac{3}{4} \times 21\frac{1}{4}$)

Lit: A. Oswald, *Country Houses of Dorset*, 1935,

pp.144-147, fig.151 & 162 (for Pratt's original design)

Originally designed by Sir Roger Pratt for Sir Ralph

Banks in 1663-65, of red brick with stone dressings.

Barry to a certain extent obscured the original design

but was responsible for reinstating the roof platform

and cupola (which had been removed at some time in

the C18). He added four chimney stacks at the angles,

the present dormers, and the attic feature in the centre

of the S front. He also introduced the arched loggia

on the E side.

LONDON: Admiralty

Sketch of garden elevation

See Sketchbook No.38 for 1856

LONDON: Bridgewater House, St James's
Design & tracings of designs made in Barry's office
(for Lord Francis Egerton, 1st Earl of Ellesmere,
1847-57), by James Murray, & tracings of designs
mounted in the Moulton-Barrett Volume (94):

1 *South elevation* of the façade as executed [Fig.13]
Scale: 1 in to 8 ft

Insc: *Town Residence of the Earl of Ellesmere*, & above
Pen & coloured wash ($17\frac{1}{2} \times 28\frac{1}{2}$)

2-22 Tracings mounted in Smaller Atlas Folio:
Italian (c.1845-1847), pp.1-19 (see Bolton)

2-11 Preliminary designs

2 S elevation, almost as executed but in the final design
more importance is given to the chimney stacks &
entrance porch

Pen on tracing paper ($14\frac{1}{2} \times 22\frac{3}{4}$)

3 Basement plan

Insc: Rooms labelled

Pen on tracing paper ($19\frac{1}{4} \times 24\frac{1}{4}$)

4 Ground floor plan, without the saloon hall of the
house as built

Insc: Rooms labelled

Pen on tracing paper ($18\frac{1}{4} \times 24\frac{1}{4}$)

5 *Plan of Principal* (first) *Floor*

Insc: As above, with rooms labelled

Pen on tracing paper ($19 \times 23\frac{1}{4}$)

6 Plan of second floor

Insc: Rooms labelled

Pen & wash on tracing paper ($17\frac{3}{4} \times 22\frac{3}{4}$)

7 Roof plan

Insc: Details labelled

Pen & wash on tracing paper ($18\frac{3}{4} \times 20\frac{1}{2}$)

8 *Section thro. West Court looking West*

Scale: 1 in to 8 ft

Insc: As above

Pen & wash on tracing paper ($18 \times 18\frac{3}{4}$)

9 *Section thro. Courts looking North*

Scale: 1 in to 8 ft

Insc: As above, with details labelled

Pen & wash on tracing paper ($15 \times 24\frac{1}{4}$)

10 Transverse section looking W

Scale: 1 in to 8 ft

Insc: Measurements marked

Pen & wash on tracing paper ($17 \times 20\frac{1}{2}$)

11 Longitudinal section

Pen & wash on tracing paper ($17 \times 20\frac{1}{2}$)

12 Elevation of a *Niche in Window Opening* on the
Northside of Ante Gallery

Scale: 1 in to 2 ft

Insc: As above, with details labelled

Pencil on tracing paper ($18 \times 11\frac{3}{4}$)

13-18 Details: *Chimney Shafts at N.W. Angle of Picture
Gallery; Caps of the Chimney Shafts; Rustic Quoins
above Principal Floor Level; plan, elevation & section
of Entrance Door; plan & section of the staircase*

Scale: 1 in to 4 ft, $\frac{1}{8}$ FS, FS

Insc: As above, with details labelled & measurements
marked

Pen on tracing paper (approx. $16 \times 22\frac{1}{2}$)

19-20 First rejected design

19 Part of S elevation, showing a Grand Corinthian
order with engaged columns & unbroken entablature:
the first design, rejected (see No.55)

Scale: 1 in to 4 ft

Pen on tracing paper ($19\frac{1}{4} \times 10\frac{1}{4}$)

20 *Plan of the Principal Floor showing the Ceiling*: the
first design, rejected

Scale: 1 in to 10 ft

Insc: Rooms labelled & measurements marked

Pen & wash on tracing paper ($12\frac{1}{2} \times 14\frac{1}{2}$)

21-22 Elevations, of an intermediate design in the
Anglo-Italian style (see Nos.52-54)

Pen & wash on tracing paper ($8\frac{1}{2} \times 14\frac{1}{4}$)

23-46 Tracings mounted in the Large Atlas Folio:
Gothic & Italian (Dec.1839-Dec.1847), pp.5-28
(see Bolton)

23-46 Working details: *Windows at the Ends of the W.*

Fronts; Entrance Porch; Masons details of Ground &

Principal Floor Windows; Dado of String Course below

Ground Floor Windows; Ground Floor Windows to the S

& West Fronts; windows on the principal floor;

Roof of the Picture Gallery; second floor windows &

cornice; Angle Chimneys & Balustrade; Ground Floor

Corridor with domes; Principal staircase (details for the

first design before the saloon was created)

Scale: 1 in to 2 ft, $\frac{1}{8}$ FS, $\frac{1}{4}$ FS, FS

Insc: As above, with details labelled & measurements
marked (in Murray's hand)

25 d: (in Murray's hand) 10/12/47

Pen & wash on tracing paper (approx. $20\frac{1}{2} \times 27$)

47-60 Tracings mounted in Quarto Volume: *Sketches
Vol.I*, pp.37, 57-59, 69-70 (see Bolton)

47 Elevation of a bay window, full height of a house
of the Bridgewater type (possibly a preliminary design
for Bridgewater House, see Nos.21-22, 52-54)

Pencil & wash on tracing paper (10×7)

48 Elevation of *Piers at ends of Balustrade | towards
Cleveland Square*

Insc: As above

Pencil on tracing paper ($3\frac{1}{2} \times 5\frac{1}{2}$)

49 Elevation of a wall niche, showing a statue within

Pencil on tracing paper ($3\frac{7}{8} \times 5$)

50 Section sketch for a staircase flight

Pencil on tracing paper ($4 \times 5\frac{3}{4}$)

51 Transverse section through hall

Pencil on tracing paper ($5\frac{3}{4} \times 5\frac{3}{4}$)

52-54 Three tracings of elevations, the intermediate
'Anglo-Italian' design (see Nos.21-22 above)

Insc: Measurement marked

Pencil on tracing paper (6×4)

55 S elevation: the first rejected design showing a
Grand Corinthian order with engaged columns &
entablature unbroken on a lofty basement (see No.19)

Scale: 1 in to 20 ft

Pencil & wash on tracing paper ($5 \times 8\frac{3}{4}$)

56 Elevation of a façade, three storeys high, in the
Anglo-Italian style, possibly the intermediate design
for Bridgewater House (see Nos.21-22, 52-54)

Pencil on tracing paper ($6\frac{1}{4} \times 11\frac{1}{2}$)

57 Elevations of chimney stacks

Pencil on tracing paper ($7\frac{1}{4} \times 10\frac{1}{4}$)

58 Elevation of part of the façade

Scale: 1 in to 8 ft

Pencil on tracing paper ($9\frac{1}{4} \times 5\frac{3}{4}$)

59 Elevation of the park front: the first rejected
design, with Corinthian order

Scale: 1 in to 20 ft

Pen & wash on tracing paper ($7\frac{1}{4} \times 10$)

60 Plan & elevation of a finial (for the balustrade)
Pencil ($9\frac{1}{4} \times 4\frac{1}{2}$)

61-94 Designs & tracings of designs mounted in the
Moulton-Barrett Volume, pp.4 verso, 10 verso, 18-20,
44, 44 verso, 46, 62 verso, 71, 71 verso, 72, 72 verso,
73, 74, 74 verso, 75, 75 verso, 119 verso, 122, 122
verso, 166, 167 verso, 168, 187, 187 verso, 189, 189
verso, 57, 62, 188

61-66 Elevations

Pencil, 2 on tracing paper (sizes range between
 $6\frac{1}{4} \times 12$ & $22\frac{1}{2} \times 32\frac{1}{2}$)

67 Details of angle chimney shafts, section through
balustrade

Insc: Details labelled

Pen ($20\frac{1}{2} \times 29\frac{3}{4}$)

68 Plan of gate piers, E elevations, sections & details
($20\frac{1}{4} \times 29\frac{3}{4}$)

69 Plan of finished roofs

($19 \times 24\frac{1}{4}$)

70 Plans of junctions between & over columns, &
sections

($15\frac{1}{2} \times 30$)

68-70 Pen & coloured wash

71-75 Details of windows

Insc: Details labelled

Pen, pen & coloured wash & pencil (sizes range
between 20×12 & $21\frac{1}{2} \times 30$)

76 Plan of soffit of cornice & elevation

Pen ($30 \times 21\frac{1}{2}$)

77-79 Masons' details

Insc: Details labelled

Pen & pen & coloured wash (approx. $19\frac{3}{4} \times 29\frac{1}{2}$)

80 Plan of principal floor showing ceilings

Pencil & coloured wash ($10\frac{1}{4} \times 14\frac{3}{4}$)

81 Plan & sections of ground floor corridors

Pen & coloured wash ($19\frac{1}{4} \times 29\frac{3}{4}$)

82 Elevation showing construction of domes &
pendentives, half plan at spring & of pier below
spring

Pen & coloured wash ($21\frac{1}{2} \times 29\frac{3}{4}$)

83 Elevation & section of balustrade between upper
& lower terrace

Pencil & coloured wash ($9\frac{1}{2} \times 20$)

84 Cornice details

Pen ($19\frac{1}{2} \times 29\frac{3}{4}$)

85 Details of two pair floor windows & string course
below

($21\frac{1}{2} \times 29\frac{3}{4}$)

86 Plan, elevation & section of parts of cornice
(20×30)

87 Sections through roof of saloon & details
($21\frac{1}{2} \times 29\frac{3}{4}$)

88 Plan of W end of gallery, sections & details
of picture gallery

($21\frac{3}{4} \times 29\frac{1}{4}$)

89-90 Fireproof details

($10\frac{1}{2} \times 14$ & 14×19)

91 Section through cesspool & pipe
($6 \times 11\frac{3}{4}$)



2-94 Stables

2 Plan, longitudinal & transverse sections; section through columns & post
(17 $\frac{1}{2}$ × 21 $\frac{1}{4}$)

3 Plan of beams & binders, second floor; sections
21 $\frac{1}{2}$ × 29 $\frac{3}{4}$)

4 Details
15 × 10)

7-94 On tracing paper (except Nos.75, 76, 83)
5-94 Pen & coloured wash

Lit & reprd: For description see Barry, pp.97-100, pls. facing pp.97-98; Hitchcock, *Early Victorian Architecture*, pp.195-199, 200, 217, 254, 366, 396-397, pls.VII, 7-12; *Builder*, VI, 1848, p.445 (elevation of work front, p.451), p.474, preliminary plan; VII, 1849, p.484, plan as executed; *CL*, CV, 1949, pp.1118-1121 for detailed account see *Survey of London*, XXX, *The Parish of St. James Westminster*, Part I, 1960, pp.496-504, pls.234-239

Begun in 1847 for Lord Francis Egerton, Earl of Ellesmere, the house was named after the Earl's grandfather, the canal-building Duke of Bridgewater. The first design, exhibited at the RA 1841, No.981, shows a Grand Corinthian order with engaged columns and unbroken entablature on a lofty rusticated basement (see above Nos.19, 55, 59). This design was rejected as too costly. A preliminary plan for this design shows, too, like that of the Reform Club, an open courtyard in the centre, but with a T-shaped staircase leading out of it (see above, Nos.3-11 & *Builder*, VI, 1848, p.474). There followed an intermediate design, almost 'Anglo-Italian' in style, and similar to Highclere, a scheme of all-over panelling with much carving in relief, probably encouraged by his experience with Perpendicular at the Houses of Parliament (see above Nos.21-22, 47, 52-54, 56). Finally he settled for the design, as executed, an enrichment of his basic High Renaissance formula (see No.1). The central hall, of vast size, was surrounded by arcaded corridors with the main stairway rising from the E.

LONDON: British Museum

Designs for additions & alterations to the museum, showing the 1853 scheme, never executed (5):

1 A | *Block plan of Museum Buildings & Premises & of the surrounding Property shewing proposed additions & alterations*

Scale: $\frac{5}{8}$ in to 100ft

Insc: As above, with key to letters on plan, & details labelled; (key letter F) *Present open Quadrangle proposed to be covered with a Glass roof*

2 B | *Plan of the Ground Storey | Proposed Antiquities Department*

Scale: 1 in to 80ft

Insc: As above, with key to letters on plan & details labelled

3 C | *Plan of the Principal Story | Proposed Department of Printed Books Manuscripts | Prints, Drawings and Reading Room*

Scale: 1 in to 80ft

Insc: As above, with key to letters on plan & details labelled

4 D | *Plan of the Upper Story | Proposed Department of Natural History*

Scale: 1 in to 80ft

Insc: As above, with key to letters on plan

5 E | *Sections | Shewing Proposed Additions & Alterations*

Scale: 1 in to 80ft

Insc: As above, with details labelled, & *The proposed Building for reading room as suggested by Mr. Panizzi is shown by the edging of Green*

Tracings of original drawings, coloured with wash & mounted on linen (13 $\frac{1}{2}$ × 9 $\frac{1}{4}$)

This scheme, previously attributed to Sir Robert Smirke (attribution changed to Barry by Dr J. M. Crook, 6.9.65), was rejected by the Trustees in favour of a scheme by A. Panizzi & Sydney Smirke which was executed. Cf. L. Fagan, *Life of Sir Anthony Panizzi*, 1890, I, pp.356-357; Portfolio of Drawings (BM Press Mark: Maps 151 F.2); Collection of Cuttings (BM Press Mark: c 55 i l). Panizzi's plan referred to in the drawing, is reproduced in 'Communications... respecting the Enlargement of the British Museum', *Parliamentary Papers*, 1852, XXVIII, 201 et seq.

LONDON: Horse Guards, Whitehall

Sketch designs & tracing of a design made in Barry's office for proposed alterations (3):

1-2 Sketch designs from the loose sketches in the Moulton-Barrett Volume

Elevations showing alterations to the Whitehall façade
Pencil on tracing paper (5 × 8 & 5 × 3 $\frac{1}{4}$)

3 Tracing of design, mounted in the Moulton-Barrett Volume, p.7

Elevation towards Whitehall, showing different

scheme from Nos.1-2

Pencil on tracing paper (13 × 15 $\frac{1}{2}$)

In 1846 Barry made several designs for the enlargement of the Horse Guards, but none was carried out (see Barry, pp.276-277).

LONDON: Pentonville Model Prison, Islington

Tracings of designs, 1841-42, made in Barry's office by James Murray (4), mounted in the Smaller Atlas Folio: *Italian* (c.1845-1847), pp.68-71 (see Bolton)

1 Elevations of the upper part of the *Clock Tower* & details of the cornice

Scale: 1 in to 4ft, $\frac{1}{4}$ FS
(17 × 24 $\frac{1}{2}$)

2 *Chapel Buildings; external details, entablature & pedestals*

Scale: $\frac{1}{8}$ FS
(19 × 23)

3 Elevation of part of *Dwelling houses at each end of entrance*

Scale: 1 in to 2ft
(17 × 22 $\frac{3}{4}$)

4 *Front Elevation of the Chapel*

Scale: 1 $\frac{1}{2}$ in to 10ft

1-4 Insc: As above, with details labelled on No.1

Pen on tracing paper (13 $\frac{1}{2}$ × 9 $\frac{1}{2}$)

Lit: For description see Hitchcock, *Early Victorian Architecture*, pp.191-193, 197, 219, pls.VII, 2, 3

Barry was responsible for the decorative details of the prison; the plan, according to Wolfe, was by Col. Sebbs of the Royal Engineers.

LONDON: Nos.12, 18-19 & 20 Kensington Palace Gardens (formerly Nos.7, 13-15)

1-21 Tracings mounted in Smaller Atlas Folio: *Italian* (c.1845-1847), pp.46-47 (see Bolton), showing:

12 KPG (formerly 7): Elevation of one half of E front, ground floor; details of first floor windows; elevation of entrance doorway, W front; details of the drawing room; sections & details of the billiard room wing; elevations of the chimneypiece in the best bedroom

18-19 KPG (formerly 13-14): Elevation of one bay of the façade; plan of the principal stairs, landing & lobbies; elevation of walls & plan of ceiling in the drawing room; details of library, & dining room ceiling; elevation of a vase on the upper balustrade
20 KPG (formerly 15): Basement, ground, first & second floor plans; details of the cornices in the bedrooms & section through the entrance hall; elevation of chimneypiece in the dining room
Insc: All tracings fully labelled
Pen on tracing paper (approx. 20 × 14)

22-43 Tracings mounted in Large Atlas Folio: *Gothic & Italian* (Dec.1839-Dec.1847), pp.39-60 (see Bolton), showing:

12 KPG (formerly 7): W front ground floor windows & first floor windows; E front drawing room windows; plan of drawing room; details of drawing room ceiling; principal staircase, finishings & side walls; entrance hall details; elevation of library walls, & plan of library ceilings; elevations of second floor chimneypieces

18-19 KPG (formerly 13-14): Ground & first floor plans; elevation of ground & first floor windows; details of anteroom & drawing room

20 KPG (formerly 15): Elevation & section of one bay of the E front; entrance hall finishings; dining room, back drawing room, & library ceiling details

Insc: All tracings fully labelled

Pen on tracing paper (approx. 19 $\frac{1}{2}$ × 27 $\frac{1}{2}$)

22-48 Tracings of Barry designs for Nos.12, 18-19, & 20 KPG (formerly Nos.7, 13-15) mounted in the Moulton-Barrett Volume, pp.40, 41, 41 verso, 43 verso, 71 verso, 76 verso, 77, 77 verso, 79 verso, 81, 106, 106 verso, 115, 117, 117 verso, 118, 118 verso, 119, 169, 169 verso, 170, 170 verso, 182 verso

These houses are not listed among Barry's works by Alfred Barry.

LONDON: National Gallery, Trafalgar Square

Sketch design mounted in the Moulton-Barrett Volume, p.7 verso

Front elevation

Pencil (4 × 7 $\frac{1}{4}$)

Barry made designs for improving & extending Wilkins's building in 1848 & 1852, but none was executed. See Barry, pp.274-276.

LONDON: Pall Mall, Army & Navy Club

Competition design (not executed) for the club in 'Venetian' Renaissance style, c.1846-47

Elevation of the garden façade [Fig. 14]

Scale: 1 in to 8ft

Insc: As above

Sepia pen & grey wash (10 $\frac{1}{4}$ × 16 $\frac{3}{8}$)

Formerly thought to be an early design for Bridgewater House. Identified as a project for the Army and Navy Club by Walter Ison, 1960.

See Hitchcock, *Early Victorian Architecture*, pp.173-174 for an account of the competition held in 1846-47.

C. Octavius Pannell & Alfred Smith were the winners. Begun in 1848, the building was opened in Feb. 1851. Peter Hodson considers that this design is not by Barry, but by a student or son (1971).

LONDON: Pall Mall, Reform Club

Preliminary competition designs, preliminary designs, working drawings, details, designs for alterations made in 1853, & tracings of designs (328):

1 Survey plan of site

Plan of basement of original club house, Dysart House, and temporary National Gallery adjacent

Scale: 1 in to 8ft

Insc: verso: *Plan of Basement of old Club House*; rooms labelled & note referring to vaults under the road

w/m: J. Whatman Turkey Mill 1836

Pen & pencil (26 × 20 $\frac{1}{2}$)

2-14 Preliminary competition designs, October 1837
2 No 1 Plan of the Basement Floor

3 No 2 Plan of the Mezzanine Floor between Ground Floor & Basement

4 No 3 Plan of the Ground Floor

5 No 4 Plans of Mezzanine Floor between Ground & First Floors & Mezzanine Floor between One & Two Pair Floors

6 No 5 Plan of One Pair Floor

7 No 6 Plan of Two Pair Floor

8 No 7 Plan of Attic Floor

9 No 9 Plan of Finished Ceilings

10 No 12 Rear Elevation

11 Side Elevation

12 No 14 Section from North to South looking East

13 No 20 Details of Exterior (windows)

14 No 22, Details of Exterior (doors)

2-14 Scale: 1 in to 9 ft, 1 in to 2 ft (details)

Insc: As above, with full details labelled
s & d: *Charles Barry Archt* | 24 Oct 1837

Pen & wash (20¹/₄ × 28¹/₂)

These designs show the open 'Italian' Court, a wide entrance hall divided by four sets of coupled columns and a staircase going up from this hall on the left of the entrance door. The windows on the garden front, see No.10, have rusticated columns and architraves; there are inset panels between the second floor windows and an inscribed frieze running under the cornice. It was probably a more finished version of this design that won the competition in December 1837.

15-23 Preliminary designs, Set A, January 1838

15 Plan of the Basement

16 Plan of the Mezzanine Floor between Ground Floor & Basement

17 Plan of the Ground Floor

18 Plan of the First Floor

19 Plan of the Two Pair Floor

20 Plan of the Attic Floor

21 Plan of the Finished Roofs

22 Rear Elevation

23 Side Elevation

15-23 Scale: 1 in to 10 ft

Insc: As above, with rooms labelled & measurements marked

s & d: *Charles Barry Archt* | 17 Jan 1838, &

countersigned B. Hall

Pen & wash (16³/₄ × 21³/₄)

These designs show the changes made by Barry after his competition designs were accepted. The open court has been changed to a covered glazed central hall, the entrance hall has become a small vestibule, and the staircase rises from the left of the central hall. The exterior elevations still show rusticated columns, and triangular pediments on the W front, but the inset panels between the second floor windows and the inscribed cornice have gone.

24-31 Preliminary designs, Set B, 1838

24 Plan of Basement

25 Plan of Mezzanine Floor between Ground Floor and Basement

26 Plan of One Pair Floor

27 Plan of Two Pair or Lodging Room Floor

28 Plan of Attic Floor

29 Plan of the Roof

30 Elevation of the South (Rear) façade

Reprd: M. Whiffen, 'The Reform Club: A Barry Triumph', *CL*, CVIII, 1950, p.1501

31 Elevation of the West (side) façade

Scale: 1 in to 10 ft

Insc: As above with rooms labelled & measurements marked

w/m: J. Whatman Turkey Mill 1838

Pen & wash (18¹/₄ × 25¹/₈)

Another set of designs, differing only very slightly from Set A. One change is that there are now single (not coupled as in Set A) columns around the central hall

32-34 Preliminary designs

32 Elevation of front façade [Fig.15]

33 Elevation of rear façade

34 Elevation of W façade

32-34 Pen & ink (20¹/₂ × 28¹/₂)

These designs although close to the design as executed have not been included in the following set of working drawings as they have no inscription or watermarks and are not numbered. No.33 still shows rusticated columns and architraves, and No.34 triangular pediments. However, Barry did not adopt plain Ionic columns on the garden front till January 1839, by which time the detailed design of the building was well under way.

35-153 Working drawings & details, 1838-40 (118)

35-42 Arranged numerically according to the number on each working drawing sheet (numbers ranging from 1-311)

Plans showing foundations & drains; timbers & iron girders (basement, mezzanine, ground, first, second, attic & main roofs); numbered 1 & 22-28

Scale: 1 in to 8 ft

Insc: Each drawing fully labelled with measurements marked

s: (in lower LH corner) *HAH* / *SBW*

w/m: 36-38 & 42: J. Whatman Turkey Mill 1838

Pen & wash (19 × 26)

43 Finished W elevation, numbered 30

s: (in lower LH corner) *HAH* / *SBW*

Pen (18¹/₂ × 24)

The pediments are still triangular, but see above,

Nos.32-34, note

44-46 Exterior details: plan, elevation & section of

the principal doorway; plan, elevation & section of

the lodgers' entrance; elevation & section of window of the N front: numbered 32-33, 35

Scale: 1 in to 2 ft

Insc: Each drawing fully labelled

s: (in lower LH corner) *HAH* / *SBW*

Pen & wash (25¹/₂ × 19)

47-49 Laid out wall & ceiling plans, of the saloon, the drawing room, & the parliamentary library & morning room with ¹/₈ FS details also on each sheet: numbered 38 & 41-42

Scale: 1 in to 8 ft

Insc: Each drawing fully labelled

s: (in lower LH corner) *HAH* / *SBW*

w/m: 48: J. Whatman Turkey Mill 1838

Pen & wash (19 × 26)

50-56 Laid out wall & ceiling plans, of the private dining room, the entrance hall, the lodgers' entrance, the private drawing room, the committee room, the card room & the smoking room: numbered 43-49.

Scale: 1 in to 8 ft

Insc: Each drawing labelled

s: (in lower LH corner) *HAH* / *SBW*

w/m: 52, 54, 56: J. Whatman Turkey Mill 1838

Pen & wash (13 × 19)

57-61 Sections of partitions & roofs on the second & attic floors & of the billiard room; plans & elevations of the iron girders on the ground, first & second floors: numbered 53-57

Scale: 1 in to 4 ft, 1 in to 2 ft

Insc: Each drawing fully labelled with measurements marked

s: (in lower LH corner) *HAH* / *SBW*

w/m: 58-59, 61: J. Whatman Turkey Mill 1838

Pen & wash (18¹/₂ × 25)

62-64 Plan of iron girders on the ground floor; details of iron girders on the ground & mezzanine floors: numbered 65-67

Scale: 1 in to 8 ft, 1 in to 2 ft, 1 in to 1 ft

Insc: Each drawing fully labelled with measurements marked

s & d: *Charles Barry Archt* | 22 Oct. 1838

Pen & wash (19¹/₄ × 26)

65 Plan & elevation of Iron Cradle Beam to carry steps & Wall of Service Staircase adjoining Still Room: numbered 72

Scale: 1 in to 2 ft

Insc: As above, with details labelled & measurements marked

s & d: *Charles Barry Archt* | 7 Nov. 1838

Pen & wash (10¹/₄ × 14¹/₄)

66-69 Plan, elevations & section of the ground floor windows on the N & W Fronts; plan, section & details of the principal entrance: numbered 71, 81, 83 & 86

Scale: 1 in to 2 ft, 1 in to 1 ft

Insc: Each drawing labelled

s & d: *Charles Barry Archt* | 22 Dec. 1838-22 Jan. 1839

Pen & wash (21 × 29)

70-74 Plans & details of the iron girders on the saloon floor, first floor, billiard room, staircase & lodgers' staircase: numbered 90-92, 106, 109

Scale: 1 in to 8 ft, 1 in to 2 ft

Insc: Each drawing labelled & measurements marked

s & d: 27 *Foley Place* | 29 Jan. 1839-9th May 1839

Pen & wash (14¹/₂ × 21¹/₂ to 20¹/₂ × 29)

75-76 Elevations of the first floor windows & details of the second floor windows (profiles & soffits): numbered 113, 122

Scale: 1 in to 1 ft, FS

Insc: Each drawing labelled

d: 27 *Foley Place* | 28 May 1839

Pen & wash (21 × 28)

3 Details of iron girders for the floor of the card room; plan of the timbers of the main roofs; sections & details of the timber partitions of the ground & attic floors; elevation of the iron girders of the attic floor; details of construction of saloon; details of iron girders for lantern of billiard room; numbered 129, 136-139, 142, 147, 149

Scale: 1 in to 8 ft, 1 in to 2 ft
Insc: Each drawing labelled with measurements

dated
Foley Place, 11 Sept. 1839-13th Dec. 1839
Pen & wash (14×20¹/₄ to 20¹/₄×29¹/₄)

5 Laid out plans & elevations of balustrades surrounding building; plan, elevation & section of archway between coffee room & saloon; & section of principal staircase: numbered 151, 166

Scale: 1 in to 4 ft, 1 in to 2 ft
Insc: Each drawing labelled
Foley Place | 23 Dec. 1839-18 Jan. 1840
Pen & wash (21×29)

Plans & elevations of the W side of the elementary library; of the N ends of the library general literature; plan, section & details of the g of the saloon; laid out plans & elevations of ceiling & walls of the private committee room, card room: numbered 171, 187, 192-194

Scale: 1 in to 4 ft, 1 in to 2 ft
Insc: Each drawing labelled
Foley Place | 27 Jan. 1840-28 March 1840
Pen & wash (20¹/₂×29)

Plans & elevations of balustrades surrounding building; elevation & section of balustrade & steps: numbered 196-197

Scale: 1 in to 8 ft, 1 in to 2 ft
Insc: Each drawing labelled
Foley Place | 10th April 1840
Pen & wash (12³/₄×21¹/₄ to 20³/₄×29)

Details for the ceiling decoration of the card room, the upper library, & the drawing room: numbered 204, 215, 217

FS
Insc: Each drawing labelled
Foley Place | 18 March-25 April 1840
Pen & wash (20³/₄×29)

Plans & sections of the kitchens, showing scullery: numbered 219
Scale: 1 in to 8 ft
Details fully labelled
J. Whatman 1837
Pen & wash (17×20³/₄)

Plan, elevations & details of the private drawing room chimneypieces; plan, elevations & sections of the card room door: numbered 227, 234
Scale: 1 in to 1 ft
Insc: Each drawing labelled
Charles Barry Archt | 13 June 1840
Pen & wash (No.98 on tracing paper) (15¹/₂×21-23¹/₄)

Plans & sections of the audience room adjoining private dining room: numbered 237
Scale: 1 in to 2 ft
Details labelled
Foley Place | 24 June 1840
Pen & wash (14¹/₂×21)

101-102 Details for the ceiling decoration of the saloon; plan & elevation of the lower order of columns in the saloon: numbered 245, 248

Scale: 1 in to 1 ft, 1 in to 2 ft
Insc: Each drawing labelled
s: 102 *Wyatt Parker & M. Blashfield*
w/m: 101 J. Whatman 1837
Pen & wash (21×29) (20¹/₂×14)

103-105 Decorative details for the lodgers' staircase (iron railings); & plan & elevations of the candelabra for the balustrade surrounding the building: numbered 292-295 [Fig.16]

Scale: 1 in to 1 ft
Insc: Each drawing labelled
d: 27 *Foley Place | 7th Oct 1840* on No.103
w/m: J. Whatman 1839
Pen & wash (20¹/₂×28¹/₂)

106 Elevations of the walls of the Coffee Room: numbered 311
Insc: As above
w/m: J. Whatman 1839
Pen (21¹/₂×30)

107-109 Plans of the two pair or lodgers' floor; of the principal floor; & of the mezzanine floor: numbered 321, 323, 325

Scale: 1 in to 8 ft
Insc: Each sheet labelled
w/m: J. Whatman Turkey Mill 1840
Pen & wash (approx. 20¹/₂×28¹/₂)

110-116 Working drawings for the kitchens (club & lodgers' depts), scullery & interior arrangements & fittings

110 Plan of the Principal & Roasting Kitchens
Insc: As above, & Means of Roasting Fowls | Similar to those employed | at Christchurch Kitchen | Oxford, with ranges & stores labelled, & measurements marked
d: verso: *May 25th 1840*
Pen (32¹/₄×20³/₄)

111 Laid out plans of the Principal Kitchen (the walls drawn in perspective)
Insc: recto: As above, with measurements marked
Verso: *Benham, Wignore Street*
Pen & watercolour (approx. 32×32)

112 Laid out plans of the roasting kitchen & scullery (the walls drawn in perspective)
Insc: As above, with details labelled
Pen & watercolour (24×24¹/₂)

113 Plan of the Lodgers' Department Kitchen & Scullery
Insc: As above, with details labelled & measurements marked
Pen & watercolour (17×23¹/₂)

114 Plan & details of scullery timbers
Insc: Details labelled
Pen (14³/₄×21)

115-116 Design of the serving hatch pulleys
Pen & wash (16×16¹/₂-22×23¹/₄)

117-119 Details of the registers & ventilating apparatus
Insc: Full details labelled
s & d: *Manby Brothers, 22 Parliament St. 8th Dec. 1840*
Pen & wash (No.119 on tracing paper) (13¹/₂×19-10×15³/₄)

120-124 Designs for chimneypieces
Plans, elevations & sections
120 Card room; coffee room

121 Private dining room; committee room

122 Drawing room; private drawing room

123 Coffee room; drawing room (end wall capitals); upper & lower library

124 Librarian's room; reading room; audience rooms; billiard room
Scale: 1 in to 1 ft
Insc: Each drawing labelled
w/m: J. Whatman 1839
Pen & wash (14×21)

125 Sheet showing fireplace elevations in the different rooms
Insc: Fireplaces labelled, with measurements given
Pen & wash (19×13)

126-128 Designs for stoves
126 Plan & elevation of a stove for the Smoking Room
Scale: 1 in to 2 ft
Insc: As above
Pen & wash on tracing paper, mounted (15¹/₂×10¹/₄)

127 Plan, elevation & details of Stoves, First Class
Scale: 1 in to 1 ft, details FS
Insc: As above, with details labelled
Pen (15¹/₂×13¹/₂)

128 Plan & elevation of Grate to exemplify the principle of those proposed to be adopted at the Reform Club House
Insc: As above
Pen on tracing paper (10¹/₂×10¹/₄)

129-140 Designs for furniture
129 Cheval screen: drawing room

130 Plinth ottoman: drawing room

131 Grecian couch: dressing room

132 Writing table

133 Dressing table: sleeping rooms

134 Occasional table: private dressing room

135 Circular table: morning room

136 Circle ottoman plinths: drawing room

137 Loo table: coffee room

138 Sofa couch: drawing room library [Fig.17]

139 Writing table: morning room

140 Chair: coffee room

129-140 Scale: 1 in to 1 ft
Insc: verso: *Holland & Sons | 1843*
s & d: *Charles Barry Archt | 12 May 1840*
Pen (10¹/₂×13³/₄)

141 Designs for curtains for 4 windows in the committee room, librarian's room, & reading room, & for 2 windows in the private drawing room
Insc: Fully labelled & directions given
s & d: *Charles Barry Archt | 12 May 1840*
Pen (10¹/₂×13¹/₂)

142-151 New library showing coupled columns & billiard room (alterations 1853): working drawings
142 Plan of first floor, numbered 16
Scale: 1 in to 8 ft
(20×24¹/₂)

- 143 Plan & sections of suggested alterations to drawing room
Scale: 1 in to 8 ft
Insc: Full details labelled
(18¹/₄ × 22¹/₄)
- 144 Plan, section & details of new billiard room
Scale: 1 in to 4 ft; ¹/₄ FS, ¹/₈ FS
Insc: Full details labelled
d: *Feb'y / 1853*
(20³/₄ × 29)
- 145-147 New library: plan, section & details
Scale: 1 in to 2 ft
Insc: Full details labelled
d: *February / 1853*
(21¹/₂ × 29³/₄)
- 148 Coffee room: new columns & pilasters
Scale: 1 in to 2 ft & ¹/₄ FS
Insc: Full details labelled
d: *February / 1853*
(14¹/₂ × 20¹/₂)
- 149 Conversion of drawing room into library
Scale: 1 in to 4 ft
Insc: Full details labelled
d: *May 10th 1853*
(21¹/₄ × 29¹/₂)
- 144-149 s: *Charles Barry / Westminster*
- 150 Billiard room: chimneypiece, details
Scale: 1 in to 2 ft, FS
Insc: Full details labelled
d: *Sept'r 7th 1853*
(15¹/₄ × 22)
- 151 General details
(20³/₄ × 29)
- 142-151 Pen & wash
- 152 Details of the cornices from the Reform Club & the Travellers' Club set side by side
Scale: ¹/₈ in to 1 ft
s: *Chas. Barry Archt*
w/in: J. Whatman Turkey Mill 1842
Pen (21¹/₂ × 29³/₄)
- 153 Tracing of a plan of the first floor
Insc: Rooms labelled
Pen on tracing paper (18¹/₂ × 24³/₄)
- 154-250 Tracings of working drawings, d.1838-40, belonging to the same set as those above, made in Barry's office by James Murray in c.1845-47. These are listed below, not numerically according to the number of each working drawing sheet, as above, but according to the order in which they are mounted in the Murray folios. However, the number of the working drawing sheet is noted. Often they are tracings of actual working drawings catalogued above: in this case they are referred back to these entries & no details are given.
- 154-199 Tracing mounted in Smaller Atlas Folio: *Italian* (c.1845-1847), pp.107-147 (see Bolton)
Insc: Each sheet fully labelled
All sheets pen & wash on tracing paper; sizes range from 13 × 19 to 19¹/₄ × 20³/₄
154-157 Tracings of Nos.53, 54, 55, 51, see above
d: No.157: (in Murray's hand) 2/10/47
- 158 Laid out wall & ceiling plans of the billiard room
Scale: 1 in to 8 ft
d: (in Murray's hand) 2/10/47
- 159-160 Tracings of Nos.50, 52, see above
- 161 Laid out plans of principal staircase & details: numbered 49
Scale: 1 in to 8 ft, details ¹/₈ FS
d: (in Murray's hand) 1/10/47
- 162 Laid out plans of the upper part of the saloon, & details: numbered 39
Scale: 1 in to 8 ft, details ¹/₈ FS
- 163-165 Details of the capitals of columns on the first floor windows; of paterae in coffers between modillions of cornice: numbered 62, 134, 108
Scale: ¹/₂ FS: FS
- 166-168 Plan & elevation of the lodging room
Entrance door; elevation of the ground floor & mezzanine windows: preliminary designs showing the door & window flanked by rusticated columns
Scale: ¹/₂ in to 1 ft
- 169 Tracings of No.75, see above
- 170-171 Details of cornice & string course: numbered 143, 79
Scale: ¹/₄ FS
- 172 Tracing of No.96, see above
- 173-184 Decorative details for capitals & ceilings
- 185 Plans of timbering for the saloon roof over great lantern: numbered 191
Scale: 1 in to 2 ft
(19¹/₂ × 22¹/₄)
- 186-188 Details of private dining room ceiling; plasterers' details for cornices on the second floor; plans of panels of the drawing room ceilings
- 189 Tracing of No.90, see above
- 190 Plans of the saloon ceiling of the upper colonnade; plans of the ceilings of the upper & lower libraries: numbered 202-203
Scale: 1 in to 4 ft
d: (in Murray's hand) 13/12/47
- 191 Details of entablature of the lodgers' staircase: numbered 262
Scale: FS
- 192-194 Tracings of Nos.120-124 (designs compressed here on to 3 sheets), see above
- 195 Tracing of No.85, see above
- 196 Details of window & recess between columns in coffee room; plans & elevations of ends of parliamentary library: numbered 168, 172
Scale: 1 in to 2 ft
- 197 Plan & elevation of an Ionic column
- 198-199 Joiners' details of windows & glass frames at W ends of the coffee & drawing rooms; details of dressing room doors on the mezzanine floor: numbered 201, 163
Scale: 1 in to 2 ft
- 200-250 Tracings in Large Atlas Folio: *Gothic & Italian* (Dec.1839-Dec.1847), pp.2-4, 72-89, 214-244 (see Bolton)
Insc: Each sheet fully labelled
All sheets pen on tracing paper (approx. 19 × 29¹/₂ to 20¹/₂ × 25)
200-203 Mounted on pp.2-4
200-202 Tracings of Nos.96, 105, 103, see above
- 203 Door details (12¹/₂ × 30¹/₄)
- 204-219 Mounted on pp.72-89
204 Joiners' details of door to waiting room of coffee & drawing rooms: numbered 208
Scale: 1 in to 1 ft, FS
d: (in Murray's hand) 30/1/47
- 205 Details of timbering for the roof
- 206-207 Details of windows of dressing & bath rooms on mezzanine floor; plan & section of lobby from S corridor on the second floor: numbered 132, 155
Scale: 1 in to 1 ft
- 208-210 Details of entablature of the lower order in the saloon; details of the cornice in the drawing room ceiling; details of ceiling in the parliamentary library: numbered 241, 199, 205
Scale: ¹/₄ FS, FS
d: No.210: (in Murray's hand) 27/1/47
- 211 Tracing of No.94, see above
d: (in Murray's hand) 23/1/47
- 212 Plan, section & details of ceiling of the parliamentary library: numbered 181
Scale: 1 in to 2 ft, ¹/₄ FS
- 213 Tracing of No.89, see above
- 214 Plan & details of ceiling library of general literature
Scale: ¹/₂ in to 1 ft, ¹/₄ FS
- 215 Tracing of No.95, see above
- 216 Details for the decoration of the private drawing room ceilings: numbered 232
Scale: ¹/₄ FS, FS
d: (in Murray's hand) 21/1/47
- 217 Coffee room ceiling details: numbered 179
Scale: 1 in to 4 ft, ¹/₄ FS
- 218 Tracing of No.101, see above
- 219 Private dining room & coffee room ceiling details: numbered 207, 211
Scale: ¹/₄ FS, ¹/₂ FS
- 220-250 Mounted on pp.214-244
220 Elevation of first & second floor windows: preliminary design showing rusticated columns flanking the windows
Scale: 1 in to 2 ft
- 221 Details of exterior (windows & balustrades): preliminary design showing rusticated columns flanking the windows
Scale: 1 in to 1 ft
- 222-226 Details of window over lodgers' entrance; door details of lodgers' entrance; front of console for window of steward's room; details of balustrade surrounding the building: numbered 101, 112, 100, 104, 153
Scale: FS
- 227 Elevation of the principal entrance doorway
Scale: 1 in to 1 ft
- 228 Elevation of the ground floor windows: numbered 74
Scale: 1 in to 1 ft
- 229-233 Details of cornices of ground floor windows; profiles & front of consoles of ground floor windows; details of angle quoins on the ground floor: numbered 77, 76, 80, 75, 89
Scale: FS

234-239 Details of windows on the first floor; details of the frieze below the first floor windows; console for the balcony of the first floor windows; entablature of the first floor window: numbered 95, 105, 102, 103, 114, 145
Scale: $\frac{1}{4}$ FS, FS

240 Tracing of No.76, see above

241-244 Joiners' details of second floor windows; section of the cornice; decoration of cornice: numbered 133, 124
Scale: 1 in to 1 ft, $\frac{1}{4}$ FS, FS

245-248 Detail of structure of main roof showing alterations; chimney details; details of staircase windows on landing; details of doorways in coffee room: numbered 148, 140, 286, 157
Scale: 1 in to 1 ft, FS

249 Details of lodgers' entrance doorway: numbered 238
Scale: $\frac{1}{4}$ FS, FS

250 Details of ceiling & lantern of the billiard room: numbered 175
Scale: 1 in to 4 ft, $\frac{1}{4}$ FS

251-328 Design & tracings of designs made in Barry's office, mounted in the Moulton-Barrett Volume, pp.8 verso, 22, 23, 63, 64-70 recto & verso, 90, 91, 91 verso, 92, 98, 99, 103, 103 verso, 108 verso, 109-114 recto & verso, 115 verso, 135, 136, 175, 186, 123-130, 141, 153, 153 verso, 156, 171 verso, 173 verso, 174, 175 verso, 181, 186 verso, 200, 200 verso
251 Elevations
Pencil ($6\frac{1}{4} \times 19\frac{1}{2}$)

252 N elevation
Pen & pencil (19×25)

253 Section from E to W looking S
Pen & coloured wash ($20 \times 27\frac{1}{2}$)

254-269 Window details
Insc: Details labelled
Pen & coloured wash, pen, & pencil (approx. 20×30)

270 Private dining room: joiners' details
Pen ($20 \times 29\frac{3}{4}$)

271 Details of lodgers' entrance
Pen (21×30)

272 Elevation of entrance
Pen ($30\frac{1}{4} \times 21\frac{3}{4}$)

273 Plan, elevation, section & details of doorway in coffee room
Pen & coloured wash (20×30)

274 Plan & elevation of entrance doorway
Pen ($21\frac{3}{4} \times 29\frac{1}{4}$)

275 Plan, elevation & section of archway
Pencil ($22 \times 29\frac{1}{2}$)

276-280 Details of chimneypieces in various rooms
Insc: Details labelled
Pen (sizes range between $14\frac{3}{4} \times 17\frac{3}{4}$ & 12×20)

281-299 Details of ceilings in various rooms
Insc: Details labelled
Pen, pen & coloured wash, & pencil (approx. 20×30 & 14×20)

300 Plans & elevations of coffee room & morning room
Pen & coloured wash ($13 \times 20\frac{1}{2}$)

301-306 Elevations & sketches showing fittings
Pen, pencil & coloured wash (approx. $14\frac{1}{2} \times 21$)

307 Plan & elevation of N side of rooms
Pen & pencil ($21\frac{1}{2} \times 29\frac{1}{2}$)

308 Details of balustrade surrounding building
Pen & coloured wash ($29\frac{1}{2} \times 20$)

309-313 Details of columns
Insc: Details labelled
Pen & pencil (sizes range between $20\frac{1}{4} \times 16\frac{1}{2}$ & 21×30)

314-320 Details of cornices
Insc: Details labelled
Pen, pen or pencil & coloured wash (sizes range between $14\frac{3}{4} \times 17\frac{1}{2}$ & $21\frac{1}{4} \times 30$)

321 Details of exterior
Pen & coloured wash ($20\frac{1}{4} \times 28$)

322 Details of roof over great lantern
Pen & coloured wash ($20 \times 24\frac{1}{4}$)

323 Elevation of lodgers' staircase
Pen & coloured wash ($8\frac{1}{2} \times 18\frac{1}{2}$)

324-325 Ornaments for upper library ceiling & lodgers' staircase
Pen ($15 \times 26\frac{3}{4}$)

326-328 Details of lodgers' staircase, iron railing
Pen & pen & coloured wash (sizes range between $16\frac{3}{4} \times 13$ & $20\frac{1}{4} \times 30$)

254-328 On tracing paper (except Nos.275, 300-307, 321)

Lit: Barry, pp.92-96 (illustr.); Hitchcock, *Early Victorian Architecture*, pp.168-174 & passim, pls.VI, 4-6; M. Whiffen, *CL*, CVIII, 1950, pp.1498-1501; S. T. Ramsey, *AR*, XXXIII, 1913, pp.87-90 (illustr.); Kitchens: T. L. Walker, *Architectural Precedents* (3rd edn. 1841 7th part), complete specification of steam-kitchen apparatus &c, detailed plan of basement; *Surveyor, Engineer & Architect*, 1840. For detailed description and illustration of the Club, see Survey of London, XXIX & XXX, *The Parish of St James Westminster*, Part I, 1960, pp.408-415, frontispiece & pls.94-103, designs reprd, pls.94, 95, 97, 98, 103.
The first home of the Reform Club was Dysart House, No.104 (old numbering) Pall Mall, adapted by Decimus Burton & opened May 1836. This proved too small and in April 1837 the empty site immediately to the W was leased from the Dept. of Woods & Forests. In May it was agreed to lease the house to the E, then used as a temporary National Gallery, and to build on the entire site. A competition was then instituted on 3 June 1837, Barry, George Basevi, Edward Blore, C. R. Cockerell & Sydney Smirke attending the meeting. In December 1837 the Committee accepted Barry's designs. These competition designs included an open central cortile, & windows with rusticated columns & architraves — both of which were changed after the designs were accepted, the latter as late as January 1839.

LONDON: Pall Mall, Travellers' Club
1-30 Preliminary designs, working drawings & tracings of original drawings (made in Barry's office by James Murray)

1-2 Preliminary designs showing an early sketch design for the club house on the original site in Pall Mall
Front & back elevations showing a central doorway on the Pall Mall side, & three venetian windows on the garden side
Pencil & wash ($6\frac{1}{2} \times 8\frac{1}{4}$ & $6\frac{1}{4} \times 6\frac{1}{8}$)
Sir John Wolfe Barry Volume II

3-5 Preliminary designs pasted into a copy of W. H. Leeds, *The Travellers' Club House, Studies and Examples of the Modern School of English Architecture*, London 1839

3 Ground and first floor plans
Reprd: Survey of London, XXX, *The Parish of St James Westminster*, pl.84, figs.c & d

4 North Elevation
Reprd: M. Whiffen, *RIBA Jnl*, LIX, 1952, p.419, fig.4; Survey of London, XXX, *The Parish of St James Westminster*, pl.84, fig.a

5 South Elevation
Reprd: M. Whiffen, *RIBA Jnl*, LIX, 1952, p.419, fig.5; Survey of London, XXX, *The Parish of St James Westminster*, pl.84, fig.b

3-5 Lit: M. Whiffen, *RIBA Jnl*, LIX, 1952, pp.417-419
Scale: 1 in to 16 ft

Insc: As above, with details labelled
s & d: (Nos.4-5) *Charles Barry Architect Foley Place | 4 March 1829*

Pen & wash ($11\frac{3}{4} \times 15\frac{1}{2}$)
Prov: Pres. in 1918 by A. O. Collard, to whom the book had been given by Sydney Smirke (F), eldest son of Sydney Smirke RA

6-11 Studies for the design, as executed (1829-31)
6 Elevation of the S (garden) façade, drawn to a very small scale
Pen & wash ($14 \times 20\frac{1}{2}$)

7 Elevation of the N (front) façade [Fig.18]
Pen ($13\frac{3}{4} \times 20\frac{1}{2}$)

8 Elevation of the S façade, to same scale as No.4, but omitting the terrace [Fig.18]
Pen ($13\frac{3}{4} \times 20\frac{1}{2}$)

9 Level of Carlton Gardens taken opposite the centre window of the Travellers' Club House, with elevation of ground storey
Scale: 1 in to 8 ft
Insc: As above, with measurements marked
Pen & pencil ($14\frac{3}{4} \times 21\frac{1}{2}$)

10 Elevation of one side of the courtyard
Pen with pencil amendments ($14\frac{3}{4} \times 21\frac{1}{2}$)

11 Detail of one of the round-headed windows from the S façade
Plan, elevation & section
Pen, with pencil amendments ($21\frac{1}{2} \times 18$)

12-20 Working drawings & details for the interior
12 Plan of Timber's of the Ground Floor
Scale: 1 in to 8 ft
Insc: As above
Pen & yellow wash ($29\frac{1}{4} \times 21\frac{1}{2}$)

13 Sheet of sketches for the interior
Pencil (16×14)

14 Ante-library: elevation of two walls, showing the panelling
Scale: 1 in to 2 ft
Pen (15 $\frac{1}{2}$ × 21 $\frac{1}{4}$)

15 Library partition: plan, elevation & section of timber work
Scale: 1 in to 2 ft

16 House dining room & coffee room, elevation of fireplace wall from each
Pen (13 $\frac{1}{2}$ × 21 $\frac{1}{2}$)

17 House dining room, elevation of fireplace wall & wall on *Side next Court*
Scale: 1 in to 2 ft
Insc: As above
Pen (21 $\frac{1}{2}$ × 15 $\frac{1}{2}$)

18 Outline plan of *Drawing Room, Card Room & Corridor*, showing elevation of one wall &, in the drawing room, the curtaining & wallpaper surrounding one window
Scale: 1 in to 8 ft
Insc: As above
Pen & watercolour (14 $\frac{1}{2}$ × 21 $\frac{1}{2}$)

19 Drawing room window, plan: elevation & section, with details of sashes & shutters
Scale: 1 in to 2 ft, $\frac{1}{4}$ FS
Pen & wash (20 $\frac{1}{4}$ × 26 $\frac{1}{2}$)

20 Drawing room ceiling plan looking up, & details of mouldings & decoration
Scale: 1 in to 4 ft, $\frac{1}{4}$ FS
Pen (21 $\frac{1}{2}$ × 28 $\frac{1}{2}$)

21-23 Ironwork details
21 Sections of cast iron beams
Scale: $\frac{1}{2}$ in to 1 ft, $\frac{1}{4}$ FS
d: *June 15th 1830*
Pen & blue wash (12 $\frac{1}{4}$ × 29 $\frac{1}{2}$)

22 Details of cantilevers for support of landing of principal stairs
Scale: $\frac{1}{4}$ FS
Pen & blue wash (14 × 23)

23 Cast iron railing & carriages to winders of back stairs
Scale: $\frac{1}{8}$ & $\frac{1}{4}$ FS
d: *This Drawing to be returned January 19th 1831*
Pen & blue wash (14 × 23)

24-27 Designs for alterations, 1850-51
24 Perspective sketch to show effect of a new storey on garden front of *Travellers' Club*
Insc: As above
Pencil on tracing paper (8 $\frac{1}{2}$ × 10 $\frac{1}{2}$)

25 Plans & section showing exact restoration of *Billiard Room and parts adjoining without any modification or improvement*
Scale: 1 in to 8 ft
Insc: As above, with details labelled
s & d: *Charles Barry Archt 22 Novr. 1850*
Pen & wash (14 × 20 $\frac{1}{2}$)

26 New smoking room: elevations & section
Scale: 1 in to 4 ft, $\frac{1}{4}$ FS
Pen on tracing paper (22 × 29)

27 Elevation of a fireplace
Insc: verso *Oak Chyprie as altered*
Pen (14 $\frac{1}{4}$ × 21 $\frac{1}{2}$)

28-30 Tracings of Barry's drawings made by James Murray (see Bolton)

28-29 Tracings mounted in the *Smaller Atlas Folio: Italian* (c.1845-1847), pp.45, 106

28 Plan, elevation, section of *Cast Iron Standards for Pedestals of Front Balustrade, & Enlarged Profiles*

Scale: $\frac{1}{8}$ FS, profiles FS

Insc: As above with details labelled & measurements marked

Pen & pencil on tracing paper (23 $\frac{1}{4}$ × 17 $\frac{1}{4}$)

29 Elevation & section of detail of *Cornice of Rear Elevation*

Scale: $\frac{1}{8}$ FS

Insc: As above, with details labelled

Pen on tracing paper (11 $\frac{3}{4}$ × 18 $\frac{1}{4}$)

30 Print mounted in *Large Atlas Folio: Gothic & Italian* (Dec.1839-Dec.1847), p.69

Details of *One pair front Windows, Cornice & Quoins*

Scale: 1 in to 2 ft, $\frac{1}{4}$ FS

Insc: As above, with details labelled & measurements marked

d: (in Murray's hand) 1/1/45

Print with coloured wash (21 $\frac{1}{4}$ × 30)

31-41 Designs by Barry & tracings of designs made in Barry's office, mounted in the *Moulton-Barrett Volume*, pp.32, 24, 25, 82, 82 verso, 84, 86, 141 verso, 171, 171 verso, 201

31 Early sketch showing design for the club house on its present site adjoining the *Athenaeum*

Pen (14 $\frac{1}{4}$ × 20 $\frac{1}{2}$)

32 Longitudinal section

Pen & coloured wash (20 × 27 $\frac{3}{4}$)

33 Section through billiard, smoking, drawing & coffee rooms

Pen & coloured wash (20 × 27 $\frac{1}{2}$)

34 Details of entablature of windows of bedrooms
Pen on tracing paper (19 × 14 $\frac{1}{4}$)

35 Elevation & section of dormer windows in roof of S front

Pen & coloured wash on tracing paper (10 $\frac{1}{2}$ × 21 $\frac{1}{2}$)

36 Details of smoking room

Pen & coloured wash (21 $\frac{1}{2}$ × 28 $\frac{3}{4}$)

37 Details of joiners' work for basement

Pen & coloured wash (21 $\frac{1}{4}$ × 28 $\frac{3}{4}$)

38 External details of new smoking room

Pen on tracing paper (22 × 29 $\frac{3}{4}$)

39 Detail of cornice of rear elevation

Pencil on tracing paper (14 $\frac{1}{2}$ × 20)

40 Detail of cornice

Pen on tracing paper (20 × 30)

41 Details of cast iron standards for pedestal of front balustrade

Pen on tracing paper (19 $\frac{3}{4}$ × 16)

Lit: For description see W. H. Leeds, *The Travellers' Club*, 1839; Barry, pp.81-86; AR, XXXIV, 1913, pp.54-58; RIBA Jnl, LIX, 1952, pp.417-419; Hitchcock, *Early Victorian Architecture*, pp.38-41, pl.II, 19; P. Ferriday (ed.), *Victorian Architecture*, pp.125-126. For detailed account see Survey of London, XXIX, *The Parish of St James, Westminster*, XXX, Part I, 1960, pp.399-408, pls.94a-103b. Barry won the competition for the Travellers' Club in 1829, building went on till 1832. Much of the interior decoration was done in 1843. For measured drawings of the Travellers' Club see Murray, John.

LONDON: Stafford House, St James's (now Lancaster House)

Tracings of designs made in Barry's office (14):

1-4 Tracings made by James Murray, mounted in the *Smaller Atlas Folio: Italian* (c.1845-1847), pp.20-22 (see Bolton)

1 Ornamental details

Scale: $\frac{1}{4}$ FS

Pencil (16 $\frac{3}{4}$ × 23 $\frac{3}{4}$)

2 Enrichments for glass frame over fire place in *Picture Gallery*

Scale: $\frac{1}{2}$ FS

Insc: No.28, *Stafford House* & as above

Pen & coloured wash (10 $\frac{1}{2}$ × 17)

3 Ornamental detail drawn to a large scale, possibly alternative design for No.2

Pen (11 $\frac{1}{4}$ × 15)

4 Details of console tables & glass frame in dining room

Scale: FS & $\frac{1}{4}$ FS

Insc: No.4, *Stafford House*, & as above with details labelled

Pen (19 × 22)

5-8 Tracings made by James Murray, mounted in the *Large Atlas Folio: Gothic & Italian* (Dec.1839-Dec.1847), pp.194-197 (see Bolton)

5 Details of glass frame in recess over fire place in *picture gallery*

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

Pen (25 × 18)

6 Details of archway for looking glass at W end of great dining room

Scale: FS & $\frac{1}{2}$ FS

Insc: Few measurements given

d: (in Murray's hand) 25/4/46

Pen & pencil (19 $\frac{1}{2}$ × 29)

7 Plans of ground & upper floor of stables

Scale: 1 in to 8 ft

(16 × 26 $\frac{1}{2}$)

8 Section through coach house & stables, transverse section through one coach house & stall of stable & elevation of one coach house & part of cleaning gallery

Scale: 1 in to 2 ft

d: (in Murray's hand) Dec/46

(19 $\frac{1}{4}$ × 28 $\frac{1}{2}$)

5-8 Insc: *Stafford House* & as above with details labelled, Nos.5 & 6 numbered

7-8 Pen & coloured wash

9 Details of double cyphers for *Gallery doors* drawn to a large scale

Insc: No.33 *Stafford House* & as above

Pencil (10 × 7 $\frac{1}{2}$)

Mounted in the *Quarto Volume Sketches*, Vol.1, p.11 (see Bolton)

10-14 Tracings of designs mounted in the *Moulton-Barrett Volume*, pp.11 verso, 47 verso, 100, 116, 192 verso

10 Front elevation

Pencil (4 $\frac{1}{2}$ × 15)

11 Ornament for upper moulding of impost
Pen (18 × 30)

12 Plan & elevation of archway in great dining room, & details of keystone

Pen & pencil (21 $\frac{1}{4}$ × 29 $\frac{1}{2}$)

13 Details of console tables & glass frame in dining room

Pen & coloured wash (21 × 24)

14 Ornaments for frieze & cornice
Pen ($13\frac{3}{4} \times 19\frac{3}{4}$)

1-14 On tracing paper (No.9 mounted)
Lit: Barry dates the start of the work 1835 (p.356)
The house was originally built as York House by Benjamin D. Wyatt in 1825. In 1841 the Duke of Stafford acquired the property, renamed it Stafford House, and commissioned Barry to make extensive alterations, mainly for the interior.
For detailed account see J. Charlton, *Ministry of Works Guide: Stafford House*, 1957; H. Colvin, *Architectural History*, I, 1958, pp.17-10 For general description see Pevsner, *London I*, pp.469-470.

LONDON: Trafalgar Square layout
Designs & tracings of designs made in Barry's office (14):

1-4 Tracings made by James Murray, mounted in the Smaller Atlas Folio: *Italian* (c.1845-1847), pp.188-190 (see Bolton)

1 Details of circular pedestals at S.W. & S.E. angles of square

Scale: 1 in to 4 ft, 1 in to 1 ft & FS

Insc: No.17, *Trafalgar Square* & few measurements given

Pencil ($19\frac{1}{2} \times 24$)

2 Plan & elevation of large pedestals at ends of balustrade of terrace & half plans through balustrade & pedestal
Pen & coloured wash ($17 \times 24\frac{1}{4}$)

3 Elevation of pedestal at end of terrace & details

Scale: 1 in to 1 ft, details FS

Insc: Details labelled & few measurements marked
Pen & grey wash ($12\frac{3}{4} \times 29\frac{3}{4}$)

4 Plan & elevation of two pedestals for S.E. & S.W. angles of square with pencil sketch of the clock tower of the Houses of Parliament

Scale: 1 in to 2 ft

Insc: *Pedestals etc.*

Pen & grey wash & pencil ($16 \times 9\frac{3}{4}$)

1-4 Insc: As above

3-4 Insc: *Trafalgar Square*

5-7 Tracings made by James Murray, mounted in the Large Atlas Folio: *Gothic & Italian* (Dec.1839-Dec.1847), pp.70-71 & 245 (see Bolton)

5 Details of two basins of fountains

Scale: 1 in to 5 ft & $\frac{1}{8}$ FS

Pen & coloured wash ($28\frac{1}{2} \times 19\frac{3}{4}$)

6 Details of balustrade of terrace

Scale: FS

Insc: No.9 with note on baluster

d: (not in Murray's hand) *Westminster 20th May 1844*

Pen & grey wash ($28\frac{1}{4} \times 18$)

7 Details of balustrade & terrace wall

Scale: $\frac{1}{8}$ FS & FS

Insc: Details labelled

d: (not in Murray's hand) *Westminster 18th June 18—*

Pen & coloured wash (21×27)

1-7 On tracing paper

5-7 Insc: *Trafalgar Square* & as above

8-14 Mounted in the Moulton-Barrett Volume, pp.4 verso, 142, 142 verso, 143, 190, 210 verso

8 Sketch for the layout of the square

Pencil ($11\frac{1}{4} \times 22\frac{1}{4}$)

9 Details of balustrade & terrace wall

Pencil & coloured wash ($21\frac{1}{2} \times 29\frac{3}{4}$)

10 Details of balustrade of terrace

Pencil ($29\frac{3}{4} \times 21\frac{1}{2}$)

11-12 Details of pedestals

Pen & pencil ($11\frac{1}{2} \times 20\frac{1}{2}$ & $15 \times 10\frac{1}{2}$)

13 Details of two basins & fountains

Pen & coloured wash ($18 \times 29\frac{3}{4}$)

14 Sketch of lamp standard

Pen (20×15)

9-14 On tracing paper

Lit: Barry, pp.122-123; Hitchcock, *Early Victorian Architecture*, p.191. For detailed description see *Survey of London*, XX, *The Parish of St Martin-in-the-Fields*, Part III, 1940, pp.15-18.

Barry received the commission for the layout of the square in 1840, when Railton's Nelson Column was being erected. It was his only urban project to be carried out.

LONDON: Westminster, Houses of Parliament
Provenance of the drawings for the Houses of Parliament

The sources for the designs are Caryl Arthur Ransome Barry and Charles J. Marshall.

The collection of drawings relating to the Houses of Parliament which came in 1938 from Caryl Arthur Ransome Barry (A), son of E. M. Barry, would appear to be those kept by the family to prove Barry's authorship of the design in the dispute between his heirs and those of A. W. N. Pugin. When these drawings were acquired by the RIBA one of the conditions was that they should be cleaned. This was so conscientiously carried out that Barry's extremely delicate pencil lines have faded to such an extent that many of them can no longer be seen. The old explanatory labels were also cut off, so that it was impossible to tell to which drawing the titles and comments referred. These labels must have been added to the drawings by E. M. Barry in order to prove his case.

Those drawings presented by Charles J. Marshall (Ret F) also came from the office of E. M. Barry to whom Mr Marshall was apprenticed. At the time of E. M. Barry's death each assistant was allowed to take a selection from the office archives. When Mr Marshall offered his selection to the RIBA in 1941 the House of Commons had recently been bombed and it was decided to pass on those drawings relating to the House of Commons to the then Ministry of Works.

The drawings with which Barry won the competition in 1836 have completely disappeared. At the Ministry of Works all the other premiated designs (as well as most of the contract drawings) are to be found, except for Barry's. It would seem that he did not keep them himself, since the RIBA now possesses all the drawings of importance which descended through his family.

Other sources for Barry designs relating to the Houses of Parliament are: A A (framed elevation of the Houses of Parliament); House of Lords (Moulton-Barrett Volume); M of PBW; Public Records Office; Society of Antiquaries.

For other designs for the Houses of Parliament in RIBA Collection see (for competition designs):

Cockerell, Charles Robert; Cottingham, Lewis Nockalls; Mocatta, David; Rickman, Thomas & Hussey, Richard Charles; Smirke, Sir Robert; Wilkins, William; (for other miscellaneous designs): Bury, Thomas Talbot; Crace, J. G.; & Donthorne, W. J.

Revised competition designs:

Studies & designs for exterior of whole buildings; clock tower, Victoria tower and central tower
Design with squat Victoria tower & slender pinnacled clock tower & castellated roof line with suggestion of pinnacles (2):

1 *North Elevation & South Elevation* [Fig.19]

Scale: 1 in to 40 ft

Insc: As above

s & d: *Charles Barry Archt* (date cut off)

Pencil ($10 \times 28\frac{1}{2}$)

Reprd: Hitchcock, *Early Victorian Architecture*, pls.II, 22 & 23

2 West elevation with C18 Law Courts masked

Scale: 1 in to 4 ft

s & d: *Charles Barry Archt* | 21 April 1836

Pencil ($9\frac{1}{2} \times 27\frac{3}{4}$)

Prov: C. A. R. Barry, 1938 (A 1a,b & 2)

According to a note made at the time of acquisition this was the revised competition design.

Design with Victoria tower reduced in width, a slender clock tower, a more emphatically pinnacled roof line & more solid base storey (4):

1 *North Front*

Sepia & grey pen & wash ($8\frac{1}{2} \times 15\frac{1}{2}$)

2 *South Front*

Sepia & grey pen & wash ($8\frac{1}{2} \times 15\frac{3}{4}$)

3 *East front* with raised centre portion

Sepia & blue pen ($8\frac{1}{2} \times 23$)

4 *West Front* with C18 Law Courts masked

Sepia & blue pen ($8\frac{1}{2} \times 23$)

Reprd: Hitchcock, *Early Victorian Architecture*, pl.II, 24

1-4 Insc: *New Houses of Parliament* & as above

Prov: C. A. R. Barry, 1938 (A3,4,5,6)

Close to design as engraved by Thos. Higham as 'Proposed New Houses of Parliament'.

Early study of N front & New Palace Yard, with plain castellated roof line, square topped tower on site of clock tower & squat Victoria tower [Fig.20]

Elevation

Very small scale

Pencil ($5\frac{1}{2} \times 13\frac{1}{4}$)

Prov: C. A. R. Barry, 1938 (AA36e)

A label (originally attached to drawings on acquisition), which is insc *study of competition Design Drawn by Sir C. Barry in 1835*, may refer to this drawing.

Design with central tower (therefore after 1840), Victoria tower approaching outline of excuted design, but slender clock tower with spire (4):

1 Frontal perspective sketch of river (E) façade

Insc: With title but illegible

Pencil (very faint) ($8 \times 17\frac{1}{2}$)

2 Perspective sketch of E & N façades

Insc: *View from Westminster Bridge*

Pencil (very faint) ($7\frac{3}{4} \times 14\frac{1}{4}$)

3 Perspective sketch of S & E façades, showing Westminster Abbey on L.H.S

Pencil (very faint) ($7\frac{1}{2} \times 14$)

4 Perspective sketch of S & E façades, the Victoria tower having slightly more slender proportions than in No.3, showing Westminster Abbey on L.H.S

Insc: *View from Lambeth Palace*

Pencil ($6\frac{3}{4} \times 13\frac{7}{8}$)

Prov: C. A. R. Barry, 1938 (AA36a,b,c,d)

Design for river (E) façade with raised centre portion, decisively pinnacled roof line & solid base storey
Elevation, with all six towers rubbed out, a small square cut from roof line of centre portion
Scale: $\frac{5}{16}$ in to 10 ft
Sepia pen & pencil ($9\frac{1}{4} \times 33$)
Prov: Charles Marshall, 1941
Dated 1840 by A. T. Bolton (25.3.42) on basis of watermark (now stuck down).

Studies for river (E) façade. 1836-38 (9):

1 Elevation & sketch plan for R H tower of centre portion showing 4 bays to R H S & 4 bays to L H S of it [Fig.21]
w/m: 1836 (now stuck down)
Pencil & wash ($19\frac{5}{8} \times 17\frac{7}{8}$)

2 Elevation & section of R H tower of centre portion, showing 2 bays of centre portion to L H S & 2 bays to R H S of it; different design from No.1 but with similar high tower
w/m: J. Whatman Turkey Mill 1838
Pencil & wash ($18\frac{7}{8} \times 22\frac{7}{8}$)

3 Plan, elevation & section of R H tower of centre portion, showing 2 bays of centre portion to L H S & 2 bays to R H S of it; different design from Nos.1-2 with tower same height as centre part
w/m: 1838 (this is pencilled on drawing although date has been cut in mounting)
Pencil ($18\frac{5}{8} \times 23\frac{3}{4}$)

4 N elevation & sketch plan of N end tower & part of N façade
Pencil (21×14)

5 Another, less detailed drawing of No.2
w/m: 1836 (now stuck down)
Pencil & wash ($17\frac{3}{4} \times 13\frac{1}{4}$)

6 E elevation of S corner tower showing one bay to L H S fully drawn & 4 bays in outline
Pencil ($17\frac{1}{2} \times 15\frac{1}{4}$)

7 S elevation & section of S corner tower; the L H S of sheet has outline sections which are now too rubbed to read
w/m: J. Whatman Turkey Mill 1837
Pencil ($18 \times 25\frac{3}{4}$)

8 Plans & elevations of three parts of façade (S façade of S corner tower; E façade of S corner tower & adjacent bays to R H S of it; N façade of N corner tower & adjacent bays to R H S of it)
Pencil & wash ($19\frac{1}{8} \times 25\frac{5}{8}$)

9 Elevations of 3 parts as in No.8, but different design
w/m: 1838 (pencilled on sheet, but stuck down in mounting)
Pencil & wash ($18\frac{1}{8} \times 26$)

10 Tracing of part of No.9 (?by James Murray)
Pencil & wash ($14 \times 7\frac{3}{4}$)
Prov: Bt 1955

1-9 Prov: C. A. R. Barry, 1938 (A16-24)
2 labels (originally attached to drawings on acquisition), which are insc *Some of the studies by Sir Charles Barry made in 1836 from which the Estimate Drawings which were completed in January 1837 were prepared by Mr. Pugin, Mr. Wright, Mr. Banks, Mr. Gibson and others may refer to these drawings.*

St Stephen's porch

Tracings of original drawings (2):
1 Elevation of whole porch
Pencil on tracing paper ($14\frac{5}{8} \times 7\frac{7}{8}$)

2 Elevation of gable to larger scale
Pencil on tracing paper ($16\frac{1}{2} \times 13\frac{1}{4}$)
Prov: Bt 1955

Design for river (E) façade with addition of central tower

Elevation of whole front with small turret over central bay, with central tower drawn in faintly behind
Insc: (by E. M. Barry) N.B. *This drawing is not by Sir C. Barry but was copied from one of his by Mr. G. Somers Clarke in 1841. E.M.B. Ap. 1860*
Pencil ($10 \times 26\frac{1}{2}$)
Prov: C. A. R. Barry, 1938 (AA33a)

Design for river (E) façade with addition of central tower

Elevation of whole front with tops of the 3 towers (Victoria, central & clock) sketched in heavily; there is in addition a sketch plan & elevation of the top of Victoria tower showing flag standard in more detail; a square portion of lower storey of S terminal towers has been erased
w/m: 1845 (sheet stuck down)
Pen with pencil amendments ($12\frac{1}{4} \times 25\frac{1}{4}$)
Prov: C. A. R. Barry, 1938 (AA33b)
A label from original mount states: *Drawing by Sir Charles Barry of River Front made in 1845 after the addition of the Central Tower. N.B. This is the Executed Design.*

Design for Peer's Front (W)

Elevation of W façade from central tower to Victoria tower
Scale: 1 in to 20 ft
Insc: (by E. M. Barry) N.B. *The inked in portion and the Peer's front as high as the parapet were drawn in the office not by Sir C. B. E.M.B.*
w/m: J. Whatman 1852
Pencil & pen ($20\frac{1}{4} \times 27\frac{5}{8}$)
Prov: C. A. R. Barry, 1938 (AA34)

Preliminary studies for the upper part (clock face & turret) of the clock tower (9 small sheets of varying shapes, apparently cut from larger sheets of tracing paper, some showing 2, 3 & 4 alternative designs); except for one which shows 2 alternatives for a square-topped tower with pinnacles at angles, all have pointed turret over clock face
Pencil on tracing paper (smallest $5\frac{3}{4} \times 5\frac{3}{8}$ largest $10\frac{1}{4} \times 9\frac{1}{2}$)
Prov: C. A. R. Barry, 1938 (A12a,c,d,e,f,g,h & AA41 a,b,c,d,e,f)

Preliminary studies (2) for upper part (clock face & turret) of clock tower alternative schemes each incorporating ogee cupola surmounting turret
Elevation, in one the turret shown only in outline
Pencil on tracing paper ($15\frac{3}{8} \times 10\frac{3}{8}$)
Prov: C. A. R. Barry 1938 (AA40a)

Preliminary studies (2) for upper part of clock tower with slender pointed turret shown in outline
Sketch elevations with sketch details of cornice below clock face
Pencil on tracing paper ($14\frac{1}{4} \times 9\frac{3}{8}$)
Prov: C. A. R. Barry, 1938 (AA40b)

Designs (3) for clock tower; three versions of similar design showing chief variation in treatment of Gothic turret over clock face
Elevations of E façade & half-plans at 2 levels of 3rd design
Scale: Approx. $\frac{5}{8}$ in to 10 ft
Pencil ($23\frac{3}{8} \times 19$)
Prov: C. A. R. Barry, 1938 (A7a,b,c)

Design for the clock tower, showing only clock face & turret with pinnacled tiers forming spire above clock face
Elevation of one face, elevation at an angle showing two faces & section
Pencil ($20\frac{1}{8} \times 11\frac{1}{2}$)
Prov: C. A. R. Barry, 1938 (A8a,b,c)

Design for upper part of clock tower, with pinnacled tiers forming spire above clock face, drawn to larger scale than above, & with clock face shown in some detail

Half-plans of *Clock Room*, *Belfry* (sic) & *Bell Turret*, elevation & section
w/m: J. Whatman Turkey Mill 1846
Pencil ($20\frac{1}{2} \times 22\frac{1}{4}$)
Prov: C. A. R. Barry, 1938 (AA38)

Design for the clock tower with surmounting turret having Moorish character; base & 5 storeys below clock [Fig.22]

Elevation of E side & perspective, in the latter the tower below clock face is drawn in outline
Pencil ($19\frac{1}{2} \times 11\frac{1}{4}$)
Prov: C. A. R. Barry, 1938 (A9a,b)

Designs (2) for clock tower both with spiky Gothic type turret above clock storey; both have base & 5 tiers but in one each storey is lower
Elevations of E side
Pencil ($19\frac{1}{2} \times 9\frac{1}{2}$)
Prov: C. A. R. Barry, 1938 (A10a,b)

Tracing (by James Murray) of LH design from above
Elevations of tower and parts adjoining with the addition of plans at 4 levels & section

Scale: 1 in to 20 ft
Insc: *New Palace at Westminster — Clock Tower & as above*
Pencil ($17\frac{1}{2} \times 22$)
Prov: Pres. by the Misses Murray, 1935

Designs (2) for the clock tower (i) with no turret above clock face, but pinnacle at each angle; base & 6 storeys below clock; (ii) with turret above clock face, close to design (L H S of sheet traced by Murray) above; base & 6 storeys below clock
Elevation of (i) showing parts of each storey in detail, with plan of *Clock Room*
Scale: 1 in to 10 ft

Elevation of (ii) to smaller scale showing only clock face & turret in detail
Pencil ($29\frac{3}{4} \times 21\frac{1}{4}$)
Prov: Charles Marshall, 1941 (c)

Design for upper part of clock tower with open gallery below turret spire
Elevation on diagonal showing two faces of clock
Pencil & wash ($23 \times 13\frac{3}{4}$)
Prov: Charles Marshall, 1941 (Aa)

Design for clock tower with 3 tiers composing turret above clock face with pinnacles at each level; base & 6 storeys below clock face
Elevation of E façade, fully drawn
Pen ($34\frac{1}{4} \times 9$)
Prov: C. A. R. Barry, 1938 (A14)

Design for clock tower, close to executed design
Plans on line AA, BB, CC, DD & EE, Elevation of Tower & parts adjoining (E façade) & Section (upper part of latter sketched in pencil), with 3 additional plans & section showing bell in different position & further section drawn to larger scale, of bell turret showing another arrangement for hanging bell
Scale: 1 in to 22 ft
Insc: *New Palace at Westminster | Clock Tower | Plans — Elevation & Section, as above, & with other notes in pencil & pen*
Pen & wash with pencil addition ($18\frac{1}{8} \times 22\frac{3}{4}$)
Prov: C. A. R. Barry, 1938 (AA37)

Designs for clock face (2):
1 Elevation showing face & surrounding detail
Pencil & watercolour ($16\frac{3}{4} \times 14\frac{1}{4}$)

2 Elevation of clock face only

Insc: 22 ft 6 in sight size: 22" 11 size in rebate

Pen & wash & pencil (16¹/₄ × 14¹/₈)

Prov: No.1 C. A. R. Barry, 1938 (AA42); No.2

Charles Marshall (F), 1941

For further sketches of clock tower, see also

Preliminary studies for central tower, No.3; Quarto

Volume: *Sketches*, Vol.I, p.91.

Preliminary studies for parts of the Victoria tower (5):

1 Design for window & surrounding detail of upper tier

Elevation & detail plans of mouldings

Pencil (19³/₄ × 13¹/₂)

Prov: Bt 1955

2-4 Designs for ogee arches over windows/gallery of upper tier

Sketch elevations

Insc: (on label referring to No.4) N.B. *The adjoining*

tracing is the rough sketch by Sir C. B. from which the

working drawings of the galleries of the Victoria Tower and

the panels flanking them were made by me (signed) E.M.B.

Pencil on tracing paper (6¹/₄ × 5¹/₄, 9¹/₄ × 6¹/₈, 8¹/₈ × 5³/₄)

5 Design for upper part (gallery to flagstaff)

Sketch elevation & profile of gallery

Pencil & wash on tracing paper (9¹/₈ × 6¹/₄)

Prov: No.1, Bt 1955, Nos.2-4 C. A. R. Barry, 1938

(AA45a,b,c); No.5 C. A. R. Barry, 1938, (A12b)

Design for Victoria tower, substantially as executed

Elevation (with cuts below 1st tier of windows &

between angle turrets to hold flyleaf, now gone)

Scale: 1 in to 20 ft

Pencil & wash with ruled margin (20¹/₄ × 7³/₄)

Prov: C. A. R. Barry, 1938 (A11)

Design for the Victoria tower substantially as executed

Elevation of whole tower, with flyleaf (? cut from

drawing of whole) showing windows & galleries

above entrance archway below roof & between angle

turrets

No scale but larger than above

w/m: J. Whatman Turkey Mill 1841

Pen & wash & pencil (33⁷/₈ × 14¹/₄; flyleaf 15³/₈ × 4¹/₂)

Prov: C. A. R. Barry, 1938 (A13a,b)

The flyleaf would appear to be part of Barry's

original drawing from which the larger drawing was

copied. Of the latter the outlines are drawn in pen

& much of the detail added (by Barry) in pencil.

Design for roof line, turret & flagstaff of Victoria

tower

Elevation

w/m: J. Whatman 1857

Pen & wash (flagpole in pencil) (31 × 22)

Prov: Charles Marshall, 1941 (a)

Preliminary studies for central tower, added after

1844 (4 sheets of various shapes, apparently cut from

larger sheets of tracing paper):

1 Sketch elevation of upper part of lantern with

alternative sketch (upside down at top of sheet) for

pinnacle

Pencil on tracing paper (14³/₄ × 4⁷/₈)

2 Sketch elevation of whole lantern

Scale: Same as No.3

Pencil & wash on tracing paper (18¹/₄ × 16¹/₄)

3 Sketch plan & elevation of whole lantern (upside

down at top of sheet are two sketches for upper of

clock tower)

Scale: 1 in to 8 ft

Pencil & wash on tracing paper (17³/₄ × 10³/₄)

4 Sketch elevation of upper part of lantern

Pencil & wash on tracing paper (14³/₈ × 4¹/₂)

Prov: C. A. R. Barry, 1938 (AA43a,b,c,d)

Design for central tower

Sketch plan, elevation & 2 sections for lantern

Scale: 1 in to 4 ft

Pencil (23¹/₂ × 19)

Prov: Charles Marshall, 1941 (D)

Design for central tower

Sketch plan, elevation of lantern & spire (in two

parts) & section (without spire)

w/m: J. Whatman Turkey Mill 1845

Pencil (26¹/₂ × 18¹/₂)

Prov: Charles Marshall, 1941 (E)

Design for central tower showing construction of

tower over central hall [Fig.23]

Plans at 4 levels, elevation & 2 sections (one only

with lantern) showing interior of central hall

Scale: 1 in to 20 ft

Insc: With notes on dimensions & areas

Pen & wash with pencil additions (17¹/₂ × 25)

Prov: C. A. R. Barry, 1938 (AA44)

Set of drawings, 1 in to 20 ft, made c.1851 (14):

1 *Plan of Principal Floor* showing proposed enclosure

of New Palace Yard as *Court of Honor The Hall Court*

Insc: *New Palace at Westminster*, as above, & with

names of all the rooms

s: *Sir Charles Barry R.A. Architect*

Pen & wash (34¹/₂ × 54¹/₄)

2 *Plans of Vaults*

Pen & wash on tracing paper (25 × 48³/₄)

3 *Plan of the Finished Roofs*

s: *Charles Barry Archt*

Pen & wash (28 × 51)

4 *Transverse Sections: Through Central Hall Ec. looking*

South & Through Victoria Tower Ec. looking North

Pen & wash (26 × 52)

As executed except for top of Victoria Tower.

5 *Longitudinal Section Through Central Hall & Both*

Houses

Pen & wash (26¹/₄ × 52)

6 Tracing of No.5 above with top of clock tower &

central tower omitted

Pen & wash on tracing paper (25¹/₂ × 51)

7 *Section through Courts Looking West*, Victoria tower

unfinished but clock tower & central spire as

executed

w/m: J. Whatman Turkey Mill 1851

Pen & wash (24¹/₂ × 52)

8 *Section through Courts looking West*, with upper parts

of Victoria, clock & central towers suggested in

pencil (not as executed)

Pen & wash on tracing paper (24¹/₄ × 51)

9 Section through courts looking W with Victoria

& clock towers & central spire (not as executed) —

towers in detail but sections in outline

Pen (29¹/₄ × 50¹/₂)

10 *Longitudinal Section Thro' Courts*

Pen & wash (26 × 52)

11 *Longitudinal & Transverse Sections Thro' Courts*

w/m: J. Whatman 1851

Pen & wash (26 × 52)

12 *Transverse Sections*

Pen & wash (26 × 52)

13 Outline *Transverse Section Looking North*, showing

heating & ventilating areas

s: *Charles Barry Archt.*

Pen & wash (29 × 50)

14 Outline *Longitudinal Sections Looking West*, showing

heating & ventilating areas

Pen & wash (28¹/₂ × 50)

Design for the enclosure of New Palace Yard (2):

1 Perspective sketch showing great gateway at angle

of Bridge Street & Margaret Street with Big Ben on

L.H.S. & Victoria tower on R.H.S.

Pencil on tracing paper (6³/₄ × 12¹/₄)

2 Sketch elevation of Margaret Street façade with

sketch elevation of great gateway [Fig.24]

Pencil & wash (6³/₈ × 18³/₄)

Prov: C. A. R. Barry, 1938 (AA35a,b)

Proposed improvements at Westminster & the River

Thames, including enclosure of New Palace Yard (4):

1 *Plan of the Principal Floor* without additions

Scale: 1 in to 40 ft

s & d: *Charles Barry Archt | 23 Feby, 1843*

Tinted lithograph (Day & Haghe) (19³/₄ × 27)

2 *Block Plan of Part of Westminster and the River Thames*

with Proposed Improvements showing a. *Proposed addition*

to the New Houses of Parliament to enclose New Palace

Yard & b. the Parts tinted green shew the extent of ground

proposed to be obtained from the River by embankments on

both sides

s & d: As No.1

Tinted lithograph (Day & Haghe) (19¹/₈ × 26¹/₈)

3 *South Flank of New Houses of Parliament & Design*

for New Superstructure to Westminster Bridge with section

of Proposed Quay and Houses on the East side of the

river, with flyleaf showing South Flank of the New

Houses of Parliament & Westminster Bridge as it is at

Present

s & d: *Charles Barry Archt. 23 Feby 1843*

Lithograph (Day & Haghe) (19⁷/₈ × 26⁷/₈, flyleaf

7⁵/₈ × 18⁷/₈)

4 *Westminster Bridge. Plan, Elevation & Section shewing*

Proposed Alterations

Scale: 1 in to 10 ft

s & d: As No.1

Lithograph (Day & Haghe) (20 × 27)

Design for *New Palace Yard Extension*

Longitudinal section of Westminster and extension looking

W

Scale: 1 in to 20 ft

Insc: As above

d: *Westminster 1854*

Pen & wash (22 × 30¹/₂)

Prov: ? (acc. No.3295)

Contract drawings (1844-56), mostly interior

House of Lords. Elevations of Wall Framing Throne etc.

7th Contract No.91 [Fig.25]

Elevation of Wall framing East-Side N.B. The West

side will be in all respects the same reversed; Section thro'

Throne; Elevation of Throne End of House; Side of

Throne; Section thro' Porch at Bar End of House;

Elevation of Bar End of House, Front Reporters Gallery

etc

Scale: 1 in to 4 ft

Insc: As above & numbered 1660

d: *Westminster 17 Decr. 1844*

Pen with yellow wash outlining section (21 × 29)

Prov: C. A. R. Barry, 1938 (No.15a,b,c)

A label (detached when mounted) insc: *The Throne*

etc. House of Lords (substantially as executed) Designed

and Drawn by the Late Charles Barry.

Lit: Alfred Barry, *The Architect of the New Palace of Westminster. A reply to a pamphlet by E. W. Pugin Esq. entitled "Who was the art-architect of the Houses of Parliament"*, 1868, p.41 & reprinted (in part) as frontispiece

House of Commons. Sections. 5th Contract No.621
Transverse section thro' House looking North on line c-d
Scale: 1 in to 4 ft
Insc: As above & numbered 622
s & d: Charles Barry | (& in another hand) Westminster Feby. 25th 1847
Pen & wash (24 $\frac{3}{4}$ × 37 $\frac{1}{4}$)

Central Hall. Grain to do. 5th Contract No.723
Quarter-plan of lierne vault
Scale: 1 in to 2 ft
Insc: As above & superseded see drawing No.731 & numbered 714
Pen & wash on tracing paper mounted on linen (21 $\frac{1}{2}$ × 29 $\frac{1}{2}$)
Prov: Charles Marshall 1941

Victoria Tower. One compartment
Half plan and elevation of one compartment of Tower; section taken thro' centre of mullion; elevation of panel A; elevation of one side of Octagon Fur — (cut)
Insc: As above with dimensions
s & d: Traced March 25th 1847 F. Carter
Pen & wash on tracing paper (very badly damaged, parts missing) (38 $\frac{3}{4}$ × 25)

Peers' Libraries. South curtain. 7th Contract No.166
Plan, elevation & section of Doorway to corridor at North West angle of room & Door moulding full size
Scale: 1 in to 1 ft
Insc: As above & the arch B and all the details to correspond with doorways between libraries & numbered 1835
d: Westminster 8th May 1847
Pen with wash on tracing paper (21 $\frac{1}{2}$ × 29)
Prov: Charles Marshall, 1941

House of Peers. Sideboard for Refreshment Room
8th Contract No.245
Plan at OO; Plan at SS; front elevation; Side elevation; Section at YY & details of mouldings
Scale: 1 $\frac{1}{2}$ in to 1 ft & FS
Insc: As above & numbered 1911
Pen & yellow wash outlining section &c (21 × 25 $\frac{3}{4}$)
Prov: Charles Marshall, 1941
Thought by A. T. Bolton to be by Pugin.

Victoria Tower. One side above Niche Band. Tower
Contract No.5
Plan & elevation: Section taken thro' Window
Scale: 1 in to 4 ft
Insc: As above & numbered 1974
d: Westminster Feby 1st | 48
Pen & wash with pencil amendments (24 $\frac{1}{2}$ × 19)
Prov: Charles Marshall, 1941

House of Commons. New Ceiling
Quarter plan of ceiling; longitudinal & transverse sections showing half elevations of N & S ends; details
Scale: 1 in to 4 ft & $\frac{1}{4}$ FS
Insc: As above & (in Barry's hand, very faint)
Old ceiling joists & timbers to be removed | and all arrangements for moving and ventilating | made good — all requisite scaffolding | temporary piers etc. to be provided | Present corbel pillars to be ... | New stone corbels as above inserted New | stone lintels above present transoms to | windows as above. Relieving arches, and | 4-inch brick walls above in ferrous cement-sash door and frame in each wall — Present | stone cills to be resplayed as shown above — bottom splay to be formed in brick and stuccoed | The new ceiling and ribs to be of oak — and carefully stack away tracing and

mullions | archways at north and south ends of House and insert new tracery as shown above & numbered 2386
w/in: J. Whatman Turkey Mill 1848
Pencil (21 × 29 $\frac{1}{2}$)
Prov: C. A. R. Barry 1938 (47)
A label (once attached) states N.B. This drawing is entirely by Sir C. Barry and is his original design from which the working drawings for the alteration of the House of Commons ceiling were made by me, although it has been incorrectly stated that it was made by another. E.M.B. Ap. 186-.

St Stephen's Porch. Pinnacle Side of Gt. Window. 6th Contract No. 197
 $\frac{1}{2}$ Plan of lower part of pinnacle; $\frac{1}{2}$ Plan of Upper part of Pinnacle; Front Elevation; Side Elevation
Scale: 1 in to 1 ft
Insc: As above & numbered 2922
d: Westminster September 18th | 48
Pen on tracing paper mounted on canvas (30 $\frac{1}{2}$ × 21)
Prov: Charles Marshall, 1941

St. Stephen's Porch West Front Pinnacles to Buttress. 6th Contract No.199
Plan, front & Side Elevation
Scale: 1 in to 1 ft
Insc: As above & numbered 2923
d: Sepr. 19th 1848
Pen on tracing paper mounted on canvas (28 $\frac{3}{4}$ × 18 $\frac{1}{2}$)
Prov: Charles Marshall, 1941

House of Commons. Refreshment Rooms. 8th Contract No.337
Plans of 2 rooms & sections showing treatment of walls
Scale: $\frac{1}{4}$ in to 1 ft
Insc: As above & numbered 2049
d: Westminster Traced Oct. 17th 1849
Pen & wash on tracing paper mounted on canvas (21 $\frac{1}{2}$ × 29 $\frac{3}{4}$)
Prov: Charles Marshall, 1941

House of Commons. Members' Private Entrance Details of Principal Floor. 5th Contract No.850
Elevation of Doorway to lobby of Dressing Rooms with Plan of Jamb &c; Plan, elevation & section of Fireplace in Dressing Rooms
Scale: $\frac{1}{8}$ FS & 1 in to 1 ft
Insc: As above & numbered 2097
d: Westminster 1st March 1850
Pen & wash (21 $\frac{1}{2}$ × 30)
Prov: Charles Marshall, 1941

Westminster Hall. Elevations of one of the principals of the roof. 5th Contract No.877
Half elevation showing structure & half elevation showing decoration with details:
Section of Rib at (a); Section of Post at (b); Section of Hammer beam at (c); Section of Hammer beam at (d); Section of Rafters at (e); Section of Rib at (h); Section of Rib at (i); Section of Collar beam at (k); Section of Collar beam at (e)
Scale: 1 in to 4 ft & 1 in to 1 ft
Insc: As above
d: Westminster June 5th 1850
Pen & wash (20 $\frac{3}{4}$ × 28 $\frac{1}{4}$)
Prov: ? (acc. No.3295)

Commons Residences. Ceiling to Librarian's Staircase and to raised portion of Corridor. 8th Contract No.529
Plan & sections of the 2 ceilings; elevation (to two scales) of Door end of Corridor, & details
Scale: 1 in to 2 ft, $\frac{1}{4}$ FS & $\frac{1}{2}$ FS
Insc: As above & numbered 2223
d: Westminster October 28th 1851
Pen & wash on tracing paper mounted on canvas (21 × 29 $\frac{1}{2}$)
Prov: Charles Marshall, 1941

Houses of Commons. Presses in Speaker's and Secretary's Rooms. 8th Contract No.340
Plan of 2 rooms showing shelves & position of furniture, sections showing treatment of walls & detail Plan and elevation of Fireplace in Speakers Room
Scale: 1 in to 4 ft & 1 in to 1 ft
Insc: As above & numbered 2663
d: Westminster Octr. 25th 18 (cut)
Pen & wash on tracing paper mounted on canvas (21 $\frac{1}{4}$ × 29)
Prov: Charles Marshall, 1941

Old Palace Yard Front. 11th Contract, see drawing No.54
Ground floor plan; principal floor plan; elevation of ground floor windows & door; section through Oriel windows; section through four light windows
Scale: 1 in to 2 ft
Insc: As above & numbered 2902
d: Westminster Novr. 2nd 1852 & (in pencil) Traced Jan'y. 1853 F.W.
Pen & wash with pencil amendments on tracing paper mounted on canvas (18 $\frac{1}{4}$ × 27 $\frac{3}{4}$)
Prov: Charles Marshall, 1941

Victoria Tower. Windows above 1st arcade. 11th Contract (no number)
Plan, elevation & section of window
Scale: 1 in to 4 ft
Insc: As above & numbered 2928
d: Westminster Feby. 12th 1852
Pen & wash on tracing paper mounted on canvas (20 $\frac{1}{4}$ × 12 $\frac{1}{2}$)
Prov: Charles Marshall, 1941

Old Palace Yard Front. Peer's Cloak Room Details of Windows East Side. 11th Contract No.108
Half elevation of Five light window; half elevation of Four light window
Scale: $\frac{1}{4}$ FS
Insc: As above & numbered 2968
d: Westminster, April 22nd 1853
Pen & wash (29 × 21 $\frac{1}{4}$)
Prov: Charles Marshall, 1941

Old Palace Yard Front. Fan Groins Porch and Peers' Cloak Room. 11th Contract No.124
Quarter plan & section of groins to peers' cloak room and to porch with portion of groin to porch & to peers' cloak room developed, & details
Scale: $\frac{1}{8}$ FS & $\frac{1}{4}$ FS
Insc: As above & numbered 2986
s & d: Westminster May 5th 1853 | C & H
Pen & wash with pencil amendments (21 $\frac{3}{4}$ × 29 $\frac{1}{2}$)
Prov: Charles Marshall, 1941

Central Tower. ? Contract
Plans of second, third & fourth Lantern, elevation & section
Scale: 1 in to 8 ft
Insc: As above & numbered 2999
d: Westminster June 7th 1853
Pen & wash on tracing paper, mounted (17 × 18 $\frac{1}{4}$)
Prov: Charles Marshall, 1941

Speaker's House. Library. 11th Contract No.152
Plan showing ceiling & elevations of N, S, E, & W walls showing treatment of windows, doors & bookcases & details of cornice, frieze &c
Scale: 1 in to 4 ft, $\frac{1}{4}$ FS & $\frac{1}{8}$ FS
Insc: As above, all parts labelled & numbered 3019
d: Westminster June 20th 1853
Pen & wash (21 $\frac{3}{4}$ × 29 $\frac{3}{4}$)
Prov: Charles Marshall, 1941

Peers' Front. Principal Floor finishings. 11th Contract No.179

Plans & sections of Oriel Rooms, showing treatment of ceiling & walls

Scale: 1 in to 4 ft

Insc: As above & numbered 3058

d: *Westminster Aug. 3rd 1853*

Pen & wash on tracing paper, mounted ($19\frac{1}{2} \times 29\frac{1}{2}$)

Prov: Charles Marshall, 1941

Clock Tower. Band below Clock. 11th Contract No.188

Plan, elevation & section

Scale: 1 in to 1 ft

Insc: As above & supercedes Nos.163 & 177 & numbered 3066

d: *Westminster August 24th 1853*

Pen & wash with pencil amendments (22×30)

Prov: Charles Marshall, 1941

Serjeants at Arms Residence. Wood finishings to Porch. 11th Contract No.195

Plan & section of porch; plan & elevation of entrance door

Scale: 1 in to 2 ft

Insc: As above & numbered 3075

d: *Westminster Sept. 8th 1853*

Pen & wash ($15\frac{1}{4} \times 22$)

Prov: Charles Marshall, 1941

Clock Tower. Clock Storey. 11th Contract No.257

Quarter plan thro' Clock Face; elevation & section thro' Clock Face

Scale: 1 in to 4 ft

Insc: As above & numbered 3154

d: *Westminster May 9th 1854*

Pen & wash with pencil amendments on tracing paper, mounted (18×22)

Prov: Charles Marshall, 1941

Clock Tower Cast Iron Top. 11th Contract No.323 (Clock Tower Contract No.1)

Plan, elevation & section

Scale: 1 in to 8 ft

Insc: As above & numbered 3271

d: *Westminster May 24th 1855*

Pen & wash with pencil amendments ($19\frac{3}{4} \times 28\frac{1}{4}$)

Prov: C. A. R. Barry, 1938 (AA39)

Victoria Tower Scaffold to Turrets. 11th Contract

(no number)

Plans & elevation

Scale: 1 in to 4 ft

Insc: As above & numbered 3304

d: *Westminster March 31st 1856*

Pen & wash with pencil amendments (31×22)

Prov: Charles Marshall, 1941

Royal Gallery. Parquet Floor. 12th Contract No.2

Plan

Scale: 1 in to 1 ft

Insc: As above & with lists of woods to be used; numbered 2209

d: *Westminster July 19th 1856*

Pen & wash ($14\frac{1}{8} \times 20\frac{1}{2}$)

Prov: Charles Marshall, 1941

Peers' Front. One pair floor. Screen in Arch of Recess next Committee Rooms. 12 Contract No.20

Plan & elevation of Screen towards corridor with details of jambs, mullions &c

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

Insc: As above & numbered 3359

d: *Westminster Oct. 6th 1856*

Pen & wash ($22 \times 30\frac{1}{4}$)

Prov: Charles Marshall, 1941

Interior details including a group of designs by

A. W. N. Pugin

House of Lords throne

Sketch design for thrones, showing outline of design as executed

Plans, elevation & section

Scale: 1 in to 2 ft

Insc: verso Mr. Bayne / immediate

w/m: J. Whatman Turkey Mill 1844

Pencil (v. faint) ($21 \times 29\frac{1}{2}$)

Prov: C. A. R. Barry, 1938 (AA48)

There is a pencil note bottom RH corner recto suggesting inscription. Verso is in Barry's hand. A label (now detached) states this to be a *Sketch by Sir Charles Barry in 1844 for a rough model of the throne showing modifications of detail from the general drawing A. N.B. This is the executed design.*

Westminster Hall screen

Sketch design for a screen at the S end of the hall [Fig.26]

Sketch plans & elevation, one showing S window

Pencil on tracing paper ($14\frac{1}{4} \times 9\frac{3}{4}$)

Prov: C. A. R. Barry, 1938 (AA46a)

Sketch design for the interior of an unidentified room

Sketch elevation of fireplace wall, the central chimneypiece flanked by two bays of low-level bookcases with a door at each end, showing damask-patterned ceiling & frieze

Pencil & watercolour ($6\frac{1}{4} \times 8\frac{1}{2}$)

Prov: C. A. R. Barry, 1938 (AA46b)

House of Lords throne

Design for the thrones, with ogee arch over Monarch's throne & Consort's throne, not as executed [Fig.27]

Plan & elevation of *Half the end of House* showing the Consort's throne; *Elevation of the (Queen's) Throne with Section through the centre; details of Jamb at P & Mouldings at C*

Scale: 1 in to 2 ft & 1 in to 1 ft

Insc: *Houses of Parliament (A) House of Lords* / (No.27) & as above

Pen & wash ($25\frac{1}{8} \times 37\frac{1}{8}$)

Prov: C. A. R. Barry, 1938 (AA48)

Design for *State Bed proposed for Speaker's Residence*

Perspective of carved wooden bed with canopy

Insc: As above & stamped verso *Gillow & Co., 176 Oxford Street*

Pencil heightened with white ($15\frac{1}{8} \times 10\frac{7}{8}$)

Design for ceiling *Bosses — 1st Landing Victoria Tower*

Whole-boss with 4 crowned figures holding shields of England, Scotland, Ireland & Wales; half-boss with lion; half-boss with unicorn; & slight sketch of fan vaulting

Pen over pencil ($15 \times 21\frac{3}{4}$)

Prov: Charles Marshall, 1941 (G)

Design for spandrels (3):

1 Two spandrels, one with fleur-de-lis & one with portcullis motif

Pen over pencil ($10 \times 23\frac{3}{4}$)

2 One spandrel with 3 Tudor roses entwined with leaves

Pencil ($7\frac{3}{4} \times 19\frac{1}{4}$)

3 One spandrel with VR motif surrounded by oak leaves

Pencil (triangle 16×30)

Prov: Charles Marshall, 1941 (B2, B3 & B1)

Designs for metal door furniture (4):

1 Sheet divided into 7 rectangles: *one Brass Finger Plate, 4 Brass hinges, & 2 Tin'd hinges*

Pen on tracing paper ($26 \times 19\frac{1}{2}$)

2 Sheet divided into 9 rectangles: *6 Brass Plates, 1 Tin'd plate, 1 Brass Finger Plate & 1 Tin'd Escutcheon*

Pen on tracing paper ($24\frac{1}{2} \times 19\frac{1}{2}$)

3 Sheet divided into 9 rectangles: Door plates (1)

Beast Right-Hand outside Stand d / 1 to left Hand

Wicket / 1 to left Hand Gate top / 1 to Right Hand

Wicket (ii) *Pattern Left Hand Wicket* / 1 to Right

Wicket (iii) *Swan Left Hand Gate* / 1 to Right Hand

Gate Top / 1 to left hand wicket (iv) *Dog Left Hand*

Gate Top / 1 to Right hand over *Wicket* / 1 to Right

hand Gate (v) *Pattern Tin'd* (vi) *Stag Left Hand Gate*

/ 1 to Right-Hand Gate top (vii) *Galvanized Plate* (viii)

Brass plate with Lion (ix) *Brass Finger Plate*

Pen on tracing paper ($24\frac{1}{2} \times 18\frac{3}{4}$)

4 Sheet divided into 12 squares: Door plates (i)

Pattern Left Hand Gate + 6 other positions (ii) *Pattern*

Gate + 6 (iii) *Eagle Left Hand over Wicket* + 2 (iv)

Pattern Left Hand Gate (Top) + 5 (v) *Pattern,*

uninscribed (vi) *Pattern Left Hand Gates* + 8 (vii)

Dragon Left Hand Gate + 2 (viii) *Lion Left Hand*

Gate + 3 (ix) *Bull Left Hand over Wicket* + 1 (x) *Cock*

Left Hand Wicket + 3 (xi) *Dog Left Hand Wicket* + 2

(xii) *Wild Boar Left Hand Gate* + 2

Pen on tracing paper ($24\frac{1}{8} \times 17\frac{7}{8}$)

Prov: Charles Marshall, 1941 (L1, L2, H1 & N2)

Designs for floor tiles (5):

1 (a) Rough sketch of *Pattern No.4, tiles for Entrance*

incl. 'B' & *Stag* patterns

Pencil on tracing paper ($2\frac{3}{4} \times 4\frac{3}{4}$)

(b) Details of chained *Stag Cloisters Westminster* &

letter 'B' crowned *tile near hall*

Pencil & watercolour on tracing paper (15×8)

(c) Sketch plan of *tiles for upper & lower chapels No.1*

Pattern with various tiles numbered 1, 2, 3, 4, & 5

Pencil on tracing paper ($1\frac{1}{4} \times 9\frac{1}{2}$)

(d) Detail of *No.2 Tile, Pattern No.1*

Pencil & watercolour on tracing paper ($7\frac{1}{2} \times 8$)

(e) Details of *No.4 & No.5, Pattern No.1*

Pencil & watercolour on tracing paper ($7\frac{1}{2} \times 15\frac{1}{4}$)

(f) Details of *No.1, Cloisters Westminster & No.3 to the*

floor of Chapel, Pattern No.1

Pencil & watercolour on tracing paper ($8 \times 14\frac{3}{4}$)

Insc: With contract No.2606

Mounted on ($18 \times 34\frac{1}{4}$)

2 (a) Sketch of *No.2 Pattern* of floor partially triangular

in shape with tiles numbered 1, 2, & 3

Pencil on tracing paper ($9\frac{1}{4} \times 10$)

(b) Detail of triangular tile *No.3, No.2 Pattern*

Pencil & watercolour on tracing paper ($6 \times 9\frac{1}{2}$)

(c) Details of square tiles *No.1 & No.2 of Pattern*

No.2

Pencil & watercolour ($7\frac{1}{2} \times 15$)

Mounted on ($9\frac{1}{2} \times 35\frac{1}{2}$)

3 (a) *General Plan Members Smoking Room*

Scale: 1 in to 4 ft

d: 13.8.51

Pen & wash on tracing paper ($10\frac{3}{4} \times 19\frac{1}{4}$)

(b) Details of *Tile A, Tile D of Smoking room floor tiles*

d: 13.8.51.

Pencil & watercolour on tracing paper ($9 \times 16\frac{3}{4}$)

4 Details of tiles from *Great Octagon*

(a) Detail of square *Tile D*

Pencil & watercolour on tracing paper ($7\frac{1}{4} \times 7$)

(b) Detail of square *Tile A*

Pencil & watercolour on tracing paper ($8\frac{1}{4} \times 7\frac{1}{2}$)

(c) Detail of square tile *Shamrock*

Pencil & watercolour on tracing paper ($8\frac{1}{4} \times 7\frac{1}{2}$)

(d) Detail of square *Tiles BB*

Pencil & watercolour on tracing paper ($8\frac{1}{4} \times 7\frac{1}{2}$)

(e) Detail of square *intersecting tile B*

Pencil & watercolour on tracing paper ($8\frac{1}{2} \times 7\frac{3}{4}$)

(f) Detail of square tile *A, centre tiles between crowns*

Pencil & watercolour on tracing paper ($8\frac{1}{2} \times 8\frac{1}{2}$)

(g,h,i) 3 smaller tiles, various shapes, unscripted
Pencil & watercolour on tracing paper ($5\frac{1}{4} \times 5\frac{1}{2}$,
 $4\frac{3}{4} \times 7\frac{1}{4}$, $5\frac{1}{2} \times 7\frac{1}{2}$, mounted on 22×25)

5 Paving in St. Stephens Crypt

Plan of chapel with *Detail of paving round Altar*,
Paving in Chancel & aisle; & larger details of individual
tiles

d: Westminster July (sheet torn)

Pen & watercolour on tracing paper ($21\frac{1}{2} \times 29\frac{1}{4}$)
Prov: Charles Marshall, 1941 (2606, 112, 2609, H4 &
H3)

Tracings of the original drawings & designs made &
mounted by James Murray (1819-1898): in Large
Atlas Folio: *Gothic & Italian* (Dec.1839-Dec. 1847),
pp.101-144 A & B, 181 (see Bolton) (83):

1 *Victoria Tower Inner Arches* (—) Contract No.364,
Details of Niches etc. over Lower Archway leading to
Royal Staircase & Cou (cut)

Scale: 1 in to 1 ft, FS

Insc: As above & all parts labelled

Pen & wash on tracing paper ($29\frac{1}{2} \times 20\frac{1}{2}$)

2 *Victoria Tower. Niche band above Great Archway*,
(? Contract) No.507

Scale: 1 in to 1 ft

Insc: As above & all parts labelled

Pen & wash on tracing paper ($29\frac{1}{4} \times 21$)

3 *Victoria tower*

Elevation of one compartment of second stage

Pen & wash on tracing paper ($28\frac{1}{4} \times 18$)

This unlabelled tracing should be compared with the
more complete (though very damaged) tracing by F.
Earle dated March 25th 1847.

4 *Wing tower*

North elevation

Insc: As above (in pencil)

Pen & wash ($29\frac{1}{2} \times 18\frac{1}{2}$)

5 *Central Hall 5th Contract No.280*

Plan & elevation of *Window & screen*

Scale: 1 in to 2 ft

Insc: As above

Pen & wash on tracing paper ($28\frac{1}{2} \times 13\frac{3}{4}$)

6 *Central Hall Screens below Windows. 5th Contract No.111*
Plan and Elevation of one half of screens

Insc: As above

Pen & wash on tracing paper ($29 \times 19\frac{1}{2}$)

7 *Niches etc. at North End of House. ? Contract No.145*

Plan & elevation

Scale: $\frac{1}{4}$ FS

Insc: As above & all parts labelled

Pen & wash on tracing paper ($28 \times 19\frac{1}{2}$)

8 *Victoria Tower. 5th Contract No.31*

Plans of *Internal Jambs*

Scale: $\frac{1}{4}$ FS

Insc: As above & all parts labelled

Pen & wash on tracing paper (20×30)

9 *Victoria Tower. (5th) ? Contract No.30*

Plan of *Jamb Moldings*

Scale: $\frac{1}{4}$ FS

Insc: As above & all parts labelled

Pen & wash on tracing paper ($18\frac{1}{2} \times 29\frac{1}{2}$)

10 *Victoria Tower. Royal Staircase 5th Contract No.68*
Lobby Details

Scale: $\frac{1}{4}$ FS

Insc: As above & all parts labelled

Pen & wash on tracing paper (20×30)

11 *Central Hall etc. 5th Contract No.107*

Plan & elevations of *Jambs of Archways* etc.

Scale: $\frac{1}{8}$ FS

Insc: As above & all parts labelled

Pen & wash on tracing paper ($29 \times 20\frac{1}{2}$)

12 *House of Peers Ground floor window of Police Dormitory.*
5th Contract No.53

Plan, elevation, section & details

Scale: $\frac{1}{8}$ FS, FS

Insc: As above

Pen & wash on tracing paper (20×30)

13 *Interior archways, one with coat of arms in*
tympanum, the other with six-light window over
Elevations & sections

Print of original drawing ($21\frac{1}{2} \times 30$)

14 *Rain-water head*

Details of date 1844

Print of original drawing ($30 \times 21\frac{1}{2}$)

15 *Cusped heads to window or screen*

Elevations & details

Print of original drawing ($21\frac{1}{2} \times 30$)

16 *House of Peers. Side Windows*

Half-elevation of tracery head of 4 light window

Scale: $\frac{1}{4}$ FS

Insc: As above

Print of original drawing ($30 \times 21\frac{1}{2}$)

17 *Commons Residence. Clock tower & two bays adjoining*
North Return. ? Contract No.171

Plan and elevation of *Print floor*

Scale: 1 in to 2 ft

Insc: As above & all parts labelled

Print of original drawing ($21\frac{1}{2} \times 30$)

18 *Commons Residence etc. Clock Tower. 5th Contract*
No.174

Details

Scale: $\frac{1}{8}$ FS

Insc: As above & all parts labelled

d: Westminster 10th March 1841

Pen & wash on tracing paper ($20\frac{3}{4} \times 28\frac{1}{2}$)

19 *House of Peers etc. Peers Lobby. 5th Contract No.240*

Plans, elevations & sections of *Windows*

Scale: 1 in to 2 ft

Pen & wash on tracing paper ($19\frac{1}{2} \times 28\frac{1}{2}$)

20 *House of Peers. Ground Floor. Sub Hall. 5th Contract*
No.52

Plan, elevation, sections & details of *Groining*

Scale: 1 in to 2 ft, FS

Insc: As above & all parts labelled

Pen & wash on tracing paper (19×30)

21 *North Wing. Speaker's House Principal floor corridor.*
3rd Contract No.454

Plan, elevation, section & details of *Stone Fan Groins*

Scale: 1 in to 1 ft, FS

Insc: As above & all parts labelled

Pen & wash on tracing paper (19×28)

22 *Public Stairs to Public Waiting Hall. 3rd Contract*
N.453

Plan, elevation & details of *C.P. Groin over landing of*

Public Stairs to Public Waiting Hall

Scale: 1 in to 2 ft, FS

Insc: As above

d: 18/12/47

Pen on tracing paper ($14\frac{1}{2} \times 29\frac{1}{4}$)

23 *Central Hall Etc. Corridors leading out of ditto. 5th*
Contract No.557

Plans, elevations & sections of vaults

Scale: 1 in to 2 ft

Insc: As above & all parts labelled

d: 18/12/47

Pen on tracing paper ($19\frac{1}{2} \times 28\frac{1}{2}$)

24 *Details of Iron Roofs & Flat over Refreshment Rooms.*
5th Contract No.264

Scale: 1 in to 2 ft & $\frac{1}{4}$ FS

Pen & wash on tracing paper (20×29)

25 *Royal Gallery & Victoria Tower. Landing Hall Etc.*
Details of Slate Roof showing openings for Light and
passages. ? Contract No.501

Plan of landing & upper part of royal staircase

Scale: 4, 2 & 1 in to 1 ft, $\frac{1}{4}$ FS

Insc: As above & all parts labelled

d: Westminster 6th Jan 1846

Pen & wash on tracing paper (19×28)

26 *Detail of iron cresting*

Scale: $\frac{1}{8}$ FS & FS

Insc: No title; *This tracery cast in $\frac{1}{2}$ iron ...*

Pen on tracing paper ($15\frac{1}{2} \times 28\frac{3}{4}$)

27 *Details to two iron hinges*

Scale: FS

Insc: *2 pairs 2-6 long for Doorways each side of Entrance*
to House Lobby | 2 do do for Doors in Strangers gallery |
4 do 2-3 long for Doorways into Messengers rooms E & W
of House Lobby | Iron tinted

Pen on tracing paper (19×30)

28 *Victoria tower: Staircase lobby, first landing*

Detail from a (carved) panel; harp in form of

winged angel set in shield

No scale: ? FS

Brush on tracing paper ($29\frac{1}{2} \times 19\frac{3}{4}$)

29 *Victoria Tower. Staircase lobby. First landing*

Detail of carved panel with crowned shield
containing harp in form of winged angel surmounted
by ogce with crocketed pinnacle

Scale: $\frac{1}{2}$ FS

Insc: As above

Brush on tracing paper ($29\frac{1}{2} \times 17\frac{1}{2}$)

30 *Details of four carved spandrels*

No scale: ? $\frac{1}{2}$ FS

Brush on tracing paper ($20 \times 29\frac{1}{2}$)

31 *Details of three carved spandrels*

No scale: ? $\frac{1}{2}$ FS

Brush on tracing paper (19×29)

32 *Detail of royal coat of arms in square panel*

No scale: ? $\frac{1}{2}$ FS

Brush on tracing paper ($17\frac{1}{2} \times 29\frac{1}{2}$)

33 *Victoria Tower. Niche. Band above Archways*

Details

Scale: FS

Insc: As above

Pen & brush on tracing paper (20×28)

34 ? *Victoria Tower*

Details of ornament, crown supported by 3 angels
between two pinnacles

No scale: ? $\frac{1}{2}$ FS

Pen on tracing paper ($29\frac{3}{4} \times 18\frac{1}{2}$)

35 *Detail of 2 lions couchant on shield*

No scale: ? FS

Insc: *William 1st | William 2nd | Henry 1st*

Print of brush drawing ($30 \times 21\frac{1}{2}$)

36 Detail of ornament: full-length angels holding crown over shield on moulded base
No scale: $\frac{1}{2}$ FS
Print of free-hand pen drawing ($30 \times 21\frac{1}{2}$)

37 Details of ornament: Tudor rose surmounted by crown flanked by scrolls with moulding (? string course, cornice) as background; 2 small square bosses; 3 larger square bosses, one with gargoyle's head, one with jester's head & one with paired serpents
No scale: ? FS
Print of brush drawing ($21\frac{1}{2} \times 30$)

38 Details of ornament: 4 gargoyles with beasts' heads
No scale: ? FS
Print of brush drawing ($21\frac{1}{2} \times 30$)

39 *House of Peers. Side niches*
Detail of crocketed canopy over niche
Plan & elevation
No scale: $\frac{1}{2}$ FS
Insc: As above
Print of pen drawing ($30 \times 21\frac{1}{2}$)

40 Detail: (Scottish) lion rampant in shield of No.35 above
No scale: ? FS
Print of brush drawing ($30 \times 21\frac{1}{2}$)

41 ? Victoria tower
Details of ornament: cresting on battlements
No scale: $\frac{1}{2}$ FS
Print of brush drawing ($30 \times 21\frac{1}{2}$)

42 Detail of ornament: crocketed ogee canopy to niche backed by tripartite compartment
No scale: $\frac{1}{2}$ FS
Print of brush drawing ($30 \times 21\frac{1}{2}$)

43 Detail of ornament: crocketed ogee arch canopy
Scale: $\frac{1}{4}$ FS
Brush on tracing paper ($29\frac{1}{4} \times 17\frac{1}{4}$)

44 *Victoria Tower. Canopy to Niche. Band above Gt. Archway. Canopy next Angle Turret*
Plans & elevation
Scale: $\frac{1}{4}$ FS
Insc: As above
Pen on tracing paper ($28\frac{3}{4} \times 12$)

45 E front: turret
Elevation
Scale: $\frac{1}{8}$ in to 1 ft
Insc: *centre portion*
Pen on tracing paper ($28\frac{3}{4} \times 7$)

46 *Victoria Tower. Canopies to Niche. Band above Great Archway*
Plans & elevation
Scale: $\frac{1}{4}$ FS
Insc: As above
Pen & wash on tracing paper ($29\frac{1}{2} \times 15\frac{1}{2}$)

7 *St. Stephen's Porch Etc. West side. Details of Parapet over Archway*
Elevation
Scale: $\frac{1}{4}$ FS
Insc: As above
Pen on tracing paper ($29\frac{1}{4} \times 19\frac{1}{2}$)

3 *Central Hall. 3rd tier of Niches. 5th Contract No.505*
Plan & elevation
Scale: $\frac{1}{4}$ FS & FS
Insc: As above
Pen on tracing paper ($29\frac{1}{4} \times 19$)

49 *Victoria Tower. Niche. Band above Gt. Archways. Canopy next Angle Turret. ? Contract No.549 or 849*
Details
Scale: FS
Insc: As above
Brush on tracing paper (29×19)

50 *Royal Gallery. Niche. Canopy each side of Queen's Porch. 5th Contract No.10a*
Plan, elevation, section & details
Scale: $\frac{1}{4}$ FS & FS
Insc: As above
Pen & wash on tracing paper ($28\frac{3}{4} \times 20\frac{1}{2}$)

51 *Speaker's Staircase. Cornice & Corbels to ceiling*
Plan, front & side elevations & detail
Scale: $\frac{1}{4}$ in to 1 ft & FS
Insc: As above
Pen & brush on tracing paper ($28\frac{1}{2} \times 15\frac{1}{2}$)

52 *Great Standard (No.4)*
Quarter-plans & elevation of one candle bracket from a set of 8
Insc: As above & *The leaves on these brackets must be twisted so as to look equally well on both sides of stem*
Pen & wash, brush on tracing paper (19×27)

53 *Panelled room (? from library of House of Lords suite or committee room on river front)*
Elevation of the 4 walls
Scale: Probably 1 in to 2 ft (28 ft wide \times 20 ft high)
Pen & wash on tracing paper ($10 \times 15\frac{3}{4}$, 2 sheets with door openings, $10 \times 13\frac{3}{4}$ two sheets one of which is window wall)

54 *Centre Portion. River Front Conference Room. Wall framing fireplace, etc. 7th Contract No.43*
Plan & elevation of fireplace & details of perforated skirting &c
Scale: $\frac{1}{8}$ FS & FS
Insc: As above
d: 15/12/47
Pen on tracing paper (30×20)

55 *Centre Portion. River Front. Conference Room details. 7th Contract No.51*
Plan, elevation, section & details of carved panelling
Scale: $\frac{1}{4}$ FS & FS
Insc: As above
Pen on tracing paper ($20\frac{1}{2} \times 29\frac{1}{4}$)

56 *Centre Portion. River Front. Conference Room Doors into Committee Rooms and Ceiling details. 7th Contract No.42*
Half-plan & elevation of door with details of mouldings; quarter-plan of ceiling with details of mouldings
Scale: $\frac{1}{8}$ FS & FS
Insc: As above
Pen on tracing paper ($19\frac{3}{4} \times 29\frac{3}{4}$)

57 *Centre portion. Conference Room. Wall framing Doors on West side. 7th Contract No.40*
Half-elevation of door with surrounding wall framing with details of mouldings & carving
Scale: $\frac{1}{8}$ FS & FS
Insc: As above
d: 8/12/47
Pen on tracing paper (30×21)

58 *Centre Portion. River Front. Conference Room. Cornice, Corbel and upper part of wall framing. 7th Contract No.41*
Details
Scale: FS
Insc: As above
d: 8/12/47
Pen on tracing paper ($30 \times 19\frac{3}{4}$)

59 *House of Peers. Refreshment Rooms. Fireplaces. 7th Contract No.46*
Half-elevation & section of fireplace with details
Scale: $\frac{1}{8}$ FS & FS
Insc: As above
d: 14/12/47
Pen on tracing paper ($16 \times 29\frac{3}{4}$)

60 *House of Peers. Refreshment Rooms. Finishings. Bar Screen-details. 7th Contract No.36*
Scale: FS
Insc: As above & *see drawing No.35*
d: 14/12/47
Pen on tracing paper ($30 \times 18\frac{3}{4}$)

61 *House of Peers. Refreshment Rooms. Ceiling & Window jamb*
Plan & section of ceiling with details of mouldings & ornament
Scale: $\frac{1}{8}$ FS & FS
Insc: As above
d: 7/12/47
Pen on tracing paper (30×21)

62 *House of Peers. Wall Framing. Ground Floor. Joiners and Carvers details. ? Contract No.21*
Plan of *Door Style* & elevations of carved panels marked D, E & F
Scale: FS
Insc: As above
Print of drawing ($21\frac{1}{2} \times 30$)

63 *House of Lords. Ground Floor framing. Joiners and Carvers details. ? Contract No.19*
Plan, front & side elevations of base & caps to Pedestal of wall framing
Scale: FS
Insc: As above with each part labelled
Print of drawing ($21\frac{1}{2} \times 30$)

64 *House of Peers. Refreshment Rooms. Bar Screens. 7th Contract No.35*
Plan & elevation of one half of screen to Bar at end of Refreshment Rooms & Elevation of one bay of screen to Bar forming passage to Refreshment Rooms with details of mouldings
Scale: $1\frac{1}{2}$ in to 1 ft & FS
Insc: As above
d: 7/12/47 (year cut)
Pen on tracing paper ($30 \times 21\frac{1}{4}$)

65 (House of Lords): Carved wall framing with gallery over
Part-elevation with details
Pen on tracing paper ($26\frac{1}{2} \times 19\frac{1}{2}$)
Bolton suggests this is for the House of Peers but, if so, the details do not correspond exactly to panelling as executed.

66 (House of Lords: Throne)
Front & side elevation (incomplete)
No insc. (Bolton suggests this is an *Idea for a Throne*)
Pen on tracing paper ($26\frac{3}{4} \times 19\frac{1}{2}$)

67 (Central tower)
Half-plans, sections & elevation of 'belfry'
No insc. (Bolton suggests merely *A canopy on octagon plan*; if it is for the pinnacle on top of the central tower, it is not as executed)
Pen on tracing paper ($29\frac{1}{4} \times 19\frac{1}{4}$)

68 *House of Peers. Throne. Side Canopies.* ? Contract No.69

Elevations of exterior & interior

Scale: $\frac{1}{4}$ FS

Insc: As above & *Vide* No.55, 56, 57

Pen on tracing paper ($30 \times 20\frac{1}{2}$)

Verso: Half-elevation of door (Bolton suggests 'or Metal Screen'); in tympanum of pointed arch is shield, surrounded by scrolls & lattice, with lions from royal coat of arms, presumably from House of Lords or approaches

Pen on tracing paper (25×9)

69 *House of Peers. Throne. Side Chairs.* 7th Contract No.64

Elevation of Caps to Pillars and Ribs over; plan & section of Canopies to side chairs & plan of Rib above caps and pillars to side chairs

Scale: FS & $\frac{1}{4}$ FS

Insc: As above

d: 10/3/47

Pen on tracing paper ($19\frac{1}{2} \times 29\frac{1}{4}$)

70 *House of Peers. Wall Framing principal floor*

Elevation of Cap & base of Posts between compartment of Wall framing

Scale: FS

Insc: As above

Pen on tracing paper ($26\frac{1}{2} \times 10$)

71 Detail of iron hinge

Scale: FS

Pencil on tracing paper ($28\frac{1}{2} \times 10$)

72 *House of Peers. Wall framing. Principal floor. Buttresses between panels.* 7th Contract No.31

Details: Section & front of surbase showing mode of intersection of small buttresses; Upper part of buttresses below cornice of core; Base of buttress & base mouldings of wall framing

Scale: FS

Insc: As above

d: 26/7/47

Pen on tracing paper ($29\frac{1}{4} \times 19\frac{1}{2}$)

73 *House of Peers. Throne. Screens between Throne & Side Chairs.* 7th Contract No.58

Details: Open tracery each side of Throne; Corbel mould above cap; & Plan of pillars & pedestals

Scale: FS

Insc: As above & *Vide* 55, 56, 57

d: 2/7/47

Pen on tracing paper ($29\frac{1}{2} \times 18\frac{1}{2}$)

74 *House of Peers. Throne. Canopies to Side Chairs.* 7th Contract No.61

Plan of Panels & posts over pendants

Scale: FS

Insc: As above & *See* Nos.55, 56, 57

d: 2/7/47

Pen on tracing paper ($29\frac{3}{4} \times 20\frac{3}{4}$)

75 *House of Lords. Principal Floor. Wall framing.* 7th Contract No.25

Plan & elevation of one compartment & 3 alternative sketches for one of the carved panels & FS details

Scale: 2 in to 1 ft

Insc: As above

d: Westminster 30th January 1845

Pen on tracing paper with pencil sketches & amendments ($29\frac{1}{2} \times 17\frac{3}{4}$)

76 *House of Peers. Ceiling details of Ribs Etc.* ? Contract No.182

Base & cap moldings to chamfered posts in angles of spandrels; Plan and elevation of large pendants and section of main ribs; Plan and elevation of small pendants and section of secondary ribs; & Plan & elevation of springing of spandrels, Etc.

Scale: $\frac{1}{4}$ FS

Insc: As above

Pen on tracing paper ($19\frac{1}{2} \times 29$)

77 *Royal Ante Chamber. Wall framing.* 7th Contract No.79

Details: Plan of large posts C *see* No.75; elevation of Base Etc. at K. *see* 75; elevation of Cap at G *see* 75; & plan of Upper part of Cornice

Scale: FS

Insc: As above

Pen on tracing paper ($28\frac{1}{2} \times 20$)

78 *Royal Ante Chamber. Wall Framing.* 7th Contract No.77

Details: Plan of small posts & door jambs; & Elevation of base of smaller posts and door jambs

Scale: FS

Insc: As above

Pen on tracing paper ($29\frac{1}{2} \times 18\frac{3}{4}$)

79 *Royal Ante Chamber. Wall Framing.* 7th Contract No.78

Details: Elevation of Cap and base of lower part of small posts at X *see* No.75; elevations of Front & side of carving on smaller posts at b.b.

Scale: FS

Insc: As above

Pen on tracing paper ($29\frac{1}{2} \times 18\frac{1}{2}$)

80 *Royal Ante Chamber. Chairs*

Perspective sketch; front & side elevation to small scale; Elevation (side) $\frac{1}{4}$ real size; & details of rails &c

Scale: As above

Insc: As above

Pen on tracing paper ($19\frac{3}{4} \times 27\frac{1}{2}$)

This would appear to be traced from a different hand, possibly Pugin's.

81 *House of Lords. Division Corridors. Oak finishing.* ? Contract No.7

Plan of the end bay of corridor; longitudinal section through a bay of corridor; Section through a window and a recess on the line AB; & half-elevations of the doors & a recess; with details

Scale: 1 in to 2 ft, $\frac{1}{4}$ FS

Insc: As above

d: 16/12/47

Pen on tracing paper ($15\frac{1}{2} \times 29\frac{1}{2}$)

82 *House of Commons. Gallery Wall Framing.* ? Contract & No.

Plan, elevation & section of one compartment of wall framing of side galleries

Scale: $\frac{1}{8}$ FS

Insc: As above

Pen & wash on tracing paper (27×19)

83 *House of Commons. Waiting Room.* 5th Contract ? No.

$\frac{1}{2}$ Plan of lower part | $\frac{1}{2}$ Plan of Upper part showing ceiling; Elevation of North side; Elevation of South side; Section thro' doorway to staircase; & Section thro' Doorway looking East

Scale: 1 in to 2 ft

Insc: As above

Pen & wash on tracing paper ($20 \times 29\frac{1}{2}$)

Tracings of the original drawings & designs made & mounted by James Murray in Small (25×21) Folio: *Gothic* (Jan.1845-July 1847), pp.1-115 & 145-146 (*see* Bolton);

p.1 *North & South Wing Towers. Pinnacles*

Plan & Elevation of pinnacle in centre of back wing towers; Plan & Elevation of pinnacle in centre of front of wing towers

Scale: 1 in to 1 ft

Insc: As above

Print of original drawing ($24\frac{3}{4} \times 19\frac{1}{2}$)

(About 16ft above top of parapet & about 2ft 6in \times 2ft 0in at base — Bolton).

p.2 N & S wing towers: *Window head.* ? Contract No.389

Elevation of upper part of 3 light window

No scale: (Bolton suggests $\frac{1}{4}$ FS)

Insc: *Window Head in Wings*

Print of original drawing ($19\frac{1}{2} \times 24\frac{3}{4}$)

(Openings 1ft 8 $\frac{1}{2}$ in; 6in mullions).

p.3 *House of Peers. Side Niches*

Plan & elevation of lower part showing angel corbel

No scale: (Bolton suggests $\frac{1}{4}$ FS)

Insc: As above & *Side niche H of Ps correct*

Print of original drawing (24×20)

p.4 *Victoria Tower: lower part to top of 1st band of niches*

Elevation

Scale: Not given, 1 in to 4ft (Bolton)

Print of original drawing ($24\frac{1}{2} \times 20$)

Nor altogether as carried out. Arch 52ft high \times 22ft wide at $\frac{1}{4}$ scale. 78 square at same scale over all — Bolton.

p.5 Carved bosses for string course

Details of 6 bosses

Print of original brush/quill drawing ($20 \times 24\frac{3}{4}$)

p.6 Carved roof bosses or diapers

Details of 4, set on diagonal (i) entwined scroll: *Dien et mon Droit* (ii) crown surmounting 2 Tudor roses (iii) entwined scroll: *Regina &c* (iv) crown surmounting initials VR

Print of original brush/quill drawing ($24\frac{1}{2} \times 20$)

p.7 *House of Peers. Entrance archway*

Plan & elevation of upper part, showing carving of lion & unicorn supporting royal coat of arms

No scale: (Bolton suggests $\frac{1}{8}$ FS)

Insc: *Archway to House of Peers & Springing 7-7 from floor line*

Print of original drawing ($24\frac{1}{2} \times 20$)

p.8 *House of Peers. Archways to S.E. & W. Sides* No.142

One half elevation next corridor East & W. sides of House Lobby | One half elevation next lobby with plan of jambs & mouldings

Scale: $\frac{1}{8}$ FS

Insc: As above & *Springing line 7' 7" from floor line* (in pencil) 12' 7" from floor line. NB the dotted line shows section through centre of arch

Print of original drawing ($24\frac{3}{4} \times 20$)

p.9 N & S wing towers

Elevation of N or S façade

Scale: Not given, 1 in to 4ft (Bolton)

Print of original drawing & wash ($24\frac{3}{4} \times 20$)

Here high masonry base & two tiers of windows with parapet & pinnacles. The executed towers have a lower masonry base & 3 tiers of windows (22ft wide overall \times 69ft 6in top parapet \times 19ft pinnacles. Plain masonry basement 17ft 6in high — Bolton).

p.10 House of Peers. Lobbies. North End of H of Peers Corridors. 5th Contract No.559

Plan & section of stone groins with details of ribs
Scale: 1 in to 2 ft & FS
Insc: As above
Pen & wash on tracing paper (19×14¹/₂)

p.11 St. Stephen's Porch. Section of Ceiling

Scale: 1 in to 2 ft
Insc: As above
Pen & wash on tracing paper (16³/₄×16³/₄)
Actually St Stephen's Gallery (30ft span. 22ft 9 in to crown vault — 18ft 3 in at wall. 18ft transverse arch — Bolton).

p.12 Royal Staircase. Groin over first Landing

Plan & section with details
Scale: 1 in to 2 ft & FS
Insc: As above & 5th Contract N-H-P Royal Gallery & Victoria Hall
d: Westminster Jany. 27th 1846
Pen on tracing paper (19×23³/₄)
(14ft 9 in square; Bolton: 14ft 9 in high ×23ft 3 in high?).

p.13 Victoria Tower. Groin to Archway

Plan & section with details
Scale: 1 in to 4 ft & ¹/₄ FS
Insc: As above
Pen & wash on tracing paper (19×22)
(36ft×36ft 6 in; 7ft octagonal opening in centre—Bolton).

p.14 Central Hall. Groin

Quarter-plan
Scale: 1 in to 2 ft
Insc: As above
s: Traced J.M 22nd (date cut)
Pen on tracing paper (19¹/₄×22³/₄)
(60ft across octagon. 5ft 9 in centre opening—Bolton).

p.15a St. Stephen's Porch. Ceiling. 6th Contract No.137

Quarter-plan
Scale: 1 in to 2 ft
Insc: As above
Pen on tracing paper (17×11)
(30ft span—Bolton).

p.15b St. Stephen's Hall. Ceiling

Plan of part of one Bay of Groin
Scale: 1 in to 1 ft
Insc: As above
Pen on tracing paper (11¹/₄×17)
(29ft span—Bolton).

p.16 Royal Gallery. Roof Trusses

Elevation & Section of line AA shewing compartment between 2 trusses
Scale: 1 in to 2 ft
Insc: As above
Pen & wash on tracing paper (19×23¹/₂)
(Metal 45ft 2 in span; pitch 52ft 6 in; top flat 21 ft 6 in high—Bolton).

p.17 North & South Wings. Dormers to the Roofs of Wing Towers. 3rd Contract No.413

Plan, front & side elevations & details
Scale: ¹/₄ FS & FS
Insc: As above & all parts labelled
Pen & wash on tracing paper (14×19¹/₄)

p.18 House of Peers. Cast Iron Truss over House Lobby. 5th Contract No.600

Details
Scale: 1 in to 4 ft & ¹/₈ FS
Insc: As above & The work to be accurately cast & fitted & all parts labelled
Pen & wash on tracing paper (15×19³/₄)

p.19 St. Stephen's Hall. Roof over. 6th Contract No.119

Details of cast iron truss
Scale: 1 in to 4 ft & ¹/₈ FS
Insc: As above & all parts labelled
Pen & wash on tracing paper (18×22¹/₂)
(28ft 6 in span—Bolton).

p.20 C(ommons) R(esidences). Principal to roof between North Return and Clock Tower 5th Contract No.506

Elevation of a principal; with details of Iron socket at apex & Socket on end of street
Scale: 1 in to 2 ft & ¹/₈ FS
Insc: As above with notes
Pen & wash on tracing paper (14¹/₂×20)
(Rise 14ft×30ft span—Bolton).

p.21 Wrought iron finial on open roof to an octagonal turret

Elevation & detail
Scale: 1 in to 1 ft
Pen on tracing paper (20¹/₂×13¹/₄)
(Possibly a Pugin drawing—Bolton).

p.22 Royal Gallery. Corbel pillars for ceiling spandrels

Plan, front & side elevations
Scale: ¹/₈ FS
Pen on tracing paper (23¹/₈×17³/₈)

p.23 Royal Gallery. Jamb to doorway

Half-plan & elevation of mouldings
Scale: ¹/₈ FS
Insc: As above & dimensions of door opening given as 3.7¹/₂ to centre
Pen, with wash on plan, on tracing paper (24⁵/₈×15⁵/₈)

p.24 Westminster Hall. Design for a screen in front of great S window

Plan, elevation & section
Scale: Probably 1 in to 2 ft
Pen, with wash on plan & section, on tracing paper (23³/₈×18¹/₈)
(Probably ¹/₂ in scale lower openings 6ft 3 in; divided into two—Bolton).

p.25 Proposed metal sashes for Ground floor

Plan, elevation, section & details
Scale: 1¹/₂ in to 1 ft
Insc: As above with parts labelled
Pen & wash on tracing paper (18⁷/₈×12)
(Openings 1ft 7 in clear × 3ft 6¹/₂ in to spring & 4ft 8¹/₂ in to point of arch head—Bolton).

p.26 Royal Gallery Ec. Oriol West side of Royal Court. 5th Contract No.189

Half plan of oriel, archway, Ec; elevation of part of corbel of oriel; section thro' lower part of oriel archway
Scale: ¹/₈ FS
Insc: As above
Pen & wash on tracing paper (19×24¹/₄)

p.27a House of Commons. Corbel shaft between windows. ? Contract No.426

Plan above Corbel shaft & elevation
Scale: ¹/₈ FS
Pen on tracing paper (18³/₄×12¹/₂)

p.27b Sketch of kneeling figure in armour, holding plate; indications of a tracery-head niche in background

Pencil on tracing paper (14¹/₂×8³/₄)
(Bolton calls this 'an angel with emblems').

p.28a Victoria Tower. Octagon Turrets. Principal floor. Gables. ? Contract No.104

Elevation & section of moulding
Scale: ¹/₈ FS
Insc: As above
Pencil on tracing paper (14×12³/₈)

p.28b Peers Public Corridor leading from Central Hall to House Lobby. Window. ? Contract No.59A

Part elevation of a 5-light window carving of Tudor rose filling light on RHS
Insc: As above
Pen on tracing paper (13×9¹/₄)

p.29 Royal Gallery Ec. Royal Landing Hall. Head of Doorway & Spandrel over East side leading into Royal Gallery

Elevation & section of door head & detail of spandrel molding
Scale: ¹/₈ FS & FS
Insc: As above
Pen & wash on tracing paper (19³/₄×24³/₈)

p.30 House of Commons Windows Ec. ? Contract No.393

Plan and elevation of one bay; section thro' window etc; exterior elevation
Scale: 1 in to 2 ft
Insc: As above with dimensions
Pen & wash on tracing paper (18⁷/₈×24¹/₈)
(30ft span; 13ft 10 in bay width; 2 windows of 2 lights each; total length 82ft 10 in; top of sill 26ft above floor—Bolton).

p.31 House of Commons. Windows. Plan of one bay at ends; elevation of lower part of jambs & cills

Scale: ¹/₈ FS
Insc: As above with dimensions
Pen & wash on tracing paper (19³/₄×24)

p.32 Royal Gallery; House of Commons; & Commons Lobby Corbel shafts

Elevation of bases & capitals: 2 examples from royal gallery & 1 each from House of Commons & Commons Lobby
Insc: Victoria Gallery; House of Commons; & Do. Lobby
Pencil on tracing paper (19³/₈×20³/₄)
(Would appear to be a Pugin drawing).

p.33 Metalwork

(a) String courses: elevations of 5 examples with carved bosses
Pen on tracing paper (10³/₄×13)
(b) Door lock: front & side elevations
Pencil on tracing paper (10³/₄×8¹/₄)
(c) Crestings: elevations of 4 examples using fleur-de-lis & cross motives
Pencil on tracing paper (6¹/₂×21³/₄)

p.34 Carved panels for Public Staircase & King's Staircase with royal arms set in a niche surmounted by finials (a) with lion & unicorn supporters (b) with angel supporters

Insc: As above & Houses of Parliament A & E
Pen & wash on tracing paper (16¹/₄×22¹/₄)

p.35 Royal Gallery. Guard Rooms below ditto. Fireplaces

Plan, elevation, section & details
Scale: 1 in to 1 ft & FS
Insc: As above
Pen & wash on tracing paper (16×19)

p.36 House of Commons. Archways leading to Division Lobbies. ? Contract No.315

Elevation & details of Jamb mouldings Ec.
Scale: ¹/₂ FS & FS
Insc: As above
Pencil on tracing paper (15¹/₂×18)

p.37a Victoria Tower. Entrance Archway. Arch Mouldings & caps to columns

Plan of mouldings including interior jamb & elevation of caps
Scale: ¹/₈ FS
Insc: As above
Pencil on tracing paper (16¹/₄×23³/₄)

p.38 *Victoria Tower. Royal Staircase on first landing.*
5th Contract No.96
 Elevations & profile of mouldings of *Door heads Etc.*
 Scale: $\frac{1}{8}$ FS
 Insc: As above
 Pen on tracing paper ($13\frac{3}{4} \times 17\frac{1}{4}$)

p.39 Details of carved panels: lion holding shield in niche & on R H S royal arms with angel supporters (cf. p.34).
 Elevation with plan & profile of latter
 Pen on tracing paper ($17\frac{1}{2} \times 24$)

p.40a Carved panel with thistle in centre
 Sketch plan of panel, elevation & details of panel mould & centre mullion
 Scale: Details $\frac{1}{4}$ FS & FS
 Insc: As above & No.49
 Pencil on tracing paper (13×11)

p.40b C.P. (? Commons ? Centre portion): *River Front Public Staircase. ? Contract No.255*
 Half-elevation of carved spandrel over archway
 Insc: As above
 Pencil on tracing paper ($15\frac{1}{2} \times 11\frac{1}{4}$)

Niche heads & canopies (6)

p.41 A canopied niche with crowned figure standing on pedestal (? statue from central lobby: niches flanking vaulting shaft)
 Elevation & detail plan, elevation & profile of canopy to niche, with dimensions
 Pen on tracing paper ($18 \times 21\frac{1}{2}$)

p.42 Niche canopy, crocketed ogee arch flanked by 2 pinnacles (? Lords' chamber; canopies over statues above gallery & between windows, &c)
 Elevation & three-quarter view
 Pen on tracing paper ($15\frac{1}{8} \times 14\frac{3}{8}$)

p.43 Niche canopy
 Part-elevation of ogee arch showing alternative treatment of spring (L H S) from corbel (R H S) from gargoyle
 Brush on tracing paper ($15\frac{1}{8} \times 14\frac{1}{2}$)

p.44 *Canopy to Buttress. St. Stephen's Porch. Screen on South side*
 Sketch elevation of pinnacle rising from carved head of female (L H S) & male (R H S)
 Brush on tracing paper ($19\frac{3}{4} \times 9\frac{7}{8}$)

p.45 Niche head against blank arcading
 (? Peers' lobby: gallery over archway leading to House of Lords)
 Elevation of crocketed pinnacle ogee arch framed by moulded panel
 Brush on tracing paper ($24\frac{1}{8} \times 17\frac{3}{4}$)

p.46 Niche head against two tiers of blank arcading
 Elevation of crocketed pinnacle to ogee arch framed by moulded panel
 Brush on tracing paper ($24\frac{1}{4} \times 13$)

Spandrels (11)

p.47 Two: (i) with V entwined with rose & foliage; (ii) with R entwined with thistle & foliage
 Brush on tracing paper ($20\frac{1}{8} \times 14\frac{3}{4}$)

p.48 Two: (i) with lion supporting scroll, *Dien et Mon Droit*, entwined with rose & foliage; (ii) with Unicorn supporting scroll, *Nemo me in impune lacessit*, entwined with thistles & foliage
 Brush on tracing paper ($18 \times 19\frac{1}{2}$ & $15\frac{1}{2} \times 19$, both in shape of spandrel)

p.49 Three: (i) M with crown entwined with scroll & foliage (ii) R entwined with oak leaves (iii) D entwined with foliage
 Brush on tracing paper ($19\frac{1}{4} \times 20\frac{1}{4}$)

p.50 Two: (i) lion entwined with oak leaves & acorns (ii) unicorn entwined with thistles & foliage
 Brush on tracing paper ($18 \times 16\frac{3}{4}$)

p.51 Two: (i) St Andrew & cross entwined with thistles & leaves (ii) ? St Patrick entwined with oak leaves & acorns
 Brush on tracing paper ($20\frac{3}{4} \times 17\frac{1}{2}$)

Arms & shields (8):

p.53 Carved tripartite panel with royal arms supported by lion & unicorn surrounded by moulded frame
 Detail elevation
 Brush on tracing paper ($12\frac{3}{4} \times 14\frac{1}{2}$)

p.54 Carving in arch head (? Peer's lobby: archway leading to House of Lords), royal arms as in p.53 with addition of Prince of Wales's feathers
 Detail elevation & profile
 Brush on tracing paper ($18\frac{1}{4} \times 23\frac{3}{4}$)

p.55 An angel holding a shield (? carved corbel)
 Pen on tracing paper ($17\frac{1}{2} \times 14$)

p.56 Shield with rose, thistle & shamrock, flanked by scrolls (*Victoria/Régina*) & surmounted by crown set against moulded panels &c
 Detail elevation
 Brush on tracing paper ($22\frac{1}{4} \times 18\frac{1}{2}$)

p.57 Detail of shield (royal coat of arms)
 Insc: *Lion & Unicorn*
 Brush on tracing paper ($22\frac{1}{2} \times 18$)

p.58 Detail of shield (4 lions passant guardant)
 Brush on tracing paper ($22\frac{3}{4} \times 18\frac{1}{4}$)

p.59 Detail of shield (1 lion rampant)
 Insc: *Dudley, Earl of Leicester*
 Brush on tracing paper ($20 \times 15\frac{1}{4}$)

p.60 Detail of shield (V/R entwined with cord & surmounted by crown)
 Brush on tracing paper ($13\frac{5}{8} \times 11\frac{7}{8}$)

Bosses, crockets, gargoyles &c

p.52 Detail of two bosses (square shape) with faces extending into foliage
 Brush on tracing paper ($11\frac{3}{4} \times 22$)

p.61 Detail of two crockets
 Brush on tracing paper ($19\frac{1}{4} \times 14$)

p.62 Detail of unicorn gargoyle
 Brush on tracing paper ($13\frac{1}{2} \times 19\frac{1}{2}$)

p.63 Detail of boss (square shape) with fleur-de-lis
 Brush on tracing paper ($13\frac{1}{2} \times 13\frac{1}{2}$)

p.64 Detail of two bosses (half-circular shape)
 Brush on tracing paper ($14\frac{3}{4} \times 9\frac{1}{2}$)

p.65 Detail of end carving (lion-like beast) to a raking moulding
 Brush on tracing paper (16×13)

p.66 Detail of end carving (beast) to a raking moulding: reverse of design on p.65
 Brush on tracing paper (16×13)

p.67 Detail of 5 bosses (square shape) with scrolls forming letters S-A-L-V-E & foliage
 Brush on tracing paper ($14\frac{1}{2} \times 21\frac{1}{4}$)

p.68a Detail of diamond shaped carving of thistle within moulded frame
 Pen on tracing paper

p.68b Detail of thistle & foliage forming square; $\frac{1}{4}$ only shown
 Brush on tracing paper ($13\frac{1}{2} \times 9\frac{1}{4}$)

p.69 Detail of boss (square shape) with crowned lion surrounded by foliage & Tudor rose in each corner
 Brush on tracing paper ($14\frac{3}{4} \times 13\frac{3}{8}$)

p.70 Detail of boss (square shape) with unicorn surrounded by foliage & leaf in each corner (reverse of design on p.69)
 Brush on tracing paper ($14\frac{1}{8} \times 14\frac{3}{8}$)

p.71 Detail of boss (square shape) with foliage & thistle in each corner; $\frac{1}{2}$ only shown with $\frac{1}{2}$ profile
 Brush on tracing paper ($17\frac{1}{8} \times 13\frac{1}{4}$)

p.72 Details of 2 end carvings (dog & beast) to raking mouldings (as on designs on pp.64 & 65)
 Brush on tracing paper ($14\frac{1}{2} \times 19\frac{3}{4}$)

p.73 Detail of boss or square panel with St George & the dragon surrounded by Garter with lettering: *Honi Soit Qui Mal y Pense*, & Tudor rose in each corner
 Brush on tracing paper ($14\frac{1}{8} \times 14\frac{1}{8}$)

p.74 Detail of boss or square panel with thistles & roses
 Brush on tracing paper ($14\frac{3}{4} \times 14\frac{1}{8}$)

p.75 Detail of boss (circular) composed of thistles
 Brush on tracing paper ($15\frac{1}{4} \times 14\frac{3}{4}$)

p.76 Detail of boss (square) with single rose in centre
 Brush on tracing paper ($15\frac{5}{8} \times 13$)

p.77 Detail of boss (square) with single Tudor rose in centre & oak leaves in each corner; $\frac{1}{2}$ only shown & $\frac{1}{2}$ profile
 Brush on tracing paper ($18\frac{1}{8} \times 13$)

p.78 Detail of boss (circle within square) composed of foliage & circle of roses containing letters S-A-H & V/R in centre; spiky leaves filling corners
 Brush on tracing paper ($13\frac{1}{2} \times 13\frac{1}{4}$)

p.79 Detail of boss (diamond within square) with lettering: *Saint Patrick for Ireland* forming sides of diamond & shamrock filling centre & corners
 Brush on tracing paper ($14 \times 13\frac{3}{4}$)

p.80 Detail of boss (circular) with seated dragon
 Insc: *Ed. 6th*
 Brush on tracing paper ($16\frac{1}{4} \times 14\frac{1}{2}$)

p.81 Detail of boss (circle within square) with lettering *Andrew for Scotland* forming circle & St Andrew's cross & thistles filling centre & corners
 Brush on tracing paper ($13\frac{3}{4} \times 13\frac{3}{4}$)

p.82 Detail of boss (circle within square) with foliage forming circle containing 3 Tudor roses & spiky leaves filling corners
 With profile
 Brush on tracing paper ($17\frac{1}{4} \times 13\frac{3}{4}$)

p.83 Detail of boss (circle with square) with foliage forming circle containing single Tudor rose & spiky leaves filling corners
 Incomplete drawing
 Brush on tracing paper ($18\frac{1}{2} \times 14$)

p.84 Detail of boss (square) composed of rose, thistles & shamrock leaves entwined
 Brush on tracing paper ($14\frac{1}{2} \times 14\frac{1}{2}$)

p.85 Detail of boss (square) formed of beast's head
 Brush on tracing paper ($14\frac{3}{4} \times 14$)

p.86 Detail of boss (square) composed of circular band with lettering underneath thistle heads in centre; the corners filled with their foliage
Brush on tracing paper ($14\frac{1}{2} \times 14\frac{1}{2}$)

p.87a Plan, elevation & section of an interior doorway with segmental arch (opening 10ft 4in \times 5ft 8in)
Scale: 1in to 4ft
Insc: NHP & with dimensions & scale
Pen on tracing paper ($13\frac{1}{2} \times 8\frac{1}{2}$)

p.87b House of Commons North End of East & West Division Lobbies
Elevation
Scale: 1in to 2ft
Insc: As above
Pen on tracing paper ($10 \times 7\frac{3}{4}$)

p.88 Detail of lettering from windows: Henry I & Matilda
Insc: Window A light 8 & Window A light 6
Brush & wash on tracing paper ($15 \times 19\frac{3}{4}$)

p.89 House of Peers. Doorways to Victoria Hall on each side of Throne. 7th Contract No.82
Elevation & section
Scale: 1in to 1ft
Insc: As above & with dimensions of door opening: $9.2\frac{1}{2} \times 4.9$
Pen on tracing paper (24×19)

p.90 Royal Gallery Ceiling
Details of Construction Plan of a portion of ceiling joist, binders, Ec; & Half Transverse Section of Ceiling
Scale: 1in to 2ft
Pen & wash on tracing paper ($20\frac{1}{4} \times 17\frac{1}{2}$)
(45ft 3in span - Bolton).

Metalwork lamps, door furniture, railing & fireplace fittings (Pugin drawings) (pp.91-105b)

p.91 Great standing Light, House of Lords
Details
Scale: FS
Insc: As above
Pen on tracing paper ($19\frac{1}{4} \times 12\frac{7}{8}$)

p.92 Standards - Bar End (House of Lords)
Elevation & details
Scale: $1\frac{1}{2}$ in to 1ft; $\frac{1}{4}$ FS & FS
Insc: As above & Same details & moldings as large standards
Pen & pencil on tracing paper ($18\frac{3}{4} \times 13\frac{7}{8}$)

p.93 Details of branches to candle holders from above
Insc: Lower branch & Middle branch
Pencil on tracing paper ($24\frac{1}{4} \times 19\frac{3}{4}$)

p.94 Standard for Peers' Lobby
Elevation & detail
Scale: 1in to 1ft & $\frac{1}{4}$ FS & FS
Insc: As above
Pen on tracing paper ($19\frac{1}{4} \times 15\frac{1}{2}$)
(9ft 7in to cap; centre post with 4 subsidiary 4ft 6in high; bottom diameter 2ft - Bolton).

p.95 Great Standard No.1 (House of Lords)
Plans at 4 levels, elevation & profile
Scale: 1in to 1ft
Insc: As above
Pen on tracing paper ($20\frac{5}{8} \times 12\frac{5}{8}$)
(14ft high - Bolton).

p.96 Details of two door handles & one lock plate & key
Scale: FS
Insc: 4 Doors into Messengers Room inside of House Lobby; 2 Doors side of Entrance to House Lobby from central corridor (against one handle) & 2 Doors into Strangers' Gallery; 2 Doors Doorkeepers' Closets (against the other)
Pen on tracing paper ($13\frac{1}{2} \times 13\frac{3}{4}$)

p.97 Details of two Door Plates
Scale: FS
Insc: As above & LL (or S) 8 & L (or S) 9
Pen on tracing paper ($19\frac{1}{4} \times 13\frac{1}{2}$)

p.98 Details of Hinges for swing doors South end of House corridors leading to W.C.
Scale: FS
Insc: As above & 2 prs of these
Pen on tracing paper ($17\frac{3}{8} \times 22\frac{7}{8}$)

p.99 Details of hinges for Folding Doors N side Public Lobby
Scale: FS
Insc: As above
Pen on tracing paper ($19\frac{1}{4} \times 12\frac{3}{8}$)

p.100 Details of hinges for Doors N End of House Corridor South end of House Corridor
Scale: FS
Insc: As above
d: 5/7/47
Pen on tracing paper ($19\frac{1}{2} \times 13\frac{1}{2}$)

p.101 House of Lords: metal railing to front of galleries, (Contract No.7) No.44
Elevation of One Compartment of metal railing between standards, Side elevation of Brackets & details
Scale: $\frac{1}{4}$ FS & FS
Insc: As above & all details labelled
Pen on tracing paper ($19\frac{1}{2} \times 24\frac{1}{4}$)

p.102 House of Peers Ec. Metal Railing to Front of Galleries. Details of Brackets to Standards. Contract No.7 No.45
Elevation of Lower Part of Standard & Front & Side Elevation of supporting Brackets
Scale: FS
Insc: As above
Pen on tracing paper ($20\frac{1}{8} \times 13\frac{1}{2}$)

p.103 Fire dog for Royal Ante Chamber
Front & side elevations 7 details
Scale: $\frac{1}{4}$ FS & FS
Insc: As above
Pencil on tracing paper ($19\frac{1}{8} \times 13\frac{7}{8}$)

p.104 Fire Irons for Royal Ante Chamber (shovel, poker & tongs)
Scale: $\frac{1}{4}$ FS & FS
Insc: As above
Pencil on tracing paper ($19\frac{3}{8} \times 14\frac{1}{4}$)

p.105a Detail of shield &c from fire dog (see p.103)
Pencil on tracing paper ($19\frac{3}{4} \times 7\frac{1}{8}$)

p.105b Fire basket for Royal Ante Chamber
 $\frac{1}{2}$ plan, elevation, section & detail
scale: $\frac{1}{4}$ FS & FS
Insc: As above
Pencil on tracing paper ($19\frac{5}{8} \times 11\frac{1}{8}$)

p.106 House of Lords: Carved wall framing
Detail of arched head of panel
Scale: FS
Pen on tracing paper ($17\frac{5}{8} \times 13\frac{1}{2}$)

p.107 House of Peers. Wall framing. Lower Panel Nos.1 & 2. 7th Contract No.29
Details
Scale: FS
Insc: As above
Pen on tracing paper ($24 \times 17\frac{1}{2}$)

p.108 House of Lords: Carved wall framing below galleries
Elevations, sections of various parts & details
Scale: 1in to 2ft & $\frac{1}{8}$ FS
Pen & wash on tracing paper ($21\frac{1}{2} \times 16\frac{1}{8}$)
Not as executed.

Furniture in House of Lords (Pugin drawings)

p.109 House of Lords Throne. Chairs No.1
Half plan at 6, half plan at LL, front & side elevations & 2 details
Scale: $\frac{1}{4}$ FS & $\frac{1}{2}$ FS
Insc: As above
Pen on tracing paper ($18\frac{1}{4} \times 22\frac{1}{4}$)

p.110 House of Lords: Chairs (Savonarola-type with semi-circular back)
Front & side elevations & details
Scale: $\frac{1}{4}$ FS & FS
Insc: 2 of these
Pen on tracing paper ($18\frac{1}{4} \times 23$)

p.111 House of Lords: Throne Chairs (as on p.109)
Details
Scale: FS
Insc: As above
Pen on tracing paper ($18\frac{3}{4} \times 23\frac{1}{4}$)

p.112 House of Lords: Clock
Plan, front & side elevation & details
Scale: $\frac{1}{4}$ FS & FS
Insc: As above
Pen on tracing paper ($18\frac{3}{4} \times 22\frac{1}{2}$)

p.113 House of Lords. Table
Half plan at I, half plan at K, End elevation & Side elevation & details
Scale: 1in to 1ft & $\frac{1}{4}$ FS
Insc: As above
Pen on tracing paper ($14\frac{3}{4} \times 19\frac{3}{4}$)

p.114 Tables. Royal Ante Chamber No.1
Half-plan of top, half-plan of foot, elevation & details
Scale: 1in to 1ft, $\frac{1}{4}$ FS & FS
Insc: As above
Pen on tracing paper ($14 \times 20\frac{1}{8}$)

p.115 Tables. Royal Ante Chamber No.2
Half-elevation on one side & details
Scale: $\frac{1}{4}$ FS; $\frac{1}{2}$ FS & FS
Insc: As above
Pen on tracing paper ($13\frac{1}{4} \times 19\frac{3}{4}$)

Details from St Stephen's Chapel

p.145a Windows
Elevations & section of sill
Scale: 2in to 1ft
Insc: Panel on sides of Buttresses & Panel on Buttresses West End & with dimensions
Pen on tracing paper ($12\frac{1}{4} \times 15\frac{3}{4}$)

p.145b St Stephen's Chapel. Head of niche on each side of the interior of Great Eastern Window
Elevation & Section
Scale: $\frac{1}{2}$ FS
Insc: As above
Pen on tracing paper ($10\frac{1}{2} \times 15$)

p.146a Quatrefoil band
Detail elevation, Section on the line AB & Section on the line CD
Scale: $\frac{1}{2}$ FS
Insc: As above & with dimensions
Pen on tracing paper ($13\frac{5}{8} \times 18\frac{1}{4}$)

p.146b Central tower: Design (not as executed)
Two plans & elevation
Scale: Approx. 1in to 16ft
Pencil on tracing paper ($9\frac{5}{8} \times 17\frac{5}{8}$)

Studies (mostly original sketches by Barry) collected by James Murray (1819-98) and mounted in Quarto Volume: Sketches Vol.1, pp.71-91 (end):

p.71 Sketch elevations (2) of 6 light windows (exterior)
Pencil & wash on tracing paper ($10\frac{1}{2} \times 8$)

p.72 Sketch half-elevation of gable (exterior) over S window of Westminster Hall
Pencil on tracing paper ($10\frac{3}{4} \times 6$)

p.73 Sketch for one bay of exterior (W & N façades around New Palace Yard)
Elevation
Pencil & wash on tracing paper ($10 \times 3\frac{7}{8}$)

p.74 Sketch designs for (a) *Royal Gallery — House of Lords end* (not as executed) & (b) *House of Lords — Throne end* (not as executed)
Very small scale (undoubtedly a Barry sketch)
Insc: As above
Pencil on tracing paper ($4\frac{5}{8} \times 8\frac{1}{8}$)

p.75 Sketch design for House of Lords
Elevation of side wall & gallery with clock over centre at gallery level & section of throne end
Pencil ($6\frac{3}{8} \times 11\frac{1}{2}$)

p.76 Sketch design for House of Lords
Elevation of throne end (though similar, not entirely as executed)
Pencil ($6\frac{3}{4} \times 11\frac{3}{4}$)

p.77 Sketch design for royal entrance in Victoria tower (see also p.87), with central pillar & grand staircase leading to ante-chamber
Section through entrance, staircase & chamber
Pencil ($3\frac{5}{8} \times 12\frac{1}{8}$)

p.78 Sketch designs for House of Commons
Section showing (a) elevation of end (entrance) wall & (b) part of side wall
Pencil ($4\frac{7}{8} \times 5$ & $4\frac{7}{8} \times 4\frac{7}{8}$)

p.79 Sketch design for stained glass window of 12 lights
Half-elevation showing lion, unicorn & shield with cross of St George in upper 3 lights of R H S
Pencil ($11\frac{5}{8} \times 6\frac{5}{8}$)

p.80 Sketch design for library
Section showing elevation of window wall with three 6 light windows
Pencil ($6 \times 11\frac{3}{4}$)

p.81 Sketch design for doorway in peers' lobby (see also p.86)
Elevation
Insc: With dimensions of door opening: $11-0 \times 5-6$
Pencil ($6\frac{1}{2} \times 4\frac{3}{4}$)

p.82 Sketch for metalwork cresting to roofs
Elevation
Pencil ($5\frac{1}{4} \times 10\frac{1}{4}$)

p.83 Elevations of *Side of Corbel* with shield & *Front of Corbel*
Scale: $\frac{1}{4}$ FS
Insc: As above & with dimensions
Pencil on tracing paper ($6\frac{3}{4} \times 9$)

p.84a Sketch design for ceiling of House of Commons
Perspective
Pencil ($3\frac{3}{4} \times 3\frac{3}{8}$)

p.84b Sketch for a capital in the form of a crown
Pencil ($5\frac{1}{4} \times 4\frac{5}{8}$)

p.85a Sketch for a turret (similar to those flanking St Stephen's porch)
Pencil ($5\frac{3}{4} \times 3$)

p.85b Sketch for top of minor tower with cupola
Elevation
Pencil ($3\frac{7}{8} \times 2\frac{3}{8}$)

p.86 Sketch design for heraldic device (shields & visors with lion & unicorn supporters) in tympanum of pointed arch (possibly alternative to that over doorway of peer's lobby, see also p.81)
Pencil ($10\frac{1}{4} \times 8\frac{1}{4}$)

p.87 Sketch design for royal entrance in Victoria tower & approach to grand staircase (see also p.77)
Sections (a) looking W showing interior elevation of entrance archway & (b) looking S showing interior elevation of window
Pencil ($5\frac{1}{2} \times 10$)

p.88 Door handle
Front & side elevation
Pencil on tracing paper ($8\frac{7}{8} \times 6\frac{1}{4}$)

p.89 *Key House of Lords* (tracing of a Pugin drawing)
Top of Key, plan at YY & 2 elevations of handle
Insc: As above
Pencil on tracing paper ($7\frac{3}{4} \times 6\frac{1}{4}$)

p.90 Layout for square floor or ceiling formed of diamond within square surrounded by circles within hexagons & border; decorated with rose (central diamond), fleur-de-lis, lions (in circles), thistles & other foliage
Pen on tracing paper ($9\frac{1}{4} \times 8\frac{1}{8}$)

p.91 Sketch design for exterior wall treatment adjacent to clock tower
Elevation of base & first two tiers of clock tower & flanking bays of E façade & ? two bays of N façade of return wing
Pencil & wash ($8 \times 11\frac{5}{8}$)

Pugin, A. W. N.

Designs for pierced brasswork:
1 Two angles & two crestings
Pen & yellow wash over pencil ($8\frac{3}{4} \times 12$)

2 Four angles & one cresting with 2 alternate patterns
Pen & yellow wash over pencil & with pencil amendments (11×12)
s & d: A. W. Pugin 1851
Prov: Charles Marshall, 1941 (I2 & I3)

Design for 2 cedar boxes covered in green velvet with metal work ornament for House of Commons (2):
1 Plan & elevation of 4 sides
Scale: $\frac{1}{4}$ FS
Insc: 2 of these for *House of Commons covered with green velvet and made in cedar* $\frac{3}{4}$ thick & dimensioned s & d: A. W. Pugin 1851
Pen (13×12)

2 Details of metal work
Scale: FS
Insc: *to be done in German silver plate*
s & d: A. W. Pugin 1851
Pen & blue wash ($12\frac{1}{2} \times 21\frac{1}{4}$)
Prov: Charles Marshall, 1941 (M2)

Design for *Oak Letter Boxes for Westminster* (2):
1 Plan, elevations of the 4 sides & 2 sections
Scale: 3 in to 1 ft
Insc: As above
Pen & wash ($19\frac{1}{4} \times 12$)

2 Details of metalwork: *letter slot & plate; front & side elevations of handle; lock plate; hinges; & straps*
Insc: As above & (in another hand) *No.15 of these boxes required to be made of $\frac{3}{4}$ stuff*
Pen & wash ($19\frac{1}{4} \times 12$)
Prov: Charles Marshall, 1941 (M3)

Designs for *Grates for Waiting Halls No.1*

Elevation of grate for *waiting hall Principal floor* & plan & elevation of grate for *upper waiting hall*
Scale: 1 in to 1 ft
Insc: As above & *the drawings to be all sent to Birmingham with the models & these bars* (referring to upper drawing) *to be altered to the same principle as the lower ones*
Pen ($19\frac{1}{2} \times 12$)
Prov: Charles Marshall, 1941 (K)

Design for the decoration of a long rectangular area (? ceiling of corridor) & a border, the main part composed of a central polygon enclosing royal coat of arms of Scotland with angel supporter flanked by octagons, the one drawn, containing decorative pattern with initials VR in centre, the border is composed of coats of arms containing lions, castles & cross of St George
Pen, watercolour & gold ($12\frac{3}{4} \times 21$)
Prov: Charles Marshall, 1941 (I,i)

Design for the decoration of a rectangular area measuring $9' 2\frac{1}{2}" \times 5' 1\frac{1}{2}"$ (? ceiling), the centre composed of three armorial shields in circles surrounded by a decorative border with the cross of St George in circles (4 on long side, 2 on short side)
Plan, incompletely drawn & partially coloured with detail of *Crown real size*
Insc: (in Pugin's hand) as above & with notes on colour; verso (in another hand) *Parker | Talbot | De Laeboy MP*
Pen, watercolour & gold ($12\frac{3}{4} \times 21$)
Prov: Charles Marshall, 1941 (H1 — described as 'floor tiles')

Design for a stained glass window in royal gallery with stag supporting scroll
Insc: *Royal Gallery | Bottom light*
Pen & watercolour ($19\frac{3}{4} \times 8\frac{1}{2}$)
Prov: Charles Marshall, 1941 (J2)

Design for a stained glass window of lancet shape with 4 main lights (2 lower & 2 upper of same size) & smaller lights within tracery
Elevation with one half drawn & one light coloured & detail of decorative motif
Pen & watercolour (21×13)
Prov: Charles Marshall, 1941 (J1)

Lit: Volumes of pamphlets in the RIBA Library, containing letters, reports, newspaper reviews, discussions &c, dating mainly from 1835-40 (pam.A, B, 014, 016, 1, 2, 21); miscellaneous notices (SR 725.11(42.1)); competition notice & Committee reports for the years 1835, 1836, 1846, 1861, 1881, 1883, 1886, 1895, & the Parliamentary Committee report of 1845 including Barry's design for enclosing New Palace Yard (SR 725.11GP1); reports on technical details such as building stone, lighting, sanitary arrangements, ventilation &c, of various dates (SR 725.11 (42.1)). Catalogue of the designs exhibited at the National Gallery in 1836 & reviews (725.11(42.1) 064). *Builder*, I, 1843, onwards, passim; B. L. Vulliamy, *Portion of the papers relating to the great clock for the new Palace at Westminster*, 1848; copies of letters between Barry & the Treasury concerning professional remuneration &c, 1849 & 1856-57 (SR 725.11GP1); Johnson, Clarke & Thomas, *Illustrations of the New Palace of Westminster*, 1848; D. Ruddle, *The New Palace of Westminster*, 1854; RIBA Transactions, VII 1st ser., 1856-57, pp.156-166; *Papers read at the RIBA*, 1857-58, pp.79-96; B. Ferrey, *Recollections of A. N. Welby Pugin & his Father Augustus Pugin*, 1861, chapter XVIII; Barry, VI & VII; E. W. Pugin, *Who was the art architect of the Houses of Parliament?*, 1867; Rev. A. Barry, *The architect of the new palace at Westminster, a reply to statements of E. W. Pugin*, 1868; E. W. Pugin, *Notes on Dr. Barry's reply to E. W. Pugin's 'infatuated*

statements' on the Houses of Parliament, 1868; E. M. Barry, *Correspondence with Mr. J. R. Herbert & letters of the late Mr. Pugin*, 1886; C. L. Eastlake, *A History of the Gothic Revival*, 1872, chapter X; *Burlington Magazine*, VIII, 1906, pp.403-420; M. Trappes-Lomax, *Pugin, a Mediaeval Victorian*, 1932, chapters IX & XIX; P. Turner, *Big Ben & the clocktower, Westminster*, 1939; J. Pope-Hennessy & H. Wild, *The Houses of Parliament*, 1949; K. Clark, *The Gothic Revival*, new edn. 1950, chapter VI; M. Hastings, *Parliament House*, 1950; Hitchcock, *Early Victorian Architecture* pp.42-53, 268-293, pls.II, I, 1, II, 20-25, IX, 7-25; P. Ferriday (ed.), *Victorian Architecture*, 1963, pp.129-132, pls.XLI, XLII, XLIII

LONDON: Government offices, Whitehall
Preliminary designs & designs for proposed Government Palace (6):

1-3 Preliminary designs

1 Block plan of proposed offices drawn over existing site map

Scale: 1 in to 100 ft

Insc: Details labelled & N point marked

Pencil & watercolour on print (22 $\frac{1}{2}$ × 25)

2 Elevation of centre of Whitehall façade, showing dome in outline

Pencil & coloured wash on tracing paper mounted (17 $\frac{1}{2}$ × 10 $\frac{1}{2}$)

3 Transverse & longitudinal sections

Insc: As above & on mount: *Original drawing by Sir Charles Barry R.A. showing his proposed scheme for the concentration of Government Offices & improvement of Westminster*, 1857

Pen & coloured wash on tracing paper mounted (6 $\frac{3}{4}$ × 30)

1-3 Mounted on linen

Prov: Pres. by Mrs H. M. Wolfe Barry, 1938

4-6 Designs, mounted on one mount [Fig.28]

4 District block plan showing proposed Government Palace

Scale: 1 in to 400 ft

Insc: Streets &c labelled & as above

(7 $\frac{1}{4}$ × 14)

5 Block plan of principal floor of the proposed Government Palace different from No.1

Scale: 1 $\frac{1}{8}$ in to 100 ft

Insc: As above & site marked, offices labelled, main measurements given, with notes on colours used, the Treasury & Board of Trade which had already been altered by Barry are indicated with indian ink (7 $\frac{1}{4}$ × 14)

6 Elevation towards Whitehall

Scale: 1 in to 20 ft

Insc: *Design for New Public Offices & as above* (17 × 51 $\frac{1}{4}$)

Pen & watercolour

Mounted together on one mount, with descriptive text: *This design is suggested for combining the whole of the Public Offices of the country in one mass of building in conjunction with the existing Board of Trade, Treasury Chambers etc...*

s: *Charles Barry R.A. Archt.*

Mounted on linen (31 $\frac{1}{2}$ × 57)

Prov: Pres. by C. A. R. Barry (A), 1938

Repr: *Builder*, LXXX, 1901, facing p.28

Barry exhibited his designs in 1857, although he did not enter the official competition of 1856-57. See Barry, pp.292-301; Hitchcock, *Early Victorian Architecture*, I, p.195

LONDON: Home Office, Whitehall

Tracing of a design made in Barry's office, mounted in the Moulton-Barrett Volume, p.50

Elevations & sections of basement

Pen & coloured wash on tracing paper (29 × 20 $\frac{1}{4}$)

Barry's proposed designs were not carried out.

LONDON: Treasury, Whitehall

Designs & tracings of designs made in Barry's office (10):

1-3 Preliminary designs mounted in the Quarto

Volume: *Sketches Vol.1*, pp.48-50 (see Bolton)

1 Part elevation

Pencil (8 $\frac{1}{4}$ × 7 $\frac{1}{2}$)

2 Part elevation, design as No.1

Pencil & grey wash on detail paper mounted (5 $\frac{1}{4}$ × 4 $\frac{1}{4}$)

3 Elevation of attic storey with parapet, different

from Nos.1 & 2, close to design as executed

Pencil on tracing paper mounted (3 $\frac{1}{2}$ × 9)

4-6 Tracings made by James Murray, mounted in the

Large Atlas Folio: *Gothic & Italian* (Dec.1839-Dec.1847), pp.61-62 (see Bolton)

4 Elevation of one bay with section of upper storey

with parapet

Pen (24 $\frac{1}{2}$ × 16)

5 Elevation & section of Ground floor window

Scale: 1 in to 1 ft

Insc: As above

Pencil (18 × 11 $\frac{1}{2}$)

6 Elevation & section of one bay of attic

Scale: 1 in to 2 ft

Insc: As above

Pen, pencil & pink wash (13 × 13 $\frac{3}{4}$)

4-6 On tracing paper

7-10 Mounted in the Moulton-Barrett Volume, pp.40 verso, 45, 50 verso, 82

7 Plans of basement, ground & one pair floors

Pen & coloured wash (29 $\frac{1}{2}$ × 21 $\frac{1}{4}$)

8 Section

Pen & coloured wash (18 × 29 $\frac{1}{2}$)

9 Elevation

Pen (29 $\frac{1}{2}$ × 18 $\frac{1}{4}$)

10 Plan of new slate weathering, elevation of cornice, & details

Pen & coloured wash (15 $\frac{3}{4}$ × 23 $\frac{1}{4}$)

8-10 On tracing paper

Lit: For description see Barry, pp.110-113; Pevsner, *London I*, p.500; CL, CXXII, 1957, pp.978-981, 1034-1036; Hitchcock, *Early Victorian Architecture*, pp.194-195, pls.II, VII, 6 (illustration taken from Barry); Ferriday (ed.), *Victorian Architecture*, p.133. For detailed account see Survey of London, XIV, *The Parish of St Margaret Westminster*, Part III, 1931, pp.94-95, pls.75-105

Barry enlarged and remodelled Sir John Soane's still incomplete Treasury buildings in 1844-47, using the columns and frieze for his own design.

MANCHESTER (Lancs): Athenaeum

Original drawings & tracings of drawings made in Barry's office (37):

1-19 Tracings made by James Murray mounted in the Smaller Atlas Folio: *Italian* (c.1845-47), pp.91-106 (see Bolton)

1-12 Details drawn to a large scale

Insc: Details labelled

Pen & pen & coloured wash

13 Elevation of Principal entrance

Scale: 1 in to 2 ft

Insc: As above

Pen

14 Part elevation of End in George Street

Insc: As above

Pen

15-19 Details drawn to a large scale

Insc: Details labelled

Pen & pen & coloured wash

1-19 Insc: *Manchester Athenaeum*

d: (on various drawings, in Murray's hand): 11/44 & 12/44

On tracing paper (sizes range from 10 $\frac{1}{2}$ × 14 to 24 $\frac{3}{4}$ × 19)

20 Tracing by James Murray, mounted in the Large

Atlas Folio: *Gothic & Italian* (Dec.1839-Dec.1847), p.63 (see Bolton)

Details of Corinthian Capital for columns in library

Scale: FS

Insc: As above

Pen (30 × 21 $\frac{1}{2}$)

Original drawings & tracings of drawings, mounted in the Moulton-Barrett Volume, pp.20 verso, 63 verso, 80, 80 verso, 81, 116 verso, 146, 146 verso, 153, 155 verso, 156 verso, 164 verso, 193, 193 verso (14):

21 Plans, elevations & sections

Pencil & coloured wash (16 × 19)

22 Mason's details

(16 $\frac{1}{2}$ × 21 $\frac{3}{4}$)

23-24 Mason's details of first floor, first floor windows (21 $\frac{1}{4}$ × 18 & 20 × 15)

25-26 Details of ground floor windows & centre window (15 × 22 & 19 $\frac{1}{2}$ × 16 $\frac{1}{4}$)

27 Details of swing doors from staircase (14 $\frac{3}{4}$ × 19 $\frac{1}{2}$)

22-27 Pen on tracing paper

28 Plan of library ceiling, elevation

Pen & coloured wash on tracing paper (15 × 30)

29 Details of balustrade

Pencil on tracing paper (21 $\frac{1}{2}$ × 18)

30-31 Elevation & mason's details for baluster, first floor window

Pen on tracing paper (20 $\frac{1}{2}$ × 14 $\frac{3}{4}$ & 21 $\frac{1}{2}$ × 6 $\frac{1}{2}$)

32 Plan, elevation & section of Corinthian capital for columns in library

Pen on tracing paper (29 $\frac{3}{4}$ × 19 $\frac{1}{2}$)

33 Details of Ionic capitals for columns in news room

Pencil on tracing paper (30 × 20 $\frac{1}{4}$)

34 Elevation & section of column

Pencil (15 × 20)

35 Mason's details, George Street entrance
Pencil & pen on tracing paper (30×20)

36 Ornaments of library ceiling
Pencil on tracing paper (18¹/₂×29¹/₄)

37 Ornaments of ceiling of small lecture room
Pen & coloured wash on tracing paper (19×30)

Lit: For short description see Barry, pp.96-97; M. Whiffen, *The Architecture of Sir Charles Barry in Manchester & Neighbourhood*, 1950, pp.15-18; Hitchcock, *Early Victorian Architecture*, pp.167-168, pls.1, 2, 3
Barry built the Athenaeum in 1836-39.

OXFORD: University College
Design for bosses in cornice
Scale: ¹/₂ FS
Insc: *University College Oxford / Bosses in Cornice & No.28*
d: Westminster / 30 March 1841
Pen & grey wash (21¹/₂×29)

SHRUBLAND PARK (Suffolk): Lodge
Tracings of drawings made in Barry's office by James Murray (4) mounted in the Smaller Atlas Folio: *Italian* (c.1845-47), pp.38-40 (see Bolton)
1 Plans of Ground Floor, one pair floor & tower roofs
Scale: 1¹/₄ in to 10 ft
(12¹/₂×18¹/₄)

2 General plan & elevation
Scale: ⁵/₈ in to 10 ft
(10³/₄×15¹/₄)

3 Front & end elevations, longitudinal section & transverse sections (2), plan & elevation of large angle piers terminating side walls
Scale: 1¹/₄ in to 10 ft
Insc: No.3 & sections labelled
(14¹/₄×20)

1-3 Pen & coloured wash on tracing paper

4 Details
Scale: 1 in to 1 ft
Insc: No.4 & details fully labelled
Pen, red ink & coloured wash on tracing paper
(15¹/₄×21)

1-4 Insc: As above & (on Nos.1, 3, 4) *Shrubland Park Lodge*

5-8 Identical tracings to Nos.1-4 above, mounted in the Moulton-Barrett Volume, pp.13 verso, 14, 15

Lit: For description of house see Barry, pp.118-119; CL, X, 1904, pp.560-567, CXIV, 1953, pp.948-951, 1654-1657, 1734-1738; Hitchcock, *Early Victorian Architecture*, p.203, pls.VII, 20
Shrubland Park was built in 1772 by James Paine. Barry carried out extensive alterations and additions for Sir William Fowle Middleton Bt, 1849-54.

TRENTHAM HALL (Staffs)
Preliminary designs, designs & tracings of designs for alterations, made in Barry's office (126):
1-61 House
1-2 Preliminary designs
1 Preliminary plan [Fig.29]
Insc: Rooms labelled
Pencil & red wash on tracing paper mounted (7×9³/₄)

2 S elevation [Fig.30]
Insc: *South porch as proposed*
Pencil (6³/₄×10)

3 Design
S elevation
Pen & grey wash, mounted on linen (21³/₄×40¹/₂)

4-27 Tracings made by James Murray, mounted in the Smaller Atlas Folio: *Italian* (c.1845-47), pp.154, 157-176, 180 (see Bolton)

4 *Drawing room, library: half plan & part elevations*
Pencil (13¹/₂×19¹/₄)

5 Details of ante drawing room & breakfast room ceilings
Insc: No.128
Pencil (12×16)

4-5 Insc: As above

5-11 Elevations of chimneypieces in various rooms (Nos.5 & 6 with FS details)
Scale: 1 in to 1 ft
Insc: Elevations labelled
d: (on Nos.5 & 6 in Murray's hand) 12/46
Pen (No.10 pen & grey wash) (sizes range from 15¹/₂×9 to 15×18³/₄)

12-19 Details drawn to a large scale
Insc: Details labelled
d: (on various drawings in Murray's hand) 21/1/45, 22/4/45, 12/46
Pencil & pen, & pen & coloured wash (approx. 18×13)

20 Details of Entrance Gables to drive
Scale: 1 in to 2 ft
Insc: Details labelled & some materials marked, & as above
d: (in Murray's hand) 21/4/54 46?
Pen (15¹/₂×19¹/₄)

21 Details of column
Scale: ¹/₄ FS
Insc: Details labelled
d: (in Murray's hand) 12/46
Pencil (14¹/₂×19¹/₄)

22 East elevation to sculpture gallery, bath, larder & entrance to court yard in front of dairy etc
Scale: 1 in to 8 ft
Insc: No.348 & as above
Pen (11¹/₄×18³/₄)

23 Details of wardrobe at N. end of passage, ground floor
Scale: FS
Insc: No.422 & details labelled with explanatory note & as above
Pen (19¹/₄×15³/₄)

24 Elevation of doors for entrance corridors, elevation & section of impost mouldings
Scale: Doors 1 in to 1 ft, mouldings FS
Insc: No.473 & as above
Pencil (20¹/₂×17¹/₄)

25 Plans, elevation & section of niches in W elevation, private wing
Scale: 1 in to 1 ft
Insc: No.30 & as above
d: (in Murray's hand) 17/11/45
Pen (19¹/₂×14³/₄)

26 Plan of Paving entrance corridor
Scale: 1 in to 4 ft
Insc: Some details labelled & as above
Pen & coloured wash (16³/₄×14)

27 Details of shell over doorway in entrance lobby
Insc: Details labelled & as above
Pencil (12×10³/₄)

4-27 Insc: *Trentham Hall*

28-35 Tracings made by James Murray, mounted in the Large Atlas Folio: *Gothic & Italian* (Dec.1839-Dec.1847), pp.205-212 (see Bolton)

28 *Profiles of balustrade & entablature / body of house*
Scale: ¹/₂ FS
(29×19)

29 *Private wing, details of S elevations, upper part*
Scale: 1 in to 1 ft
Insc: No.10 & some measurements marked
d: (in Murray's hand) 14/11/45
(29³/₄×19¹/₄)

30-32 Details drawn to a large scale
Insc: Nos.56-57 & labelled
d: (on No.30 in Murray's hand) 16/11/45
(Approx. 29×19¹/₄)

33 Plan & details of library ceiling
Scale: 1 in to 2 ft & FS
Insc: No.362 & labelled
Pencil on tracing paper, mounted (28×18)

34-35 Details drawn to a large scale
Insc: Drawings numbered & labelled
d: (on No.34 in Murray's hand) 28/4/...
Pencil on tracing paper, mounted (approx. 29×18¹/₂)

28-35 Insc: *Trentham Hall* & as above
Pen on tracing paper

36-44 11 sheets of designs mounted in the Quarto Volume: *Sketches Vol.I*, pp.4, 5, 6, 10, 42, 66, 67 & 68 (see Bolton)

36 Plan, elevation & section of chimneypiece
Pencil on tracing paper, mounted (8×11)

37 Plan of new ceiling for drawing room library
Scale: 2¹/₂ in to 10 ft
Pencil (6³/₄×11¹/₄)

38 Plan of ceiling for children's room
Scale: 1 in to 4 ft
Pencil on tracing paper, mounted (4³/₄×6¹/₄)

39 Elevation of ornamental doors at end of straight corridors
Pencil (9¹/₂×7¹/₄)

37-39 Insc: *Trentham Hall* & as above

40 Part E elevation to sculpture gallery (cf. No.22)
Pencil (5¹/₄×9³/₄)

41 Elevation of ornamental doors
Insc: *Trentham Hall*
Pencil (8¹/₂×6)

42-43 Details of ornamental iron work
Pencil (approx. 10¹/₂×4)

43 Pencil on tracing paper, mounted

44 Details of Dolphin console tables
Elevation & plan of top
Scale: 1 in to 1 ft
Insc: *Trentham Hall* & as above, with details fully labelled
Pencil (8¹/₂×9¹/₂)

45 Elevation of 4 pairs of doors for entrance corridors
Scale: 1 in to 1 ft
Insc: *Trentham Hall*
Pencil on tracing paper mounted (15¹/₂×9¹/₄)
Prov: Purchased 1955
This tracing appears to have been cut from a bound volume similar to the three folios which contain tracings by James Murray.

46-61 16 sheets mounted in the Moulton-Barrett Volume, pp.56, 87 verso, 104, 104 verso, 107, 133, 133 verso, 154, 154 verso, 194, 201 verso
46 Plan of ceiling & details in library
Pen (15 $\frac{1}{4}$ × 29 $\frac{1}{2}$)

47-48 Details of ceiling for drawing room library
Pen & pencil & coloured wash (16 × 21 & 16 × 16 $\frac{1}{2}$)

49-50 Details of ornaments in children's dining room
Pencil (approx. 18 $\frac{1}{2}$ × 21 $\frac{1}{2}$)

51-55 Details of chimneypieces in various rooms
Pen & pencil & coloured wash (sizes range between 20 × 9 & 29 $\frac{3}{4}$ × 20)

56 Elevation & details of entrance gate
Pencil (16 × 20 $\frac{3}{4}$)

57 Elevation & section of doors for entrance corridor & detail
Pencil (21 $\frac{1}{4}$ × 18 $\frac{1}{2}$)

58-59 Details of iron work & ornamental doors
Pencil & coloured wash (12 × 16 $\frac{3}{4}$ & 10 × 7 $\frac{3}{4}$)

60-61 Details of column
Pen & pen & coloured wash (33 $\frac{1}{4}$ × 21 $\frac{1}{4}$ & 15 $\frac{1}{2}$ × 22)

46-61 On tracing paper

62-63 Forecourt lodges
62 Plan & elevation
Scale: 1 in to 4 ft
Insc: *Trentham Hall* | *Design for forecourt lodges*
Pen & coloured wash on tracing paper mounted (13 $\frac{1}{4}$ × 16 $\frac{1}{2}$)

63 Plans, elevations & section showing variation of design of No.61
Print (12 $\frac{3}{4}$ × 20 $\frac{1}{4}$)

62-63 Prov: Bt 1955. Tracing & print appear to have been cut from a bound volume similar to the three folios

64-67 Gateway to drive &c
64 *Front Elevation of pedestals & gate to drive*, design similar to forecourt lodges
Scale: 1 in to 2 ft
Insc: *Trentham Hall* & as above
Pen on tracing paper mounted (11 $\frac{1}{2}$ × 18 $\frac{1}{4}$)
Prov: Bt 1955
This tracing appears to have been cut from a bound volume similar to the three folios.

65 Elevation of stags surmounting pedestals & detail of ironwork of gates, showing variation of part of the design of No.64
Insc: Some measurements marked
Pencil on tracing paper mounted (9 $\frac{1}{4}$ × 4 $\frac{1}{4}$)
This tracing is mounted in the Quarto Volume: *Sketches Vol.I*, p.22

66-67 Tracings mounted in the Smaller Atlas Folio: *Italian* (c.1845-47), pp.177-178 (see Bolton)
66 Plan, elevation & details of pedestal for Diana in centre of entrance drive
Scale: 1 in to 2 ft & $\frac{1}{4}$ FS
Insc: No.498 & some details labelled with explanatory note
Pen on tracing paper (16 × 11)

67 Details of pedestal for Perseus
Scale: 1 in to 2 ft & $\frac{1}{2}$ FS
Insc: No.502, details labelled & some measurements marked, with explanatory note d: (in Murray's hand) 3/11/47
Pen on tracing paper (20 × 16)

66-67 Insc: *Trentham Hall* & as above

68-71 New orangery
68 *Design for new orangery*
Plan, elevation & transverse section
Scale: 1 $\frac{1}{4}$ in to 10 ft
Insc: *Trentham Hall* & as above
Pen & coloured wash on tracing paper (12 $\frac{3}{4}$ × 16 $\frac{1}{4}$)
This tracing is mounted in the Smaller Atlas Folio: *Italian* (c.1845-47), p.156 (see Bolton).

69-71 Three sheets mounted in the Moulton-Barrett Volume, pp.49 & 49 verso
69 Plan, front & end elevations & transverse section
Pen & coloured wash on tracing paper (14 × 22)

70 E elevation towards garden
Pen on tracing paper (17 $\frac{1}{2}$ × 26 $\frac{1}{2}$)

71 Details
Pen on tracing paper (7 × 18 $\frac{3}{4}$)

72-102 Garden, pavilions, balustrades &c
72 *Plan, side elevation & end elevation next lake of pavilions in lower garden adjoining lake*
Insc: *Trentham Hall* & as above
Pen & coloured wash on tracing paper, mounted (11 $\frac{1}{2}$ × 15 $\frac{1}{4}$)
Prov: Bt 1955
This tracing appears to have been cut from a bound volume similar to the three folios.

73-74 Two sheets of designs mounted in the Quarto Volume: *Sketches Vol.I*, p.43 (see Bolton)
Elevations of pavilions
Pencil (approx. 4 $\frac{1}{4}$ × 3)

75-85 Tracings made by James Murray mounted in the Smaller Atlas Folio: *Italian* (c.1845-47), pp.179-187 (see Bolton)
Details of balustrades & vases for balustrades drawn to a large scale
Insc: *Trentham Hall* & details labelled, some drawings numbered
d: (on various sheets in Murray's hand) 15/11/45
Pen & pencil on tracing paper (sizes range between 11 $\frac{3}{4}$ × 8 & 23 $\frac{3}{4}$ × 18)

87-91 Tracings made by James Murray mounted in the Large Atlas Folio: *Gothic & Italian* (Dec.1839-Dec.1847), pp.199-203 (see Bolton)
87 Details of balustrade & boathouse at E end of Lake balustrade
Scale: 1 in to 2 ft
(18 $\frac{1}{2}$ × 26)

88-91 Details of pavilions in lower garden, adjoining lake drawn to a large scale
(Sizes range between 13 $\frac{1}{2}$ × 19 $\frac{1}{2}$ & 19 × 29)

87-91 Insc: *Trentham Hall* & as above, drawings numbered
Pen on tracing paper

92-102 11 sheets mounted in the Moulton-Barrett Volume, pp.52, 144, 144 verso, 145, 145 verso, 183, 183 verso, 189 verso, 191
92 Plan for garden
Pen & coloured wash (12 $\frac{1}{4}$ × 21 $\frac{1}{4}$)

93 Half-plan, half side elevation & sections of pavilion in lower garden
Pen (19 $\frac{1}{4}$ × 29 $\frac{3}{4}$)

94 Plan & elevations of bottom & top hangings & steps for gates to court
Pen & coloured wash (21 $\frac{3}{4}$ × 16)

95-102 Details of pedestals, balustrades & vases
Pencil & pen & coloured wash (sizes range between 16 $\frac{3}{4}$ × 16 $\frac{1}{4}$ & 29 $\frac{1}{2}$ × 20)

92-102 On tracing paper

103-114 Offices &c
103 *Design for poulterer's house, feeding houses, roost house etc*
Elevation
Pen & grey wash (7 × 21)
Prov: Bt 1955

104-108 Tracings made by James Murray mounted in the Smaller Atlas Folio: *Italian* (c.1845-47), pp.148-152 (see Bolton)

104 Plans, elevations & section of clerk of works house
Scale: 1 in to 8 ft
Pen (20 $\frac{1}{4}$ × 24 $\frac{3}{4}$)

105 Details of entablature to Belvedere Tower
Scale: $\frac{1}{4}$ FS
Pencil (14 $\frac{1}{4}$ × 10 $\frac{1}{4}$)

106 Elevation of smithy & profiles of details
Scale: Elevation 1 in to 4 ft, profiles $\frac{1}{4}$ FS
Pen (13 $\frac{3}{4}$ × 18 $\frac{1}{4}$)

107 Details of children's cottage
Scale: 1 in to 2 ft, 1 in to 4 ft & $\frac{1}{4}$ FS
Pen (15 × 20)

108 *Children's Cottage* | *Details of gables etc.*
Scale: $\frac{1}{8}$ FS
d: (in Murray's hand) 22/4/45
Pen & yellow wash (14 × 19 $\frac{3}{4}$)

109-111 Tracings by James Murray mounted in the Large Atlas Folio: *Gothic & Italian* (Dec.1839-Dec.1847), pp.203-204 & 198 (see Bolton)
109 Details of clock tower & porch to dairy
Scale: 1 in to 2 ft
Pen (17 $\frac{1}{2}$ × 25 $\frac{1}{2}$)

107-109 Insc: Details labelled

110 Details of upper part of clock tower
Scale: 1 in to 2 ft & FS
Pen (19 $\frac{1}{2}$ × 29)

109-110 Insc: Drawings numbered

111 Elevations & section of dog kennels & game keeper's lodge
Scale: 1 in to 16 ft
Insc: Elevations & section labelled
Pen & grey wash (12 $\frac{3}{4}$ × 28 $\frac{3}{4}$)

103-111 Insc: *Trentham Hall* & as above
On tracing paper (except No.104, No.103 mounted)

112-114 Three sheets mounted in the Moulton-Barrett Volume, pp.47 & 47 verso
112 Front & back elevations & section of dog kennels
Pen (12 $\frac{3}{4}$ × 29 $\frac{3}{4}$)

113 Front, side & back elevations of gamekeeper's lodge
Pencil (5 $\frac{1}{4}$ × 19 $\frac{3}{4}$)

114 Plan & front elevation of gamekeeper's room &c, front elevation of poultry house
Pen on tracing paper (18×30)

115-118 Church

115 *Upper part of rood screen*

Scale: 1 in to 2 ft & $\frac{1}{4}$ FS

Pen (20×29)

Tracing by James Murray mounted in the Large Atlas Folio: *Gothic & Italian* (Dec.1839-Dec.1847), p.213 (see Bolton).

116-118 Three sheets mounted in the Quarto Volume: *Sketches Vol.I*, pp.7-9 (see Bolton)

116 *Transverse Section showing E end*

Pencil ($6\frac{3}{4} \times 9\frac{3}{4}$)

115-116 Insc: *Trentham Church* & as above

117-118 Details

Pencil (approx. $10\frac{1}{2} \times 6\frac{3}{4}$)

115-118 On tracing paper (Nos.116-118 mounted)

119-121 Village

119 *Design for the Italian cottages for Trentham Village*

Plans & elevations

Scale: 1 in to 20 ft

($11 \times 19\frac{1}{2}$)

Prov: Bt 1955

120 Plans, elevation & details of 2 cottages

Scale: 1 in to 8 ft, details 1 in to 2 ft

(12×19)

Mounted in the Smaller Atlas Folio: *Italian* (c.1845-47) (see Bolton).

119-120 Insc: *Trentham* & as above, with plans & elevations labelled

Pen on tracing paper (No.119 mounted)

121 Plans & elevations of three Italian cottages

Pencil ($19\frac{1}{2} \times 17\frac{3}{4}$)

Mounted in the Moulton-Barrett Volume, p.5

122-126 Station

122-123 Tracings by James Murray mounted in the Large Atlas Folio: *Gothic & Italian* (Dec.1839-Dec.1847), pp.37-38 (see Bolton)

122 *Plans*

Pen & pink wash ($17\frac{1}{2} \times 26\frac{3}{4}$)

123 *Elevations, sections & details*

Pen & coloured wash ($18 \times 26\frac{1}{2}$)

122-123 Scale: 1 in to 8 ft, details $\frac{1}{8}$ FS

Insc: *North Staffordshire Railway | Trentham Station* & as above with details fully labelled

On tracing paper

124-126 Three sheets mounted in the Moulton-Barrett Volume, pp.16, 16 verso

124 *Plans*

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

125 Front, side & back elevations

Pen & coloured wash ($21\frac{1}{4} \times 12$)

126 *Sections*

Pen & coloured wash ($21\frac{1}{4} \times 12\frac{3}{4}$)

Lit: *Builder*, I, 1843, p.433; Barry, pp.113-115; Hitchcock, *Early Victorian Architecture*, pp.164-166, pls.VI, 1 & 2; Ferriday, *Victorian Architecture*, p.133; CL, CXIV, 1968, pp.176, 228, 282; for general description of the house see *Art Jnl*, XIV, 1875, pp.137-141, 181-184

Trentham Hall was originally built by Francis Smith of Warwick (1672-1738) for Lord Gower, and was

altered by Lancelot Brown & Henry Holland 1769-78; further additions were made by C. H. Tatham 1807-08. Barry started reconstruction before 1837 and went on for two decades. He finally designed the gardens in collaboration with W. A. Nesfield. The work at Trentham Hall was his first commission from the Duke of Sutherland. The greater part of the house was demolished in 1910.

WALTON-ON-THAMES (Surrey): Walton House, later Mount Felix

Original drawings & tracings of drawings made in Barry's office (49):

1 Original contract drawing showing *Section of girders*

Scale: 3 in to 1 ft

Insc: *No.54 | Floor over Lord Tankerville's room,*

dressing room & valet's room & floor over bedroom, ground floor & measurements marked, with some pencil amendments

s: Illegible signature & *Charles Barry*

Pen & coloured wash with pencil ($16\frac{1}{4} \times 21\frac{3}{4}$)

2-24 Tracings of drawings made in Barry's office by James Murray, mounted in the Smaller Atlas Folio: *Italian* (c.1845-47), pp.71-90 (see Bolton)

2 *Details of tower*

Scale: 1 in to 2 ft

Insc: *Part of No.68*

Pen & coloured wash ($13\frac{3}{4} \times 12\frac{1}{2}$)

3 *Details of tower terminals*

Scale: 1 in to 1 ft

Insc: With explanatory note

Pen ($18 \times 8\frac{1}{4}$)

4 *Details of external finishings*, tracing of one of the set of contract drawings, to which belongs also No.1 above

Scale: 1 in to 2 ft

Insc: *No.22*

s & d: Illegible signature (as in No.1 above) & *Charles Barry Archt | 12 May 1837*

Pen & coloured wash (20×16)

5 *Details of bell turret over offices*

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

Pen & coloured wash ($16\frac{1}{2} \times 22\frac{1}{2}$)

6 *Details of external finishes*

Scale: $\frac{1}{4}$ FS & $\frac{1}{2}$ FS

Insc: *No.25*

d: (in Murray's hand) *13/5/46*

Pen ($16\frac{1}{4} \times 21$)

7 *Details of molded tiles on roof*

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

Insc: Few measurements marked

d: (in Murray's hand) *12/44*

Pen & red wash ($14\frac{1}{4} \times 19\frac{3}{4}$)

8 *Details of external finishings | windows, upper part of tower*

Scale: $\frac{1}{2}$ FS

Insc: *No.23*

d: (in Murray's hand) *22/4/47*

Pen ($15\frac{1}{2} \times 19\frac{1}{4}$)

1-8 Insc: As above

9-10 FS details

d: (on No.9 in Murray's hand) *12/44*

Pen ($18\frac{1}{4} \times 13\frac{3}{4}$ & $24 \times 17\frac{1}{4}$)

11 *Joiners' details of doors for chamber floor*

Scale: Some details FS

Insc: *No.79*

Pen & coloured wash ($13 \times 16\frac{1}{4}$)

12 *Joiners' details of ground floor doors*

Scale: $\frac{1}{4}$ FS & FS

Insc: *No.82*

d: (in Murray's hand) *12/44*

Pen ($14\frac{3}{4} \times 19$)

13-15 *Details of chimney pieces*, partly drawn to a large scale

Pen (sizes range from $11\frac{1}{4} \times 14\frac{1}{4}$ to $23\frac{3}{4} \times 18\frac{1}{4}$)

16-17 *Finishings of principal staircase*

Scale: 1 in to 4 ft

Pen ($10\frac{1}{2} \times 17\frac{1}{2}$ & $14 \times 19\frac{1}{2}$)

18 *Plan & sections of Library*

Scale: 1 in to 4 ft

Insc: *No.33* & few measurements marked

Pen ($15 \times 19\frac{3}{4}$)

19 *Internal finishings | plan & section of Saloon etc*

Scale: 1 in to 1 ft & 1 in to 4 ft

Insc: *No.28*

d: (in Murray's hand) *29/4/47*

Pen ($14\frac{3}{4} \times 18\frac{1}{4}$)

20 *Details of Stables*

Scale: 1 in to 2 ft

Insc: *No.137* & some measurements marked

Pen & coloured wash ($14\frac{1}{4} \times 16$)

21 *Plans, elevations & sections of Lodge*

Scale: 1 in to 8 ft & FS

Insc: With explanatory note

Pen ($13\frac{1}{4} \times 19\frac{1}{4}$)

22 *Details of panelled wall adjoining Lodge*

Scale: 1 in to 8 ft & FS

Insc: *No.184*

Pen ($15\frac{1}{2} \times 21\frac{1}{2}$)

23 *Details of dormers for Lodge*

Scale: 1 in to 1 ft

Insc: *No.174*

Pen ($7\frac{1}{4} \times 13\frac{3}{4}$)

24 *Details of entrance gates to Kitchen court*

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

Insc: *No.27* & some measurements marked

Pen & grey wash ($14\frac{1}{2} \times 19\frac{1}{2}$)

25-26 *Details of a chimney piece & principal staircase* drawn to a large scale

Pen (approx. $28\frac{3}{4} \times 19\frac{3}{4}$)

Tracings of drawings made in Barry's office by James Murray, mounted in the Large Atlas Folio: *Gothic & Italian* (Dec.1839-Dec.1847), pp.65-66 (see Bolton).

1-26 Insc: Details labelled

11-26 Insc: As above

27-49 Original drawings & tracings of drawings made in Barry's office

27-45 House, mounted in the Moulton-Barrett Volume, pp.49, 60, 78, 78 verso, 79, 79 verso, 81 verso, 105, 105 verso, 119 verso, 149 verso, 162, 166, 188

27 Elevation of S front

Pen ($13\frac{1}{4} \times 8\frac{3}{4}$)

28 *Details of bell turret over offices*

Pen & coloured wash ($14\frac{1}{2} \times 21$)

29-32 *Details of tower*

Pen & coloured wash, & pen (sizes range from $15 \times 14\frac{3}{4}$ to 21×30)

33-34 *External details of lower windows*

Pen & coloured wash (15×20)

35-36 Plan, elevation & section of external finishings; elevations & details of door to chamber floor
Pen & coloured wash (16×20^3_4 & 15×20^1_2)

37 Elevation & section of principal cornice
Pen (24×18^1_2)

38 Details of chimneypieces for library & breakfast room
Pen (13×20^1_2)

39 Details of dining room chimneypiece
Pen (20×30)

40 Plan & elevations of library
Pen (14×22^3_4)

41-42 Details of upper windows of tower & of balustrade to garden
Pen & coloured wash ($21^1_4 \times 29^3_4$ & 7×9^3_4)

43 Details of external finishings
Pencil ($18^3_4 \times 22^3_4$)

44 Details of cantilevers under landing
Pencil ($18^1_2 \times 20$)

45 Details of truss
Pen & coloured wash ($10^1_4 \times 19^3_4$)

46 Stables, mounted in the Moulton-Barrett Volume, p.57
Section
Pen & coloured wash ($14^1_2 \times 21$)

47-48 Lodge, mounted in the Moulton-Barrett Volume, pp.33 & 82 verso
47 Plans, elevations, sections & details
Pen ($13^1_2 \times 20$)

48 Elevation & section of dormers
Pencil ($8^1_4 \times 14^3_4$)

49 Brewhouse, mounted in the Moulton-Barrett Volume, p.48 verso
Elevation & detail of cornice of bell turret
Pen (20×15^3_4)

1-49 Insc: *Walton Surrey*
2-49 On tracing paper

Lit: For description & illustrations of house see *The Companion to the Almanack*, 1840; R. Kerr, *The English Gentleman's House*, 1864, p.442 & facing p.442; Barry, pp.107-109; Hitchcock, *Early Victorian Architecture*, p.181; Nairn & Pevsner, *Surrey*, p.416
Barry reconstructed the house 1837-40 for the Earl of Tankerville. Now dem. For a sketch plan of the house see Livock, J. WALTON-ON-THAMES (Surrey): Walton House, later Mount Felix.

Unidentified designs

Tracings of original drawings made in Barry's office by James Murray (5) (see Bolton)

1 Unidentified design for house, possibly Palace Gardens, E elevation see Topographical sketches &c No.3 below

2 Unidentified design for ceiling, fragment, mounted in the Smaller Atlas Folio: *Italian* (c.1845-47), p.191 (see Bolton)
Plan
Pencil on tracing paper ($5^1_2 \times 4$)

3 Unidentified design for a tile, mounted in the Smaller Atlas Folio: *Italian* (c.1845-47), p.191 (see Bolton)
Scale: 1_4 FS
Insc: *Plan & elevation of tile* & elevations labelled
Pen on tracing paper ($7^1_4 \times 5^3_4$)

4 Design for a coffee pot, mounted in the Smaller Atlas Folio: *Italian* (c.1845-47), p.46, (see Bolton)
Plan & elevation
Pen on tracing paper ($21^1_4 \times 14$)

5 Design for a fire dog, mounted in the Large Atlas Folio: *Gothic & Italian* (Dec.1839-Dec.1847), p.91 (see Bolton)
Elevation
Pen on tracing paper ($29^1_2 \times 13^3_4$)

Design for an unidentified church
Front elevation showing high slender spire
w/m: J. Whatman 1829
Pencil ($29^1_4 \times 20$)
Prov: Pres. by C. W. Fowler, 1963

Design for an unidentified church
Plan & transverse section showing spire
Insc: Notes given
verso: Preliminary plan, possibly for a club
Prov: Pres. by C. W. Fowler, 1963

Design for an unidentified country house, set in rural surroundings
Front elevation, 'Italianate' in design, a bell tower with subsidiary buildings in the background
Insc: As above, *Design No.3*
s & d: *Charles Barry Architect | Foley Place London | Nov.1827*
Pen & grey wash ($14^1_4 \times 19$)
Prov: Pres. by C. W. Fowler, 1963

Design for an unidentified country house
Frontal perspective, showing a house Early French Renaissance in style, of 9 bays & 2 storeys, the central bay surmounted by a circular coat of arms, a lantern slightly off centre in the background, Italianate gardens in the foreground
Insc: *1248 & in pencil 2972 or 6123*
Pen & grey wash within a ruled border ($5^1_2 \times 9$)
Prov: Pres. by C. W. Fowler, 1963

Design for an unidentified public building
Two sketch plans & three thumb-nail perspectives for a public building to be situated on a corner site; a hexagonal entrance hall, placed on the corner, leads into a large circular area, surmounted by a shallow dome
Pencil ($13^1_4 \times 15$, two corners cut off)
Prov: Pres. by C. W. Fowler, 1963

Unidentified designs mounted in the Sir John Wolfe Barry Volume II:
Unidentified preliminary design for a balustrade
Plan & elevation with detail
Insc: *Grange seat*
Pencil on tracing paper mounted on paper (10×7^1_2)

Unidentified design for a door, possibly preliminary design for Reform Club
Pencil & sepia wash ($3^1_4 \times 1^3_4$)

Unidentified design for a house
Elevation of entrance front
Pencil & sepia wash (7×14^3_4)

Unidentified preliminary design for a house
Elevation of entrance front in park setting
Pencil on paper ($8^1_4 \times 14$)

Unidentified sketch design for a house
Front elevation
Pencil ($1^1_2 \times 4^3_4$)

Unidentified preliminary design for a large, porticoed building
Front elevation
Pencil & sepia wash on paper ($3^3_4 \times 6$)

Unidentified designs for an interior (2):
1 recto: Details of staircase, door & domed ceiling
Pencil
Verso: Ornamental detail drawn to a large scale
Sepia pen ($11^1_4 \times 9$)

2 Section through 2 storeys, showing staircase &c
Pencil (7×12^1_4)

Unidentified design for a Gothic lantern
Plan & elevation
Pen & coloured wash ($10^3_4 \times 4^1_4$)

Unidentified design for a lodge
Plan, front & side elevations
Insc: Rooms labelled on plan
Pen, pencil & coloured wash ($12^3_4 \times 12$)

Unidentified design for an orangery
Elevation
Sepia pen on tracing paper mounted on paper (6×6^1_4)

Unidentified preliminary designs, presumably for a public gallery
1 Ground floor plan
Scale: 3_8 in to 10 ft
Insc: Main measurements given
Pencil on tracing paper, mounted on paper ($6^1_2 \times 7^1_2$)

2 Ground plan & alternative elevations
Pen on tracing paper, mounted on paper ($11^1_4 \times 7$)

Details of roof tiles & rafters
Insc: Some labels & measurements marked
Pencil on tracing paper, mounted on paper (13×20)

Unidentified design for a Gothic street cross
Elevation
Pen on tracing paper, mounted on paper (9×3)

Unidentified preliminary design for a terrace
Ground plan layout
Pen on tracing paper, mounted on paper (5×7^3_4)

Unidentified drawings of details & scraps, including wrought iron work, friezes, vases, capitals, crests, foliage &c (53)
Pen & pencil & wash mostly on tracing paper, mounted
(Min. 4×3^1_4 , max. $13^3_4 \times 9^1_2$)

Topographical sketches & tracings of topographical sketches made in Barry's office

England
LOSELEY PARK (Surrey)
Sketches of ceilings (5)
Pencil on blue paper (5×3^1_2)
In Barry's notebook-diary for 1856.

PETWORTH HOUSE (Sussex)
Tracing of a detail drawing of the staircase baluster, mounted in the Smaller Atlas Folio: *Italian* (c.1845-47), p.195 (see Bolton)
Insc: *Petworth | Staircase | One Compartment of Railing balustrade*
Pen on tracing paper ($14^3_4 \times 18^1_2$)

Tracing of sketches of vases, with unidentified elevation of house, mounted in the Smaller Atlas Folio: *Italian* (c.1845-47, see Bolton)
Insc: *Sketches of Vases by Westmacott*, & elevation of house labelled
Pencil on tracing paper ($11\frac{1}{2} \times 9$)

Egypt

KARNAK: Temple
Topographical drawing, 1819
View of Temple, from the Sacred Lake
Insc: *Carnac, Upper Egypt*
Pencil ($18\frac{1}{2} \times 7\frac{1}{2}$)
Prov: Pres. by C. W. Fowler, 1963

Italy

FLORENCE: Palazzo Strozzi & Palazzo Riccardi
Tracing of scale drawings of cornices, with comparative drawings of cornices from the Reform & Travellers' Clubs on the same sheet
Pen on tracing paper (20×30)
Mounted in the Moulton-Barrett Volume, p.171 verso

VERONA:

View of the Roman Gateway
s & d: *Charles Barry 1820*
Pen ($7 \times 8\frac{1}{2}$)
Prov: One of a set of 15 drawings collected by William Brockedon (1787-1854) & Bt 1959

Travel sketchbooks, notebooks & diaries (28):

Prov: Pres. by C. A. R. Barry (A), 1938
1 Diary, 28 June 1817-24 August 1817
Journey from London to & stay in Paris; travelled via Dieppe & Rouen; extensive notes on buildings in Paris; sketch section of the Corn Market, ground plan of the Opéra, of the Amphitheatre in the Jardin des Plantes & sketches of the switchback in the Beaujour Gardens (reprd: *AR*, CV, 1949, p.214 & *CL*, CXXVIII, 1960, p.796), & the Fountain of Neptune at Versailles
Vellum with brass clasps ($8 \times 4\frac{1}{2}$)

2 Diary, 25 August 1817-30 October 1817,
Stay at Paris; excursion to Sericour; journey to Milan via Lyons, Geneva, Berne, Lausanne & Simplon Pass; sketch of residence of M Mussett at Sericour; cross section through Aigle salt mines
Vellum with brass clasps ($8 \times 4\frac{1}{2}$)

3 Diary, 30 October 1817-7 January 1818
Stay in Milan; journey via Bologna to Florence & then on to Rome, where he met Canova; extensive notes on stay in Rome
Vellum with brass clasps ($8 \times 4\frac{1}{2}$)

4 Diary, 7 January 1818-22 May 1818,
Stay in Rome; journey to Naples with Eastlake, Kinnard, Johnson & Page via Lake Albano; stay in Naples 6 April, journey to Greece via Brindisi & Corfu; first impressions of Athens
Vellum with brass clasps ($8 \times 4\frac{1}{2}$)

5 Diary, 11 June 1818-13 August 1818.
Smyrna; journey & stay at Constantinople; general observations upon Turkey
Leather ($6 \times 3\frac{3}{4}$)

6 Diary, 25 June-29 November,
Athens; journey to Dendera, via Smyrna, Constantinople, Alexandria & Cairo
Vellum with brass clasps ($8 \times 4\frac{1}{2}$)

7 Diary, 29 November 1818-12 January 1819
Stay in Dendera; journey up the Nile to the Second Cataract & return to Amada
Vellum with brass clasps ($8 \times 4\frac{1}{2}$)

8 Diary, 13 January 1819-2 March 1819
Amada; journey down the Nile to Giza;
Vellum with brass clasps ($8 \times 4\frac{1}{2}$)

9 Notebook containing miscellaneous observations; extracts from Winckelman, *Malta Gazette*, 1 Sep. 1819, the *Edinburgh Magazine*, Dec.1819, Winckelman's *Ancient Architecture of the Greeks* & from Volnay's *Voyage en Syrie et en Egypt*; architectural proportions; topography of Jerusalem
Vellum with brass clasps ($8 \times 4\frac{1}{2}$)

10 Diary, 12 March-15 May 1819
Journey from Cairo to Jerusalem via El Arish & Jaffa; tours to Dead Sea, Bethlehem & Nazareth; journey to Accra
Marbled boards ($4 \times 5\frac{3}{4}$)

11 Notebook

Extensive notes with sketches on details & sites seen in Egypt, Palestine & Syria, cf. Diary 10, Diary 12-20 March 1819
Leather covers (6×4)

12 Diary, 15 May-4 October 1819 (with occasional sketches)
Journey from Ras-el-Ain to Beirut; Baalbek, Damascus, Tripolis, Rhodes, Samos, Smyrna, Malta, Syracuse
Marbled boards ($4 \times 5\frac{1}{2}$)

13 Diary, notes & sketches of 3 & 6 January 1829
At Naples & journey to Pompeii; at back of book critical observations on buildings &c in Rome
Marbled boards ($4\frac{1}{2} \times 5$)

14 Notebook with diary (January 1820) & sketches
Notes on buildings, details &c seen in Naples, Paestum, Pompeii, Capua &c, & extensive notes on Rome; at back of book independent miscellaneous notes on details from Pozzuoli & environs, Baalbeck, Luxor, Karnak, Thebes, Suez, Cairo &c, & extracts from letters on India by Mr Graham
Leather ($5\frac{1}{2} \times 3\frac{1}{2}$)

15 Diary, 8 April-18 May 1820
Journey from Rome to Florence & stay in Florence, Pisa, Bologna, & Ferrara; extensive notes on buildings & sketches; sketches of Palazzo Riccardi, p.22, detail of principal cornice of the Duomo, Florence, p.50 & of W front of Ferrara Cathedral, p.72 (reprd: *AR*, CV, 1949, pp.214 & 215)
Marbled boards ($8 \times 3\frac{1}{4}$)

16 Diary, 29 May-10 June 1820
Stay at Venice & Vicenza; notes with sketches on buildings seen in Venice, Padua, Vicenza & their neighbourhoods; sketches of details from St Mark's, Venice, p.42, of a house in Venice p.54, the Ca d'Oro, p.57, & Villa Capra, p.85 (reprd: *AR*, CV, 1949, pp.214 & 215)
Marbled boards ($8\frac{1}{4} \times 3\frac{1}{4}$)

17 Diary, July-August 1820
Journey from Verona to Milan; stay at Milan, Turin & journey to Lyons; tour to Avignon; journey to Paris & stay there; extensive notes & sketches of buildings seen, including Verona & Paris
Marbled boards ($8\frac{1}{4} \times 3\frac{1}{4}$)

Lit: For articles on Barry's travel diaries see *RIBA Jnl.* II, 3rd ser. 1894/5, pp.73-76; *AR*, CV, 1949, pp.211-215; M. Binney, *CL*, CXLVI, 1969, pp.494, 498, 550-552, 622-624

18 Notebook presumably begun when a student with notes on prices & building construction, some dated 1809-10, majority 1814-17, including plan & elevation of the S front of the New Custom House, 1814, & remarks on the repair of Lambeth Church, 1815-16, used again in 1820-21 & 1824, & again in 1826-27 with notes on St Katherine's Hospital, March 1826
Leather with metal clasp ($5\frac{1}{2} \times 9$)

19 Diary, 1839 (Adcock's Engineers' Pocket Book) 14-21 September
Journey to Highclere, Bath, Bristol, Exeter, Teignmouth; 27 December to Trentham: miscellaneous sketches & notes of various engagements in London; also a few measurements of Stafford House
Leather ($6\frac{1}{2} \times 4$)

20 Note & sketchbook, 1842

Notes with many sketches on Rhine tour; buildings seen in Cologne, Bonn, castles along the Rhine, Frankfurt, Oppenheim, Nuremberg, the Valhalla near Regensburg, Munich, Lindau, Constance, Schaffhausen, Basle, Strasbourg; also some diary entries
Marbled boards ($6\frac{3}{4} \times 4\frac{1}{4}$)

21 Diary: 1845 (Poole's Gentleman's Pocket Memorandum Book)
Trentham; 5-20 March, 5-23 August, journey to Paris via Amiens, Beauvais, St Denis, return via Rouen, 1-2 & 28-29 October; Trentham; 4-6 October, Harewood; also various engagements in London
Leather ($4\frac{1}{2} \times 3$)

22 Desk diary. 1845 (Richard's Universal Daily Remembrancer)
Diary parallel to No.21 above; also many notes on designs & work for the Houses of Parliament, Trafalgar Square, Dunrobin Castle, New Law Courts, Thames Bank Works, Burlington House Piccadilly, Reform Club, Hurst Church, Trentham & Erskine House
Cardboard cover (quarto, $10 \times 8\frac{1}{4}$)

23 Diary, 6 September-6 October 1848
Scottish tour
Marbled boards ($6\frac{1}{2} \times 4$)

24 Diary, 1853 (The Coronet)
At Cliefden, Trentham, Shrubland, Brighton; also various engagements in London, & accounts of money received (e.g. from College of Surgeons, Reform Club, Dulwich College) at back
Leather cover ($4\frac{3}{4} \times 3\frac{1}{2}$)

25 Diary, 1854 (Henry Penny's Pocket Book Diary)
At Cliefden, Hastings, Shrubland, Canford Manor; also numerous engagements in London & some accounts & memoranda
Leather cover ($5 \times 3\frac{1}{2}$)

26 Diary, 1855 (Harwood's)
At Shrubland, Paris (Exposition) with Cockerell, & Brighton; also various engagements in London & accounts of expenses
Leather cover ($5\frac{1}{2} \times 4$)

27 Diary, 1856 (Harwood's)
At Edinburgh, Brighton, Knowles, Clumber & Loseley; also various engagements in London, some accounts & miscellaneous sketches at back
Leather cover ($5\frac{1}{4} \times 4$)

28 Diary, 1857 (Harwood's)
At Oxford, Clumber, Shrubland, Gawthorpe with trips to Manchester, Leasowe Castle & St Leonard's; also various engagements in London & accounts
Leather cover ($5\frac{1}{4} \times 4$)

BARRY, Sir Charles *Attributed to*

LONDON: Church in Woburn Square

Designs, c.1827 (6):

1 *Ground Plan*

2 *Plan of Gallery*

w/m: 1827

1-2 Insc: Some details & measurements marked & seats calculated according to Commissioners' regulations

Pen & coloured wash

3-4 *Elevations next Woburn Square*, alternative designs

Insc: Cost of designs calculated

Pen, pencil & coloured wash

5 *Section from N to S*

4-5 w/m: 1827

6 *Section from W to E*

1-6 Scale: 1 1/4 in to 10 ft

Insc: As above

s: With monogram (triangle)

(15 x 20 3/4)

5-6 Insc: Few measurements marked

Pen & coloured wash

Vulliamy built the existing church in 1829. Estate laid out by Thomas Cubitt who was Superintendent of Works in Kemp Town, Brighton, where Barry designed St Peter's Church &c. This association suggests Barry as the author of these designs, and it is difficult to think of anyone else who could have drawn in this style.

BARRY, Sir Charles & WOLFE, John Lewis

The following topographical drawings made by Sir Charles Barry and John Lewis Wolfe on their tour of Italy, Sicily, Greece, Asia Minor and Egypt in 1817-20 were originally mounted in three folio volumes and presented to the RIBA by Sir John Wolfe Barry (1836-1918). The three folio volumes were rebound in 1960, and the drawings transferred to two separate volumes, the same order being kept in each volume. In the second volume are a number of original early designs by Sir Charles Barry, and these have been included in the main part of the Barry catalogue with a reference to their original 'Sir John Wolfe Barry' source.

Volume I

Renaissance architecture in Rome, Florence, Venice, Verona & Vicenza

ROME: Camp Vaccino, Farnesian gateway

Measured details (21 x 14)

(From monumental gateway by Vignola dem. 1882, leading to Orti Farnesiani, on Monte Palatino).

ROME: Chiesa di Gesù

Measured drawings (2):

1 Half-plan

Pen on tracing paper (15 x 9 1/2)

2 Half-elevation

w/m: Y & M 1813

Pen on tracing paper (9 3/4 x 8)

1-2 Insc: With dimensions

ROME: S Agnese in Agone

Measured drawing

Plan & elevation with dimensions

Pen on tracing paper (15 x 9 1/2)

ROME: S Giovanni in Laterano & Capella Corsini

Measured drawings (6):

1 Plan & elevation of part of W front

Pen on tracing paper (9 1/2 x 11 1/4)

2 Details

Pen on tracing paper (9 1/4 x 13)

3 Half-plan

Pen on tracing paper (15 1/2 x 8 3/4)

4 Part elevation

Pen on tracing paper (19 x 10 1/2)

5 Elevation of the cupola

Insc: 24 square pannels with roses in circumference

Pen (10 x 6 1/2)

6 Details of pedestal and Base of Corinthian Order, Pedestal of Absis, Entablature at the bottom of Cupola, Entablature of Principal Order, Entablature of Absis, Archivolt, Door Jamb

Insc: As above, with dimensions

Pen (18 1/2 x 10 1/2)

ROME: S Ignazio di Loyola

Measured drawings (2):

1 Plan & detail of entablature of Small column

Insc: N.B. Dimensions taken on the lower plinth, & as above

Pen on tracing paper (15 1/4 x 9 3/4)

2 Elevation with dimensions

Pen on tracing paper (8 x 10)

ROME: S Maria in Via Lata

Measured drawings (3):

1 Plan & elevation of W front & detail of Upper Loggia

Pen on tracing paper (15 1/2 x 9 1/2)

2 Details: Sketch of Moldings at a., Sketch of Upper Cornice, Sketch of Pedestal & Base, Lower base

Pen on tracing paper (17 1/4 x 3 1/8)

3 Plan of Portico & elevation of W front

Pen & wash (29 x 19 1/4)

1-3 Insc: As above, with dimensions

ROME: Palazzo della Sapienza

Measured drawings (2):

1 Details of orders, Lower Impost, Lower Archivolt, Lower Order, Upper Order &c

Insc: As above

Pen on tracing paper (9 3/4 x 9 1/2)

2 Plan & elevation with dimensions

Pen on tracing paper (10 x 11)

ROME: Palazzo Braschi, staircase

Measured drawings (2):

1 Plans & elevation of balustrade

Pen on tracing paper (9 3/4 x 15 1/2)

2 Section

Pen on tracing paper (11 1/2 x 9 1/2)

1-2 Insc: With dimensions

ROME: Palazzo della Cancelleria

Measured drawings (6):

1 Elevation of part of front with dimensions

Pen on tracing paper (11 1/2 x 11 3/4)

2 Elevation & details of window on the Principal Floor of the Cancelleria at Rome

Insc: As above, with dimensions

Pen on tracing paper (20 1/4 x 11 3/4)

Verso: Ponte Dera, plan & elevation

3 Elevation of window

Pen (19 x 11 3/4)

4 Detail of entablature

Pen (17 3/4 x 5 1/4)

5 Details of entablature, orders & base with rusticated masonry

Pen (17 3/4 x 12)

6 Elevation

Pen (19 1/4 x 28)

ROME: Palazzo Farnese

Measured drawings (3):

1 Plan

Pen & wash (28 3/4 x 19 1/2)

2 Elevation

Pen (19 1/2 x 28 1/2)

3 Detail of entablature

Pen (18 x 24)

1-3 Insc: With dimensions

ROME: Palazzo del Banco di S Spirito

Measured drawings (3):

1 Elevation

(15 x 20)

2 Details of Lower windows

(18 1/4 x 14 1/2)

3 Details of Principal windows

(18 3/4 x 14 1/2)

4 Details of Upper window, & Quoin Stones

(19 1/4 x 14 1/2)

5 Elevation & details of Entrance Gateway

(19 1/2 x 14 1/2)

1-5 Pen & wash

6 Detail of Great Cornice

Pen (14 1/2 x 12)

1-6 Insc: As above, with dimensions

ROME: Scala Regia, Vatican

Measured drawing

Plan with dimensions

Pen (15 1/8 x 9 1/2)

ROME: Tempio di Giove Statore

Measured drawings (2):

1 Details of orders

Sepia pen (10 1/4 x 15)

2 Detail of base of order

Pen (9 3/4 x 13)

1-2 Insc: With dimensions

ROME: Tempio di Giove Vincitore

Measured drawings (2):

1 Detail of Architrave

Pencil & sepia wash (13 x 9 1/4)

2 Detail of section of Cornice

Pen & wash (11 7/8 x 13 7/8)

1-2 Insc: As above

ROME: Tempio della Pace

Measured drawing

Detail of entablature with dimensions

Pen (13 1/8 x 9 1/2)

FLORENCE: Santissima Annunziata
Measured drawing
Plan & section with dimensions
Pen ($8 \times 12\frac{7}{8}$)

FLORENCE: S Croce, tomb of Carlo Marsuppini
(Desiderio da Settignano, 1455)
Measured drawing
Elevation & detail with dimensions
Pencil on tracing paper (brown) ($10\frac{1}{2} \times 6\frac{1}{4}$)

FLORENCE: Cappella dei Depositi, Sagrestia Nuova,
S Lorenzo
Measured drawings (2):
1 Plan
Pen ($12\frac{5}{8} \times 8$)
2 Section of chapel
Pen (10×8)

1-2 Insc: With dimensions

FLORENCE: S Lorenzo
Measured drawings (3):
1 Plan & section
Pen ($12\frac{1}{2} \times 8$)

2 Details of Michelangelo's chapel
Pen (10×8)

3 Sketch of statue of Lorenzo, Duke of Urbino
Pencil ($9 \times 6\frac{7}{8}$)
Verso: Details of orders
Pencil ($9 \times 6\frac{7}{8}$)

1-3 Insc: With dimensions

FLORENCE: S Spirito
Measured drawings (2):
1 Plan
Pen ($12\frac{5}{8} \times 8$)

2 Details of orders & in the Small chapel of the Holy
Sepulchre, West door interior . . .
Pencil on tracing paper (brown) ($6\frac{5}{8} \times 9\frac{1}{4}$)

1-2 Insc: As above, with dimensions

FLORENCE: Galleria degli Uffizi, Sala della Niobe
Measured drawings (3):
1 Plan
Pen ($12\frac{3}{4} \times 8$)

2 Section
Pen ($9 \times 12\frac{7}{8}$)

3 Details of *Pilaster base and dado, Great Cornice, entablature under Dome, Base of Small Cols. in window, Architraves of side windows, Moldings of Panels, Flutes of Pilasters 7 in front, Architrave of Window from which the central arch springs, Frieze filled with bad foliage, Pannels in the cradle vaults — the ornaments differ in every oblong pannel*
Pen on tracing paper ($15 \times 7\frac{3}{4}$)

1-3 Insc: As above, with dimensions

FLORENCE: Loggia dei Lanzi
Measured drawings (3):
1 Plan & detail
Pen on tracing paper ($11 \times 8\frac{1}{2}$)

2 Details of ornaments
Pencil ($7\frac{7}{8} \times 5\frac{3}{8}$)

3 Details of *Profile of Pedestal in Piers, Open work in Parapet, Profile of Surbasement, Plan of Piers*
Pen on tracing paper (10×8)

1-3 Insc: As above, with dimensions

FLORENCE: Palazzo Strozzi
Measured drawings (4):
1 Half-elevation of front
Pen ($9\frac{1}{4} \times 11\frac{3}{4}$)

2 Details of *Great Cornice, Fillet at angle of building, Lower stringing course, Upper stringing course, Windows in upper Storey, Termination of Architraves to door at bottom. Cima reversed runs the whole length of building, Windows of upper storey*
Pen (8×6)

3 Details of piano nobile
Pencil on tracing paper (brown) ($9\frac{3}{4} \times 7\frac{3}{4}$)

4 Elevation of piano nobile (part of)
Pen ($14\frac{3}{8} \times 9\frac{1}{2}$)

1-4 Insc: As above, with dimensions

FLORENCE: Ponte di S Trinità
Measured drawings (6):
1 Plan
Pen ($13\frac{5}{8} \times 19\frac{3}{4}$)

2 Sections of centre & side arches
Insc: *Centre Arch & Side Arch on Santo Spirito side of river on upstream face. NB add $\frac{1}{2}$ an inch to each of the ordinates*
Pen (15×10)

3 Section of half of centre arch
Pen ($17\frac{3}{4} \times 22\frac{1}{8}$)

4 Section of side arch
Pen ($17\frac{3}{4} \times 23\frac{1}{8}$)

5 Details of ornaments
Pen ($12\frac{1}{2} \times 8$)

6 Details of *Pier measured on Trinita side of centre arch, on up stream side of Bridge, Crown of Centre arch, Pedestal on Santo Spirito side of River, &c*
Pen ($19\frac{1}{2} \times 14$)

1-6 Insc: With dimensions

NE FLORENCE: Capella at Poggio Imperiale
Measured drawing
Plan & section, with dimensions
Pen ($12\frac{5}{8} \times 8$)

VENICE: Campanile di S Marco
Measured drawing
Plans, elevation & section, with dimensions
Scale in Venetian feet
Sepia pen on tracing paper (20×15)

VENICE: Chiesa dei Gesuati
Measured drawings (4):
1 Plan & elevation of W end
Pen ($13\frac{3}{4} \times 11\frac{1}{4}$)

2 Half-plan & section (unfinished)
Pen & wash, pencil (20×13)

3 Detail of *Base of Minor Orders*
Pen ($10\frac{1}{4} \times 5\frac{1}{2}$)

4 Detail of *Cornice & Base of Principal Order*
Pen ($14 \times 5\frac{1}{4}$)

1-4 Insc: As above, with dimensions

VENICE: Chiesa del Redentore
Measured drawings (6):
1 Half-plan

2 Elevation of W end

3 Section

4 Details of *The Composite Order, Impost of the Arch, Cornice of the Cupola, Cymatium of the Central Acrateria, & Cymatium of the side Acrateria*

5 Details of orders: *Great Corinthian Order, Impost of the Arches, Corinthian Order of the Windows in Tribune*

6 Details of *Cornice of the Attic, Archivolt of the Arches in Tribune, Corinthian Order of the external niches, Impost of the External Niches, Ornaments on the upper windows of the Tribune, Attic in Tribune, External Corinthian orders, with dimensions*

1-6 Pen on tracing paper (approx. 17×13)

VENICE: S Francesco della Vigna
Measured drawings (3):
1 Half-plan & elevation of W end
Pen on tracing paper ($9\frac{1}{4} \times 15\frac{1}{4}$)

2 Detail of *Entablature of the Great Order, Impost of Arch to door, & Base of Great Order*
Pen on tracing paper ($15\frac{1}{2} \times 9\frac{1}{2}$)

3 Details of *Entablature & base of Minor orders, Pedestal of Great Order, Impost & Architrave on the exterior of the Chapels, Ornament on the two doors in the Crociera, Entablature Cap. Base & pedestal of the main order in interior*
Pen on tracing paper (20×15)

1-3 Insc: As above, with dimensions

VENICE: Chiesa di S Giorgio Maggiore
Measured drawings (6):
1 Half-plan
w/m: Y & M, 1813
(19×7)

2 Half-elevation of W end
($15\frac{1}{2} \times 13\frac{1}{2}$)

3 Section
($17\frac{3}{4} \times 13\frac{1}{2}$)

4 Details of *Cymatium and Basement of Altar, Gradino above Altar, Step to Altar, Cymatium & Basement under the Statue on Altar*
(12×9)

5 Details of *External Cornice Under the Cupola, Base & Pedestal of Composite Order — Interior, Base & Column to Great Door & Cornice sustaining balustrade in the middle of the Crop with the Archivolt below it*
($15 \times 9\frac{1}{2}$)

6 Detail of composite order
($18 \times 8\frac{1}{2}$)

1-6 Insc: As above, with dimensions
Pen on tracing paper

VENICE: S Maria Formosa
Measured drawings (3):
1 Plan, elevation & detail
Pen on tracing paper ($7\frac{1}{2} \times 6\frac{1}{2}$)

2 Plan & elevation of orders
Pen ($15 \times 10\frac{3}{4}$)

3 Details of capital
Pen ($20 \times 13\frac{1}{2}$)

1-3 Insc: With dimensions

VENICE: S Maria Maddalena

Measured drawings (2):

1 Half-plan & elevation of W end, with dimensions
Pen on tracing paper (15 × 13)

2 Section of W end

Pen on tracing paper (15 × 11³/₄)

VENICE: Chiesa di S Nicolò da Tolentino

Measured drawings (4):

1 Half-plan

(15 × 9¹/₂)

2 Elevation of W end

(15¹/₂ × 12³/₄)

3 Section

(15 × 10¹/₂)

4 Details of cornice

(15 × 7)

1-4 Insc: With dimensions

Pen on tracing paper

VENICE: Chiesa di S Salvatore

Measured drawings (4):

1 Half-plan

2 Half-section

3 Details of *Cornice of Attic, Entablature of the Cupola, Entablature and Capital of Minor Orders, Pedestal to both Orders*

4 Details of *Principal Orders*

1-4 Insc: As above, with dimensions

Pen on tracing paper (15 × 9¹/₂)

VENICE: Chiesa di S Simeone Minore

Measured drawings (3):

1 Half-plan

Pen (15 × 9¹/₂)

2 Elevation (unfinished) of the W end

Pen (15 × 9¹/₂)

3 Section

Pen on tracing paper (15 × 11)

1-3 Insc: With dimensions

VENICE: Chiesa delle Zitelle

Measured drawings (2):

1 Half-plan

2 Section

1-2 Insc: With dimensions

Pen on tracing paper (15¹/₂ × 10 & 17 × 14)

VENICE: Convento della Carità

Measured drawings (2):

1 Details of orders

Pen on tracing paper (20 × 14¹/₂)

2 Details of *Door in Portico of Cloister, Window in Corinthian Order, Imposts & Archivolts, Balusters in Archways of Ionic Orders, Architrave Cap & base in Sacristia*

Pen on tracing paper (17 × 13)

1-2 Insc: As above, with dimensions

VENICE: Ponte di Rialto

Measured drawing

Details of *Entablature of Archway in Centre, Archivolts del Ponte, Cornice above the small Arches, Baluster and Cornice*, with dimensions

Pen on tracing paper (14¹/₂ × 9¹/₂)

VENICE: Palazzo Vendramin

Measured drawing

Details of *Upper Entablature, Capital of Column, Second Order, Height of Lower order . . . , Height to Architrave*, with dimensions

Pen on tracing paper (14¹/₂ × 19)

VENICE: Prigione (public prisons)

Measured drawings (2):

1 Half-elevation with dimensions

Pen on tracing paper (15 × 9)

2 Elevation

Pen & wash (19 × 29)

VERONA: Campanile di S Giorgio Maggiore

Measured drawing

Elevation

Pen (23³/₄ × 12³/₄)

VERONA: Dogana

Measured drawings (3):

1 Elevation of archway

Pen (19¹/₂ × 13³/₄)

2 Elevation of archway

Pen (18³/₄ × 12³/₄)

3 Detail of *Portico del Cortile*

Pen (19 × 12³/₈)

1-3 Insc: As above, with dimensions

VERONA: Piazza dei Signori

Measured drawings (2):

1 Elevation of *Frontispiece*

Pen (14 × 20)

2 Details of entablature, capital & base of order

Pen (20 × 13¹/₂)

1-2 Insc: As above, with dimensions

VERONA: Porta Nuova

Measured detail of the order

VERONA: Teatro Filarmonico

Measured drawings (2):

1 Plan & elevation of orders

Pen (17¹/₂ × 12¹/₂)

2 Details of entablature & capital & base of order

Insc: With dimensions

Pen (19 × 11³/₄)

LONIGO, nr Vicenza: Villa Pisani

Measured drawings (2):

1 Plan & section

Pen (19 × 11)

2 Plan & elevation

Pen (20 × 14)

1-2 Insc: With dimensions

VICENZA: Basilica

Measured drawings (3):

1 Details of *Base, Entablature & Frieze* of order

Pen (20 × 13⁵/₈)

2 Details of *Architrave — cornice, Archivolts, &c*

Pen (12¹/₂ × 18¹/₂)

3 Details of *Entablature, Crown Mouldings, Base, Plinth of Pedestal, Upper Order*

Pen (20³/₈ × 19¹/₂)

1-3 Insc: As above, with dimensions

VICENZA: Palazzo Chiericati

Measured drawing

Detail of entablature & base of order with dimensions

Pen (20 × 13³/₄)

VICENZA: Palazzo Porto

Measured drawings (3):

1 Plan & elevation of orders of front façade

Pen & wash (13¹/₂ × 18¹/₂)

2 Detail of window

Pen (20³/₄ × 13¹/₄)

3 Detail of entablature & base

Pen (20 × 13³/₈)

2-3 Insc: With dimensions

VICENZA: Palazzo Thiene

Measured drawings (2):

1 Plan & elevation of orders & windows on front façade

Pen (14 × 20)

2 Elevation of window

Pen (20 × 12)

1-2 Insc: With dimensions

VICENZA: Palazzo Trissino

Measured drawing

Detail of entablature & base, with dimensions

Pen (18³/₈ × 11⁷/₈)

VICENZA: Villa Capra

Measured drawings (3):

1 Plan & elevation

Insc: *Measured by W & B June 1820*

Pen (14 × 20⁵/₈)

2 Details of *Rotunda*

Pen (19 × 12³/₄)

3 Detail of entablature & base

Pen (19⁵/₈ × 13⁷/₈)

1-3 Insc: As above, with dimensions

MASER, nr Vicenza: Chiesa

Measured drawings (2):

1 Plan & elevation

Insc: *Measured by Wolfe & Barry 1820*

Pen (18 × 13)

2 Plan & section of *Rotunda di Masere*

Pen (20 × 13⁵/₈)

1-2 Insc: As above, with dimensions

PADUA: Porta del Portello or di Venezia Padova

Measured drawing

Part plan & part elevation of orders on façade

Pen & pencil (23³/₄ × 14¹/₂)

Volume II

Classical architecture in Sicily & Greece & miscellaneous topographical drawings

Belgium

ANTWERP: Cathedral

Topographical drawing

Details

Scale: 1 in to 8 ft

Insc: *Antwerp Cathedral* & details labelled

Pencil on blue paper ($8\frac{1}{2} \times 8$)

GHEENT: Hôtel de Ville

Topographical drawing to scale

Elevation of *lower storey, angle of building, Hôtel de Ville*

Insc: As above

Pencil ($9\frac{3}{4} \times 8$)

Egypt

ALEXANDRIA: Column

Measured drawing

Plan & sketch elevation

Insc: *Mr. Salt's Admeasurements of the Column at Alexandria* & details & measurements fully marked

Pen ($8\frac{1}{2} \times 7\frac{1}{2}$)

HOUSSEIN NEER: Temple

Plan, front elevation & section through entablature

Scale: 1 in to 20 ft

Insc: Measurements marked on entablature

d: 1819

Pencil on detail paper (11×7)

KARNAK

Site plan of temple & surrounding buildings, with full key

Scale: 1 in to 160 ft

Insc: Details fully labelled

Pen & grey wash ($19\frac{1}{2} \times 29$)

Great Britain

WELLS (Som): Cathedral

Topographical drawing

Details of screen

Insc: *Wells Cathedral* & some measurements marked

Verso: Rough sketch of a chapel with note

Pencil ($6\frac{1}{2} \times 3\frac{1}{2}$)

Greece

ATHENS: Choragic monument of Lysicrates

Measured drawings (22)

Detail of entablature, plan of monument, detail of architrave, profiles of columns, half-plans of columns, details of central finial of acanthus-leaf carving, sketches of figures on frieze, elevation of tripod, details of scrolls from roof &c

Insc: Full details labelled & measurements marked

s & d: (on one drawing) *Athens 1820 J. L. Wolfe*
Pen & wash; watercolour (sizes range from $8\frac{1}{2} \times 12\frac{3}{4}$ to $13\frac{1}{2} \times 21\frac{1}{4}$)

ATHENS: Erechtheum

Measured drawings (28)

Tetrastyle portico: plan, architrave details, mouldings of beams of coffers, capitals of pilasters, elevation of an Ionic volute & outline moulding, Ionic capitals & outlines, elevation of top of door, angle patera on door, capital ornaments, capitals of pilasters, ornament on the crowning cymatium of door; Caryatid: sketches

Insc: Full details labelled & measurements marked

s & d: *Athens Nov-Dec 1820 J. L. Wolfe*

Pen; pencil (sizes range from $6\frac{1}{4} \times 12\frac{3}{4}$ to 16×23)

ATHENS: Parthenon

Measured drawings (36)

Plan of E end, part elevation of pediment, details of entablature, of lion's head water spout at NW angle, outlines of abaci, plan of steps & substructures, details of antefixae, section through NW angle, section through corner stone of horizontal cornice, ground plan showing site of *present mosque*, E & W elevations, part longitudinal section, detail of entablature, sketches of frieze, &c

Insc: Full details labelled & measurements marked

Pen; pencil; pen & indian ink (sizes range from

$5\frac{1}{4} \times 4\frac{1}{2}$ & $8\frac{1}{2} \times 6\frac{3}{4}$ to $16\frac{3}{4} \times 25\frac{1}{4}$)

ATHENS: Thesum

Measured drawings (10)

End elevations, ground plan, detail of entablature, outlines of capitals, profiles of columns, sketches of sculpture on portico &c

Insc: Full details labelled & measurements marked

Pen & wash (sizes range from $8\frac{1}{2} \times 12\frac{1}{2}$ to $17 \times 12\frac{1}{2}$)

Italy & Sicily

AGRIGENTUM: Fragment in the Cassino of Il. Sigr.

Paniterra

Front elevation of a Roman fragment

Insc: As above, with inscriptions marked

Pencil ($7 \times 6\frac{3}{4}$)

AGRIGENTUM: Temple of Concord

Measured drawings & view (4)

Plan, elevation of E front, elevation of half of the E front, section & interior view

Scale: 1 in to 16 ft (plan); 1 in to 8 ft (elevation & section)

Insc: Measurements marked

d: 1819

Pen & indian ink ($8 \times 12\frac{1}{2}$, $9\frac{1}{2} \times 8$, 8×10 , $9 \times 16\frac{1}{2}$)

AGRIGENTUM: Temple of Juno

Measured drawings (3):

1 Plan

Scale: 1 in to 16 ft

Insc: Full measurements marked

d: 1819

Pen & indian ink ($8 \times 12\frac{1}{2}$)

2 Elevation of one column

Insc: Full measurements marked

Pen ($9\frac{1}{2} \times 8$)

3 Front elevation, but without pediment

Insc: Full measurements marked

Pencil ($10\frac{1}{2} \times 16\frac{1}{2}$)

AGRIGENTUM: Temple of Jupiter Olympus (8):

1 Reconstruction of the Gigante, one of the telamones, showing the statue divided up into the 15 fragments discovered near the temple

Scale: 1 in to 4 ft

Insc: Fragments numbered with key

Pen on detail paper ($8\frac{3}{4} \times 6\frac{1}{2}$)

2-8 Details of fragments of the Gigante, two in the possession of Il. Sigr. lo Presti

Insc: Details labelled; & 7-8 as above

Pencil & pen (approx. $6\frac{1}{2} \times 7\frac{1}{2}$)

CATANIA: Benedictine convent

Scale drawing of staircase

Plan & detail of balustrade

Scale: 1 in to 16 ft

Insc: Details labelled

Pen ($8 \times 12\frac{1}{2}$)

CATANIA: Museo Civico

Sketches of vases & figures from vases in the Biscari Collection now in the Museo Civico (3)

Insc: *From the Biscari Collection*

Pencil ($12\frac{1}{2} \times 9$)

PAESTUM: Basilica

Measured drawing

Details of columns

Insc: Measurements marked

Pencil on detail paper ($10\frac{1}{4} \times 16\frac{1}{2}$)

PAESTUM: Temple of Ceres

Measured drawing

Front elevation & details

Insc: *Small Temple at Paestum* with measurements marked

Pencil ($10\frac{1}{2} \times 16\frac{1}{2}$)

PAESTUM: Temple of Neptune

Measured drawing

Front elevation

Insc: Measurements marked

Pencil on detail paper ($10\frac{1}{2} \times 16\frac{1}{2}$)

SEGESTA: Temple

Measured drawings (3)

Plan, front elevation & details

Scale: 1 in to 16 ft (plan)

Insc: Measurements marked

Pen & indian ink; pencil ($8 \times 12\frac{3}{4}$, $8 \times 12\frac{3}{4}$, $10\frac{1}{4} \times 16\frac{1}{2}$)

SELINUS: Temples 1, 2 & 3

Scale drawings of comparative plans of the temples & measured details of capitals (4)

Scale: 1 in to 60 ft (plan); 1 in to 4 ft, 1 in to 2 ft (details)

Insc: Full details labelled & measurements marked

Pen ($8 \times 12\frac{3}{4}$)

SYRACUSE: Temple of Minerva

Measured drawings (2)

Elevation (without pediment) of front & detail elevation of two columns

Insc: Full measurements marked

Pen; pencil ($9 \times 6\frac{1}{4}$, $10\frac{1}{4} \times 16\frac{1}{2}$)

SYRACUSE: Venus Anadyomene

Sketch of the Venus now in the Museo Nazionale, Syracuse

Insc: *The Venus of Syracuse*

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

TAORMINA: Greek theatre

Scale drawings of the theatre (2)

Plan & section

Scale: 1 in to 16 ft

Insc: Details labelled

d: 1819

Pen & indian ink (8×12)

Jordan

BISAN: Theatre

Measured drawing

Plan, section of one of the niches, & plan of a public seat

Insc: *Theatre at Bisan in its present state 1819*, with details labelled & measurements fully marked

Pen on detail paper ($8 \times 12\frac{1}{2}$)

JERASH

Site plan showing amphitheatres & temples

Scale: 1 in to 100 yd

d: 1819

Pen on brown detail paper ($11\frac{3}{4} \times 17$)

JERASH: Temple of Hercules
Measured drawing
Plan
Scale: 1 in to 40 ft
Insc: Measurements marked
Pen on detail paper (13¹/₄ × 9³/₄)

JERASH: Theatres
Measured drawings of the two theatres (2)
Plans & sections
Insc: (on each drawing) *Theatre at Jerash in its present state 1819* & details & measurements marked
Pen on detail paper (10³/₄ × 10³/₄, 9¹/₂ × 15¹/₄)

Unidentified details of classical architecture: details at Delphi (1), Delos, 1818 (1), Baalbek (1), Agrigento (1), Syracuse (1), plans of unidentified temples (6), fragments in the possession of M Fauvel, Athens, 1818 (5), the remainder details of classical orders, vases, fragments from friezes &c (39 in all)
Pen & pencil & wash, mostly on tracing paper, mounted

BARRY, Charles Jnr (1823-1900)

Eldest son of Sir Charles Barry. Trained in his father's office. He set up practice c.1847 and went into partnership with Robert R. Banks (d.1872), a former principal assistant of his father. They submitted designs to many competitions. Appointed architect and surveyor to the Dulwich Estate in 1858, he built several churches on the property, including the Presbyterian Church, North Dulwich; Holy Trinity, 1856; St Stephen's, 1868 and St Peter's, 1873; he also designed new buildings for the college, 1868-70, a fountain, 1877 and Dulwich Public Library, 1896. Messrs Banks & Barry were the architects of Holy Trinity Church, Barking Road; St Mary, Charterhouse, church in Playhouse Yard, Golden Lane, 1867-68, and of the new RA and other buildings on the Burlington House site, 1871. Barry also designed schools in Winchester Street, Finsbury, 1872; rebuilt the central portion of Clumber House after a fire for the Duke of Newcastle, 1880; put forward a scheme for completing the Houses of Parliament, 1884-85, and built a house at Horsham 1888; Bylaugh Hall; Stevenstone, N Devon; the Industrial School at Feltham; the Institute of Civil Engineers, Great George Street, 1895, and made alterations and additions to Shoreditch Town Hall in 1892. He acted as one of the Royal Commissioners for the Paris Exhibition of 1878 and was appointed architect to the Athenaeum Club in 1881 — he resigned in 1899 — and to the Travellers' Club in 1889. He had become A in 1846, F in 1854, was President of the RIBA, 1876-79, and Royal Gold Medallist in 1877.
Bibl: obituaries: *Builder*, LXXVIII, 1900, p.571; *BN*, LXXVIII, 1900, p.787; *RIBA Jnl*, VII, 1900, p.399

BILSDALE (Yorks): Church of St Hilda
View from SE
Watercolour (14 × 18³/₄)
The church was erected for the Rt Hon. Lord Fernham in 1851, cf. Barry's letters 1851-52 (RIBA Library). Banks & Barry exhibited at the RA 1852, No. 1155 'Bilsdale Church, Yorkshire'.

CLUMBER PARK (Notts)
View & measured drawing of old house & designs for rebuilding after a fire, 1879 (30):
1 View of old house taken after the fire [Fig.31]
Pen & watercolour on thin cardboard (9¹/₄ × 26)

2 Sections on lines AA & BB of corner blocks which survived the fire
Scale: 1 in to 8 ft
Insc: As above with some details marked & measurements given
d: 22.5.80
Pen (20¹/₂ × 27)

3-29 Designs for alterations & additions
3-4 Group 1 (not executed)
3 Elevation of entrance front
(18¹/₂ × 27³/₄)

4 Elevation of side or garden front
(21¹/₄ × 30)

3-4 Pen & grey wash

5-7 Group 2
5 *Plan of Ground Floor* with entrance porch sketched in
(26³/₄ × 40¹/₂)

6 *Plan of Mezzanine Floor*
(26³/₄ × 40)

7 *Plan of First Floor*
Mounted on linen (26¹/₄ × 36¹/₂)

5-7 Insc: numbered *Drawing A-C* & as above, with rooms labelled
Pen, red ink & coloured wash

8-21 Group 3 (not executed)
8 *Plan of Basement showing new Cellars & Alterations*
d: 2 April 1880
Pen, coloured ink & coloured wash, mounted on linen
(27³/₄ × 38)

9 *Plan of Ground Floor*
Pen, red & blue ink & coloured wash (27³/₄ × 38¹/₄)

10 *Mezzanine Plan*
Pen & coloured wash (25 × 38)

11 *Plan of First Floor*
Pen, red ink & coloured wash (25 × 38)

9-11 d: June 1880

12 *Roof Plan*
d: 9 July 1880
Pen & red ink (26 × 38)

13 *Plan of Drains*
Pen, red & blue ink on tracing paper, mounted on linen (33¹/₂ × 27¹/₂)

8-13 Scale: 1 in to 8 ft

14 *Longitudinal Section from West to East*
Insc: (in different hand) *not executed*

15 Tracing of No.14

16 *Section through Hall & Grand Staircase*
Insc: (in different hand) *Design of Stairs altered*

17 Tracing of No.16

18 *Entrance on West Elevation*
Insc: (in different hand) *not executed*

19 Tracing of No.18

20 *South Elevation towards Lake*
Insc: (in different hand) *not executed*

21 Tracing of No.20

8-21 Insc: *A, Clumber* & numbered *No.1-10*, & as above, with details labelled
s: (except No.13) *Charles Barry Archt.*
14-21 d: May 1880
Pen & coloured wash (21 × 30; tracings approx. 18¹/₂ × 29)

22 Part elevation of W front (cf. No.18)
Pen, mounted on linen (21¹/₂ × 31)

23 Perspective of proposed house from the lake with figures & boat in foreground (design very similar to No.18, not executed)
Watercolour (30¹/₂ × 53)
Reprd: *Builder*, XXXVIII, 1880, p.796

24 *Outline Plan & Elevation of West Side of Chapel & Housemaids' Room*
Scale: 1 in to 8 ft
d: 3.8.80.
(13 × 16¹/₂)

25 *Basement Plan of Mansion with Additions & Alterations in Progress*
Scale: 1 in to 16 ft
(21 × 28¹/₂)

26 *Ground Plan*
(9¹/₂ × 9¹/₂)

27 *Part Plans of Ground, Mezzanine & First Floors*
Ground floor design different from No.26
Scale: 1 in to 16 ft
s & d: *Charles Barry Archt.* | 10 August 1881
On tracing paper, mounted (17¹/₄ × 36¹/₂)

28 *Plan, Front Elevation, Transverse Section & Section through Circular Lobby of South Front | Proposed Winter Garden in place of present Loggia*
Scale: 1 in to 4 ft
(22 × 30)

29 *Longitudinal Section of Grand Drawing Room | showing new Bay Window*
Scale: 1 in to 2 ft
(22 × 33)

24-29 Insc: As above, with details labelled
Pen & coloured wash

30 Perspective of interior of hall with figures (as executed) [Fig.32]
Watercolour (36 × 27)
For illustration of hall see *CL*, XXIV, 1908, p.353.

Lit: For history of house see Barry, Sir Charles CLUMBER PARK; for description of alterations after the fire see *Builder*, XXXVIII, 1880, p.792, which also illustrates the approved plans, facing p.796. These are not identical with any of the above designs, though very similar. In 1880 Barry exhibited at the RA No.1125: 'Clumber, near Worksop, Notts'.

FELTHAM (Middx): Middlesex Industrial Schools
Competition designs & view, 1857 (5):
1 *Plan of Ground Floor showing Yards etc.* with attached flaps showing alternative design for central & middle wings
Pen, coloured ink & coloured wash

2 *Plans of One Pair & Two Pair Floors & Plans of Steward's House, Two Pair Floor & of Tanks over Steward's House*
Pen & coloured wash

3 *Side Elevation, Longitudinal Section on line AB & Transverse Section on line CD*
Pen & sepia wash

4 Plans, Elevations & Sections of North & South Fronts of Chapel, Infirmary, Workshops & Lodge
Pen & coloured wash

1-4 Scale: 1 in to 16 ft

Insc: As above & *Middlesex Industrial Schools* with competition motto: *Veritas* & notes on details
Mounted on linen (approx. 39 × 26)

5 View of completed buildings

Print (11 × 17½)

In July 1856 a selection of seven was chosen out of 41 competitors, but only one of them, Mr Moffat, was given the lowest premium; the other two premiums were given to Messrs Aikin & Capes (1st) & Mr Henderson (2nd). At the same time the committee decided that neither of their designs was worthy of adoption. Finally, after much controversy, Barry's design was chosen in December. For description of the proceedings see *Builder*, XIV, 1856, pp.344, 341, 420, 444, 462, 562, 690.

LONDON: Dulwich College

Views of building, finished 1870 (7):

1 View of central block & chapel, in park setting
(10½ × 17)

2 View of part of cloisters & secondary wings, with figures in foreground
(10¾ × 7½)

3 View of tower from inner court
(10¼ × 6½)

4 View of chapel gable
(9¼ × 7¾)

5 View of doorway, with figures
(8¼ × 6½)

6 View of staircase from entrance hall, with figure
(9 × 8½)

7 View of interior of library, with figures
(8¼ × 8¼)

1-7 Watercolour

Lit: For few details see Barry's article 'On the Works executed in Terra-Cotta at the new Alleyn's College, Dulwich', in *RIBA Transactions*, 1867-68, pp.259-280
In 1868 Barry exhibited at the RA, No.876, 'Alleyn's College, Dulwich'.

LONDON: Albert Memorial [Fig.33]

Competition design, unsuccessful, 1863

Perspective of monument in park setting with figures
Watercolour (22½ × 32½)

In 1864 Barry exhibited at the RA, Nos.759 & 778, two designs 'National Monument to HRH Prince Consort etc.'

The Albert Memorial was built by Sir George Gilbert Scott, 1863-72. For full details of the competition see Scott, Sir George Gilbert.

LONDON: Burlington House, Piccadilly, New National Gallery

Designs of alternative schemes, c.1859 & 1864 (2):

1 Plan showing Appropriation of the Site of Burlington House with Plan of Upper Floor

Scale: 1 in to 40 ft

Pen & coloured wash (11½ × 19½)

2 Elevation towards Burlington Gardens, Transverse Section through Picture Galleries taken from East to West & Longitudinal Section from North to South through Entrance Portico & Halls, Great Italian Gallery & existing Building of Burlington House & Courtyard showing new Carriage Porch

Scale: 1 in to 20 ft

Insc: *New National Gallery | Proposed to be erected on the open space of the gardens of Burlington House.*

d: 24 Feb. 1864

Pen & coloured wash (20½ × 33½)

1-2 Insc: As above, with details labelled & measurements marked

s: *Banks & Barry Architects* (1: 27 Sackville Street)

Prov: M of PBW

Lit: For history of Burlington House see Pevsner, *London I*, p.568

In 1869 Banks & Barry exhibited at the RA, Nos.968 & 972 'Design, Burlington House'; in 1873 Barry exhibited No.1118 'New Burlington House etc.'

The question of a site for the new National Gallery was under discussion for many years. In 1864 the Government scheme for erection of the gallery at Burlington House was defeated (for details see *Builder*, XXII, 1864, p.931). In 1866 the final choice fell on the Trafalgar Square site. At Burlington House Banks & Barry executed the range towards Piccadilly, 1869-73.

LONDON: Foreign Office

Competition design, 1856

Perspective from St James's Park, with mounted guardsmen & figures in foreground [Fig.34]

Watercolour (27¾ × 50½)

Prov: Bt from Mr Thos Parker, 1937

In 1858 Banks & Barry exhibited at the RA, No.1015 'Design; New Foreign office'. Banks & Barry were awarded a second premium for the Foreign Department design in the Government offices competition. For discussion & illustrations of their design see *Builder*, XV, 1857, pp.282, 372, 450-452. For details of competition & other competitors see Scott, Sir George Gilbert, LONDON: Government Offices, Whitehall.

LONDON: New National Gallery, Trafalgar Square

Preliminary sketches & competition design, 1866 (7):

1-6 Sketches

1 Site plan with Wilkins's building indicated by dotted lines

Insc: Details labelled

Pen & pencil on tracing paper

2 Half Ground Floor Plan for a new building

3 Half First Floor Plan for a new building

1-3 (Approx. 9 × 12½)

4 Alternative half first floor plan
(Approx. 9 × 12½)

5 Half Second Floor Plan
(11 × 12)

6 Elevation of central feature & 3 adjoining bays
(6½ × 12)

2-6 Insc: *New National Gallery | First Sketches made at Folkestone*, & as above with details labelled
s & d: B & B (monogram) August 1866
Pencil on tracing paper

7 Competition design [Fig.35]

Perspective from SW, showing main façade to Trafalgar Square with church of St Martin-in-the-Fields in the distance, & side façade facing W on to minor street, with figures & carriages in foreground
Pencil, pen & grey wash (27 × 51½)

Prov: Pres. by the AA (from the M of PBW), 1953

Lit: For description of Banks & Barry competition designs see *Builder*, XXV, 1867, p.92

On 15 February 1866 ten architects were invited to submit designs for the new National Gallery in Trafalgar Square. As it had not yet been decided whether or not to pull down the existing building by Wilkins (1832-38), the architects had to submit alternative designs for a new building and for additions and alterations to the old one. The chosen competitors were Messrs Banks & Barry, E. M. Barry, C.

Brodrick, G. S. Clarke, F. P. Cockerell, Owen Jones, J. Murray, F. C. Penrose, G. E. Street and M. D.

Wyatt. The completion date was 1 January 1867. In their report of 28 February 1867 to the First

Commissioner of Works & Public Buildings the judges of the competition said: '... while we readily acknowledge the architectural skill shown by the competitors ... we are bound to say ... that we are not prepared to recommend any one individual design for adoption. At the same time we think it due to the competitors to point to the design for a new gallery by Mr. Edward Barry, & to that for the adaptation of the existing gallery by Mr. Murray, as exhibiting the greatest amount of architectural merit' (*Builder*, XXV, 1867, p.186). The decision was now left to the Government. Although competitors and public protested, nothing happened for over a year, until, on 16 June 1868, E. M. Barry was appointed by the Office of Works to be the architect of the new National Gallery, a decision which was specified in a letter of 26 June 1868: '... it was upon a

consideration of all the circumstances attending the competitors for the National Gallery & the Law Courts that your appointment took place.' (*Builder*, XXVII, 1869, p.289). Barry, who, together with Street, had won the Law Courts competition, suspected that he had been given the lesser work while the more important was taken away from him. His inquiries received no answer and the new Law Courts were to be erected by Street alone. Still nothing happened. In May 1874 Disraeli said in the House of Commons: '... at present the Government have no intention of appealing to the House to raise a new façade to the National Gallery.' (*Builder*, XXXII, 1874, p.402). In the meantime Barry had started with additions and by July 1876 one half of the proposed arrangement of the back portion of his plans was completed. In March 1878 the Government rejected the request to pull down the old workhouse in Hemming's Row, saying it was still needed for Government purposes. In August 1879 a Government note on the architect's payment said that work had been carried out to the extent of only about one-sixth of the whole and that there was 'no present intention of rebuilding the Gallery' (*Builder*, XXXVII, 1879, p.867). In January 1880 Edward Barry died, and the project was finally dropped after some further minor alterations in 1884 by Sir J. Taylor.

For details of competition see *Builder*, XXIV, 1866, pp.271, 563; XXV, 1867, passim, full description of the designs; XXVI, 1868, pp.360-61; XXVII, 1869, p.289; XXXI, 1873, pp.612, 619-20; XXXII, 1874, 359, 377, 402, 944; XXXIII, 1875, pp.267, 343; XXXIV, 1876, pp.670, 725-26; XXXVI, 1878, p.253; XXXVII, 1879, p.867; unpublished thesis for Cambridge University by David Watkin; volume of pamphlets containing reports, correspondence & connected with the new National Gallery, dating from 1849-1870 (RIBA Library). For designs by other competitors see this catalogue under Brodrick, Cuthbert; Clarke, George Somers, Cockerell, Frederick Pepys; Murray, James; Penrose, Francis Cranmer; Street, George Edmund & Wyatt, Matthew Digby, LONDON: National Gallery

MANCHESTER (Lancs): Assize Courts

Competition designs, 1859 (5):

1 North West Flank Elevation

2 North East Elevation showing Garden Front of Judges Lodgings & back of Courts etc

1-2 (21 × 37¹/₂)

3 Section through Building from North West to South East showing Principal Staircase & | Great Hall or Promenade, Entrance Corridor from South Hall Street & Rooms generally etc. & Transverse Section through Crown & Nisi Prius Courts, Jury Retiring Rooms, Corridors | & Rooms generally etc.

4 Section through Building from North East to South West showing end of Judges' Lodgings etc. | Longitudinal Section through Criminal Court & Transverse Section through Great Hall | & Corridors, Entrance Hall, Portico & Principal Entrance etc.

1-4 Scale: 1 in to 8 ft

Pen & sepia wash

5 Diagrams | showing | warming & ventilating | arrangements: Sketch Plan & Roof Plan, Section through Public Staircase, Great Hall | Sheriffs' Rooms & Transverse Section through Courts, Cells, etc.

Scale: 1 in to 20 ft

Pen & coloured wash

1-5 Insc: Manchester Assize Courts with motto: *Allegro* 3 & as above

Mounted on linen

3-5 (24¹/₂ × 38)

Filed with these drawings is a specification booklet (13 pages). The competition was won by A.

Waterhouse; for details see Waterhouse, Alfred, MANCHESTER: Assize Courts.

PRESTON (Lancs): Town Hall

Competition design, 1854 [Fig.36]

Perspective from SW

Watercolour, mounted on linen (25 × 36¹/₂)

The competition was won by W. Hill of Leeds (see Builder, XII, 1854, p.78).

STEVENSTONE (Devon)

Design for alterations & additions, for Mark Rolle Esq. [Fig.37]

Perspective of house showing garden terrace & park, with figures

Watercolour (25¹/₂ × 39)

Filed with the drawing is a photograph showing the house before alteration. In 1874 Barry exhibited at the RA No.1078 'Stevenstone, near Farringdon, the seat of the Hon. Mark Rolle'.

Journals & sketchbooks made while Barry was working in his father's office (15):

Prov: Pres. by Caryl A. R. Barry (A), 1938

1 Journal, 1 November 1840-6 April 1841

Stiff paper cover (7¹/₂ × 3¹/₄)

Engaged mainly on work for houses in Porchester Terrace, also in Westbourne Road, Sussex Terrace, King Street & Hyde Park Gardens

2 Journal, 7 April-12 May 1841

Stiff paper cover (7¹/₂ × 3)

Engaged on the same work (cf. Journal 1) & also on the New Laboratory, George Street; from 22 July Barry works in Westminster instead of the office in Gray's Inn Lane

3 Journal, 13 August-31 December 1841

Stiff paper cover (7¹/₂ × 2¹/₂)

Engaged on the work in Westminster & studying Stuart's *Athens*; 26 August-2 September, holiday at Ryde

4 Journal, 1 January-18 March 1842

Stiff paper cover (9 × 3³/₄)

Studying Stuart's *Athens*, engaged on work for Trentham & a house in Green Park

5 Journal, 18 March-26 June 1842

Stiff paper cover (9 × 3¹/₂)

Studying Greek orders, 25 June went with his father to a meeting of the British Association at Manchester; journey via Trentham

6 Journal, 27 June-3 September 1842

Stiff paper cover (9¹/₂ × 4)

27-30 June, at Trentham & Manchester; 27 July-4 August, holiday at Shoreham; further studies from antique architecture, & small amount of miscellaneous work, e.g. Houses of Parliament, Trentham offices

7 Journal, 3 September-11 November 1842

Stiff paper cover (8 × 3¹/₄)

28 September-10 October, holiday in Cambridge; further studies from antique architecture & small amount of miscellaneous work, e.g. Trentham & Bowood Lodge

8 Sketchbook, 1845

Marbled boards, 36 pages (3³/₄ × 5¹/₂)

Notes & sketches of buildings & details seen in Rouen, Boscherville (d. Sept.1845), Paris, Beauvais, also few sketches of details of the Houses of Parliament

9 Journal, 14 October 1845-24 January 1846 (with omissions)

Stiff paper cover (5¹/₂ × 3¹/₂)

Engaged on work for the Houses of Parliament, Hurstpierpoint church, Bridgewater House, Thames Bank works, Winscombe church

10 Sketchbook, 30 September 1845-18 September 1846

Cardboard cover, 28 pages (4 × 6)

Sketches of details taken from Abbeville, Churchill Court Farm, Juniper Hall (trees), churches at Winscombe, Axbridge, Kingston Seymour, Middleham, Berkeley, Gloucester, Great Malvern, Lethbury, Tintern, Wells, Yatton rectory, Oxford, Clare Hall, Pembroke & Cambridgeshire

11 Notebook diary, 22 June-4 August 1847

Cloth cover (6³/₄ × 4¹/₂)

Short diary with extensive notes & some sketches on tour in France & Belgium: 22-25 June, journey from Le Mans to Paris via Chartres; 25 June-21 July, at Paris, with tour to St Denis; 22-31 July, journey to Beauvais, Amiens, Abbeville, Arras & Lille; 1-3 August, at Ghent; 4 August, arrival at Mechlin

12 Sketchbook, 14 December 1846-February 1850

Marbled boards, 43 pages (4³/₄ × 7³/₄)

Sketches with some notes taken from buildings in Ely, Cambridge, Saffron Walden, Stowe, Cobham, Rochester, Minster, Canterbury, Newton, Llangollen, Leeds, York, Hull, Beverley, Boston, Peterborough, Gawthorpe, Manchester; also notes on Bylaugh & Harewood House

Various sketches dated

13 Sketchbook, September 1851

Cloth cover, 40 pages (7¹/₄ × 4³/₄)

Sketches of details taken from buildings in Norwich, King's Lynn, Durham, Carlise, Bilsdale; various sketches dated; also some miscellaneous notes & unidentified sketches for garden layout

14 Sketchbook, 1851

Cardboard cover, 45 pages (5³/₄ × 9)

Unidentified sketch designs & sketches of buildings in Inverness, Braunton & Stirling; also of Bilsdale church & Bylaugh Hall

Some sketches dated

15 Sketchbook, 1862, 1864

Paper cover, 56 pages (3 × 4¹/₂)

Miscellaneous notes & sketches & details of London Bridge station, Shrewsbury School, Uppingham & Some sketches dated

BARRY, Edward Middleton (1830-1880)

Third son of Sir Charles Barry. He was trained by Thomas H. Wyatt, then worked in his father's office until the latter's death in 1860. He entered the RA schools in 1848. His first building was St Saviour's Church, Haverstock Hill, 1855-57, on the Eton College Estate. In 1860 he was appointed to superintend the completion of the Palace of Westminster as well as other buildings begun by his father. In 1869 he was elected Academician, 1873 Professor of Architecture and 1874 Treasurer of the RA. He became F in 1860 and Vice-President of the RIBA in 1878. He submitted designs to many competitions and obtained first premium in the National Gallery competition, 1866 (for details see Barry, Charles Jnr, LONDON: National Gallery), and the Law Courts competition, 1867 (for details see Street, George Edmund, LONDON: New Courts of Justice). His main works are: Birmingham & Midland Institute 1856-57 (dem.1966); Leeds Grammar School, 1857-59 (chapel, 1862-63); reconstruction of the Royal Opera House, Covent Garden, 1857-58, and the Floral Hall, 1858-59; extensive alterations to Henham Hall, Suffolk, 1858-68; Duxbury Hall, Lancs, 1859; St Giles's Schools, Endell Street, 1859-60; New Opera House, Malta, 1861-64; extensive alterations to Pyrgo Park 1862; Barbon Park Lodge, Westmorland, 1862-63; Charing Cross Hotel and Eleanor Cross, 1863-65; Cannon Street Hotel, 1864-65 (dem.1960); restoration of Crewe Hall, 1866-71; Bakeham House 1867-68; Shabden House & Cobham Park, 1870-73; grand staircase, Fitzwilliam Museum, Cambridge 1871-74; Wykehurst House, 1871-74; picture galleries of the National Gallery (part of his competition designs) 1871-75; Hospital for Sick Children, Great Ormond Street, 1871-76; Clifton church 1872-74; buildings on the Thames Embankment for the Society of the Inner Temple, 1875-79; restoration of Peakirk church, Hermitage; building for the Art Union of London, Strand, 1879. Bibl: obituaries: *Builder*, XXXVIII, 1880, pp.147-50; *RIBA Transactions*, XXX, 1879-80, pp.201-04; *Art Jnl*, XIX, 1880, pp.139-40

CREWE HALL (Cheshire)

Designs for additions & alterations, 1871 (6):

1 Plan of Ground Floor

2 Plan of Mezzanine Floor

3 Plan of First Floor

1-3 (14¹/₄ × 21)

4 South Elevation

5 North Elevation

6 East Elevation

1-6 Scale: ⁵/₈ in to 10 ft

Insc: *Crewe Hall*, numbered 1-6, & as above, with rooms labelled s & d: *Edward M. Barry, R.A | Westminster | March 1871*

Pen & coloured wash, mounted

4-6 (12 × 20)

Lit: For description & short history of Crewe Hall see *CL*, XI, 1902, pp.400-08; XXXIII, 1913, pp.634-640
Barry rebuilt Crewe Hall after a fire in 1866; he exhibited designs at the R.A. 1867, No.890; 1868, Nos.862-863; 1870, No.804.

LEEDS (Yorks): Grammar school
View of building showing cloister front, with groups of pupils & in foreground a master & the architect regarding the plan laid out on ground
Watercolour, mounted on linen (21 x 30½)
Prov: On permanent loan from C. A. R. Barry (A), 1938
Lit: For short history of school see Pevsner, *Yorks, West Riding*, p.330
Barry exhibited at the RA 1858, No.1018 'Design, Grammar School, Woodhouse Moor'.

LONDON: Carlton Club, Pall Mall
Preliminary competition design
Outline plan & elevation with attached fly-leaf showing alternative upper story
Insc: No.1, £38,000 & on fly-leaf: *Sketch design for Carlton Club, Pall Mall, No.3, £50,000*
s: E. M. Barry & illegible signature
w/m: 1842
Pencil & grey wash (13½ x 20½)
The Carlton Club was built by S. Smirke, 1847-54.
For details of competition & building see Smirke, Sydney & Basevi, George, LONDON: Carlton Club, Pall Mall.

LONDON: Westminster; Parliament Chambers
Design (possibly projected extension to the Houses of Parliament), 1866
Elevation towards Embankment
Scale: 1 in to 20 ft
Insc: *Parliament Chambers, No.6* & as above
s & d: Edward M. Barry ARA | Westminster | 22nd March 1866
Pen & coloured wash (16 x 21)

OXFORD: University Museum
Competition designs, 1854 (4):
1 *Plan of Ground Floor*

2 *Plan of Upper Floor*

3 *Longitudinal & transverse Sections*

1-3 Insc: As above, with rooms labelled
Pen & coloured wash (7 x 10)

4 Finished perspective of classical entrance & side fronts, with groups of figures
Watercolour (14¾ x 33)

1-4 Mounted together on one linen mount
Prov: Pres. by C. A. R. Barry (A), 1938
In 1855 Barry exhibited at the RA Nos.1236 & 1272 'Design; Oxford University Museum', and also exhibited designs at the Society of British Artists, Suffolk Street, 1856. The competition was won by Messrs Deane & Woodward, their design being selected from 32 entries submitted by 29 architects. These designs by E. M. Barry were placed second. For details see *Builder*, XII, 1854, pp.562, 590-92, 606, 622, 630, 641; XIII, 1855, passim; unpublished book (1966) on the history of the museum by James M. Edmonds of the University Museum, Oxford. For a photograph of one of the unsuccessful competition designs, & for designs for friezes for the museum see Pollen, John Hungerford.

PARIS: Opéra
Competition designs (4):
1 *Plan des Premières Loges*
Scale: 1½ in to 10 metres
Insc: Rooms labelled & seats calculated, with notes on details, in French

2 *Élévation: Façade Place du Grand Opéra*

3 *Coupe sur le Grand Foyer & le Grand Vestibule*
Insc: Details marked in French

4 *Coupe sur la Salle vers la Seine* with stage design & figures shown
Insc: Most rooms labelled & note on details in French

1-4 Insc: *Grand Opéra Paris*, with motto: *Opéra Paris* & as above
Pen & coloured wash, mounted on linen (approx. 20½ x 29½)
2-4 Scale: 3½ in to 10 metres
Charles Garnier won the competition in 1861. Barry's designs were probably not entered. For details of competition see Garnier, Charles, PARIS: Opéra.

WYKEHURST (Sussex): Wykehurst Park
Design, 1871, not executed
Front Elevation
Scale: 1 in to 16 ft
Insc: *Wykehurst, Sussex* & as above
d: Westminster | 17th June 1871
Watercolour (14 x 20¾)
In 1872 Barry exhibited at the RA No.1203 'Design Wykehurst'. For details of house see *Builder*, XXX, 1872, pp.565-567.

TOLEDO (Spain): Cathedral
Topographical sketch of portal in cloister
s & d: E.M.B. 1848
Pencil on brown paper, heightened with white wash (15¼ x 12)

Bound volume containing miscellaneous sketches (mounted in it) of unidentified details: alphabets (6), gable crosses (4), capitals (4), fonts (4), foliage on friezes, cusps, spandrels &c (22), ornamental iron work (8), rainwater head, lych gate, tile patterns (33), tracery & stonework (5), finials, urns (4), cupboard & topographical sketches of interior of small church in the Decorated style & of exterior of a tempietto, except for the following details which are identified:
BATH (Som): Abbey
Details of foliage, Prior Bird's chapel (2)

BENON
Details of wrought iron lock

BISHOPSTONE (Wilts): Church of St John the Baptist
Details of bosses & corbels in form of heads (2)

BISHOPSTONE (Wilts): Church of St John the Baptist
Details of mouldings

BISHOPSTONE (Wilts): Church of St John the Baptist
Details of chancel & transept parapets

BISHOPSTONE (Wilts): Church of St John the Baptist
Details of foliage

BRADING (Isle of Wight): Church of St Mary
Niche over W door

BRAMSHILL HOUSE (Hants)
Detail of balcony balustrade

BRANCEPETH (Co Durham): Church of St Brandon
Details of tracery

CAEN (Normandy): St Pierre
Details of N door panelling

CALDECOTT, RINGSTEAD (Northants),
HECKINGTON (Lincs), WISSENDINE, EXTON,
COTTESMORE, GREETHAM (Rutland), POLSTEAD
(Suffolk), BOXGROVE (Sussex), LEICESTER (Leics):
Details of buttresses, mouldings, mullions, string courses &c

CANTERBURY (Kent): Cathedral
Details of Archbishop Peckham's tomb

CANTERBURY (Kent), CAEN (Normandy),
STIMBOLTSHAM, BINHAM (Norfolk), UPTON
ST LEONARDS (Glos)
Details of Norman ornament

CORSHAM (Wilts): Church of St Bartholomew
Details of tomb in chantry

GREAT CHALFIELD (Wilts): Church of All Saints
Details of stone screen to chapel

GREENSTEAD (Essex): Church of St Andrew
Piscina, SE angle of chancel

HERNE (Kent): Church of St Martin
Window, with details of mouldings

LIÈGE (Belgium): St Jacques
Details of foliage

LONDON: St Matthias, Bethnal Green
Details of ornaments, W doorway

LONDON: St Paul's, Camden Town & WALMER
(Kent): St Saviour's
Windows designed by J. Johnson

LONDON: Temple Church
Plan, elevation, section & detail of central window, E end

LONDON: Temple Church
Details of corbels in form of heads

LONDON: Temple Church
Profiles of ribs &c

LONDON: St John's, Westminster
Proposed new font (2)

LONDON: Westminster Abbey
Detail of corbel in form of head

LONDON: Westminster Abbey, Henry VII's chapel
Detail of leaf battlement

MAIDSTONE (Kent): Church of All Saints
Details of mouldings & coats of arms

MAIDSTONE (Kent): Church of All Saints
Details of bosses &c

MAIDSTONE (Kent): Church of All Saints
Details of buttresses, stalls, foliage &c (2)

MAIDSTONE (Kent): Earl Street
Details of gable

MERTHYR (Carmarthen): Church of St Enfail
Font

MILAN (Italy): Cathedral
Details of tiles

MONREALE (Italy): Cloister
Details of capitals

NORTHFLEET (Kent): Church of St Botolph
Details of tracery

NORTH OCKENDON (Essex): Church of St Mary
Magdalene
Font

OXFORD: New College
Plan & elevation of pinnacle

OXFORD: St John's College
Details of wooden door of entrance gateway &
wooden tracery of stalls

PENTON MEWSEY (Hants): Holy Trinity Church
Font

ROMSEY (Hants): Abbey
Details of foliage, outer arches W of choir & head of
light, SW of choir

ST ALBANS (Herts): Abbey
Details of doors to chapel & chantry

SOUTHWELL (Notts) & LONDON: Westminster
Abbey
Details of bosses

STOKE GOLDING (Leics): Church of St Margaret
Windows

STONE (Kent): Church of St Mary
Details of nave piers

STONE (Kent): Church of St Mary
Detail of chancel ornament

STONE (Kent): Church of St Mary
Details of spandrel & bosses of reredos

STONE (Kent): Church of St Mary
Details of mouldings chancel

STONE (Kent): Church of St Mary
Details of tiles

STONE (Kent): Church of St Mary
Details of tracery, window, E end of N aisle

WRITTLE (Essex): Church of All Saints
Font

s & d: on various sketches: *E. M. Barry, 1847 & 1849*
Pen (tile details, pen & coloured wash; several on
detail paper)
Prov: Pres. by D. S. Robertson, 1936
204 sheets ($16\frac{1}{2} \times 10\frac{1}{4}$)

BARTHOLOMEW, Alfred (1801-1845)
Articled to J. H. Good. Afterwards taught
perspective. He was an advocate of Gothic as a style
essentially structural in character. Author of
Specifications for Practical Architecture (containing first
clear account of the principles of Gothic construction)
and Editor of *The Builder* in 1844. His only work of
importance was Finsbury Savings Bank, Sockford
Street, 1840.
Bibl: *Colvin*

WEST MOLESEY (Surrey): Abbotsbury Park
Volume of working drawings made from the designs
of Joseph Henry Good, 1821-24 (61 sheets)
Title page insc: *Delineations | from the | Working*
Drawings made | for the Erection of the Mansion House |
at | Abbotsbury Park | near West Molesey | in the County
of Surrey | one of the Seats | of | Jno Hambrough Esq. |
architect | Mr Joseph Henry Good | Begun AD
MDCCCXXI completed December AD MDCCCXXII
Plans, elevation, sections & details

Scale: 1 in to 10 ft
Insc: Each sheet fully labelled & measurements
marked
d: *MDCCCXXIV*
Pen & wash (volume $25 \times 17\frac{1}{2}$)
Prov: Pres. by J. Houle (F) in 1890 who had the
working drawings bound (see letter attached to
volume)
The drawings were made when Bartholomew was
serving his articles in J. H. Good's office.

BARTLETT, William Henry (1809-1865)
See Britton, John DEBENE (Surrey)

BARTOLI, Francesco (c.1675-c.1730) *Copies after*
Engraver. Trained in Rome, in his father's studio.
His only known works are a catafalque for J. Sobieski
after G. B. Cipriani, & two plates in Rossi's *Studio*
d'Architettura.
Bibl: *T.B.*

Copies of drawings by F. Bartoli, made by the latter
in c.1721, of antique ceilings (43):
TIVOLI: Hadrian's Villa
1-21 Plans of ceilings, numbered *Nos.2-23* (Nos.1 & 14
missing)
Insc: *Bartoli Villa Hadriani*
In each ceiling one quarter of the decorative design is
shown.

ROME: Monte Palatino
22-25 Plans of ceilings, numbered *Nos.15, 24-25*
Insc: *Bartoli, una volta trovata nel Monte Palatino 1721*

ROME: Palazzo di Tito
26-34 Plans of ceilings, numbered *Nos.28-29, 31-32,*
35,37,39,40,42

1-34 Insc: *Francus Bartolus Fecit 1721 Volta del*
Palazzo di Tito; No.34 insc: del Palazzo di Tito nell'Orto
della Setta Sale contiguo alla Terme in sal monte Esquilino

ROME: Palazzo di Augusto
35-42 Plans of ceilings, numbered *Nos.43-49, 96*
Insc: *Volta del Palazzo di Tito; No.42 insc: Francus*
Bartolus fecit

43 A circular ceiling uninscribed

w/m: J. Villedary; on many sheets the Strasbourg
lily appears, the w/m of Lubertus van Gerrevink,
datable 1766; both these w/ms occur alternately on
the same roll of paper, see No.22
Pen (sizes range from $13\frac{3}{4} \times 13\frac{3}{4}$ to $20\frac{1}{2} \times 14$)
Prov: Bt 1910
The drawings are inscribed in two different hands,
one in sepia the other in black ink.

BARTOLI, Pietro-Santi (1635-1700)
Painter and engraver. Born in Perugia, died in Rome.
He went to Rome when quite young, to become the
pupil of P. Lemaire and N. Poussin, but later he
specialized in engraving only and became well known
for his reproductions from the antique. He was in the
service of the Pope and of Queen Christina of
Sweden. The best known of his series of engravings
are those of the reliefs of the columns of Marcus
Aurelius and Trajan, the *Antichi Sepolcri* and the
Pitture antiche delle grotte di Roma etc. Some of his later
works were done in collaboration with his son
Francesco Bartoli.
Bibl: *T.B.*; an extensive list of Bartoli's works is given
in *Meyer's Künstlerlexikon*

Volume of original drawings of Roman tombs,
mosaics & wall paintings for engravings, 1690-99,
for the series *Gli Antichi Sepolcri, ovvero mausolei*
romani, ed etruschi trovati in Roma, ed in altri luoghi celebri,
Roma 1699, by P. S. Bartoli & *Picturae antiquae*
cryptarum Romanarum, et sepulcri Nasonum, 1680, by
Bellori, Giovanni Pietro, La Chausse & P. S. Bartoli,
29 pages
Pen & watercolour ($16\frac{3}{4} \times 12\frac{1}{4}$)
Prov: Bt 1933

f1 ROME: Porta S Pancrazio: Casino dei Quattro
Venti (in the grounds of Villa Doria-Pamphili & now
destroyed)
Elevation of the façade of the tomb of Pomitina C. L.
Stratonice
Insc: *Facciata del Sepolcro nella villa Monsignor Corsini,*
& decorative details given to key letters insc. on the
elevation *A,B,C,D*; the full dedication is also
inscribed above the door
Engr: (the dedication plaque) for pl.5, *Gli Antichi*
Sepolcri; this tomb is very close to those engr. pl.4,
Gli Antichi Sepolcri

f2 ROME: Porta S Pancrazio, Casino dei Quattro
Venti
Elevation of one of the interior painted walls of the
tomb of L. Valerius Felix, marked by the letter *F* on
the plan on f4
Insc: *Facciata del Sepolcro segnata con la lettera F.*, with
the dedication plaque given at the top of the page
Engr: (in the reverse state & differing in many small
details) pl.13, *Gli Antichi Sepolcri*; the dedication
plaque, pl.5 *Gli Antichi Sepolcri*

f3 ROME: Nr Piazza di Navicella (nr S Stefano
Rotondo), the garden of Sig. Stefano Guglielmini
Plan of a Roman temple, discovered in 1687
Insc: *Pianta di fabrica antica scoperta | l'anno 1687, nel*
orto del Sigre | Stefano Guglielmini vicino la | Navicella
ovvero strada per | andare a S. Stefano Rotunda, & details
given to key letters insc. on the plan B-G

f4 ROME: Porta S Pancrazio, Casino dei Quattro
Venti
Plan of the Roman tombs found in the present year
1690 in the villa of Monsignor Corsini
Insc: *Pianta de sepolcri, scoperti nel cominciar il presente*
anno 1690, nella Villa di Monsignore Corsini fuori porta di
S. Pancrazio, & details given to key letters insc. on the
plan
Very close to the plan engr. for pl.6, *Gli Antichi*
sepolcri, & probably a preliminary study for it

f5 ROME: Porta S Pancrazio, Casino dei Quattro
Venti
Plan of the tomb marked by the letter *C* on f4
(numbered 2 in the plan, pl.6, *Gli Antichi Sepolcri*)
Insc: *Questo bellissimo sepolcro, si e scoperto nella villa di*
Monsignor Corsini fuori la porta S. Pancrazio, nella fine di
dicembre 1689

f6 ROME: Porta S Pancrazio: Casino dei Quattro
Venti
Elevation of a niche painted in decorative stucco work
in the tomb marked *E* on f4 (numbered 4 in the plan,
pl.6, *Gli Antichi Sepolcri*)
Insc: *Nicchia unica nel sepolcro superiore, ove erano tre sole*
olle cinerarie
Engr: (in the reverse state) pl.10, *Gli Antichi Sepolcri*

f7 Elevation of richly inlaid marble wall panels
(unidentified)
Insc: *Meta del ornato ovvero repañimenti di marmo,*
contenuto nelle tre nicchie della passata pianta, avendo
ciascheduna nicchia cinque delle sopra disegnate
requadrature, esutti tre uniformi

f8 ROME: Nr S Lorenzo in Panisperna: Via Graziosa (now under Via Cavour)

Plan of the ceiling of a Roman room found under a garden near S Lorenzo in Panisperna

Insc: *Pianta antica di una stanza trovata sotto terra nel orto incontro S. Lorenzo in Panisperna, entro della stanza in su trovata una statua colossale di Livia Augusta | la quale si conserva nel palazzo Barberino alle quattro fontane come anche il disegno a penna del presente ornamento*

Lit: Lanciani, *The Ruins of Ancient Rome*, 1897, p.395

f9 Plan of ceiling decorated with mosaic & stucco work

Insc: *in the room numbered VII on the preceding page | book (?) Reparimento et ornato di stucchi e musaico, nella sommità della volta nella stanza contra segnata VII dell'antecedente folio*

Unidentified, but possibly referring to the same excavations as f8 above. See Lanciani, op. cit., pp.394-95, where a room marked VII is noted as *Hall with walls and vaulted ceiling covered with mosaic, shells & enamel*.

f10 ROME: Porta S Pancrazio, Casino dei Quattro Venti

Plan of the ceiling of the tomb numbered I, pl.6, *Gli Antichi Sepolcri*

Insc: *Ornamento di pittura in un antichissimo sepolcro scoperto l'anno 1690 nella Villa di Monsire Corsini fuori la porta S. Pancrazio, si rincontra nella pianta alla lettera I*

f11 ROME: S Costanza

Plan of half of the mosaic cupola [Fig.38]

Insc: *Pittura antica di mosaico già nella Cuppola del Tempio bacchanario posto nella via Nomentana unmiiglio fuori di Roma, et al presente dedicato | a Santa Costanza*

Engr: (the whole ceiling) pl.II, *Animadversiones Ad Appendicem, Picturae Antiquae*, edn. 1750
See also Ciampini, *Vetera Monumenta*, 1699, Pt II, opp. p.2, for another drawing of a plan of half of the ceiling.

f12 ROME: Porta S Pancrazio, Casino dei Quattro Venti

Plan of the painted decoration of the ceiling of the tomb, lettered Q on f4

Insc: *Pittura nella volta della stanza sepolcrale, alla lettera Q trovata nella villa di Monsigre Corsini fuori la Porta S. Pancrazio*

f13 ROME: Porta S Pancrazio, Casino dei Quattro Venti

Plan of the painted decoration of the ceiling of the tomb lettered O on f4

Insc: *Copiato da pittura in un reparimento di volta a botte di antico sepolcro, scoperto l'anno 1690, nella Villa di Monsre Corsini, fuori la porta di S. Pancrazio | nella stanza della lettera O*

Engr: (in the same state but differing in small details) pl.12, *Gli Antichi Sepolcri*

f14 ROME: Nr the Colosseum, a garden on the R II S of the road leading from the Colosseum to S Stefano Rotondo (Via Claudia)

Wall painting of a satyr dancing with two Maenads
Insc: *Pittura antica, scoperta l'anno 1687, li 4 Aprile in un orto alla mano dritta partendo dal colosseo che conduce a S Stefano Rotondo, & lettered D*

f15 ROME: S Costanza

Panels of mosaic decoration in the vault of the entrance porch

Insc: *Ornamenti di Musaico, nella volta a botte del vestibolo, entro il Tempio Bacchanario: al presente dedicato a Santa Costanza, & numbered I-VI*

f16 ROME: Porta S Pancrazio, Casino dei Quattro Venti

A painted lunette in the tomb lettered Q on f4 (similar to the lunette set into the face of the tomb niche in pl.11, *Gli Antichi Sepolcri*)

Insc: *Pittura laterale del sepolcro, segnata con la lettera Q*

f17 Wallpainting, unidentified, possibly located in the garden on the Via Claudia (see f14 above)

Insc: *Dipinta nella medema stanza alla mano dritta*

f18 ROME: Palazzo Albani del Drago alle Quattro Fontane (originally in church of St Andrea, formerly Basilica of Junius Bassus)

Painting of the intarsio Hylas stolen by the Nymphs [Fig.39]

Insc: *Hila rapita dalle Ninfe. | Questa tavola e' intarsiata di pietre commesse di diversi colori, ne era ornato interiormente tutto | un antico Tempio creduto d'inide et Ercole, situato contiguo alla Chiesa di Sto Antonio nel Montes Esquilino oggi | dalla semplicità de Padri dell' Ospedale raso, e distrutto con dispiacere degli buomini eruditi e di giudio*

Engr: (in the same state, by P. Ant. Pazzi) pl.XIII *Animadversiones Ad Appendicem, Picturae Antiquae*, edn. 1750, insc: *Musium opus supra portam maioris aulae in Palatio Excell. Principis Albani collocatum; See also Ciampini, Vetera Monumenta*, 1699, Pt I, opp. p.60

Lit: Lanciani, *Pagan & Christian Rome*, 1892, p.28-30; E. Nash, *Pictorial Dictionary of Ancient Rome*, I, p.190, fig.219

f19 ROME: Site between the Sette Sale & the Baths of Trajan (possibly once occupied by the Domus Titi)

Painting of a decorative frieze

Insc: *Ornamento di pittura antica scoperta nel' orto delle sette sale Tra le ruine del palazzo di Tito: quae faveva fregio a una stanza, che replicato piu volte | tramezzava diverse battaglie di amazzone, delle quali ne era la maggior parte consumate e guaste*

Lit: Lanciani, *Ruins of Ancient Rome*, p.368

f20 ROME: Porta S Pancrazio, Casino dei Quattro Venti

Painted lunette on the interim façade of the tomb marked by the letter C on f4 (numbered 2, pl.6, *Gli Antichi Sepolcri*)

Insc: *Pittura nella facciata principale entro il sepolcro*

Engr: (in the same state) pl.7, *Gli Antichi Sepolcri*

f21 ROME: Site between the Sette Sale & the Baths of Trajan (possibly once occupied by the Domus Titi)

Fragments of a painted decorative frieze depicting the battle of the Greeks & Amazons

Insc: *Frammenti del fregio delle amazzoni, trovati nelle Terme di Tito contiguo le sette sale*

f22 As above

Insc: *Altri frammenti del medemo fregio delle amazzoni*

f23 ROME: Vigna Naro (nr Porta S Sebastiano)

Wall painting found in a small temple in 1699

Insc: *Pittura antica cavata dalle ruine di un piccolo tempio scoperto nel presente | anno 1699, nella vigna incontro la Chiesa di Domine quo vadis*

Lit: Lanciani, *Pagan & Christian Rome*, p.276; Murray, *Handbook of Rome*, 1894, p.353

f24 ROME: Porta S Pancrazio, Casino dei Quattro Venti

Wall painting (unidentified)

Insc: *Altra pittura nella medema stanza, numero V*

f25 ROME: Porta S Pancrazio, Casino dei Quattro Venti

Dedication plaque to one of the tombs; a funeral urn; tile; detail of a cornice

Insc: *Inscrittione nella facciata esteriore del sepolcro | Teulone bavato inserito nel pavimento sopra la bocca del doglio qui sotto lineata, qual era piena di cenere | di defonti brugiati; altro palmi 3-8-7 largo palmi 1-8-6 | Cornice di stucco fatta con mirabile diligenza e ughezza, che circondava interiormente la stanza alta. 8 6*
Engr: (the dedication plaque only) pl.5, *Gli Antichi Sepolcri*

f26 ROME: Porta S Pancrazio, Casino dei Quattro Venti

Funeral urns & vessels, numbered I-V, found in the tombs

Insc: *Li sopra lineati vasi di terra cotta I-III furono trovati nelle nicchie de sepolcri, eccetto il V che erano murato sotto il pavimento con l'inscrizione sopra postavi bucata nel concavo per oramettere nelle ceneri, o licori di odori overo lacrime de piu congiunti*

f27 ROME: House of Titus

Wall paintings: (2)

1 The Apotheosis of Faustina Juniore, wife of Marcus Aurelius; numbered V

Engr: (in the reverse state) pl.IX, *Picturae Antiquae*, 1750

2 Minerva, with three graces

Insc: *Pittura antica nella casa di Tito, vicino il Colosseo della stanza nuro VI*

f28 ROME: House of Titus

Wall paintings: (2):

1 The birth of Adonis (from a myrrh tree) [Fig.40]

Insc: *Pittura della stanza segnata nuro VI*

Engr: (in the reverse state) pl.III, *Picturae Antiquae*, 1750

2 Aphrodite & Adonis (?) [Fig.40]

Insc: *Pittura della stanza segnata nuro VI*

Engr: (in the reverse state) pl.VI, *Picturae Antiquae*, 1750

f29 ROME: Nr Circus Maximus, unidentified site

1 Mosaic, with figures

Insc: *Neco nasc videmus | Simmachi | homo felix habilis maternus | quibus pugnantiibus Simmachius ferrum | maternus habilis misit. | Copiato da musaico, trovato in un bagno antico nel orto detto del carciofalo, nella regione del | Circo Massimo passato San Gregorio*

2 ROME: Unidentified site

Wall painting

Insc: *Pittura antica scoperta l'anno 1668, nel orto vicino l'anfiteatro, dalla parte settentrionale nella facciata della stanza segnata numero V. contigua a quella ove era dipinta la nascita di Adone, come si puo rincontrare nella pianta già trasmessa cole altre pitture*

BASEVI, George (1794-1845) or *office of*
Became a pupil of Sir John Soane in 1810; entered RA schools in 1813. In 1820 he began to exhibit at the RA from his office in Albany, and in the following year he became surveyor to the Guardian Assurance Company on its formation. From 1825 to 1840 he designed and supervised erection of Belgrave Square, Pelham Crescent, Sydney Place, Thurloe Square and the adjacent streets. His major work, the Fitzwilliam Museum at Cambridge, was begun in 1837; the exterior and galleries were completed by C. R. Cockerell, 1845-63, and the staircase hall in 1871-75 by E. M. Barry. He also designed Gothic and neo-Norman churches. In 1845, on the completion of the Conservative Club, in whose design he was associated with S. Smirke, the two architects were jointly appointed to rebuild the Carlton Club, Pall Mall. Basevi died tragically the same year in a fall from scaffolding at Ely Cathedral.
Bibl: *Colvin*; obituary: *Builder*, III, 1845, pp.510-511

LONDON: Pall Mall, Carlton Club
Competition design, 1844
See **Smirke, Sydney**

LONDON: Pelham Crescent, Pelham Place & Fulham Road
Building agreements & contract drawings (15):
1-6 Building agreements (2), 6 MS sheets of parchment
1-3 *Articles of Agreement made & entered into this first day of June one thousand eight hundred and thirty three between The Right Honourable George Viscount Middleton, etc. etc. (The Trustees of Henry Smith Esq.,) and James Bonnin of Brompton. . .*
Insc: verso Mr. Bonnin agrees to relinquish any right he might claim under this | Agreement to build on the easternmost of the plots marked C and agrees to take his lease as if no such buildings had been contemplated | As witness his hand the twenty ninth day of . . . 1836 | signed | James Bonnin. Signed, sealed and delivered by the within named James Bonnin in the presence of Reginald Bray.
d: (nos.1-3) stamped 1833

4-6 *Articles of Agreement made and entered into this thirtyfirst day of October on one thousand eight hundred and thirty eight Between Thomas Budgen . . . (the trustees of Henry Smith Esq) and James Bonnin of Brompton*
Insc: verso Signed, sealed and delivered by the within | named James Bonnin in the presence of Reginald Bray 31st Oct 1838
d: (Nos.4-6) stamped 1838

7 Site plan & specification for the Houses in Pelham Crescent and Pelham Place which are to be built according to the Elevations furnished, showing layout of houses Nos.1-14 Pelham Crescent & Nos.15-22 Pelham Place, with cottages on Pelham Road, with MS specification
Insc: As above
s: J.B.
Pen & coloured wash (18³/₄ × 25¹/₂)

8 Site plan & specification, as above, showing layout of houses Nos.5-27 Pelham Crescent & Nos.10-23 Pelham Place, with MS specification
Pen coloured wash (23³/₄ × 17¹/₄)

9 Elevation & section for the six shops in the Fulham Road with MS specification [Fig.41]
Scale: 1 in to 4 ft
Insc: As above, with details fully labelled & measurements marked
s: J.B.
Pen & coloured wash (12 × 19¹/₂)

10 Elevation for the 3 houses in the Fulham Road, with MS specification
Scale: ³/₈ in to 1 ft
Insc: As above with details fully labelled
s: J.B.
Pen & coloured wash (15 × 21¹/₂)

11 Elevations for the houses in Pelham Crescent
Nos.1-2 elevations & plans of areas, side elevation of No.1 & section of façades
No.12 half-elevation & plan of entrance door
No.13 elevation & plan of area
No.14 elevation & elevation of bow façade facing Pelham Place
Scale: ³/₈ in to 1 ft
Insc: As above with details fully labelled & measurements marked
Pen & coloured wash (12¹/₄ × 37³/₄)

12 Elevations for the houses in Pelham Crescent [Fig.42]
No.15 elevation & elevation of bow façade facing Pelham Place
Nos.16-18 elevation & plan of areas & section of façade
No.26 elevation & plan of area
No.27 elevation & plan of area & side elevation
Scale: ³/₈ in to 1 ft
Insc: As above, with details fully labelled & measurements marked
Pen & coloured wash (24 × 34³/₄)

13 Design for the Iron Railing to be fixed before the | Houses in Pelham Crescent and Pelham Place and | Fulham Road
Elevations & details of the top of the railings
Scale: 1 in to 1 ft, details FS
Insc: As above, with full details labelled
s: J.B.
Pen & coloured wash (15¹/₄ × 12³/₄)

14 Details (fragments, mounted on the same sheet)
Porticoes: plan, elevation, profile & section;
capital, cornice & base
Scale: 1 in to 2 ft; FS
Verso: Great cornice; balustrades; mouldings of the capitals of the large pilasters, & bases of these pilasters for houses Nos.15, 16 & 27
Scale: ¹/₄ FS; FS
Insc: Full details labelled
Pen & coloured wash (24 × 34³/₄)

15 Details, same as No.14 above, recto & verso
s: J.B.
Pen & wash (22 × 30)

Prov: Pres. 1953 on permanent loan by the Trustees of Smith's Charity Estate, Chelsea
Lit: D. Stroud, *Thurloe Estate, South Kensington*, 1959
In 1829 Basevi was appointed Surveyor to the Trustees of Smith's Charity Estate in Chelsea. Upon this known fact rests the attribution of the above designs. He is also known to have worked as architect with the builder James Bonnin.

BASSETT, Henry (1803-c.1840)
Entered RA schools in 1822. In 1823 he won the Gold Medal of the Society of Arts for a design for a British Museum. He exhibited at the RA between 1826-39.
Bibl: *Colvin*

LONDON: Highgate, Southampton Estate, villa
Design for a villa for Thomas Clarke Esq. [Fig.43]
Perspective showing the entrance & side façades
Insc: (on mount) Erected on Lord Southampton's Estate at Highgate from the designs of Hy. Bassett Archt 1833 for Thor. Clarke Esqre
Watercolour (13¹/₄ × 20¹/₄)
Prov: Bt (in New York) 1960

BASSETT-SMITH, W. (1830-1901)
Pupil of R. C. Carpenter (q.v.) and assistant to W. Slater in Slater's first works. Member of the firm of William & Charles Aubrey Bassett-Smith, primarily ecclesiastical architects, much employed in East Anglia. Originally known as W. B. Smith. Works include: St Luke, Chesterton, Cambridge, 1872; St Barnabas, Cambridge, nave, 1878; St Mary, Caterham, 1866-88; St John, Caterham Valley, 1881; Christchurch, Penge, 1884-85; St John, Highbury Vale, 1881-82; St Barnabas, Clapham Common; St Paul, Plumstead. His son, Walter B. Bassett-Smith (died 1933), went to the Argentine, where he specialized in Gothic castles and designed the British Embassy and several churches.
Bibl: obituary: *Builder*, LXXX, 1901, p.422

GHENT (Belgium): Old Cloth Hall
Topographical sketch
s & d: W. Bassett-Smith 1887
Sepia pen (13 × 9¹/₂)
Prov: Bt 1962

BATSON, Alfred (fl.1839)
Design for an entrance gate to a cemetery
Plan & elevation
Insc: Admitted student 22 April 1839
s & d: Alfred Batson 20 April 1839
Pen & wash (20 × 28)

BATTEN, J. D. (1860-1932)
Painter. Studied at the Slade School. Member of the Art Workers' Guild from 1892. Hon. Sec. 1903-08.
Bibl: T.B.

Sketch of a two-tiered base for a public statue (a standing figure of a muse (?) holding a harp) for the Quarto Imperial Club Sketches, II, p.42
Insc: verso Q.I.C. (19) | Bases of statues | Feb 5th '95 | J. D. Batten
s & d: recto J. D. Batten Feb 10th 1895 Q.I.C.
Pencil & coloured chalk on brown tinted paper (15 × 11)
Prov: Bt 1959
This is one of a group of designs in Q.I.C. volume for bases of public statues.

BAYES, Gilbert (1874-1952)
Sculptor. Studied at the RA schools. His many public sculptures include figures of Sir Charles Barry and Sir William Chambers at the V & A, the rood at St Mary, Primrose Hill, (c.1914), the clock at Selfridge's, c.1925, and the friezes on the Saville Theatre, 193? and Royal Doulton House, Albert Embankment, 1939. Elected member of the Art Workers' Guild, 1896, and Master of the Guild, 1925-26.
Bibl: T.B.

EPHESUS: Temple of Artemis
Restoration of the sculpture of the Hellenistic structure, 1911
See Henderson, Arthur E. & Bayes, G.

BAYFORD, J. H. (fl.1817)
A copy of a drawing never published, by Francis Bedford, for the unedited *Antiquities of Attica*, 1817, Chapter IV pl.8, The Mystic Entrance of Grand Portal at Eleusis
See Bedford, Francis O. Chap IV, The Temple of Ceres, Eleusis

BEAUSIRE, Simon (fl.1694)

ROME: S Carlo alle Quattro Fontane

Topographical drawing, 1694

Longitudinal section through the church, with figures placed at various points (inaccurate in many details)

Insc: *Elevation / du / Dedans / de L'Eglise de / Sⁿ Carle au Quatre fontaine / J'aier ce Mois / de Juillet 1694*
s: Simon Beausire / ParisienPen with sepia & grey wash over pencil (16³/₈ × 22⁵/₈)

Prov: Pres. by John McAndrew, 1966

Nothing is known of Beausire, but owing to the inaccuracy of the drawing it is thought that this was possibly made while Beausire was a student in Rome.

BEAZLEY, Samuel (1786-1851)

Architect and dramatist. As an architect he trained under his uncle, Charles Beazley, and specialized in the construction of theatres, of which he designed a considerable number in London and elsewhere.

Bibl: *Colvin*

BRETBY PARK (Derbys): Boudoir for the Countess of Chesterfield

Design, 1838

Interior perspective, with coat of arms below

Watercolour (16 × 13³/₄)

Prov: Bt 1965

Exhib: RA, 1838

CAHER CASTLE (SE Tipperary, Ireland)

A copy & tracings of preliminary designs by Beazley for the Earl of Glengall, made by George Ostell Leicester (3):

1 Copy of a design

First floor plan

Scale: 1 in to 16 ft (& for Nos.2a-e)

Insc: *Cahir Castle, No.3* & rooms labelled

w/m: J. Whatman Turkey Mill 1833 (?)

Pen, wash & pencil (21 × 15¹/₂)2-3 Tracings (approx. 7¹/₂ × 6) mounted on two sheets2a Exterior elevation of *Lord G. Bed Room*

b Exterior elevation of the octagonal saloon

c Exterior elevation of *Dining Room, Butler & Servants Hall*d Exterior elevation of *Servants Wing*e Exterior elevation of *Entrance Gateway / leading to the Quadrangle*

f Ground floor plan

Insc: *a-e*, & as above; f Insc with details & measurements

Pen on tracing paper

3a-b Perspectives of the tower in the quadrangle

Pencil on tracing paper

Beazley exhibited a design for Caher Castle at the RA, 1838, No.1174.

STUDLEY CASTLE (Warwicks)

Tracings of designs by Beazley for Sir F. L. H.

Goodricke Bt, made by G. O. Leicester

Tracings (approx. 7¹/₂ × 5¹/₂) mounted on one sheet

a Section of the tower

b Section of the *Dining Room*c Elevation of the *Ground Floor of the Servants Wing*d Elevation of *part of the side of the family wing*e Elevation of the *End of the family wing*f Elevation of the *Porch & Quadrangle* & of the *Servants Wing* facing the *Quadrangle*

Insc: As above, with measurements marked

Pen on tracing paper (mounted on sheet 16¹/₈ × 22¹/₂)

Studley Castle was designed by Samuel Beazley in 1834. The tracings above have been attributed to G. O. Leicester on the grounds of the similarity of their draughtsmanship, and in particular the hand-writing, to other drawings in the collection by Leicester, who possibly had been a pupil in Beazley's office. The RIBA also possesses drawings by Leicester for the stables and a brewhouse at Studley Castle, see Leicester, G. O.

For a description of the castle see Pevsner & Wedgwood, *Warwicks*, p.424.

BEDFORD, Francis Donkin (1864-1941) 1954

Painter and book illustrator; exhib RA in 1892. Member of the Art Workers' Guild from 1901. On Committee of the Guild from 1904-06, 1933-36.

Bibl: *Who's Who in Art*, 1934

Topographical sketches made in France, England, Italy, Spain & Tangier, 1885-1941

France, 1885

BRETTEVILLE: Church

View of tower & spire

Insc: verso *France No.23*d: *Sept. 8th 1885*

Verso: COUTANCES: Cathedral of Notre Dame, details of iron work

Pencil (12¹/₂ × 9)

CAEN: Abbaye-aux-Hommes (St Etienne)

Measured drawings (3):

1 Section through tower

Insc: verso *France 7*

Pencil & wash (18 × 10)

2 Sacristy

Plan & elevation

Scale: 1 in to 4 ft

Insc: verso *France 4*

Pencil & wash (16 × 10)

3 Rose window at N end

Insc: verso *France 8*d: *Aug. 29 1885*

Pencil (12 × 9)

CAEN: St Gilles

View of tower from S

d: *Aug. 25 1885*

Pencil (12 × 9)

CAEN: St Pierre

View of the cathedral from W

Insc: verso *France No.9*s & d: *F.D.B. Aug. 1885*

Pencil (18 × 11)

COUTANCES: Cathedral of Notre Dame

1 Measured drawing

Plan of choir

Scale: 1 in to 8 ft

Insc: verso *France No.19*

Pencil & wash (10 × 15)

2 Views of chancel looking E & of N aisle of choir

Insc: verso *France No.20*s & d: *F.D.B. Sep. 17th 1885*Pencil (12 × 18¹/₂)

3 Measured drawing

Interior elevation of N side of choir

Scale: 1 in to 4 ft

Insc: verso *France No.17*Pencil (17¹/₂ × 11)

4-6 Measured drawings (3)

Details

Insc: verso *France Nos.18, 23, & 25*d: *Sept. 1885*

Pencil (approx. 10 × 14)

EVREUX: Cathedral

View of S side of choir from the boulevard

Insc: verso *France 11*d: *Oct. 14th 85*

Pencil (14 × 10)

FALAISE: St Trinité

Sketch of head of a doorway (interior) in SW angle

Insc: verso *France 27*d: *2nd Oct. 1885*Pencil (12¹/₂ × 9¹/₂)

LE HAVRE: Chapel of St Honorine,

Graville-St-Honorine

Interior of N side of chancel & details of piscina

Insc: verso *France No.12*s & d: *F.D.B. 8th Aug. 1885*Pencil (12¹/₂ × 9)

LISTIEUX: Cathedral

Sketch of door on RHS of W entrance

Insc: verso *France No.1*Pencil (12¹/₂ × 9)

ST LÔ: Notre Dame

Exterior pulpit

Insc: verso *France 28*s & d: *F.D.B. Sept 16th 1885*Pencil (13 × 8¹/₂)

Sketches made in Spain & Tangier, 1890

JEREZ: Cathedral

Doorway of principal façade

Insc: verso *Spain No.3*s & d: *F.D.B. April 24th 1890*

Pencil (14 × 10)

JEREZ: San Miguel

1-2 Sketches of two portals

Insc: verso *Spain Nos.1 & 2*s & d: *F. D. Bedford April 18, 1890*Pencil (8 × 6¹/₂ & 14 × 10)

JEREZ: La Cartuja (Carthusian convent founded

1477, 3 miles from Jerez)

Details of *Tiles forming Dado round Cloister* & smallview of *angle of Cloister from memory*Scale: ¹/₂ FSInsc: As above & *Height of Dado 3ft 0in*; verso: .*Q.I.C. (No.4) Treatment of Wall Surfaces*s & d: (in monogram) *F. D. B. July 1890*

Pencil & watercolour (14 × 10)

Quarto Imperial Club Sketches, I, p.26

TANGIER: The Treasury

View of the *Basbar's house and the Courts of Justice*Insc: verso *Tangiers No.1* & as aboves & d: *F.D.B. April 1890*

Pencil (15 × 10)

TANGIER: Street scenes (2)

Insc: verso *Tangier Nos.2 & 3*

Pencil (8 × 7)

Sketches made in Italy & Sicily, 1891

AGRIGENTUM: Temple of Castor & Pollux

View

Insc: verso *Sicily No.12*d: *Oct. 9th 1891*Pen (15 × 11¹/₂)

AGRIGENTUM: Temple of Concord

View

Insc: verso *Sicily No.11*

d: Oct. 10, 1891

Pen (9 $\frac{1}{2}$ × 13)

AGRIGENTUM: Temple of Juno

View

Insc: verso *Sicily No.9*

d: Oct. 8, 1891

Watercolour (13 × 17)

FLORENCE: Duomo

Sketch of the singing boys from Luca della Robbia's *Cantoria*Insc: verso *Q.I.C. (1) March 6, 1890 'Carving',*

F. D. Bedford & as above

s & d: F.D.B. March 1 MDCCCXC

Pencil (14 × 10)

Quarto Imperial Club sketches I, p.4,

MONREALE: Duomo

Sketch of mosaic of apse with rood cross

Insc: verso *Sicily No.5*

d: Sep. 15th 1891

Watercolour (15 × 10)

PALERMO: Duomo

View of the throne

Insc: verso *Sicily No.5*

d: Aug. 28th 1891

Watercolour (14 × 8)

PALERMO: Church of La Martorana

View of tower

Insc: verso *Sicily No.14*

d: Aug. 25th 1891

Pen (13 × 6 $\frac{1}{2}$)

PALERMO: Palace, chapel

Elevation of one bay of nave

Insc: verso *Sicily No.1*

d: Sep. 1891

Watercolour (22 × 15)

ROME: S Maria Maggiore

1 Details of mosaic pavements & bay of nave

Insc: verso *Rome No.2*

d: June 19th 1891

Pencil & wash (22 × 15)

2 Tomb of Cardinal Consalvo Rodriguez by Giovanni

Cosmadi, 1299

Elevation

Scale: 1 in to 1 ft

Insc: verso *Rome No.3*

Pencil & watercolour (22 × 15)

ROME: S Giovanni in Laterano

Measured drawing of part of the cloisters: pier &

two arched bays

Plan, elevation & section

Scale: 1 in to 1 ft

Insc: verso *Rome No.1*

Pencil & wash (22 × 15)

ROME: Vatican

Elevation of screen in Sistine Chapel

Insc: verso *Rome No.4*

d: June 16-19 1891

Pencil (22 × 15)

SALERNO: Duomo

1 Finished drawings of the ambone & candelabrum

Insc: verso *Italy No.9*

s & d: Francis D. Bedford July 27th 1891

Pencil

2 Detail of capital of same

Insc: verso *Italy No.10*

d: July 27th 1891

Pencil (20 × 14)

Sketches made in England 1889-1941

CANTERBURY (Kent): Cathedral

Tomb of King Henry IV & John of Navarre, Trinity

Chapel

Sketch of effigies

Insc: verso *England No.2*

s & d: Francis D. Bedford April 1889

Pencil (12 $\frac{1}{2}$ × 18 $\frac{1}{2}$)

CARLISLE (Cumberland): Cathedral

Elevation of screen between chancel & N aisle (1532)

Insc: verso *England No.3*

s & d: Francis D. Bedford mens et delt. 1893

Pencil & wash (15 × 20)

DURHAM (Co Durham): Cathedral

View of Bishop Hatfield's tomb

s & d: Francis D. Bedford, Feb. 1893

Pencil (22 × 15)

HURSLEY (Hants)

View of group of cottages at roadside

Insc: *Hursley between Romsey & Winchester*

s (in monogram) & d: FDB July 1890

Insc: verso *Q.I.C. (No.5) Cottage Architecture,*

F. D. Bedford July 31 1890

Pencil (14 × 10)

Quarto Imperial Club Sketches, I, p.32

LONDON: Chelsea Old Church

View of NE corner, interior

Insc: verso *England No.8*

s & d: Francis D. Bedford 1925

Pencil (15 × 11)

LONDON: Waterloo Road, Church of St John the

Evangelist

View of the church after the interior had been

destroyed in 1940

Insc: verso *England No.9*

s & d: Francis D. Bedford July 1941

Pencil (20 × 15 $\frac{1}{2}$)

Architect F. O. Bedford (1784-1858)

LONG MELFORD (Suffolk): Holy Trinity Church

Sketch of doorway

Insc: verso *England No.5*

s & d: Francis D. Bedford 1923

Pencil on board (13 × 10)

WHITBY (Yorks): Church of St Mary

View of interior

Insc: verso *England No.4*

s & d: Francis D. Bedford 1936

Pencil (15 × 11)

Miscellaneous designs for the Quarto Imperial Club

Drawings, I & II

Design for a book cover, *The Life, Letters and Writings*

of Charles Lamb the Temple Edition, I, 1895

Insc: *Q.I.C. Paper on Bookplates & Labels — June 29, 97*

s: F. D. Bedford

Print with green ink border (13 $\frac{1}{2}$ × 9 $\frac{3}{4}$)

✓ QIC, II, p.58

Design for a chimneypiece, in wood carved and

stained to illustrate a *Paper read by C. Voysey on**chimneys and chimney-pieces Jan 25 1893*

Elevation

Scale: 1 in to 1 ft

Insc: verso *Q.I.C. (16) Fireplaces & recto as*

above

s & d: recto F. D. Bedford Jan 1893

Pencil & watercolour (14 × 10)

✓ QIC, II, p.27

Design for a *Frame for Mirror in carved and inlaid woods*Insc: recto *Design to illustrate paper on Frames &c*& as above; verso *Q.I.C. (22), Frames*

s: F. D. Bedford, Nov 13, 95

Sepia pen, watercolour & pencil (14 × 10)

✓ QIC, II, p.50

Design for a frieze

Insc: verso *Q.I.C. Sketch design illustrating Mr**Voysey's paper on Wall papers F. D. Bedford, Feb 20, 91*& *Q.I.C. (8) Wall papers, F. D. Bedford, Dec. 18*

1890

s: (in monogram) FDB

Pencil & green wash (14 × 9 $\frac{3}{4}$)

QIC, I, p.49

Design for *Part of Garden leading to a Wood*Insc: *Paper on gardens by E. Prior — Jan. 20, 97, & as*

above

s: F. D. Bedford

Pencil (14 × 10)

✓ QIC, II, p.48

Design for the interior of the hall in a town house

Sketch plan & perspective

Insc: verso *Q.I.C. (18) Interior treatment of small**Town houses, April 1894, F. D. Bedford*

s: recto Francis D. Bedford

Pencil & watercolour (14 × 10)

✓ QIC, II, p.39

Design for an organ case on S side of chancel

Insc: verso *Design to illustrate paper on organ Cases**March 5th 1891 & Q.I.C. (9) Organ Cases, March**6, 1891, F. D. Bedford*

s (in monogram) & d: FDB Arch. 1891

Pencil & watercolour (14 × 10)

QIC, I, p.56

Design illustrating paper on Staircases

Elevation of one side of panelled hall with staircase

leading from it

Insc: verso *Q.I.C. (15) Staircases, Nov. 2, 1892,*

F. D. Bedford.

s (in monogram): FDB

Sepia pen (14 × 10)

✓ QIC, II, p.23

Design for a panelled room & furniture

Perspective sketch

Insc: recto: *Q. I. C. Design illustrative of Furniture.**Paper by C. Spooner; verso Q.I.C. (12) Furniture,*

F. D. Bedford, Jan. 21st 1892

s (in monogram) & d: FDB Jan. 21, 92

Pencil (14 × 10)

✓ QIC, II, p.2

Design for Mr Howell's paper, *The Internal Treatment*

of Domestic Windows

Plan & elevation

Scale: 1 in to 1 ft

Insc: verso *Q.I.C. (6) Domestic Windows F. D.**Bedford, Oct. 23, 1890*

s (in monogram) & d: FDB Nov. 1890

Pencil & wash (14 × 10)

QIC, I, p.46

Wrought iron screens before chapels

1 Coutances Cathedral

2 Portion of a gate Italian C17, from S Kensington

Museum

Insc: verso *Q.I.C. (2), Wrot: Ironwork — March**28 1890, F. D. Bedford*

s & d: Francis D. Bedford March 28th 1890

Pencil (14 × 10)

QIC, I, p.8

BEDFORD, Francis Octavius (1784-1858)

Perhaps a relation of the Francis Bedford who was employed by Sir John Soane as a clerk in 1797-98. He travelled in Greece and Asia Minor from 1811-13 (see below), where he made drawings of the Temple of Diana at Magnesia for the Society of Dilettanti, and corresponded with C. R. Cockerell. He exhibited at the RA from 1814-32. He designed a number of churches including St John, Waterloo Road, 1823-25; St George, Wells Street, Camberwell, 1822-24; Holy Trinity, Little Queen Street, Holborn (Gothic), 1829-31.

Bibl: *Colvin*

LONDON: Church of St Pancras

Copies of his competition drawings for the new church, 1818 which were awarded the second premium of £50, made by J. D. Wyatt, 1839
See Wyatt, John Drayton

AMIENS (Somme): Cathedral

Sketches (10) of various details, including triforium, statues, piers, columns, capitals, NW & SW towers, spire & W front
w/m: 1851
Pencil (14×10)

BEDFORD, Francis Octavius & GANDY-DEERING, John Peter

Between 1811 and 1813 Francis O. Bedford in company with John Peter Gandy-Deering, Sir William Gell & J. Walker made an expedition on behalf of the Society of Dilettanti to Greece. The results of their researches were first published in 1817 as the *Unedited Antiquities of Attica*, 2nd edn, 1833, and in 1840 as *The Antiquities of Ionia Part III*. The publication of a companion volume to Part III was delayed by the death of William Wilkins and the plates which had been engraved in preparation for this were forgotten until a set of proofs was given by the Society of Dilettanti to the RIBA in 1912 together with many of the original drawings. These were edited by W. R. Lethaby and issued as the *Antiquities of Ionia Part V* in 1915.

The following measured drawings and sketches (233) were prepared for the above-mentioned publications. Many were drawn by John Peter Gandy-Deering. Some were not used in any of the volumes and several are unidentified. They include: Antiphellos (theatre & tombs); Apira (tombs); Cnidus (agora, theatre & tombs); Eleusis (Propylaea & Temple of Diana); Magnesia (Temple of Artemis); Myra (tombs); Patara (sepulchre, temple & tombs); Priene (Temple of Minerva-Polias); Samos (Temple of Juno); Sunium (Propylaea); Syrrha (tombs); Telmessus (tombs). Plate titles in the following drawings are taken from the published books.

Original drawings (22) & proof plates (25) for *The Unedited Antiquities of Attica; comprising the Architectural Remains of Eleusis, Rhannus, Sunium, and Thorium*. By the Society of Dilettanti, London, 1817
See also Society of Dilettanti: *Antiquities of Ionia*

Chapter I, Eleusis**Pl 3 General Plan of the Buildings at Eleusis**

Sketch plan of part of the layout

Insc: Dimensions given

Pencil (16¹/₄ × 11¹/₂)

Proof plate

s: Peter Gandy & S. Porter sculpt.

Chapter II, The Propylaea, Eleusis**Pl 1 Plan of the Propylaea**

1 Sketch plan

Verso: *Rough Plan of the Gateway at Eleusis*

Insc: Full dimensions & details given

w/m: J. Whatman 1808

Pencil & pen (21¹/₂ × 14³/₄)

2 Plan of the Propylaea, drawn to a larger scale

Insc: Dimensions given

Pen & wash, with pencil amendments (16×10)

Proof plate

s: F. Bedford Menst. & Delt. & Roffe sculpt.

Pl 2 Elevation of the North Front, Restored

No original drawing

Proof plate

s: Bedford del. & Roffe sculpt

Pl 3 Flank of the Building, Restored

No original drawing

Proof plate

s: Bedford del. & Roffe sculpt.

Pl 4 The Capital and Entablature of the Exterior Order

No original drawing

Proof plate

s: F. Bedford Menst. & Delt. & Roffe sculpt.

Pl 5 The Capital of the Antae and Section through the Entablature of the North Front

Finished drawing for the plate, showing the cast shadows

s: F. Bedford menst. & delt.

Pen & wash (16⁵/₈ × 11)

Proof plate without cast shadows

s: F. Bedford delt. & menst. & S. Porter, sculpt.

Pl 6 Section through the Antae and Entablature of the South Front

Finished drawing for the plate

s: Francis Bedford

Pen & wash (17¹/₄ × 11⁷/₈)

Proof plate

s: Francis Bedford Menst. & Delt. & Roffe sculpt.

Pl 7 Details of various parts of the Building

Finished drawing for the plate

s: Francis Bedford Delt. & Menst.

Pen & wash (10¹/₂ × 15⁵/₈)

Proof plate

s: Francis Bedford Menst. & Delt. & S. Porter sculpt.

Pl 8 Details of the Cornice and Roof

Finished drawing for the plate without the shading shown on the engraving

Verso: Explanation of figs. 1-8

w/m: J. Whatman 1808

Pen (14³/₄ × 10)

Proof plate

s: Francis Bedford Menst. & delt. & Roffe sculpt.

Pl 9 Plan of the Ceiling

No original drawing

Proof plate

s: F. Bedford Delt & Menst. & S. Porter sculpt.

Pl 10 Details of the Ceiling

Finished drawing for the plate without the shading shown on the engraving

Verso: Explanation of figs. 1-6

Pen (14⁷/₈ × 10)

No proof plate

Pl 11 Longitudinal Section through the Centre of the Building

No original drawing

Proof plate, without inscriptions

Pl 12 Transverse Section through the North Portico

No original drawing

Proof plate

s: F. Bedford delt. & menst. & S. Porter sculpt.

Pl 13 Transverse Section through the South Portico

Finished drawing for the plate

s: Francis Bedford Menst. & del.

Pen & sepia wash (10³/₄ × 15⁵/₈)

Proof plate

s: F. Bedford del. & menst. & S. Porter sculpt.

Pl 14 The Order of the Interior Columns

No original drawing

Proof plate

s: Francis Bedford Delt & Menst. & Roffe sculpt.

Pl.15 No original drawing & no proof plate**Pl 16 Details of the Capitals of the Interior Order**

Finished drawing for the *Contour of the Volute* only

Pen (10³/₄ × 6³/₄)

Proof plate

s: Francis Bedford Menst. & delt. & Roffe sculpt.

Chapter III, The inner vestibules, Eleusis**Pl 1 Plan of the Vestibule**

Finished drawing for the plate

s: Francis Bedford del.

Pen & wash (15¹/₂ × 11)

No proof plate

Pl 2 Details of the Building

Finished drawing for the plate

s: F. Bedford delt. & C. Armstrong sculpt.

Pen & wash (11 × 15¹/₄)

Proof plate

s: F. Bedford delt. & C. Armstrong sculpt.

Pl 3 The Ionic Order

No original drawing

Proof plate

s: F. Bedford delt. & menst. & C. Armstrong sculpt.

Pl 4 Details of the Order

No original drawing

Proof plate

s: Francis Bedford delt. & C. Armstrong sculpt.

Pl 5 Order of the Antae

No original drawing

Proof plate

s: F. Bedford Menst. & delt. & C. Armstrong sculpt.

Pl 6 Capital of the Antae at Large

Sketch of the capital, to a larger scale than the plate

Insc: *Capital of the Gateway at Eleusis*, with dimensions

Pencil (12 × 14³/₄)

Proof plate

s: F. Bedford del. & C. Armstrong sculpt.

Pl.7 No original drawing & no proof plate**Pl 8 Details of the Building**

Finished drawing for the plate shaded in a different manner from the engraving

s: Francis Bedford delt.

Pen & wash (15 × 10)

Proof plate

s: Francis Bedford delt. & C. Armstrong sculpt.

Chapter IV, The Temple of Ceres, Eleusis**Pl 1 The Plan of the Temple**

No original drawing & no proof plate

Pl 2 Elevation of the Portico

Proof plate

s: John P. Gandy & J. Roffe sc.

Pl 3 Longitudinal section through the Temple

No original drawing & no proof plate

Pl 4 *The Order of the Portico at Large*

No original drawing

Proof plate

s: John Peter Gandy del. & J. Roffe, sculp.

Pl 5 *Section through the Entablature in the Return of the Portico*

No original drawing

Proof plate

s: John P. Gandy & J. Roffe sc.

Pl 6 *Details of the Building*

No original drawing

Proof plate

s: John Peter Gandy, del. & J. Roffe, sculpt.

Pl 7 *Fragments found at Eleusis.*

No original drawing & no proof plate

Finished drawing for a plate, never used

Plan, elevation & section of entablature

Insc: recto Pl.8; verso *Mystic Entrance of Grand Portal at Eleusis*

s: Francis Bedford del.

Pen & sepia wash (10×15)

Also a copy of the above

s: J. H. Bayford

Chapter V, Temple of Diana-Propylaea, Eleusis

No proof plates of Chap. V

Pl 1 *Plan of the Temple*

Finished drawing for the plate

s: P. J. Gandy

Pen & wash ($17\frac{1}{4} \times 9\frac{1}{2}$)

Pl 2 *Elevation of the Temple*

Finished drawing for the plate

s: P. J. Gandy

Pen & sepia wash ($9\frac{1}{2} \times 15$)

Pl 3 *Flank of the Temple*

No original drawing & no proof plate

Pl 4 *Order of the Antae*

Finished drawing for the plate (by J. P. Gandy)

Pen & wash ($15\frac{1}{4} \times 10\frac{1}{2}$)

Pl 5 *Section through the Entablature in Front*

No original drawing & no proof plate

Pl 6 *Section through the Portico*

Finished drawing for the plate (by J. P. Gandy)

Pen & wash ($11\frac{1}{4} \times 18\frac{3}{4}$)

Pl 7 *Plan of the Roof*

No original drawing & no proof plate

Pl 8 *Details of the Building*

Finished drawing for the plate (by J. P. Gandy)

Pen & wash ($15\frac{1}{4} \times 11\frac{1}{4}$)

Chapter VI, Temple of Nemesis, Rhamnus

No original drawings & no proof plates for Chap. VI

Chapter VII, Temple of Themis, Rhamnus

No original drawings & no proof plates for Chap. VII

Chapter VIII, Sunium

Pl 2 *Elevation of the South Front of the Propylaea*

Finished drawing for the plate (by F. Bedford) without the shading which appears on the engraving

Insc: *South Front of the Propylaea at Sunium*

Pen ($9\frac{1}{2} \times 12$)

This is the only drawing for the 9 plates in Chap. VIII

No proof plates

Chapter IX, Thorium

No original drawings & no proof plates

Original drawings (84, of which 37 were not published) & proof plates (73, plus duplicates) for *The Antiquities of Ionia*, published by the Society of Dilettanti, III, Cnidus, Aphrodisias & Patara, 1840

See also Society of Dilettanti: *Antiquities of Ionia*

Chapter I, Cnidus

Pls. 1-4 No original drawings & no proof plates

Pls. 5-33 Pen & sepia or grey wash (approx. $10\frac{3}{4} \times 15\frac{3}{4}$) (unless stated otherwise)

Pl 5 *Restored Elevation of the East Front of the Corinthian Temple*

Finished drawing for the plate

s: John P. Gandy

Proof plates (2 copies)

Pl 6 *Order of the Columns*

Finished drawing for the plate

s: John P. Gandy

Proof plate

s: J. P. Gandy del. & J. Roffe sc.

Pl 7 *Elevation of the flank of the Temple Restored*

Finished drawing for the plate

s: John P. Gandy

Proof plate

Pl 8 *Details of the Order*

Finished drawing for the plate

s: John P. Gandy

Proof plate

s: John P. Gandy & J. Roffe sculp.

Pl 9 *The Order of the Interior Antae*

Finished drawing for the plate

s: John P. Gandy

Proof plate

s: John P. Gandy & J. Roffe, sculp.

Pl 10 *Details of the Capitals of the Columns*

Finished drawing for the plate

s: John P. Gandy

Proof plate

s: John P. Gandy & J. Roffe sculp.

Pls. 11-12 No original drawings & no proof plates

Pl 13 *Elevation of the Vestibule (of the baths)*

Finished drawing for the plate

s: John P. Gandy

Proof plate (2 copies)

s: John P. Gandy & S. Porter sculp.

Pl 14 *The Capital of the Columns*

Finished drawing for the plate

s: John P. Gandy

Proof plate (3 copies)

s: John P. Gandy & S. Porter sculp.

Pl 15 *Capital of the Antae and Coronamenta of the Order*

Finished drawing for the plate

s: John P. Gandy

Proof plate (2 copies)

s: John P. Gandy & S. Porter sculp.

Pl 16 *Transverse Section through the Order*

Finished drawing for the plate

s: John P. Gandy

Proof plates (3 copies)

s: John P. Gandy & S. Porter sculp.

Pl 17 *Further details of the Order*

Finished drawing for the plate

s: John P. Gandy

Proof plates (3 copies)

s: John P. Gandy & S. Porter, sculp.

Pl 18 *Longitudinal section through the Vestibule*

Finished drawing for the plate

s: John P. Gandy

Proof plates (3 copies)

s: John P. Gandy & S. Porter, sculp.

Pl 19 *Transverse section through the Vestibule*

Finished drawing for the plate

s: John P. Gandy

Proof plates (2 copies)

s: John P. Gandy & S. Porter sculp.

Pl 20 *Plan of the Lacunaria (ceiling)*

Finished drawing for the plate

s: John P. Gandy

Pen

Proof plates (3 copies)

s: John P. Gandy & S. Porter sculp.

Pl 21 *Ornaments of the Thyroma, or Doorway*

No original drawing

Proof plates (2 copies)

s: John P. Gandy & S. Porter sculp.

Pl 22 *Plan of the Lower Theatre (at Cnidus)*

1 Preliminary study

Insc: With numerous calculations

Pen ($10\frac{1}{2} \times 14\frac{3}{4}$)

2 Finished drawing for the plate

s: F. Bedford mens. & del.

Proof plate

s: Bedford & Roffe

Pl 23 *Section of the Lower Theatre*

Finished drawing for the plate

s: F. Bedford mens. & del.

Proof plate

Pl 24 *Corinthian Order of the Scene of the Upper Theatre*

Finished drawing for the plate

s: F. Bedford mens. & del.

Proof plate

Pl 25 *Plan of the Capital of the Corinthian Order of the Upper Theatre*

Finished drawing for the plate

s: F. Bedford mens. & del.

Proof plate

s: F. Bedford del. & J. Roffe sc.

Pl 26 *The Elevation of the Prothesis of the quadruple Portico | Doric*

Finished drawing for the plate

s: John P. Gandy

Proof plate

Pl 27 *Order of the Prothesis*

Finished drawing for the plate

s: John P. Gandy

($13\frac{5}{8} \times 10\frac{5}{8}$)

Proof plate

s: John P. Gandy del. & J. Roffe sc.

Pl 28 *Details of the Order | of the Prothesis*

Finished drawing for the plate

s: John P. Gandy

($13\frac{7}{8} \times 10\frac{7}{8}$)

Proof plate

s: J. P. Gandy del. & J. Roffe sc.

Pl 29 *Plan of the Portico of Agora*

Finished drawing for the plate

s: Francis Bedford del.

(16×13)

No proof plate

Pl 30 Elevation of a Portion of one of the Porticoes of the Agora

Finished drawing for the plate

s: Francis Bedford del.

Proof plates (2 copies)

s: F. Bedford & S. Porter

Pl 31 The Order of the Columns of the Agora

Finished drawing for the plate

s: Francis Bedford del.

Proof plates

s: F. Bedford del. & S. Porter sculpt.

Pl 32 The Order of the Colonnade near the Lower Theatre

Finished drawing for plate

s: F. Bedford del. & menst.

Proof plate

s: F. Bedford del. & J. Roffe sculpt.

Pl 33 Details of the Order of the Agora

Finished drawing for the plate

s: F. Bedford menst. & del.

No proof plate

The following drawings relating to Cnidus were not published:

1 Plate A Details of two Doric capitals at Cnidus

s: F. Bedford menst. & del.

Pen & wash (11 × 15⁷/₈)*2 Plate B Details of three Doric capitals at Cnidus*

s: F. Bedford menst. & del.

Pen & wash (11 × 16)

3 Plate 5 Details of three pedestals, two with sculpture, from the Agora at Cnidus

s: F. Bedford menst. & del.

Pen & sepia wash (10⁷/₈ × 15³/₄)*4 Plan & elevation of Tripodial Columns from Cnidus*

s: John P. Gandy

Pen & sepia wash (15 × 11)

Proof plates (3 copies)

s: J. P. Gandy del., S. Porter sculpt.

1-4 Insc: As above

Chapter II, Aphrodisias

Pls. 1-2 No original drawings & no proof plates

Pl 3 View of the Temple

No original drawing

Proof plate

s: J. Deering & G. Hollis, sc.

Pl 4 Plan of the Agora

No original drawings & no proof plates

Pl 5 Elevation of the Portico of the Agora

Finished drawing for the plate

Pen & sepia wash (11 × 10¹/₂)

Proof plate

Pl 6 Order of the Columns of the Exterior Portico of the Agora

Finished drawing for the plate

s: John P. Gandy

Pen & sepia wash (15 × 11¹/₈)

Proof plate

s: John P. Gandy & J. Roffe sculpt.

Pl 7 Order of the Columns of the Portico of the Agora

Finished drawing for the plate

s: John P. Gandy

Pen & wash (15 × 11)

Proof plate

Pl 8 Details of the Order of the Agora

Finished drawing for the plate

s: John P. Gandy

Pen & wash (15 × 11)

Proof plate

Pl 9 Details of some of the Minor Parts of the Building

No original drawing

Proof plate

Pl 10 Plan of the Hippodrome

Finished drawing for the plate

s: John P. Gandy

Pen & wash (14⁷/₈ × 11¹/₈)

Proof plate

Pl 11 The Transverse Section and half the Longitudinal Section (of the Hippodrome or Circus)

Finished drawing for the plate

Pen & wash (11¹/₈ × 14³/₄)

Proof plate

Pl 12 Details of the Building (Hippodrome or Circus)

Finished drawing for the plate

s: J. Gandy

Pen & wash (14 × 11¹/₄)

Proof plate

Pls. 13-27 except pl. 21 Temple of Aphrodisias & Propylon

No original drawings

Proof plates only

s: J. P. Deering del. & J. Roffe sculpt.

A plan of the Temple of Venus, Aphrodisias (with proof plate) differs from the plan as published, pl. 14

s: (in pencil) P. Gandy

Pen & wash (16 × 9¹/₂)

Chapter III, Patara

Pls 1-2 No original drawings & no proof plates

Pl 3 View taken from the Triple Arch of Entrance in the City Walls

No original drawing

Proof plate

s: Drawn by F. Mackenzie from a Sketch by Wm. Gell

& Engraved by Edward Webb 1831

Pl 4 View of the Theatre of Patara

No original drawing

Proof plates (2 in varying states)

s: F. Mackenzie del. from a Sketch by Sir W. Gell & G. Hollis sc.

Pl 5 View of the Entrance to the Tomb or Temple

No original drawing

Proof plates (2 in varying states)

s: F. Mackenzie del. from a Sketch by Sir W. Gell & G. Hollis sc.

Pl 6 Plan of the Theatre

Finished drawing for the plate

s: John P. Gandy

Pen & wash (11¹/₈ × 15)

Proof plate

s: John P. Gandy & J. Roffe sculpt.

Pl 7 Elevation of the Postscenium shewing in Section the Covered Porticoes to the right and left

Finished drawing for the plate

s: John P. Gandy

Pen & yellow-grey washes (10³/₈ × 15¹/₄)

Proof plate

s: John P. Gandy & J. Roffe sculpt.

Pl 8 Transverse Section

Finished drawing for the plate

s: John P. Gandy

Pen & wash (10¹/₄ × 14³/₄)

Proof plate

s: John P. Gandy & J. Roffe sculpt.

Pl 9 Back Wall of the Scene

Finished drawing for the plate

s: John P. Gandy

Pen & wash (10⁷/₈ × 15)

Proof plate

s: John P. Gandy & J. Roffe sculpt.

Pl 10 Architectural Details of Plate 7

Finished drawing for the plate

s: John P. Gandy

Pen (15¹/₄ × 10⁵/₈)

Proof plates (2 copies)

s: J. P. Gandy & J. Roffe sculpt.

Pl 11 Details of the Doorways in the Back Wall of the Scene

Finished drawing for the plate

s: John P. Gandy

Pen & wash (15¹/₄ × 10¹/₄)

Proof plate

s: John P. Gandy & J. Roffe sculpt.

Pl 12 Details of the Theatre

No original drawing

Proof plate

s: John P. Gandy & J. Roffe sculpt.

Pl 13 Elevation of the Triple Arch of Entrance to the City

Finished drawing for the plate

s: Francis Bedford menst. et del.

Pen & sepia wash (9³/₄ × 15⁷/₈)

Proof plates (3 copies)

s: S. Porter

Pl 14 Architectural Detail of the Foregoing

Finished drawing for the plate

s: Francis Bedford del. et menst.

Pen & wash (16 × 11)

Proof plates (2 copies)

s: S. Porter

The following drawings relating to Patara were not published:

Temple of Apollo, Patara

1 Preliminary plan

Insc: verso Patara | Plan of the Temple (of Apollo) in the Marsh & dimensions marked

s: F. Bedford del.

Pen & sepia wash (14¹/₂ × 10)

2 Revised plan

Insc: Temple at Patara & Pl 1 & dimensions marked

s: F. Bedford del.

Pen & wash (15⁷/₈ × 10³/₄)

No proof plate

3 Preliminary study for the elevation

Insc: verso Patara | Elevation of the Temple of Apollo

& dimensions marked

s: F. Bedford Del & menst.

Pencil & sepia wash (10¹/₂ × 14¹/₂)

4 Finished drawing of the elevation

Insc: Temple at Patara & Pl 2

s: F. Bedford del.

Pen & sepia wash (11³/₈ × 15)

Proof plate

Insc: Chap. III Pl XV1

s: F. Bedford del. & J. Roffe sculpt.

5 Side elevation

Insc: *Temple at Patara & Pl 3*
s: Francis Bedford del. & mens.
Pen & sepia wash (10¹/₄ × 16)
Proof plate
Insc: *Chap. III Pl XVII*
s: F. Bedford del. & mens. & J. Roffe sculpt.

6 Transverse section showing the entrance doorway
Insc: *Temple at Patara & Pl 4* & dimensions marked
s: Francis Bedford del. & mens.
Pen (10³/₄ × 15¹/₂)
Proof plate
Insc: *Chap. III Pl XVIII*

7 Detail elevation of the doorway
Insc: *Patara | Elevation of the doorway of the Temple of Apollo* & dimensions marked
s: F. Bedford mens. & del.
Pen & wash (14¹/₂ × 10¹/₄)
No proof plate

8 Details of the antae order
Insc: *Temple at Patara & Pl 6* & dimensions marked
s: Francis Bedford del.
Pen & sepia wash (15¹/₂ × 11)
Proof plate (2 copies)
Insc: *Chap. III Pl XIX*
s: Francis Bedford del. & J. Roffe sculpt.

9 Details of entablature
Insc: *Temple at Patara & Pl 5* & dimensions marked
s: F. Bedford del. & mens.
Pen (15¹/₂ × 11)
Proof plate
Insc: *Chap. III Pl XX*
s: F. Bedford del. & mens. & J. Roffe sculpt.

10 Details of the jamb of doorway with console & cornice over it
Insc: *Temple at Patara & Pl 7* & dimensions marked
s: F. Bedford del. & mens.
Pen & sepia wash (15¹/₂ × 11)
Proof plate (2 copies)
Insc: *Chap. III Pl XXI*
s: F. Bedford del. & J. Roffe sculpt.

11 Details of console bracket supporting cornice over doorway
Insc: *Temple at Patara & Pl 8* & dimensions marked
s: Francis Bedford del. & mens.
Pen & sepia wash (15 × 10¹/₂)
Proof plate (2 copies)
Insc: *Chap. III Pl XXII*
s: Francis Bedford del. & mens. & J. Roffe sculpt.

The proof plates are numbered XVI-XXII. The last plate published in Chapter III is XIV. It would appear, therefore, that the above were intended to follow on to conclude Chapter III on Patara.

The Great Sepulchre, Patara (unpublished)
No proof plates; 16 original drawings representing 9 plates:

1 Preliminary study for plan of the foundations
Insc: verso *Basement of the Tomb near the Granary of Trajan | this part of the building remains entire*
s: F. Bedford mens. & del.
Pen & wash (14³/₄ × 9³/₄)

2 Finished drawing of plan of the foundations
Insc: *Sepulchre at Patara & Pl 1*
s: F. Bedford del. & mens.
Pen & wash (15⁵/₈ × 11¹/₈)

3 Preliminary study for ground floor plan
Insc: verso *Patara | Plan of a Tomb near the large Granary | on the west side of the lake | All the Columns of the Portico are fallen.*
s: F. Bedford mens. & del.
Pen & wash (14¹/₂ × 10)

4 Finished drawing of ground plan
Insc: *Sepulchre at Patara & Pl 2*
s: F. Bedford del. & mens.
Pen & wash (15³/₄ × 11¹/₈)

5 Preliminary study for front elevation, with notes on reconstruction in margins
Insc: *East Front of a Sepulchre at Patara*
Pen & wash with pencil amendments (10⁵/₈ × 15)

6 Finished drawing of E elevation
Insc: *Great Sepulchre at Patara & Pl 3*
s: F. Bedford del.
Pen & sepia wash (11 × 16)

7 Preliminary study for side elevation
Insc: *North Front of a Sepulchre at Patara*
Pen (10¹/₂ × 14⁵/₈)

8 Finished drawing of S elevation
Insc: *Great Sepulchre at Patara & Pl 4*
s: F. Bedford del.
Pen & sepia wash (11¹/₄ × 16¹/₄)

9 Preliminary study for longitudinal section
Insc: *Section thro' the great Tomb at Patara*
Pen & wash (10⁵/₈ × 14⁵/₈)

10 Finished drawing of transverse section
Insc: *Great Sepulchre at Patara & Pl 6*
s: Francis Bedford mens. et del.
Pen & sepia wash (11 × 16)

11 Preliminary study for details of entablature of order
Insc: *Great Tomb at Patara*
Pen (14³/₄ × 10³/₄)

12 Finished drawing of entablature of order, omitting some details which appear in No.11 & adding others
Insc: *Great Sepulchre at Patara & Pl 7*
s: F. Bedford del.
Pen (15³/₈ × 10³/₈)

13 Finished drawing of three doorways, with details
Insc: *Great Sepulchre at Patara & Pl 8*
s: F. Bedford del.
Pen & wash (15³/₄ × 10¹/₂)

14 Preliminary study of details of Entablature of the Door, Door Jamb & Arch stone of the Ceiling
Insc: *Great Tomb at Patara & as above*
Pencil with dimensions in red ink (10³/₄ × 15)

15 Preliminary study of a detail of the sarcophagus
Insc: *Sarcophagus in the Great Tomb at Patara*
Pencil, with dimensions in red ink (14³/₄ × 10³/₄)

16 Finished drawing of the details in Nos.14 & 15
Insc: *Sepulchre at Patara & Pl 9*
s: F. Bedford del. & mens.
Pen (15¹/₂ × 10)

1-2, 5, 7, 9-12, 14-16 Insc: Dimensions marked

The Horreum, Patara (unpublished)
2 drawings representing 2 plates:
1 Plan
Insc: *Horrea at Patara & Pl 1* with Latin dedication
s: Francis Bedford del. & mens.
Pen & wash (10¹/₈ × 15⁵/₈)

2 Elevation & section

Insc: *Horreum at Patara & Pl 2* & dimensions marked
s: Francis Bedford mens. & del.
Pen & wash (10¹/₄ × 16¹/₂)

Tomb near the N end of the lake, Patara (unpublished)

1 Front elevation
Insc: verso *Patara | Elevation of a Tomb near the North End of the Lake*, & dimensions marked
s: F. Bedford del. & mens.
Pen (10⁵/₈ × 14⁷/₈)

2 Side elevation
Insc: verso *Patara | Side elevation of a tomb near the North End of the Lake*
s: F. Bedford mens. & del.
Pen (10³/₄ × 15)

3 Details of entablature of order
Insc: verso with description of Figs.1-5 & dimensions
Pen (14³/₄ × 10³/₄)

Miscellaneous tombs at Patara (unpublished)
5 drawings representing 4 plates:

1 Preliminary study of a tomb
Plan with front & side elevations
Insc: *Patara | Tomb on the West Side of the Lake* & dimensions marked
s: F. Bedford
Pen & wash (14³/₄ × 9⁷/₈)

2 Finished drawing of the above
Insc: *Patara & Pl 1* & dimensions marked
s: F. Bedford del.
Pen & grey-brown wash (15³/₄ × 11³/₄)

3 Finished drawing of a double tomb
Plan & elevation
Insc: *Patara & Pl 2* with dimensions marked
s: F. Bedford mens. & del.
Pen & grey-brown wash (15³/₄ × 11¹/₄)
Proof plates (2 copies)
s: F. Bedford del. & S. Porter sculpt.

4 Finished drawing of a double tomb
Plan showing top of sarcophagi & side elevation
Insc: *Patara & Pl 3*
s: F. Bedford del. & mens.
Pen & sepia wash (15³/₄ × 11¹/₄)
Proof plates (2 copies)
s: F. Bedford del. & S. Porter sculpt.

5 Finished drawing of a tomb with arched opening
Plan, elevation & details
Insc: *Patara & Pl 4* with dimensions marked
s: F. Bedford mens. & del.
Pen & grey-brown wash (15¹/₂ × 11)

Original drawings (13) for the additional plates to the 2nd edition, 1821, of *The Antiquities of Ionia*, I, originally compiled by Chandler, Revett & Pars & published for the Society of Dilettanti in 1769
See also Revett, Nicholas & note under Society of Dilettanti: Antiquities of Ionia.

Chapter II, Priene
Pl 4 Plan of the Temple of Minerva-Polias
Plan
Insc: With dimensions
Pen (17¹/₂ × 11³/₄)

Pl 5 Elevation of the Temple of Minerva-Polias
1 Preliminary study
Pencil (11¹/₂ × 17¹/₂)

2 Finished drawing
s: Francis Bedford mens. et del.
Pen & sepia wash (11³/₈ × 16³/₈)

Pl 12 The Portico of the Propylaeum

Finished drawing for the plate of elevation

Insc: With dimensions

s: Francis Bedford del.

Pen & sepia wash (11 \times 15 $\frac{1}{2}$)

Pl 13 Transverse Section of the Propylaeum

Finished drawing for the plate

s: Francis Bedford del.

Pen & sepia wash (11 $\frac{1}{4}$ \times 15 $\frac{3}{8}$)

Pl 16 Details of the Order (of the Propylaeum)

Finished drawing for the plate

s: Francis Bedford del.

Pen & sepia wash (16 $\frac{1}{8}$ \times 11 $\frac{1}{4}$)

Pl 17 Details of the Ornaments (of the Propylaeum)

Finished drawing for the plate

s: Francis Bedford del.

Pen & sepia wash (10 $\frac{5}{8}$ \times 16)

Chapter III, Didyma

Pl 4 Elevation of the Front of the Temple (of Apollo-Didymaeus)

Preliminary study

Pencil (11 $\frac{3}{4}$ \times 17 $\frac{3}{8}$)

Pl 5 The Order of the Columns (of the Temple of Apollo-Didymaeus)

Preliminary study for the Ionic volute

Pen & pencil (7 $\frac{1}{2}$ \times 10 $\frac{3}{4}$)

Chapter IV, Labranda (called 'Jackley' in the 1st ed.)

No additional plates

Chapter V, Samos (entirely new chapter in 2nd ed.)

Temple of Juno

1-2 Site plans showing its relationship to the

Mediterranean Sea & the 'Magnetic North'

Pencil & pen (14 $\frac{3}{4}$ \times 10 $\frac{3}{4}$)

3 Sketch plan

Insc: Dimensions given, & numerous calculations

Pencil & pen (15 \times 10 $\frac{5}{8}$)

4 Finished drawing of plan (not published)

Insc: Dimensions given

s: F. Bedford menst. & del.

Pen & wash (16 $\frac{3}{4}$ \times 10 $\frac{3}{4}$)

Original drawings (52) & proof plates (54) used for *Antiquities of Ionia*, Published by the Society of Dilettanti, V (being a supplement to III), 1915, edited by W. R. Lethaby

See note under *Society of Dilettanti*: *Antiquities of Ionia*

Frontispiece, The Site of Magnesia

View of the landscape

s: W. Gell

Pen (9 $\frac{3}{4}$ \times 17 $\frac{3}{4}$)

Proof plate, omitting man with gun & dog in middle foreground & trees in left foreground

s: F. M. & W. J. C.

Tailpiece to Chapter I, p.9, *A Tomb at Myra*

Finished drawing for the plate

Front & side elevation

s: John P. Gandy

Pen & wash (15 \times 11)

Proof plate

Two elevations printed side by side as tailpiece

s: John P. Gandy del. & J. Roffe, Sculp.

Chapter II, The Temple of Artemis (or Diana Leucophryne) at Magnesia

Pl 1 The Ruins of the Temple of Artemis

1 Rough wash view of landscape

Insc: *Magnesia ad Meandrum*

Sepia pen & wash (9 $\frac{3}{4}$ \times 17 $\frac{3}{4}$)

2 A more finished drawing of the above

s: W. Gell

Pen (9 $\frac{3}{4}$ \times 17 $\frac{3}{4}$)

3 Finished drawing for the plate, omitting tree in right foreground

Pencil & sepia wash (11 $\frac{3}{4}$ \times 18 $\frac{3}{4}$)

Proof plates (5 copies in varying states)

Pl 2 The Front of the Temple

1-2 Two preliminary studies for restored elevation

Insc: As above, with notes on reconstruction, & dimensions given

Pencil & pen (5 \times 10 $\frac{1}{2}$ & 11 $\frac{7}{8}$ \times 17)

3 Finished drawing for the plate

Elevation

s: Francis Bedford del.

Pen & sepia wash (11 $\frac{1}{4}$ \times 18 $\frac{1}{4}$)

Proof plates (2 copies)

s: Francis Bedford del. & J. Roffe sculp.

Pl 3 Section through the Portico

Finished drawing for the plate

s: Francis Bedford del.

Pen & sepia wash (11 $\frac{3}{4}$ \times 18 $\frac{3}{4}$)

Proof plates (2 copies)

s: Francis Bedford del. & J. Roffe sculp.

Pl 4 Plan of Soffit of Entablature, &c.

Finished drawing for the plate

s: F. Bedford del. et menst.

Pen & wash (16 \times 10 $\frac{1}{2}$)

Proof plates (2 copies)

Pl 5 Details of the Order

Finished drawing for the plate

s: F. Bedford menst. & del.

Pencil, pen & sepia wash (16 \times 10 $\frac{1}{2}$)

Proof plates (3 copies)

Pl 6 Details of Three Varieties of Capitals

Finished drawing for the plate

s: Francis Bedford del. et menst.

Pen (16 $\frac{1}{4}$ \times 10 $\frac{1}{2}$)

Proof plates (3 copies)

Pl 7 Details of Capitals

Finished drawing for the plate

s: Francis Bedford menst. & del.

Pencil, pen & wash (16 $\frac{1}{4}$ \times 10 $\frac{1}{2}$)

Proof plates (3 copies)

Pl 8 Further Details

No original drawing

Proof plates (3 copies)

Pl 9 Sections of Capitals

Finished drawing for the plate

s: F. Bedford menst. et del.

Pencil, pen & wash (16 \times 10 $\frac{5}{8}$)

Proof plates (3 copies)

Pl 10 Details of Bases

Finished drawing for the plate

s: Francis Bedford menst. & del.

Pen & wash (16 $\frac{1}{4}$ \times 10 $\frac{1}{2}$)

Proof plates (4 copies)

s: F. Bedford del. & J. Roffe sc.

Tailpiece to Chapter II, p.15, *Sepulchre near Myra*

Finished drawing for the plate

s: F. Bedford del. & menst.

Pen & sepia wash (16 \times 10 $\frac{1}{2}$)

Proof plate

s: F. Bedford del & menst. & J. Roffe sc.

Only a portion of this plate was used for the tailpiece.

The following plans of the Temple of Artemis were not used in the volume, presumably on account of their doubtful authenticity:

1 Plan of foundations

Insc: *This plan (formed upon data of no great extent) is wrong in the arrangement of the Columns. It is corrected in the Engraving W. W. (William Wilkins), with notes & dimensions*

s: F. Bedford del.

Pen & wash (17 $\frac{3}{4}$ \times 11 $\frac{3}{4}$)

Proof plate

s: F. Bedford del et menst. J. Roffe

2 Sketch plan of ground floor

Insc: *Plan of the Temple of Diana Leucophryne at Magnesia*, with notes & dimensions

Pen (20 $\frac{1}{2}$ \times 12 $\frac{1}{2}$)

3 Plan of ground floor, redrawn

Pen (17 $\frac{1}{2}$ \times 11 $\frac{1}{2}$)

4 Plan of ground floor, redrawn & corrected

s: Francis Bedford menst. & del.

Pen & wash (16 $\frac{7}{8}$ \times 11 $\frac{1}{2}$)

5 Plan of ground floor, redrawn with further corrections

s: Francis Bedford menst. et del.

Pen & wash with pencil amendments (17 $\frac{1}{2}$ \times 11 $\frac{3}{4}$)

Proof plate, with further amendments

6 Sheet of details from the Temple of Diana Leucophryne

Pen & pencil (16 \times 10 $\frac{1}{2}$)

Chapter III, Myra and Lycian sculpture

Pl 11 General View of the Tombs and the Theatre

Finished drawing for the plate

Watercolour (97 $\frac{3}{8}$ \times 18 $\frac{1}{4}$)

Proof plates

s: Etched by G. Cooke & Engraved by G. Hollis

3 copies in varying states, the first omitting entirely the figures in the foreground, which were redrawn for the final version

Pl 12 Exterior of the Theatre

No original drawing

Proof plates (2 copies)

Pl 13 Interior of the Theatre

No original drawing

Proof plates (5 copies in varying states)

Insc (1): *Unfinished Octr. 6 1834, G. Hollis*

Drawings of the theatre not used in the volume

1 Sketch plan

Insc: With notes & calculations

Pen & pencil (11 $\frac{1}{2}$ \times 17 $\frac{1}{2}$)

2 Finished drawing of plan

Pen (12 \times 16)

3-4 Rough sections

Pen & pencil (11 \times 17 $\frac{1}{4}$)

Pl 14 The Composite Order of the Theatre

No original drawing

Proof plate

s: F. Bedford del. & J. Roffe, sculpt.

Pl 15 A Second Composite Capital

No original drawing

Proof plate (2 copies)

s: F. Bedford del. & J. Roffe sculpt.

Pl 16 A Rock-hewn Tomb

Finished drawing for the plate
Plan & elevation
s: (in pencil) P. Gandy
Pen & wash ($16\frac{1}{2} \times 10$)
Proof plates (2 copies)
s: John P. Gandy del. & J. Roffe sculp.

Pl 17 Plan and Section of another Rock-hewn Tomb

Finished drawing for the plate
s: J. P. Gandy & J. Roffe
Pen & wash ($18\frac{1}{4} \times 10$)
Proof plates (2 copies)

Pl 18 Elevation of the same Tomb

No original drawing
Proof plates (2 copies)
s: J. P. Gandy & J. Roffe

Pl 19 Details of the same Tomb

No original drawing
Proof plates (2 copies)
s: J. P. Gandy & J. Roffe

Pl 20 A Rock-hewn Tomb, Front & side elevations

Finished drawing
s: F. Bedford del.
Pen & sepia & grey wash ($11 \times 16\frac{1}{4}$)
Proof plates (2 copies)

Pl 21 Plan & Section of the same Tomb

Finished drawing
s: F. Bedford del.
Pen & sepia wash ($10\frac{3}{4} \times 16$)
Proof plates (2 copies)
s: F. Bedford del. & J. Roffe sculp.

Pl 22 A Rock-hewn Tomb, the position of which is shown high up on pl.XI

No original drawing
Proof plate (2 copies)
Insc: *Appears to be Myra see engraving of General View high up on right W.R.L.* (W. R. Lethaby, the editor)

Pl 23 Another Tomb, completely detached but apparently rock-hewn

Plan elevation
Finished drawing for the plate
s: F. Bedford del.
Pen & sepia & grey wash ($10\frac{3}{4} \times 16$)
Proof plates (2 copies)
s: F. Bedford del. & J. Roffe sculp.

Pl 24 Side Elevation and Section of the same Tomb

Finished drawing for the plate
s: F. Bedford del.
Pen & sepia wash ($10\frac{3}{4} \times 16$)
Proof plates (2 copies)
s: F. Bedford del. & J. Roffe sculp.

Pl 25 A Rock-hewn Tomb having a Lycian Inscription

Finished drawing for the plate
s: John P. Gandy
Pen & wash ($15 \times 10\frac{3}{4}$)
Proof plates (2 copies)
s: John P. Gandy del. & J. Roffe sculp.

Pl 26 Rock-hewn Tomb and Sculpture

Finished drawing for the plate
s: (in pencil) P. Gandy
Pen & sepia wash with touches of watercolour (10×16)
Proof plates (3 copies in varying states)
s: Freebairn Sculp. 1834

Pl 27 A Late Tomb: Elevation

Finished drawing for the plate
s: Francis Bedford del.
Pen & sepia wash for the plate
Proof plate without the shading of the original drawing
s: F. Bedford del. & menst. & J. Roffe sculp.

Pl 28 Section of the same Tomb

Finished drawing for the plate
s: F. Bedford del. & menst.
Pen & sepia wash ($15\frac{3}{4} \times 10\frac{1}{2}$)
Proof plates (2 copies)
s: F. Bedford del. & menst. & J. Roffe sculp.

Pl 29 A Sarcophagus (at the port of Myra) (called in error pl.XXX in description of plates)

Finished drawing for the plate
s: Francis Bedford del. & menst.
Pen & sepia wash ($14\frac{1}{2} \times 10$)
Proof plates (2 copies)
s: Francis Bedford del. & menst. & J. Roffe sculp.

Illustration in text, p.18

Plan & elevation of a Corinthian capital

No original drawing
Proof plate
s: F. Bedford del. & J. Roffe sculp.

Pl 30 Detail of the Order of the same Tomb (i.e. tomb illustrated in pls.27 & 28) (called in error pl.XXIX in description of plates)

Finished drawing for the plate
s: F. Bedford Del. & Menst.
Pen & sepia wash ($15\frac{3}{4} \times 10\frac{3}{4}$)
Proof plates (2 copies)
s: F. Bedford del. & menst. & J. Roffe sculp.

Pl 31 Part of Roman Baths (i.e. sections)

Finished drawing for the plate
s: John P. Gandy
Pen & sepia & grey wash ($15 \times 10\frac{3}{4}$)
Proof plates (2 copies)
s: John Gandy & J. Roffe sculp.

Telmessus

Pl 32 A Rock-Hewn Tomb (plan & elevation of Lower Tomb)

Finished drawing for the plate
s: John P. Gandy
Pen & sepia & grey wash ($15\frac{1}{4} \times 11$)
Proof plates (3 copies)
s: John P. Gandy del. & S. Porter sculp.

Pl 33 Section & Details of the same Tomb (i.e. lower tomb)

Finished drawing for the plate
s: John P. Gandy
Pen ($15\frac{1}{4} \times 10\frac{3}{4}$)
Proof plates (3 copies)
s: J. P. Gandy del. & S. Porter sculp.

Pl 34 A Rock-hewn Tomb (elevation & section)

Finished drawing for the plate
s: J. P. Gandy
Pen & wash ($15 \times 10\frac{3}{4}$)
Proof plates (3 copies in varying states)
s: J. P. Gandy del. & S. Porter sculp.

Pl 35 Other Rock-hewn Tombs (2 elevations & sections)

Finished drawing for the plate
s: John P. Gandy
Pen & wash ($14\frac{3}{4} \times 10\frac{1}{4}$)
Proof plates, without lettering shown on original drawing (2 copies)
s: J. P. Gandy del. & S. Porter sculp.

Pl 36 A Rock-hewn Tomb (plan, elevation & section)

Finished drawing for the plate
s: John P. Gandy
Pen & wash ($14\frac{7}{8} \times 10\frac{1}{2}$)
Proof plates (3 copies)
s: J. P. Gandy del. & S. Porter sculp.

Antiphellus

Pl 37 An Isolated Tomb having a Lycian Inscription

No original drawing
Proof plates (2 copies)

Pl 38 Another Tomb of the same Type (front & side elevations & section)

Finished drawing for the plate
s: Francis Bedford del.
Pen & sepia & grey wash (10×16)
Proof plates (2)
s: Francis Bedford del. & J. Roffe sculp.

Pl 39 A Later Tomb of the same Type (front & side elevations)

Finished drawing for the plate
s: John P. Gandy
Pen & wash
Proof plates (3 copies)
s: J. P. Gandy del. & S. Porter sculp.

Pl 40 Another later Tomb (front & side elevations)

Finished drawing for the plate
s: Francis Bedford del.
Pen & wash ($5\frac{1}{4} \times 9\frac{1}{2}$)
Proof plates (2 copies)
s: Francis Bedford del. & J. Roffe sculp.

Pl 41 A Rock-hewn Tomb & details to plate 40

Finished drawing for the plate
s: Francis Bedford del.
Pen & sepia & grey wash ($15\frac{1}{2} \times 10\frac{1}{2}$)
Proof plates (2 copies)
s: Francis Bedford del. & J. Roffe sculp.

Phellus

Pl 42 A Rock-hewn Tomb (front & side elevations)

Finished drawing for the plate
s: Francis Bedford del.
Pen & sepia & grey wash ($15\frac{3}{4} \times 10$)
Proof plates (2 copies)
s: Francis Bedford del. & J. Roffe sculp.

Pl 43 Plan, section & details of the Same

Finished drawing for the plate
s: Francis Bedford del.
Pen & wash ($15\frac{1}{2} \times 10\frac{1}{2}$)
Proof plates (2 copies)
s: Francis Bedford del. & J. Roffe sculp.

Lindus

Pl 44 Plan and Section of a Rock-hewn Sepulchre

No original drawing
Proof plates (2 copies)
s: F. Bedford del. & S. Porter sculp.

Pl 45 Elevation of the Same

No original drawing
Proof plates (4 copies in varying states)
s: F. Bedford del. & S. Porter sculp.

Tailpiece to Chapter IV, p.24

No original drawing
Proof plate
s: Freebairn 1832

Tailpiece to Chapter V, p.34
 Finished drawing for the plate
 Plan & elevation of a Tomb at Antiphebus. Plate 1.
 s: F. Bedford del. & mens.
 Pen & sepia wash (16¹/₂ × 11)
 Proof plates (2 copies)
 s: F. Bedford del. & S. Porter sculpt.
 Only the elevation was used.

Tailpiece to Appendix, p.36
 No original drawing
 Proof plates (2 copies)
 s: Freebairn 1832

Lit & reprd: Pls.3, 26, 27, 28, in a review of the volume, Theodore Fyfe, *RIBA Jnl*, XXIII, 1916, pp.145-149

Original drawings (48) & some proof plates (3) not used by W. R. Lethaby when he edited the supplement to III, *Antiquities of Ionia*, V Myra: Tombs

1 Tomb with Corinthian portico, distyle in antis
 Elevation

Insc: *Tomb at Myra Pl. 1*
 s: F. Bedford del.
 Pen & sepia wash (10 × 15)

2 As for 1
 Elevation with columns omitted, & section
 Insc: verso *Elevation & Section of a Tomb at Myra cut in the rock on the East side of the Citadel*
 s: F. Bedford mens. & del.
 Pen & sepia wash (10³/₄ × 15³/₄)

3 As for 1
 Plan & detail of entrance door jamb
 Insc: *Tomb at Myra Pl.2*
 s: F. Bedford del.
 Pen & sepia & grey wash (10¹/₂ × 15³/₄)

4 As for 1
 Detail of the antae order, entablature & pediment
 Insc: *Tomb at Myra Pl.3*
 s: F. Bedford del.
 Pen & sepia & grey wash (16 × 10³/₄)

5 Two rock-hewn tombs
 Insc: recto *Tombs at Myra Pl.4*; verso *Tombs at Myra. Fig.1, Elevation of a Tomb in the rock on the East side of the Rocks. Fig.2, Capital of the Anta & Cornice at large. Fig.3, Elevation of a Tomb West side of Rocks. Fig.4, Section of do.*
 s: F. Bedford del. & mens.
 Pen & sepia wash (15³/₄ × 10¹/₂)

6 Rock-cut tomb
 Plan & elevation
 Insc: *Tombs at Myra Pl.5*
 s: F. Bedford del.
 Pen & sepia & grey wash (16¹/₄ × 10³/₄)

7 Rock-cut tomb
 Front & side elevations & section
 Insc: *Tombs at Myra Pl.6*
 s: F. Bedford del.
 Pen & sepia & grey wash (10³/₄ × 16³/₄)

8 Rock-cut tomb
 Plan
 Insc: *Tombs at Myra Pl.-*
 s: F. Bedford del. & mens.
 Pen & wash (10³/₄ × 16¹/₄)

9 As for 8
 Elevation & details
 Insc: *Tombs at Myra Pl.II*
 s: Francis Bedford del.
 Pen & sepia & grey wash (10³/₄ × 16)

10 Rock-cut tomb
 Plan & section
 Insc: *Tombs at Myra Pl.12*
 s: Francis Bedford del.
 Pen & wash (15⁷/₈ × 11)

11 Rock-cut tomb
 Plan, elevation & sections of façade
 Insc: *Tombs at Myra Pl.13*
 s: F. Bedford del.
 Pen & wash (11³/₈ × 16¹/₄)

12 Two rock-cut tombs
 Elevations
 Insc: *Tombs at Myra Pl.14*
 s: F. Bedford del.
 Pen & wash (16 × 10)

13 Plans & section, possibly relating to No.12 above
 Insc: *Tombs at Myra Pl.15*
 s: F. Bedford del.
 Pen & wash (14 × 10)

14 Rock-cut tomb
 Plan & elevation
 Insc: *Myra*
 s: John P. Gandy
 Pen & sepia & grey wash (15¹/₄ × 11)

15 As for No.14
 Side elevation & sections
 Insc: *Myra*
 s: John P. Gandy
 Pen & sepia & grey wash (15¹/₄ × 11)

16 Rock-cut tomb
 Elevation, with plan & section of façade, & section
 Pen & sepia & grey wash (10³/₄ × 16¹/₂)

17 Rock-cut tomb
 Plan & section, unfinished drawing
 w/m: J. Whatman 1808

18 Sepulchre near Myra (cf. V, pls.27 & 28 for elevation & section)
 Plan
 Insc: As above, *Pl.1*
 s: Francis Bedford del.
 Pen & wash (16 × 11)

19 As for No.18
 Foundation plan & back elevation
 Insc: *Sepulchre near Myra Pl.3*
 s: F. Bedford Del & mens.
 Pen & sepia & grey wash (15³/₄ × 10¹/₂)
 Proof plate
 s: F. Bedford del. & mens. & J. Roffe sculpt

20 Sepulchre of Caius Licinius, near Myra
 Plan & side elevation
 Insc: As above, *Pl.1*
 s: Francis Bedford del.
 Pen & wash (15¹/₂ × 11)

21 As for No.20
 Elevation & transverse sections
 Insc: *Pl.2*
 s: Francis Bedford del.
 Pen & wash (15¹/₄ × 9³/₄)

22 As for No.21
 Details
 Insc: *Pl.3*
 s: F. Bedford del.
 Pen (15¹/₄ × 9³/₄)

23 Roman baths at Myra (cf. V, pl.31 for transverse sections)

Plan
 Insc: *Bath Pl.1*
 s: John P. Gandy
 Pen & wash (15¹/₂ × 10³/₄)
 Proof plate
 s: John Gandy & J. Roffe sculpt.

24 As for No.23
 Longitudinal sections
 Insc: *Bath Pl.3*
 s: John P. Gandy
 Pen & wash (15 × 10⁵/₈)

25 Sepulchre at Port of Myra (cf. V, pl.29 for similar sepulchre)

Front & side elevations
 Insc: *Port of Myra Pl.1*
 s: F. Bedford del. et mens.
 Pen & wash (14³/₄ × 10¹/₄)

26 Horrea at Myra Port
 Elevation & details also of inscriptions
 s & d: P. Gandy Sept. 1812
 Pen & pencil (10 × 18¹/₄)

Telmessus

27 A rock-cut tomb, with Ionic portico, distyle in antis (cf. V, pls.32 & 33 for similar tomb)
 Plan & elevation
 Insc: *Upper Tomb*
 s: John P. Gandy
 Pen & sepia & grey wash (15 × 10³/₄)

28 As for No.27
 Section & details of doorway &c
 Insc: *Upper tomb*
 s: John P. Gandy
 Pen & wash (15¹/₄ × 10³/₄)

29 A sarcophagus
 Front & side elevation & section
 Insc: *Telmessus Pl.1*
 s: Francis Bedford del. et mens.
 Pen & sepia wash (9³/₄ × 15¹/₂)

30 As for No.29
 Plan, front & side elevations & section
 Insc: *Telmessus Pl.2*
 s: Francis Bedford del. et mens.
 Pen & sepia & grey wash (15³/₄ × 11)

31 A rock-cut tomb
 Plan, elevation & section
 Insc: *Telmessus Pl.3*
 s: Francis Bedford del.
 Pen & sepia & grey wash (15⁷/₈ × 10¹/₂)

32 A rock-cut tomb
 Plan, elevation & section
 Insc: *Telmessus Pl.4*
 s: Francis Bedford del.
 Pen & sepia & grey wash (16 × 11¹/₄)

33 A rock-cut tomb
 Plan, elevation, section & detail
 Insc: *Telmessus Pl.5*
 s: Francis Bedford del.
 Pen & sepia & grey wash (15¹/₂ × 10)

34 A rock-cut tomb
 Plan, elevation, section & detail
 Insc: *Telmessus Pl.6*
 s: Francis Bedford del.
 Pen & sepia & grey wash (15¹/₂ × 10)

35 A sarcophagus
Plan, front & side elevations & section
Insc: *Telmessus*
s: John P. Gandy
Pen & sepia & grey wash (15 × 10¹/₂)

Antiphellos
36 A sarcophagus
Front & side elevations
Insc: *Antiphellos: Taphos*
s: John P. Gandy
Pen & wash (15 × 11)

37 Details of the antae order &c of a Tomb at Antiphellos
Insc: *Pl. 3*
s: F. Bedford del. & mens.
Pen & sepia wash (16 × 10¹/₄)
Proof plates (2 copies in different states)
s: F. Bedford del. & S. Porter sculpt.

38 Theatre at Antiphellos
Plan & section
Scale: 1 in to 20 ft
w/m: J. Whatman 1808
Pen (16 × 10¹/₂)

Phellus
39 A rock-cut Insulated Tomb
Elevation & section
Insc: *Plate 1 & as above*
s: John P. Gandy
Pen & sepia & grey wash (15¹/₄ × 10³/₄)

40 As for No. 39
Plan & side elevation
Insc: *Plate 2 & Insulated Tomb*
s: John P. Gandy
Pen & sepia & grey wash (15¹/₄ × 10¹/₂)

Aoira (now Cacamo)
41 Rock-cut tombs
Two elevations with plan & section of façades
Insc: *Aoirae now Cacamo*
s: Francis Bedford del.
Pen & sepia & grey wash (15 × 10)

Syrrha (or Andriaca)
42 A sarcophagus
Plan & front & side elevations
Insc: *Syrrha Pl. 1*
s: F. Bedford del.
Pen & sepia & grey wash (16 × 11¹/₄)

43 A rock-cut tomb
Plan & elevation
Insc: *Syrrha Pl. 2*
s: F. Bedford del.
Pen & sepia & grey wash (14¹/₂ × 9¹/₂)

44 A sarcophagus
Plan, front & side elevations & details
Insc: *Syrrha Pl. 3*
s: F. Bedford del.
Pen & sepia & grey wash (14¹/₂ × 9¹/₂)

45 Another (preliminary) drawing of the above sarcophagus-tomb, to a larger scale
Insc: *Tomb at Syrrha on the South Coast of Lycia*
Pen & sepia & grey wash (14³/₄ × 10¹/₂)

46 Another (preliminary) drawing of the tomb in drawing No. 42
Insc: *Tomb at Syrrha*
Pen & sepia wash (10³/₄ × 15)

47 A rock-cut tomb
Plan, elevation & section (unfinished drawing)
Insc: *Syrrha*
Pen & pencil (10³/₄ × 14³/₄)

Malta
48 Ancient Fragments at Malta
Details of friezes
Pen & wash (10³/₄ × 14³/₄)

The following topographical drawings, sketchbooks & MS notes were made on the visit to Greece & Asia Minor, 1811-13

ATHENS: Parthenon & Propylaea
Measured details (9):
1 Contour of the volutes of an Ionic Capital, Vertical & Horizontal Section of an Ionic Capital, & Moulding in centre of side faces
Insc: As above, with dimensions, & Acropolis of Athens
Pen (7¹/₄ × 10³/₄)

2 Sketch of marble frieze in the Acropolis Athens
Insc: As above
Pencil (5 × 10¹/₂)

3-5 Sketch profiles of 3 capitals from the Parthenon, one from the Pronaos
Insc: Dimensions given
w/m: J. Whatman 1808
Pencil (21 × 14³/₄)

6 Parthenon
Plan, elevation & section of the Capital the same size as the original
Insc: As above
Pen (21 × 14³/₄)

7 Parthenon
Section through cornice
Pen & pencil (7¹/₂ × 10¹/₂)

8 Propylaea
Section through Cornice
Insc: As above, with dimensions
Pen & pencil (7¹/₄ × 10³/₄)

9 Propylaea
Cymatium
Insc: As above, with dimensions
Pencil (17¹/₂ × 11³/₄)

ELEUSIS: Propylaea
Details & sketches (12):
1 Loose pages (9) from a sketchbook of details from the Propylaea &c at Eleusis
d: 22-28 Feb. 1812
Pen & pencil (9³/₈ × 5⁵/₈)

2 Capital real size of the South — of the Propylaea at Eleusis
Insc: As above, with dimensions & calculations
Pen & pencil (21¹/₂ × 8³/₄)

3 Perspective sketch of the reconstructed interior of the Propylaea at Eleusis. Looking Southward
Insc: As above
Pen with touches of wash (9 × 14)

4 Perspective sketch of the reconstructed interior of the Propylaea, showing the Doric & Ionic columns
Pen with touches of wash (9¹/₂ × 13)

ELEUSIS: Church of St Zacharia
Contour of the Volute of a(n) Ionic Capital in the Church of St. Zacharia
Insc: As above, with dimensions
Pen (10 × 7)

HALICARNASSUS
Sketch of the Citadel of Halicarnassus
Insc: As above
w/m: J. Whatman 1806
Pencil (9¹/₂ × 15)

PHALERUS: Temple of Venus
Measured sketches (2):
1 Sketch profile of Doric capital
Insc: *Capital of the Temple of Venus at the Port of Phalerus* with dimensions
Verso: Reconstructed plan of the Propylaea at Eleusis
Insc: *Pour Mr. Bedford — Eleusine* with dimensions
Pen (11 × 15)

2 Plan, elevation & section of Doric capital
Insc: Dimensions given
Pen (7¹/₄ × 13)

SUNIUM: Propylaea
Loose pages (5) from a sketchbook showing the Plan of what now remains & details of the Doric order
Pen (10³/₄ × 7¹/₂)

THORICUM: Temple
Loose pages (3) from a sketchbook showing details with dimensions, of the Doric order of the Temple at Thoricum
Pen (10³/₄ × 7¹/₂)

MS notes & lists relating to the expedition of 1811-13 & drawings done for the Society of Dilettanti

1 Three sheets, folded to form a small notebook of 12 sides; small MS notes cover 9 sides
These notes are critical & explanatory comments upon the text of *The Unedited Antiquities of Attica*, London 1817, the page numbers referring to the published text (pp. 1-17).

Extracts:
p. 1, line 15 *How can it be said that this scene had no where its equal — in what can it be compared to Athens — not in its building nor in its scenery?*

p. 11, l. 14 *This sentence is very inaccurately expressed & its meaning is not intelligible. The fact is that not only the walls but the Columns of the Porticoes are built upon the pavement; which consequently must have been laid before either walls or columns could have been begun — the pavement was first laid complete & the places of the walls and columns were then marked out upon it*

w/m: 1811
Pen, folded notebook (6¹/₄ × 4)

2 List of 14 drawings made of the Temple of Diana Leucophryne & sent to W. Wilkins
Pen (5¹/₂ × 5)

3 Sketch of pilaster capital from the Theatre at Myra, with list of 19 Drawings finished to end of Feby 1816, not charged.

Insc: As above, & drawings listed, dimensions marked
w/m: H. Willmott 1811
Pencil & pen (15 × 9)

All the drawings mentioned are among the unpublished drawings listed above.

4 List of drawings for the Dilettanti Society since May 12 1816.
Pen (8 × 2¹/₂)

5 Sheet of comparative dimensions of the four orders from various temples
w/m: H. Willmott 1811
Pen (9 × 14¹/₂)

6 Notes on:
1 The Propylaea at Eleusis (3 sheets)
w/m: 1811
(8¹/₂ × 7¹/₂)

2 The portal at Eleusis (2 sheets)
w/m: 1811
Pen (8¹/₂ × 7¹/₂)

3 The Propylaea at Sunium (2 sheets, foolscap)
w/m: 1812
Pen (12¹/₂ × 8)

4 The temple at Thorium (2 sheets, foolscap)
w/m: 1812
Pen (12¹/₂ × 8)

Sketchbooks (6) & diaries relating to expedition of
1811-13 to Greece & Asia Minor on behalf of the
Society of Dilettanti

1 1812 (22 Feb.-20 June): Athens & Eleusis;
Notes & sketches (30 leaves)
Pencil, bound in red leather (3¹/₄ × 4¹/₂)

2 1812 (July): Temple of Juno, Samos; Temple of
Apollo-Didymaeus near Miletus; temple, theatre &c at
Cnidus

Finished drawings of details, with dimensions
(27 leaves numbered 8-23, therefore some missing)
Pen & pencil, pen & wash (no cover) (5³/₄ × 9¹/₄)

3 1812 (22-20 Dec.)-1813 (Jan.): Athens, Thorium
& Sunium

Notes & sketches (30 leaves)
Pen & pencil, bound in red leather (2³/₄ × 4¹/₂)

4 Undated: Doric Temples at Syracuse, Agrigento,
Selinus, Segesta, Paestum & Illissus; the Parthenon,
Propylaea & Temple of Theseus at Athens; temples
at Corinth, Delos, Sunium & Eleusis; & memoranda
for *Ionian Antiquities* on Temples of Bacchus at Teos,
Minerva-Polias at Priene, Apollo-Didyma near
Miletus & at Jackley (Labranda)
Details with dimensions
31 leaves, others cut out
Sepia pen, bound in brown leather (3³/₄ × 6¹/₄)

5 Undated: Samos & Hieronda
Notes & sketches of details (21 leaves)
Pencil & pen, bound in cardboard (6¹/₂ × 4³/₄)

6 'Scrap Album': Temple of Diana Leucophryne;
Propylaea, Sunium; temple at Thorium; Propylaea
& Temple of Minerva Polis, Priene
Finished drawings (19); also letter from C. R.
Cockerell to Francis Bedford, dated 4 Aug. 1823, &
copies of letters (from *The Journal & Correspondence of*
Miss Berry 1783-1852) from the Hon. Keppel Craven,
dated 27 Feb. 1812, & from Sir William Gell to the
Misses Berry
Pencil, pen & wash, bound in green canvas
(10¹/₂ × 8¹/₂)
Prov: No.6 presented by Edwin Bedford Esq., son of
Francis Octavius Bedford, 1879

BEHRT, ... ert (?) *Attributed to*

Design for a stage setting: an internal courtyard of a
machicolated fortress with a succession of intersecting
bridges & an Italian Romanesque order
s: (partly indecipherable, at lower L.H. corner) ... ert
Behrt

Pen & wash (13 × 15¹/₄)
Prov: Drummond Stewart Collection, pres. 1838-39
It is not certain if the signature followed by the mark
of a cross within a circle is of the artist or a collector.
Stylistically a date around 1820 is probable. Former
attribution to G. B. I. Colombo.

BEHRENS, Peter (1868-1940)

Began as a painter; from 1886-1889 he attended
painting classes at the art schools of Karlsruhe and
Düsseldorf. He was a founder-member of the
Münchener Sezession in 1893. In 1898 Behrens turned
to problems of industrial production and in 1899 was
invited to join Die Sieben (the Seven), who had as
their aim the establishment of effective relationships
between all the plastic arts. Then he turned to
architecture and in 1903 was appointed head of the
Düsseldorf School of Art. In 1907 he was summoned
to Berlin by the AEG (the German General Electrical
Company). 1908-09 AEG Turbine Factory, Berlin.
In 1922 Behrens was appointed Director of the School
of Architecture at the Vienna Academy. 1920-25
Hoechst Dyeworks. His later houses are effective
examples of the International Style.
Bibl: Peter Behrens, *Feste des Lebens und der Kunst*,
Jena, 1900; Fritz Hoyer, *Peter Behrens*, Munich, 1913;
Paul Joseph Cremers, *Peter Behrens, Sein Werk von*
1909 bis zur Gegenwart, Essen, 1928; K. M. Grimme,
Peter Behrens und seine Wiener akademische Meisterschule,
Vienna, 1930

NORTHAMPTON (Northants): 'New Ways', No.508
Wellingborough Road

Original designs & prints for a house for
W. J. Bassett-Lowke, 1925-26, for the lounge, hall,
dining room & exteriors (22):

1-2 Preliminary sketches for an unexecuted design
1 Perspective of the entrance front (N)

2 Perspective of the garden front (S)
Insc: (in ink): *Preliminary Sketch*, & with pencil
annotations

1-2 Prints (18 × 27)

3-10 Designs for the exterior of the house, as
executed

3 *Site Plan*, showing garden & ground floor plan of
house & longitudinal section through site

Scale: 1 in to 12 ft

Insc: As above, *House for W. Bassett-Lowke Esq.*
Northampton, with details labelled

s & d: Prof. Dr. P. Behrens *Vienna in July 1925*

Print (26 × 32¹/₂)

4 Part-plan of the ground floor, of kitchen, hall &
stairs, showing in detail the paving of the entrance
hall

Scale: 1 in to 2 ft

Insc: Details labelled & measurements marked

Pen on waxed paper (24 × 19¹/₂)

5 *Front Elevation*

Insc: As above

s: Prof. Dr. P. Behrens

Print (14¹/₂ × 16³/₄)

6 Elevation of *South Front*, part elevation of *North*
Front showing only the front door & the triangularly
projecting staircase window, and a rough pencil plan
of this window

Insc: As above

Print (13¹/₂ × 26¹/₂)

7 *Detail of Roof-Ornament over Entrance*: plan, elevation
& section

Insc: As above, with measurements marked

s & d: *Vienna, September, 1925*, & stamped *Atelier*
Professor | Dr. Peter Behrens | Karl Schweighofergasse |
Wien VII Fernruf 30495

Print (15¹/₄ × 18)

8 Perspective of entrance front [Fig.44]

Print (24³/₄ × 34³/₄)

9 Perspective of garden front [Fig.45] showing slight
differences from the executed design (hood-moulds
over the 4 windows)

Pen & charcoal on tracing paper (15 × 23¹/₄)

10 *Garden Plan*, & longitudinal section

Scale: 1 in to 12 ft

Insc: As above, *Bassett-Lowke Northampton*, with
details labelled & measurements marked

d: *Vienna in January 1926*.

Print (21 × 23)

11-22 Design for the interior

11-13 The hall

11 Plan & section of the hall & staircase, & section of
one step

Scale: 1 in to 2 ft, FS

Insc: Details labelled & measurements marked

Pen on waxed tracing paper (24 × 17)

12 Elevations of the hall staircase, showing the grill
plasterwork openings up the staircase, which were not
executed

Insc: *Staircase of Hall, Solid Plasterwork with Openings |*
Bassett Lowke Northampton, & details labelled

d: *Vienna, 31.8.25*

Pen & black chalk on tracing paper (15 × 25¹/₂)

13 Plan & section of the *Clock in the Hall*, not as
executed

Scale: FS

Insc: As above, with details labelled

s & d: Prof. Dr. Behrens *Vienna in October 1925*

Print (21¹/₂ × 25)

14-18 Lounge

14 Plan showing arrangement of furniture

s: stamped *Professor Peter Behrens | Berlin-Neusabelsberg*
Pencil & crayon on tracing paper (14 × 20¹/₄)

15 *Plan, elevation, side elevation & section* of fireplace
(a design of black & white chequered tiles, not
executed)

Scale: 1 in to 12 ft

Insc: As above

s & d: Prof. Dr. Peter Behrens | *Vienna 14/VII/25*

Pen, blue crayon & black chalk on tracing paper
(11³/₄ × 16¹/₂)

16 *Elevation & section* of the fireplace in the lounge
(not as executed)

Scale: 1 in to 1 ft

Insc: As above

d: *Vienna 28. VII. 25*

Pen & black chalk on tracing paper (8¹/₄ × 14³/₄)

17 Perspective of lounge not as executed showing a
different design for fireplace & a difference in
arrangement of wall panels

Pen & black chalk on tracing paper (20 × 27)

18 Perspective of lounge, not as executed, showing
fireplace of No.16 above

Print, coloured with crayon (18¹/₂ × 21¹/₂)

19 Dining room, elevations of the four walls

Scale: 1 in to 2 ft

Insc: *Bassett Lowke Northampton, A*

Pen, black chalk & red crayon on tracing paper
(9¹/₄ × 32¹/₂)

20 Plan, plan of ceiling & elevations of the four
walls, differing from the above

Insc: *Dining-Room | W. J. Bassett-Lowke, & Doors and*
Pillasters (sic) veneered with Quartered Walnut, & details
labelled

s & d: *Vienna, September 1925*, & stamped (as for
No.7 above)

Print (20 × 22¹/₂)

21 Plan, section & details of *lighting of the Dining-Room*
Scale: 1 in to 12 ft
Insc: As above
s & d: *Vienna, September 1925*, & stamped as for No.7 above
Print (14³/₄ × 18¹/₂)

22 *Details of Lantern Lights in the Dining-Room*
Insc: As above, with details labelled
s & d: *Vienna, Sept. 1925* & stamped as for No.7 above
Print (29¹/₂ × 22)

Prov: Pres. by Mrs Bassett-Lowke, 1956
Lit: *AR*, LIX, 1926, pp.175-79 (with pls); *Ideal Home*, XV, 1927, pp.21-28 (with pls); *Pevsner, Northants*, p.327; thesis for the AA, 1966, by Susan Wheeler (full history of the house, illustrations & reproductions of some of the drawings above)
Only the lounge, hall, dining room & exteriors are the work of Behrens. The study was reinstalled from an earlier house commissioned by Bassett-Lowke, designed by C. R. Mackintosh. See Mackintosh, C. R. for designs for the decoration of this study. Mr Bassett-Lowke himself prepared the plans & designed the bedrooms, bathrooms & kitchen, heating & other details.

BÉLANGER, François-Joseph (1744-1818)
Architect and designer. First architect to the Comte d'Artois, for whom he built Bagatelle in the Bois de Boulogne, Paris, 1779, and redecorated the Château de Maisons. Under Louis XVI he was responsible for many private houses in the region of the Chaussée d'Antin in Paris. With his brother-in-law, Dugourc, he was one of the creators of the Empire style, full of reminiscences of the antique. He was also one of the first advocates of the use of iron (Halle aux Blés, 1802).
Bibl: Jean Stern, *F. J. Bélanger*, Paris, 1930, 2 vols.

PARIS: Hôtel de Brancas
Elevation of the principal façade of the bathing pavilion built for the Comte de Lauragnais in 1768
Insc: *Façade Principale du Pavillon de Bains, Érigée à Paris à L'Hôtel de Brancas, Pour Mr le Comte de Lauragnais en l'année 1768. | Sur les dessins de Bélanger architecte des menus: Plaisirs du Roy; & below Dédicé à Monsieur William Chambers: par son tres humble serviteur Bélanger*
Pen & grey wash with pink wash border (16 × 12³/₄)
Lit: Hauteceur, *Histoire de L'Architecture Classique en France*, IV, pp.302-04
Bélanger and Chambers must have met when Bélanger came to England in 1766 and made designs for Lord Shelburne. There is an almost identical elevation of this Pavilion in the Musée des Arts Decoratifs, Paris (Hauteceur, IV, fig.166) but lacking the dedication to Chambers.

BELCHER, John Jnr (1841-1913)
Practised at Adelaide Place, London Bridge, for some years with his father, John Belcher, and carried out numerous buildings in the City, e.g. Mappin & Webb, Queen Victoria Street. Then he practised independently. He was a Gothacist by origin and did a number of works for the Catholic Apostolic Church, of which he was a member, including their church at Camberwell. He then turned to a very successful free Baroque. Works in that style include Institute of Chartered Accountants' Building, Moorgate Street, 1889-92; Colchester Town Hall, 1898-1902; Mappin & Webb's shop, Oxford Street, 1905; Royal Insurance Buildings, Piccadilly, 1907; Whiteley's, Bayswater, 1908-12; and Royal London House, Finsbury Square, 1904-30. His country houses include Cornbury Park, 1903, and the Tower (now Nautical College), Pangbourne, 1897-98. He was assisted in much of his earlier work by Professor Beresford Pitt, and

during the last four years he was in partnership with John J. Joass (F) (q. v.). His books include *Later Renaissance Architecture in England* (with Sir Mervyn Macartney), 2 vols, 1901; *Essentials in Architecture*, 1907; and works on acoustics and church music. He was an active member of the editorial committee of *AR*. PRIBA from 1904 to 1906; elected RA in 1909.
Bibl: obituaries: *Builder*, CV, 1913, p.560; *RIBA Jnl*, XXI, 1913-14, pp.50, 55-57, 75-78

CAMBRIDGE: Guildhall
Design
Front elevation
s: John Belcher
Pen on tracing paper with touches of white (8³/₈ × 12³/₄)
Lit: *Builder*, LXXV, 1898, p.210; LXXVII, 1899, p.262 (perspective of façade & of grand staircase)
The finished perspective was exhib. RA 1899, No.1869
LEEDS (Yorks): Catholic Apostolic Church
Designs not executed, drawn by A. Beresford Pitt (2):
1 Perspective of the exterior from the SE
s: Arthur B. Pitt delt
Pen (21 × 24¹/₄)
2 Perspective of interior looking E
s & d: J. Belcher & James | *Architects* | 8 Adelaide Place | London Bridge | Jan. 1882
Pen (21 × 20¹/₂)

LONDON: Finsbury Square, Royal London House
Design for premises for the Royal London Friendly Society, 1904
Perspective showing main façades with clock tower over the angle; figures in foreground
Pencil & watercolour (41³/₈ × 29¹/₂)
Prov: Bt from Mr Elgar Villiers, 1939
Exhib: RA 1903, No.1452
Lit: *Builder*, LXXXIV, 1903, pp.514-515 (reprd)

LONDON: Small hall for the Worshipful Company of Curriers, London Wall
Designs in the 'Tudor-Gothic' style, 1871 (2):
1 Perspective of exterior
s: Jno. & Jno. Belcher
Pen (16 × 19)

2 Perspective of interior of hall with coat of arms over fireplace
Pen (12¹/₂ × 15)

Lit: *RIBA Jnl*, XXI, 1913-14, p.75
This hall was shortly afterwards pulled down for the erection of warehouses for Rylands & Son Ltd.

Topographical sketches
France
FALAISE (Calvados): Church of St Gervais
View
Prov: Pres. by Mrs J. W. James

FALAISE (Calvados): Old houses
Sketches (2)
1 View of *Au vieux Manoir*
Insc: As above
Watercolour (8¹/₂ × 6)

2 View of an old house
Watercolour (7¹/₂ × 6)

Prov: Pres. by Mrs J. W. James

BELL, Edward Ingress (1836-1914)
Architect to the War Office. A 1866; F 1894. 1882, appointed Consulting Architect to the Crown Agents for the Colonies. Designed the Boer War memorial archway at Chatham for the Royal Engineers, and in 1896 the hospital in Edinburgh Castle. In partnership with Sir Aston Webb, and for details of work designed together see obituary listed below.
Bibl: obituary with list of works: *Builder*, CVII, 1914, pp.231, 271
For the following designs done in partnership with Sir Aston Webb, see Webb, Sir Aston & Bell, Edward Ingress.

BIRMINGHAM (Warwicks): University buildings
Designs, 1901-06

CAMBRIDGE: Gonville & Caius College
New buildings, 1903

CAMBRIDGE: King's College
Proposed alterations & additions to the Provost's lodge 1905, & designs for new keeping room, 1907

CAMBRIDGE: Magdalene College
Designs for new keeping rooms &c, 1908

LONDON: Metropolitan Life Assurance Society's offices, Moorgate Street, 1890-93

LONDON: Stepney, Girls' Institute

BELL, Robert Anning (1863-1933)
Painter, modeller, designer of stained glass, mosaic, and other decorative work; illustrator of books; Arts & Crafts Society; Past Master of the Art Workers' Guild; medallist, Vienna, Milan, Barcelona, Turin &c. Principal works: mosaic on the façade of Horniman Museum, Forest Hill (by Harrison Townsend), 1902 mosaic panels in the Houses of Parliament and mosaic tympanum over main entrance to Westminster Cathedral, ARA 1914; RA 1922.
Bibl: *Who Was Who 1929-1940*

Design for an invitation card, inviting Sir Aston Webb to dinner at Pagani's, 1904
Insc: *Sir Aston Webb's | Pupils & Assistants | Request the Honour of | His Company to dinner | on Friday December 9th | 1904 at Pagani's Great | Portland St. 7.45 for 8 p.m.*
Pen & coloured wash, with gold (7¹/₄ × 10¹/₄)
Prov: Pres. by Edward Playne, of Playne & Lacey & Partners, 1965
Mounted with the above are a design by H. W. Cotman for a complimentary ticket for the dinner at Pagani's, and a photograph of a casket dedicated to Sir Aston Webb, given to him at the dinner.

BELLAIRS, — (fl.1905)

WEST EALING (Middx): Proposed Congregational church
Proposed design, c.1905
See Heron, Arthur Harry & Bellairs

Design for a half-timbered detached house
See Heron, Arthur Harry & Bellairs

BELLAMY, Thomas (1798-1876)

One of the original founders of the Institute of Architects in 1834. His main works were: Corsham Court, Wilts, new N wing, 1848-49; King's College Hospital, 1852 (dem.); and Law Fire Office, Chancery Lane, 1858 & 1875. His churches include Emmanuel, Camberwell Road, 1841, and St Anne Brookfield, Highgate, 1855. He won third premium in the Foreign Office competition of 1858 (see Scott, Sir G. Gilbert).

Bibl: obituary: *Builder*, XXXIV, 1876, p.600; long obituary by Prof. T. L. Donaldson in *RIBA Transactions*, 1876-77, pp.215-18

CORSHAM COURT (Wilts);
Designs for restoration & additions (1845-50) for the Rt Hon. Lord Methuen (4):

1 Plan of the principal floor

Scale: 1 in to 1 ft

s & d: *Thomas Bellamy Architect | Restored and rebuilt 1845-50*

Pen & wash (22 × 31½)

2 Perspective of the garden front

Pen & watercolour (20¼ × 29)

3 Perspective of the principal (entrance) front [Fig.46]

Pen & watercolour (20 × 33½)

4 Perspective of the interior of hall & staircase

Insc: (in pencil) *Corsham Court Grand Staircase*

s & d: *Thos. Bellamy 1845-50*

Pen & watercolour (19¼ × 14¾)

Prov: Pres. by the executors of Thomas

Bellamy through O. Hansard (F), May 1877

Lit: Pevsner, *Wiltshire*, pp.172-74

LONDON: Law Fire Insurance Office, Chancery Lane
Design for additions & alterations (5):

1 Plan

Scale: 1 in to 8 ft

s & d: *Thos. Bellamy Oct. 1874*

Pen on tracing paper (22 × 15)

2 Perspective of main façade [Fig.47]

Pen & watercolour (25 × 19¼)

3 Perspective of entrance doorway

Pen & watercolour (24½ × 18¼)

4 Perspective of entrance doorway, the same as No.3

but in line only

Pen (24½ × 18½)

5 Perspective of rear façade

Pen & watercolour (20½ × 23¼)

Prov: Pres. by the executors of Thomas Bellamy through O. Hansard (F), May 1877

Lit: Pevsner, *London I*, p.317

These extensions were made to Bellamy's earlier building.

LONDON: King's College Hospital, Portugal Street
Designs, 1856-60 (16):

1 Plan for Footings and Drains**2 Plan of Basement Storey****3 Plan of Ground Floor****4 Plan of First Storey**

s & d: *Thos. Bellamy | 1856-60*

(20¼ × 23½)

5 Plan of First Storey, copy of No.4**6 Plan of Second Storey****7 Plan of Third Storey****8 Plan of Dormitory for Nurses, showing also Plan of Roof over Western Wing****9 North Elevation — towards Portugal Street****10 South Elevation — towards Grange Street****11 East Elevation — towards Carey Street****12 West Elevation — towards Clements Lane****1-12 Scale: 1 in to 16 ft (except No.4)**

Insc: As above

(14½ × 21½ except No.4)

13 Perspective of principal façade, with figures in foreground

(13¾ × 22½)

14 Perspective seen from the ground floor of entrance hall & staircase approach to corridors [Fig.48]

(14½ × 12)

15 Perspective from the first floor landing of the entrance hall and staircase

(14¾ × 11½)

1-15 Pen & wash

16 Perspective of the main entrance doorway

Insc: (on the frieze): *founded A.D. MDC | incorporated A.D. MDCCCL | erected A.D. MDCCCL-LX...*

Pen (17¾ × 20½)

17 Perspective of an alternative design not corresponding with the plans [Fig.49]

Insc: (on mount) *King's College Hospital | Thos. Bellamy 1860*

Pen & watercolour (19½ × 33½)

Prov: Pres. by the executors of Thomas Bellamy through O. Hansard (F), May 1877

The hospital, which moved to Denmark Hill in 1909-13, was on the present site of W. H. Smith's distribution warehouse.

BÉNARD, Charles-Jean (fl.1783-87)

Architect of the theatre at Marseilles, 1787.

Design for a triumphal arch [Fig.50], commemorating freedom of the seas, 1783

Perspective of an immense arch, set diagonally across a square; the arch flanked by two giant free-standing columns encrusted with the imperial emblems of a naval victory; a frieze on the arch depicts a naval fleet being honoured with the victory laurel; a high wall pierced by smaller arches abuts on to the great arch; many figures in the foreground

Insc: (along the top of the arch) *Liberté des mers*

MDCCCLXXXIII

s & d: (the original signature & date inked over later & part crased) *J. Bénard Architecte | invt 1784 Thom... fecit*

Pen & watercolour on a blue mount with ruled border with band of gold leaf (12¼ × 18¼, mount 14¾ × 20¼)

Prov: Sir John Drummond Stewart Collection, pres. 1838-39

This unexecuted design was presumably to commemorate the Treaty of Versailles, 1783, by which, together with the Franco-Spanish-Dutch Alliance, 1780, France was freed from the naval tyranny of England. Victor Louis, in 1784, also made a design for a triumphal arch at Marseilles (Coll. B. Weinreb).

BENTLEY, John Francis (1839-1902)

From March 1857 to 1860 in the office of Henry Clutton, architect to the Dukes of Bedford. Like Clutton, a convert to Catholicism (in 1861). He set up on his own in the following year with his office at No.14 Southampton Street, Covent Garden. In 1868 he moved to No.13 John Street, Adelphi. During the next thirty years he added furnishings to many Roman Catholic churches in London, but received only five commissions for complete churches. These are St Mary, Cadogan Street, 1877-79, Corpus Christi, Brixton, 1886-87, Our Lady of the Holy Souls, Kensal New Town, 1881-82, Holy Rood, Watford, 1887-89, and St Francis, Bocking, 1898. He also designed buildings for the Convent of the Sacred Heart, Hammersmith, 1876-84; Beaumont College, Old Windsor, including the chapel interior, 1873-76, and the Preparatory School, 1888; several country houses and one Anglican church, St Luke, Chiddingstone Causeway, 1897-98. His most important additions and furnishings were to St Francis, Notting Hill (which he had detailed for Clutton), 1862-63; St Mary of the Angels, Bayswater, 1869-87; St Oswald, Old Swan, Liverpool, 1867-68; Assumption, Warwick Street, 1874-75; Our Lady of Victories, Clapham, 1883-94; St Botolph, Aldgate (Anglican), 1889; St James, Spanish Place, c.1890-95. He designed much stained glass for Lavers, Barraud & Westlake. In 1894 he was asked to prepare designs for Westminster Cathedral, which was completed a year after his death by his chief assistant, G. A. Marshall, together with the archbishop's house, clergy house and diocesan hall. Bibl: For a complete survey of Bentley's life and work see Winifride de l'Hôpital (his daughter), *Westminster Cathedral and its Architect*, 1919; DNB; RIBA Jnl, IX, 1901-02, p.437 (memoir by T. J. Willson); AR, XI, 1902, p.155, & XXI, p.18 (article by Halsey Ricardo); *Builder*, LXXXII, 1902, p.243; P. Anson, *Fashions in Church Furnishings*, 1960, pp.261-267; A. S. G. Butler, *John Francis Bentley, the Architect of Westminster Cathedral*, 1961

BRIDGETOWN (Barbados): Drinking fountain

Design, 1864

Elevation

Insc: *Drinking Fountain | John Montefiore Esq*

s & d: *John F. Bentley Archt | Jan. 22 1864*

Pencil & coloured wash (12¼ × 5)

Prov: Pres. by Mrs W. de l'Hôpital, 1952

Lit: W. de l'Hôpital, *op. cit.*, II, pp.389-390; *Illustrated London News*, 2 Dec. 1865

This fountain, 24 ft high, was presented to Bridgetown by the Montefiores of Streatham in 1864.

GUILDFORD (Surrey): Derry's Hill, Womersh

Working drawings for a house of mixed Jacobean-Georgian style, c.1890 (27):

1 Foundation plan**2 Ground plan****3 First floor plan****4 Second floor plan****5 N & S elevation****6 E & W elevations****7 Sheet of four sections****8 Details of interior of the hall****9 Elevations & sections of entrance porch****10 Elevation & section of bay window of hall****11 Elevation & section of entrance hall & staircase****12 Elevation & sections of bays of S front**

13 Details of dining & drawing rooms

14 Details of chimney & dormer at side of drawing room wing

15 Elevation & section of garden entrance

16 Details of gables, S front

17 Sections through corridors of S front

18 Section of bay windows over smoking room & butler's pantry

19 Elevations & section of kitchen

20 Gables facing kitchen yard & details of servants' entrance

21 Belfry over servants' stairs & oriel window of bedroom

22 Details of internal doors

23 Details of screen & panelling in hall

24 Plans of principal staircase

25 Elevation of principal wall to terrace

26 Elevations of gate & earth closet in yard

27 Sketch of first floor plan
s & d: Longden & Co. 447 Oxford St. Oct. 20/94
Pencil on tracing paper (16×23)

1-26 Scale: 1 in to 8 ft

Insc: *Derry's Wood*, with full details labelled & measurements marked

s: J. F. Bentley Archt. | 13 John St. | Adelphi W.C

Pen & wash, pencil & wash (19×26)

Prov: Pres. by Mrs W. de l'Hôpital, 1952

Lit: Nairn & Pevsner, *Surrey*, p.448

HEIGHAM (Norfolk): Church

Competition design for a proposed church of Lombardic type, in red brick, with stone banding & a campanile-like tower, 1859

Perspective

s & d: John Bentley Delt. | 29.11.59

Pencil (18×21)

Prov: Pres. by Mrs W. de l'Hôpital, 1952

Lit: W. de l'Hôpital: *op. cit.*, II, pp.347-48

This was the earliest independent work by Bentley, and the sole occasion on which, aged 20, he submitted a design for competition. The design was not accepted.

LONDON: Cadogan Street, Church of St Mary
Designs for the high altar of the earlier Catholic chapel (built 1812), 1863, removed together with a pulpit to the later church on its completion; design for a tomb in the earlier chapel; preliminary designs, contract drawings & working details for the later larger church in the Gothic style, 1877-78 (23):

1-2 Details for the high altar, built of alabaster & enriched with inlays of glass mosaic on frontal & super altar, 1863; details of the moulded eight-pointed stars on the altar fronts

Scale: FS

s & d: John F. Bentley Archt. | Sept. 4th 1863 (No.2 — Sept. 7th) 14 Southampton St. Strand
(29³/₄×21¹/₂)Lit: W. de l'Hôpital, *op. cit.*, II, p.381, pl.L

3 Plan & elevation for a Tomb for The Very Revd. T. Dillon, in the earlier chapel

Scale: 1¹/₂ in to 1 ft

Insc: With measurements marked

s & d: John F. Bentley | 13 John Street Adelphi | 19th Nov. 1872

(18³/₄×9¹/₂)

Not drawn by Bentley.

4-5 Preliminary designs, not as executed, for the larger Gothic church, replacing the chapel in 1877-78

4 North & West Elevations

s & d: John F. Bentley | 13 John St. Adelphi | Jany. 1877
(29¹/₂×21)

5 Longitudinal section; Transverse section through nave & aisles; Transverse section through Sanctuary

s & d: John F. Bentley | 13 John St. Adelphi | Jany. 1877
(29¹/₂×21)

6-9 Contract drawings, as built

6 Ground plan

Insc: With full details labelled & measurements marked

s & d: John F. Bentley | 13 John St. | Adelphi | June 1877

On tracing paper mounted on linen (20×17)

7 N & S elevations

Insc: This is one of the drawings referred to in our Contract dated 13th June 1877

s: John F. Bentley | 13 John St. | Adelphi, with contract signatures
(28¹/₂×20)

8 Longitudinal section; Transverse section through nave and aisles; transverse section through sanctuary

s & d: John F. Bentley | 13 John St. Adelphi | June 1877, with contract signatures
(27¹/₄×20¹/₄)

4-8 Scale: 1 in to 8 ft

9 Detail of Baptistry Arch from South Aisle to Mortuary Chapel

Elevation & section of arch, & exterior elevation of baptistry

Scale: 1 in to 2 ft

Insc: Baptistry not included in this Contract

s: Contract signatures

1-9 Pen & wash

10-23 Details (original Bentley drawings)

10 Details of mouldings of Arcade in Chancel

Scale: FS

s & d: (in ink) John F. Bentley | 13 John St. Adelphi | July 1877

Pencil & wash with ink (29³/₄×21¹/₂)

11 Corbel details

Scale: 1 in to 2 ft; ¹/₂ FS; FS(21¹/₂×28³/₄)

12 Details of East Windows & Arcading

Scale: 1 in to 2 ft

(20³/₄×29³/₄)

13 Details of Clerestory window in nave

Scale: FS

s & d: John F. Bentley | 13 John St. | July 1878
(29¹/₂×21)

14 Details of Side Windows in Lady Chapel

Scale: ¹/₄ FS; FSs & d: John F. Bentley | 13 John St. Adelphi | Feby. 1878
(21¹/₂×29¹/₂)

15 Details of Gable over N. Porch

Scale: ¹/₄ FS; FSs & d: John F. Bentley | 13 John St. Adelphi | May 1878
(20×27³/₄)

16 Details of Crosses on Gables of Chancel of S. Chapel

Scale: ¹/₄ FSs & d: John F. Bentley | 13 John St. | Adelphi | July 1878.
(20¹/₄×28¹/₄)

17 Detail of Cross on Gable of Church

Scale: FS

s & d: J. F. Bentley | 13 John St. Adelphi | Sept. 28th 78
(46¹/₂×21¹/₂)

18 Details of Iron Cross on Turret W. end

Scale: ¹/₂ FS; FSs: John F. Bentley | Son and Marshall | 13 John St. | Adelphi W.1.
(29³/₄×21)

11-18 Pencil & wash

19 Details of Throne for high altar, with crocketed spire of wood

Scale: 1¹/₂ in to 1 ftPen & wash on tracing paper mounted on linen
(28³/₄×18¹/₄)

The throne was added, from this design, after his death by his son Osmond in 1904.

20 Plan, Front Elevation, Side Elevation & details of the crucifix for the high altar.

Scale: ¹/₄ FSs: John F. Bentley & Son | 13 John St. | Adelphi | W.C
Pen & wash (16³/₄×18¹/₄)

10-20 Insc: Details labelled

21 Plan, Front Elevation & part of Side Elevation of the Crucifix for the High Altar

Scale: FS

s: John F. Bentley & Son | 13 John St. | Adelphi | W.C
Pencil, wash & pen (38¹/₂×25¹/₄)

22 Elevation of an inlaid panel for a brass tabernacle, showing the Virgin & Child enthroned

Pencil (22¹/₂×20³/₄)

23 Details of Fittings in the Sacristy

Scale: 1 in to 1 ft; FS

s & d: John F. Bentley | 13 John St. | Adelphi | Nov ...
Pen & wash (19¹/₂×27)

3-23 Insc: As above (except No.22)

Prov: Pres. by the church, through A. S. G. Butler, 1958

Lit: W. de l'Hôpital, *op. cit.*, II, pp.381, 396, 401, 495, 529, 604. pls.XLIX, L

LONDON: Westminster Cathedral

Preliminary designs, finished drawings, prints made from these designs, & working details, 1895-1903 (56):

1-17 Preliminary designs, corresponding to the executed design, but preparatory rather than finished studies

1 Site plan, showing earlier buildings in southern half of site facing on to Morpeth Terrace & Francis Street

Scale: 1 in to 8 ft

Insc: Details labelled & measurements marked

s & d: Geo. Martin | Francis St. | Westminster | Sept. 1, 1898

Pen on tracing paper (22×39³/₄)

- 2 Site plan, showing total area divided up into blocks
Scale: 1 in to 16 ft
Insc: Details labelled & measurements marked
Pencil on brown paper (13 × 20)
- 3 Site plan
Scale: 1 in to 32 ft
Insc: Details labelled
Pencil (14½ × 23)
- 4 Site plan, showing the W end in relation to Ashley Place
Scale: 1 in to 8 ft
Insc: Roads labelled
Pencil & wash (26 × 39)
- 5 Preliminary ground plan, as built, but unfinished
Pencil (15 × 25½)
- 6 Ground plan, a preparatory drawing for No.46 below
Insc: Measurements given
Pen & pencil (22½ × 48)
- 7 Plan at level of triforium windows
Insc: Measurements given
Pencil & wash (24 × 47½)
- 8 Plan at level of upper windows, a preparatory drawing for No.47 below
Pencil (20 × 50)
- 9 Rough plan of E end, showing altar
Insc: Details labelled & measurements marked
Pencil (16 × 26)
- 10 Rough plan of W end & finished plan of same
Insc: Full measurements given
Pencil (24½ × 31)
- 11 Elevation of W front with campanile, not as carried out
Pencil (36 × 23)
- 12 Elevation & section of W front
Insc: Details labelled
Pencil (18½ × 25)
- 13 E elevation (unfinished)
Pencil (19½ × 28½)
- 14 S elevation
Pencil (19 × 48)
- 15 N elevation
Pencil (23 × 47)
- 16 Section through transept
Insc: Measurements given
Pencil (22 × 20)
- 17 Section through nave & transepts, showing altar
Pencil (11½ × 24½)
- 18-20 Finished drawings, from which prints were made
- 18 Plan of the crypt & sacristies (part only of finished drawing)
Insc: Details labelled
Pen & indian ink (23½ × 11)
- 19 S elevation [Fig.51]
Pen & wash (26 × 48)
- 20 Section through N transept & aisle of nave, plan of upper part of crypt
Scale: 1 in to 8 ft
Insc: Full details labelled
Pen on tracing paper (28 × 29½)
- 21-41 Working details of parts of the cathedral
- 21 Part plan of W end & elevational details
Insc: Details labelled
Pencil (26½ × 26½)
- 22 Plans of W end at level of galleries & at level of clerestory windows
Scale: 1 in to 8 ft
Insc: 41, with details labelled
Pen & wash on tracing paper (17 × 22)
- 23 Part elevation of W doorway
Insc: Details labelled & measurements marked
Pencil (37 × 24½)
- 24 Elevation: detail of W front & S section of baptistry
Scale: 1 in to 4 ft
Insc: 42, with details labelled
Pen & wash on tracing paper (36 × 24)
- 25 Plan of W porches
Scale: 1 in to 4 ft
Insc: 43, with details labelled & measurements marked
s & d: J. F. Bentley | 13 John St. | Adelphi | W.C. | Rec. at office 7.8.96.
Pen & wash on tracing paper (23 × 23½)
- 26 Elevation of W end, & part of S elevation
Scale: 1 in to 8 ft
Insc: 44, with details labelled
d: Recd at office 24.9.96
Pencil & wash on tracing paper (36 × 19½)
- 27 Part elevation of sanctuary, with section
Scale: 1 in to 2 ft
Insc: Details labelled & measurements marked
Pen & wash on tracing paper (23 × 23½)
- 28 Plan & elevation of a turret
Pencil (15 × 25)
- 29 Part elevation of W door
Scale: FS
Insc: Details labelled
Pencil & wash (127 × 20)
- 30 Details of W door (mouldings &c)
Scale: FS
Pen & wash (127 × 26)
- 31 Section through wall by campanile, showing light angles
Scale: 1 in to 8 ft
Insc: Details labelled & measurements marked
Pen & wash on linen (23 × 16½)
- 32 Details of parapet around apse & chapels
s & d: J. F. Bentley | 13 John St. | Adelphi | W.C. Rec. 8 Jan. 97
Pen & wash on tracing paper (11½ × 24)
- 33 Sections of W end through chapel &c
Scale: 1 in to 4 ft
Insc: 40, with details labelled
s & d: J. F. Bentley | 13 John St. | Adelphi | W.C. Rec. 24.9.96
Pen & wash on tracing paper (22 × 20)
- 34 Plan & section of S aisle of Blessed Sacrament altar & passage under
Scale: 1 in to 4 ft
Insc: Details labelled
s & d: J. F. Bentley | 13 John St. | Adelphi | W.C. | Rec. at office 7.8.96
Pen & wash on tracing paper (18 × 18)
- 35 Elevation & section of doorway to sacristy
Scale: 1 in to 4 ft
Pencil (17 × 17)
- 36 Section of crypt, showing amendments
Scale: 1 in to 4 ft
Insc: Details labelled
s & d: J. F. Bentley | 13 John St. | Adelphi | Rec. 8 Jan. 97
Pen & wash on tracing paper (15½ × 25)
- 37 Elevation of arcade in crypt looking E
Insc: Details labelled
Pencil (17 × 28)
- 38 Elevation of stairs to crypt
Insc: Details labelled
Pencil (23 × 29)
- 39 Plan of registry, section & external elevation of window
Scale: 1 in to 1 ft
Insc: Details labelled & measurements marked
d: (stamped): Recd 2. Nov. 97
Pen & wash on tracing paper (18½ × 30)
- 40 Section & elevation of door to registry
Scale: 1 in to 4 ft
Insc: Details labelled
Pencil on tracing paper (11½ × 11½)
- 41 Plan & elevation of pier for foundation stone
s: J. F. Bentley | 13 John St. | Adelphi W.C.
Pencil & wash (18½ × 24)
- 42-44 Designs for the archbishop's house
- 42 Plan of ground floor
Insc: Details labelled & measurements marked
s: J. F. Bentley Archt. | 13 John St. | Adelphi W.C.
Pencil (24 × 32)
- 43 Plan of second floor
Insc: Details labelled & measurements marked
Pencil (14 × 19)
- 44 Elevation & section of hall
Pencil (23 × 25)
- 45-46 Prints made from finished drawings
- 45 Basement plan
Scale: 1 in to 8 ft
Insc: No.1, with full measurements marked
Print (26 × 47)
- 46 Ground floor plan
Scale: 1 in to 8 ft
Insc: No.2, with full measurements marked
Print (26 × 48)
- 47 Plan at level of upper windows, & plan showing passage over clerestory
Scale: 1 in to 8 ft
Print (25 × 47)
Reprd: W. de l'Hôpital, *op. cit.*, I, p.53
- 48 Elevation of W front with campanile
Print (42½ × 21)
Reprd: W. de l'Hôpital, *op. cit.*, I, p.57
- 49 S elevation
Scale: 1 in to 8 ft
Insc: No.13, with pencil notes
Print (25 × 48)
- 50 Same as No.49 above, but pencil amendments & shading

51 N elevation

Scale: 1 in to 8 ft

Insc: No. 14

Print (22 x 47)

Reprd: W. de l'Hôpital, *op. cit.*, I, p. 59

52 Sections through N transept & aisle of nave

Scale: 1 in to 8 ft

Insc: Details labelled & measurements marked

Print (26 1/2 x 19)

53 Sections through nave & chapels looking W, through transepts looking E

Scale: 1 in to 8 ft

Insc: No. 8, with details labelled

Print (24 x 48)

54 Sections through choir, baptistry & narthex, with pencil amendments

Scale: 1 in to 8 ft

Insc: No. 6, with details labelled

Print with wash (24 x 43)

55 Longitudinal sections through chapels & transepts, N & S

Scale: 1 in to 8 ft

Insc: No. 10, with details labelled

Print (24 x 43)

Reprd: W. de l'Hôpital, *op. cit.*, I, p. 67

56 Plan of upper part of crypt, campanile &c, section through ditto

Print (20 x 28 1/2)

Prov: Pres. by Mrs W. de l'Hôpital, 1952

Lit: W. de l'Hôpital, *op. cit.*, I, passim; Pevsner, *London I*, pp. 442-46; *AR*, XI, 1902, p. 3 (W. R. Lethaby); *Builder*, L. XIX, 1895, p. 3, LXXVIII, 1900, p. 613; A. S. G. Butler, *John Francis Bentley, the Architect of Westminster Cathedral*, passim (& for further references) Site bought in 1867 and Henry Clutton had made designs for an EE Cathedral. But Cardinal Manning was in favour of an Early Christian design, partly in order not to compete with Westminster Abbey. In 1894 Bentley was approached and asked to draw up designs, and to prepare for these he visited Italy, Milan (Sant' Ambrogio), Pavia, Florence, Siena, Assisi and Rome, but not Constantinople (on which, however, he read Lethaby's book). On 29 June 1895 the foundation stone was laid.

MERTON (Surrey): Cottages & shops

Designs & working details for W. R. Sutton Esq.

(3):

1 Back & front elevations

Scale: 1 in to 4 ft

Insc: As above, & *Proposed shops & cottages | Merton*

Pen & wash (29 1/2 x 20)

2 Elevations & section

Scale: 1 in to 4 ft

Insc: Details labelled & measurements marked

Pen & wash (20 x 29 1/2)

3 Sheet of details of internal joinery

Scale: 1 in to 1 ft

Insc: Details labelled & measurements marked

Pencil & wash (20 x 29 1/2)

Prov: Pres. by Mrs W. de l'Hôpital, 1952

WATFORD (Herts): Church of Holy Rood

1-4 Designs for stained glass

Angels bearing emblems of four Evangelists

Chalk & watercolour (24 x 50)

5-6 Figures for altar

Angels bearing scrolls

Chalk & watercolour (24 x 50)

7 Perspective of interior looking E

Insc: J. F. Bentley *Architect. The Altar rail is temporary*

s: T. Raffles Davison

Sepia pen (18 x 12)

Prov: Pres. by Mrs W. de l'Hôpital, 1952

Lit: W. de l'Hôpital, *op. cit.*, II, p. 419 et seq., pls. LVI-LVII

Design for a carved frame

Elevation & detail of border

Scale: 1 in to 1 ft, FS

Insc: Details labelled & measurements marked

Pencil & wash (21 x 19 1/2)

Designs for decoration (3):

1 Mouldings of overmantel

Insc: recto *13 John St. Adelphi, W. C. | Redraw this carefully. The previous one is not quite right*; verso Mr. Jones 127, Grosvenor Park, Camberwell

s: John F. Bentley

Pencil & watercolour (15 1/2 x 11 1/2)

2 Pattern for a tiled floor (?)

Scale: 1/8 FS

Insc: *Yellow to be in glaze colours*

Pencil & wash (19 1/2 x 13 1/2)

3 Embroidery panel

Pencil & wash (22 x 8)

BERESFORD, Peter George (1928-)

Birmingham School of Architecture. Tite Prize winner, 1948. A 1950.

Sketches made during a tour of Italy, 1948, which won the Tite Prize, 1947-48; bound together in one volume with MS notes & a map of Rome (22):

1 ROME: The Capitol

Elevation of one bay

2 ROME: The Capitol

Detail of a ground floor capital

3 ROME: The Capitol

View

4 ROME: The Trevi fountain

Detail of back wall, & half-elevation

5 ROME: The Trevi fountain

Detail of back wall

6 ROME: Villa Farnesina

Detail of lower storey

7 ROME: Villa Farnesina

Detail of mouldings

8 ROME: Villa of Pope Julius

Plan of the garden, with a section

9 ROME: Palazzo Madama

Part elevation & section

10 ROME: Palazzo Farnese

Elevation of a window & details

11 ROME: Palazzo Farnese

Window detail

12 ROME: Doorway in the Via delle Colonnelle

Detail

13 ROME: S Carlo al Corso

View of apse & dome

14 ROME: Palazzo Altemps

View of corner & detail of brickwork

15 ROME: Palazzo Borghese

View from Tiber embankment

16 ROME: S Maria della Pace

Elevation of one bay of the cloister

17 ROME: S Maria della Pace

View of façade

18 ROME: The Pantheon

Fragment of Roman cornice

19 ROME: Spanish steps

Plan of the staircase

20 ROME: Spanish steps

View

21 ROME: Piazza di S Ignazio

Plan

22 ROME: Palazzo Venezia

Elevation of front

1-22 Pencil, watercolour (approx. 15 x 11)

23 ROME: Palazzo Massimi

View of façade

Photograph

24 ROME: Palazzo Massimi

View of loggia on first floor in courtyard

Photograph

25 ROME: Palazzo Massimi

View of one corner of courtyard

Photograph

BERETTINI da CORTONA, Pietro (1596-1669)

Painter, decorator & architect. In Rome up to 1640; main works: frescoes in S Bibiana, 1624-26; altarpiece for St Peter's, 1628-32; ceiling decoration of Gran Salone, Palazzo Barberini 1633-40; many pictures for the Marchese Sacchetti. In Florence 1640-47, employed on decorations in the Palazzo Pitti. Again in Rome 1647-69. Main works: decorations in S Maria in Vallicella 1647-51, & Palazzo Pamfili 1651-54; superintendent of the mosaic decorations of St Peter's. He seems to have had no architectural training. Main architectural works: lower church of S Martina and upper church of S Luca in Rome c.1635-50, designs for alterations to the Palazzo Pitti and to the Louvre, facades of S Maria della Pace c.1655-57 and S Maria in via Lata 1658-61, both in Rome.

Bibl: T.B.; G. Briganti, *Pietro da Cortona, o della pittura barocca*, 1962

CASTELFUSANO, nr Rome (Italy): Villa

Sacchetti

1-2 Studies for a ceiling divided into rectangular & oval panels for paintings, with ignudi seated on pedestals between the panels supporting garlands which surround their frames, and with putti holding vases & medallions. The design, originally one sheet & now cut down the centre, shows two variations of the same theme.

Insc: 1 *No. 1*, & in the lower RH corner 19 [Fig. 52];

2 *No. 2*; stamped with Mariette's collector's mark Sepia pen & wash (12 1/2 x 17 3/4 & 12 1/2 x 18 1/2) on blue mounts with ruled border & band of gold leaf mounts 16 x 21, insc: on a drawer label: *Pet. Berettini Cortonesi*

Prov: P. Crozat; Pierre Jean Mariette (Mariette's Catalogue, Lot 264); Sir John Drummond Stewart (Bata's Catalogue, Lot 194); pres. 1838-39

Lit: G. Briganti, *Pietro da Cortona, o della pittura barocca*, 1962, pp. 177-182 (pls. 63-92, for illustrations of the Villa Sacchetti)

The attribution to Pietro da Cortona was given by Dr Walter Vitzthum (Dept of Art & Archaeology, University of Toronto) who suggested (14.4.59) that the drawings might be studies for the ceiling of the Villa Sacchetti since they have elements in common with the executed ceiling, namely the number of compartments, five long and three wide; the signs of the zodiac; the dolphin & flower pot ornamentation; and the sky-view in the corners, though the ignudi of the drawings do not occur on the ceiling. He also pointed out that annotated copies of Mariette's Catalogue show that Mariette bought Lot 264 for himself which makes the identifications of the RIBA drawings possible. There is a further design by Cortona for a ceiling at the Villa Sacchetti at Windsor Castle (No.4515), see Anthony Blunt & H. L. Cooke, *The Roman Drawings of the XVII and XVIII Centuries at Windsor Castle*, pp.75-76. Cortona and his assistants decorated the rooms of the villa in 1627-29.

ROME: Palazzo Barberini

Copy, after Pietro da Cortona

Sketch of an angle of the ceiling in the gran salone
Sepia pen ($16\frac{3}{8} \times 11\frac{1}{2}$)

Prov: Sir John Drummond Stewart. Pres. 1838-39

Reprd: *RIBA Jnl*, XXXIII, 1926, p.586, 'attributed to Charles le Brun'

BERLAGE, Henrik Petrus (1856-1934)

Studied at Zurich, and had his own practice in Amsterdam from 1889 onwards; he is regarded as one of the great innovators of architecture around the year 1900. He rejected historic styles and aimed at an 'honest awareness of the problems of architecture'. Characteristic works include the Diamond-Workers' House, Amsterdam, 1899-1900, No.32 Bury Street, City of London, 1914, and the Stock Exchange, Amsterdam, completed in 1903. As an architectural writer Berlage exerted great influence through his numerous publications and lectures. RIBA Royal Gold Medallist in 1932.

Bibl: Jan Gratama, *Dr H. P. Berlage Bouwmeester*, Rotterdam 1925; K. P. C. de Bazel & others, *Dr. H. P. Berlage en zijn werk 1856-1916*, Rotterdam 1916

AMSTERDAM: Stock Exchange, Damrak
Penultimate design, 1898

Perspective of the Stock Exchange seen from the SW coming from Dam Square, showing in the far distance the Central Station by P. J. H. Cuypers,

Insc: *De Nieuwe Beurs op het Damrak te Amsterdam Komende van den Dam* (The New Exchange on the Damrak at Amsterdam seen coming from the Dam)

s: (with monogram) H. P. B. Nz (H. P. Berlage Nicolaszoon/son of Nicolas)
Brown ink ($25\frac{1}{2} \times 38\frac{1}{2}$)

Prov: Pres. by the Berlage family, 1963

The small gallery above the main entrance & the small staircase tower of the main tower do not appear in the final design.

BERNASCONI (c. early C18)

The following six drawings were presented to the RIBA in May 1920 by R. A. Roumieu as attributed to 'Bernasconi'. Although in recent years this attribution has been superseded by one to Fortunato Tesi, the old attribution should be maintained in the light of a group of drawings in an identical hand in the collection of Alistair Rowan which came from a descendant of G. B. Bernasconi (1796-1839), the early C19 plasterer who worked in England.

Design for a ceiling

A square ceiling with circular centre open to the sky where Apollo in his chariot flies through the clouds surrounded by winged figures & putti; the 'dome' is supported on eight arches which frame oval windows in the centre of each side & form semi-domes with curved balconies beneath at each corner; at the four corners, below the balconies, are masks & trophies & below the windows in the centre of each side are garlanded vases supported on masks
Sepia pen & grey wash within single line ruled border ($21\frac{3}{4} \times 20\frac{1}{2}$)

Design for a ceiling

A rectangular ceiling, the central 'domed' area of which is open to the sky revealing Mars & Vulcan surrounded by goddesses & putti & is framed by a series of elaborate cornices decorated with foliage, scrolls & masks; under the lunettes at each corner are convex areas framed by scrolls & foliage containing a seated lion holding a ball over which are reclining figures
Sepia pen & grey wash; the top & RH edges have been drawn on added strips; single line ruled border ($20\frac{7}{8} \times 18\frac{3}{4}$)

Design for a ceiling, half the design only shown

A square ceiling, the central circular area of which, surrounded by concave & convex balconies, is open to the sky revealing Mars & Venus surrounded by putti; the 'dome' is supported by an elaborate series of cornices decorated with scrolls, foliage, busts & vases; at each angle is a mask between two volutes
The drawing has been cut down the centre & is mounted with following design in the same hand
Sepia pen & grey with double line ruled border ($21\frac{1}{2} \times 10\frac{1}{4}$)

Design for a ceiling

A square ceiling, the central area of which is open to the sky & surrounded by concave & convex balconies; this central circular area is supported by a cluster of inverted volutes rising from a lower entablature; in each corner is a kind of inverted Ionic capital & in the centre of each side of the square are blank medallions with trophies above; the architecture is elaborately decorated with foliage, scrolls, masks & vases; the drawing has been cut down the centre & is mounted with the above design in the same hand
Sepia pen & wash with double line ruled border ($21\frac{1}{4} \times 11$)

Design for a frieze in plasterwork, or painted wall decoration

A central niche decorated with scrolls & a mask is framed by pilaster capitals & surmounted by an oval window in front of which is the bust of a bearded man, crowned with a laurel wreath; over the capitals are brackets on which are set urns, & above these are scrolled & foliated panels framing the mythological figures of Diana (L.H.S) & Apollo (R.H.S)
Sepia pen & grey wash ($16\frac{3}{4} \times 23\frac{1}{2}$)

Design for a frieze in plasterwork, or painted wall decoration

Over a scrolled & foliated niche in the centre is the symbolic figure of Architecture reclining at the base of a column with the view of a walled town in the background; she holds a board in her left hand & a pair of compasses in her right, & is framed by an oval with scrolls, garlands & a mask filling the remainder of the rectangular panel above the niche; on either side are further framed panels containing figures of the Muses with putti flying above the frames
Sepia pen & grey wash ($16\frac{3}{4} \times 23\frac{3}{4}$)

BERRINGTON, Adrian (?-1921)

Topographical sketch of the E end of a domed Cathedral (probably in Italy) seen from an adjacent street with houses & a donkey & cart in the foreground

s: *Adrian Berrington*

Pen & wash ($14\frac{3}{8} \times 10\frac{1}{4}$)

Prov: Pres. by S. Rowland Pierce, 1959

Design for a stage set or composition with open Renaissance portico, a tower in the background & a figure reclining in the foreground

s & d: *AB* (monogram) *Aug. 1910*

Pen & wash (13×9)

Prov: E. A. Rickards Collection; pres. 1960

BETHELL, William Wood (1849-1909)

Articled to G. E. Street for three years in 1869, and afterwards practised independently at Craven Street and at No.7 Queen Anne's Gate. In about 1892 owing to ill-health he went to reside at St Leonards, where he carried on his work. He designed, among other works, several large residences and a number of cottages at Stoke Bishop, Bristol, additions to Scarning Rectory, the church of St John the Evangelist at Charfield, Glos, and restored Hawkesbury church, Glos.

Bibl: (obituary, with list of works): *Builder*, XCVI, 1909, p.288

BRISTOL: Clifton College Mission
Church of St Agnes

Designs, as carried out, 1886-1898 (5):

1 *Ground Plan*

s & d: *Wm. Wood Bethell Archt | 7 Queen Anne's Gate | Westminster S. W. | March 1886*

Pen & coloured wash ($22 \times 30\frac{1}{2}$)

2 *E S & W Elevations of the Tower*

Scale: $\frac{3}{16}$ in to 1 ft

s & d: *Wm. Wood Bethell Archt | 7 Queen Anne's Gate S. W. | 12th Jan. 1887*

Pencil & coloured wash on detail paper ($27\frac{1}{2} \times 22$)

3 *Front & Side elevations of wrought iron handles to doors between tower & nave*

Scale: FS

s & d: *Wm. Wood Bethell Archt | 7 Queen Anne's Gate S. W. | 1st April 1886*

Pencil & grey wash on detail paper ($15 \times 14\frac{3}{4}$)

4 *Alternative design for Reredos*

Elevation

Scale: 1 in to 1 ft

s: *Wm. Wood Bethell Archt.*

Pencil & watercolour (20×27)

5 *Elevation towards nave of Chancel screen*

Scale: 1 in to 1 ft

s & d: *Wm. Wood Bethell Archt | April 1898*

Pen & brown wash ($23\frac{1}{2} \times 25\frac{3}{4}$)

1-5 Insc: As above, with details labelled & measurements marked

Prov: Pres. 1965 by Thomas Burrough, of Burrough & Hannam, Bristol; the designs were in their office, which still (1965) had the care of the church
St Agnes was the first church to be built as a mission in a slum area & used in association with a youth club for working-class children.

BEWLAY, Ernest Chawner (1872-1942)

Joined the firm of Cossins, Peacock & Bewlay, Birmingham, 1900. Cossins had been a High Victorian Gothicist; with Bewlay the firm changed to a free Arts & Crafts manner. Works include: St Agnes, Cotteridge, 1902; St Peter, Maney, 1904-05. President of the Birmingham Architectural Association from 1927-29, and Vice-President of the RIBA in 1931. Architect for the Birmingham Corporation. Painter in watercolour.

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

CARNARVON: Castle

View of the castle from the river
d: 10 Sept. 1932

Watercolour on tinted paper (11 x 14)

Exhib: Watercolours of the late E. C. Bewlay, summer 1944, Birmingham Art Gallery, No.21
Prov: Bequeathed by the architect, 1944

BIANCHI, Pietro (1787-1849)

One of the leading neo-classic architects in Italy in the first half of C19. Born at Lugano, trained at Milan Academy and in Rome. Member of many Italian academies and also of Brussels, Vienna, Stockholm & Copenhagen Academies; knight of several orders. Although his architectural output was small, Bianchi possessed much authority, and his influence is seen in the court architecture at Naples. He also did restoration and directed excavations at Pompeii. Main work: S Francesco di Paolo, Naples.

Bibl: Short obituary note, *Builder*, VIII, 1850, p.58; T.B.; A. Venditti, *Architettura Neoclassica a Napoli*, 1961, pp.334-335

NAPLES (Italy): Church of S Francesco di Paolo
Drawings made after the church was completed, 1838 (2):

1 Plan

Insc: *Pianta della Real Basilica. | Chiese Minore, e Foro | avanti il Real Palazzo | di Napoli eseguita nel | corso d'anni venti | dal Cav. Pietro Bianchi | di Lugano al Servizio | di S. M. Il Re del Regno | ...* (sheet cut)

2 Section showing interior decoration [Fig.53]

Insc: *Interno della Real Basilica | di S. Francesco di Paolo | a Napoli | ... (?) dall'autore al Real istituto di Londra & Fu eseguita nella spazio de venti anni | colla spega di dire Sterline trecento | cinquanta mila il tutto in pietre di Fuglio | in Marmi di Carrara di Mondragone, | dei pietre dure di Sicilia decorata dalle | opere dei primari artisti Italiani, with diameter marked Piedi Duecento di Londra*

s & d: *Inventata ed eseguita dal Cava | Pietro Bianchi Architetto Ingre | di Lugano al servizio del Re Di Napoli | membro delle principali Accademie | Esterne, e Italiane, 1838*

Pen (or engraved line) & coloured wash (23¹/₂ x 18¹/₄)

Prov: Pres. by Signor Bianchi, Honorary Corresponding Member, 8 April 1839

The church was built 1817-31, and is, especially in its interior decoration, derivative of the Pantheon. Hitchcock, however (*Architecture: C19 & 20*, p.54), gives the dates as 1816-24. For description see A. Vendetti, *op. cit.*, pp.165-73 & Carroll L.V. Meeks, *Italian Architecture 1750-1914*, 1966, pp.181-186.

BIBIENA: Family see Galli Bibiena: Family

BIDLAKE, William Henry (1862-1938)

Son of George Bidlake, architect, of Wolverhampton. Educated at Cambridge. Pupil of Bodley & Garner. 1887 settled in Birmingham; 1891 took over practice of John Cotton (q.v.). 1919-22 Director of Birmingham School of Art. 1923 Birmingham Civic Society's Gold Medal. Little known now outside Birmingham, he was a major Arts & Crafts Gothic designer, much influenced by Sedding and Stokes. St Agatha, Sparkbrook, 1898-1901, is his masterpiece. Other churches include: St Oswald, Small Heath, 1892-93, 1899; remodelling of St Stephen, Newtown Row, 1896, 1910; Emmanuel, Sparkbrook, 1901; Bishop Latimer Memorial Church, Handsworth, 1903; St Andrew, Handsworth, 1907; Emmanuel, Wyldes, 1909-16. Houses include: house at Woodgate, Four Oaks; The Garth at Edgbaston, The Hurst at Moseley, and others at Knowle and Leicester. The Kyrle Hall, 1893, was the headquarters of the Birmingham Arts & Crafts Designers. School of Art, Moseley Road, 1899-1900.
Bibl: obituary: *RIBA Jnl*, XLV, 1938, pp.622-623, 669, 720

Leicestershire fonts at Twyford; Ashby Folville; Rearsby; Burrough; All Saints, Leicester; St Mary's, Leicester
Sketches
s & d: *W. H. Bidlake B.A. delt. March 1885*
Pen (20 x 26¹/₂)

SOUTHWELL (Notts): Minster

Plan & elevation of door to chapter house
s & d: *William Henry Bidlake B.A. mens et delt April 1884*
Pen (20 x 26¹/₂)
For perspectives made for other architects, see Stokes, Leonard.

BILLINGS, Robert William (1813-1874)

Architect and author of numerous illustrated topographical works (see below). Pupil of John Britton. Considerable architectural practice, mainly in restoration and additions. His works include Gosford House, Haddington, Crosby-upon-Eden church, Cumberland, and Kemble House, Wilts.
Bibl: DNB; obituary: *Builder*, XXXII, 1874, p.982

WEMYSS BAY (Renfrew): House

Preliminary studies & designs for a house for Mr John Burns, with stepped gables & castellated turret, 1853 (3):

1 Preliminary study showing the tower at the angle & oriel windows on the second floor
s & d: *R. W. Billings July 26 1853*
Pencil (7 x 8¹/₄)

2 Elevation of the entrance front, showing an altered design
Pen & wash (11 x 14)

3 Elevation of side façade in a landscape showing the sea shore [Fig.54]
Insc: (partially cut) ... *House off | ... ardell in ye Bay offe Wemyss | Ye Whytyngge Baye*
Pen & wash (11³/₄ x 15)

Prov: Bt 1958

Billings exhibited at the RA in 1856, No.1090, in 1857, No.1095: 'Wemyss Bay House, Nr Greenock etc.'

Design for a house with a turret, 1849 (3):

1 Elevation of the E or entrance front
Pen & wash (8 x 9¹/₂)

2 Elevation of the W façade with turret
Pen & wash (8¹/₂ x 10¹/₂)

3 Elevation of the N façade, with detail of roof truss
Pen & wash (8 x 11)

1-3 s & d: *R. W. Billings Nov 8 1849*
Prov: Bt 1958

Design for a house in 'Tudor' style with turret having a high pitched roof in French manner
Elevation of entrance front

Pen & watercolour (10¹/₂ x 10³/₄)
Prov: Bt 1958

Design for a lodge in a park, with latticed windows, fretwork gable boards & a porch
Elevation of one side in a landscape
Pencil (6¹/₄ x 8¹/₄)
Prov: Bt 1958

Design for a lodge or cottage in a park
Elevation, in a landscape, showing entrance porch
Watercolour (5³/₄ x 8¹/₂)
Prov: Bt 1958

Finished drawings (9) for R. W. Billings, *Baronial & Ecclesiastical Antiquities of Scotland*, Edinburgh 1847-52, inserted in the author's special copy, 4 vols, imp. folio, with the duplicate proofs of the plates (also inserted 2 letters from the author to William Gott)
Vol.I

BURGIE CASTLE (Moray)

View, with detail of crest on tower inset in RHS margin

Insc: *Burgie Castle*

s & d: *R. W. Billings | Burgie In Aug 10.49*

Watercolour (9 x 10³/₄)

Engr: By J. Saddler

CAMBUSKENNETH ABBEY (Clackmannan): Tower
View, with detail of turret inset in RHS margin

Insc: *Cambuskenneth*

s: *R. W. Billings*

Watercolour (11¹/₄ x 8³/₄)

Engr: By J. H. Le Keux

DAIRSIE (Fife): Church

View

Insc: *Dairsie Church | 1621 on Day*

s: *R. W. Billings*

Watercolour (8³/₄ x 11¹/₄)

Engr: By J. Godfrey

Vol.II

DALPERSIE (Aberdeen): Mansion

View of both sides of house

Insc: *Boar's Head 1561*

s & d: *R. W. Billings | Dalpersie or Tarpersie W. Sept 14/48*

Watercolour (11³/₄ x 8³/₄)

Engr: By J. H. Le Keux

Vol.III

LEUCHARS (Fife): Church

View of exterior of semicircular apse, & part of N side

Insc: *Leuchars Church*

s: *R. W. Billings*

Watercolour (8³/₄ x 10³/₄)

Engr: By G. B. Smith

LEUCHARS (Fife): Earls Hall

View

Insc: *Earls Hall | Leuchars*

s & d: *R. W. Billings | May 10 | 48*

Watercolour (9 x 11¹/₄)

Engr: By G. B. Smith

Vol.IV

MICHAEL KIRK (Elgin): Church
View

s & d: R. W. Billings / *Michael Kirk M Aug 1749*
Watercolour (11 $\frac{1}{4}$ × 8 $\frac{1}{2}$)
Engr: By J. H. Le Keux

PINKIE (Midlothian): House

1 View of the fountain with the house in the background

Insc: *Pinkie House*
s: R. W. Billings
Watercolour (11 $\frac{1}{4}$ × 8 $\frac{1}{2}$)
Engr: By J. Godfrey

2 Views of two gables of the house

Insc: *Pinkie House*
s & d: R. W. Billings / *May 5/49*
Watercolour (8 $\frac{3}{4}$ × 11 $\frac{1}{2}$)
Engr: By J. Godfrey

Prov: Acquired by William Gott of Leeds from R. W. Billings, c.1854 (see letters in vol.I); pres. to the RIBA, 1965, by Maurice E. Taylor, County Planning Officer of Fife
For tracings (1849) of the published plates to R. W. Billings, *Illustrations of Geometric Tracery from panelling belonging to Carlisle Cathedral*, 1842-45, see Unidentified C19 artist.

DURHAM

Original drawings for *Illustrations of the Architectural Antiquities of the County of Durham: Ecclesiastical, Castellated & Domestic*, 1846, by R. W. Billings
Mounted & bound, with text, interleaved with copies of the engravings

Pencil, pencil & sepia wash, & watercolour (original drawings & engravings 11 × 8 $\frac{1}{2}$ volume 22 × 18)

Prov: William Burn (an original subscriber to the volume); H. L. Anderson, by whom they were pres. June 1933

London

Original drawings for *The Churches of London: a History & Description of the Ecclesiastical Edifices of the Metropolis*, by George Godwin, vols.I-II published 1838-39, & engraved by J. Le Keux (6):

Views

1 LONDON: Christchurch, Newgate Street

2 LONDON: St Dunstan-in-the-West, Fleet Street
Exterior
s & d: R. W. Billings / *July 1837*

3 Interior of No.2
s: R. W. Billings

4 LONDON: St Olave, Hart Street
Exterior
s & d: R. W. Billings / *July 1837*

5 Interior of No.4

6 LONDON: St Vedast, Foster Lane
s: R. W. Billings
Pen & sepia wash (5 × 8)

LONDON: St Paul's Cathedral
Topographical drawings
Views & details of interior

1 Details of railing &c around Whispering Gallery of dome
Pencil (17 $\frac{1}{2}$ × 22)

2 Detail of railing round Whispering Gallery of dome
Pencil (24 $\frac{1}{2}$ × 17)

3 View looking upwards into dome
Pencil (18 $\frac{1}{4}$ × 20 $\frac{1}{4}$)

4 Painted decoration of the interior of the dome
Pencil (17 × 25)

5 Details of the carved panels above & below four of the eight niches between the windows in the drum of the dome
Pencil (12 $\frac{1}{4}$ × 16 $\frac{1}{2}$)

6 Details of the coffers around the upper part of the interior of the dome
Pencil (11 $\frac{1}{4}$ × 17)

7 Ironwork
Pencil (11 $\frac{1}{2}$ × 17 $\frac{1}{4}$)

1-7 Insc: *Sketched on the spot August 22nd 1870 by / Robert William Billings, Architect; and, / after the decease of his widow in 1884, given / to J. Drayton Wyatt*
Possibly drawings made in connection with his illustrations for *History & Description of St Paul's Cathedral*, by George Godwin.

NEW ABBEY (Dumfries)

View of the abbey from the NW [Fig.55]

Insc: (in pencil top LHS & bottom corner partly decipherable) *Jumping (?) of labels inside font / external circle compare with Dunkeld / Garden tomb of Abbey . . . stones & New Abbey (No.3) . . .*

d: Jan. 6/48 8 pm
Pen & wash (8 $\frac{1}{2}$ × 11 $\frac{1}{4}$)

Prov: A. Graham Henderson, by whom it was pres. March 1955
Probably for *The Baronial & ecclesiastical antiquities of Scotland illustrated*, 4 vols., 1847-52.

Sketch view of an (?) existing C17) small country house, surrounded by trees

Pen & wash on blue paper (6 $\frac{1}{2}$ × 8 $\frac{1}{4}$)

BILSON, John (1856-1943)

Archaeologist and architect. FSA; F. Articled to William Botterill, architect, of Hull (died 1903), with whom he later entered into partnership. Bilson continued the practice alone from 1903 to his retirement in 1930. From his youth he was a keen student of medieval architecture. The result of his researches are to be found in the journals of the learned societies of which he was a member, or in books and reprints. Notable among the latter are his *Beverley Minster*, *St Mary's Beverley*, *Beginnings of Gothic Architecture & Architecture of the Cistercians*. His distinction was recognized by his election as Vice-President of the Archaeological Institutes of England and France. As an architect he was employed on the restoration of Whitby Abbey; Selby; St Mary's, Beverley; Howden, Patrington, Hedon and many others. But his own buildings were uninfluenced by his Gothic leanings: Hymers College, Hull; Bridlington Grammar School and High School; Lloyds Bank, Hull; and the Memorial Chapel, Water Priory.

Bibl: *Yorkshire Archaeological Journal*, XXXVI, 1945, pp.253-259

The following represent a large collection of analytical measured drawings of French & English Romanesque & Gothic buildings which, with the sketchbooks & notebooks, represent Bilson's research, particularly on Durham, Lincoln, & Winchester Cathedrals, & Beverley Minster, St Mary's Beverley, Kirkstall Abbey &c. In the majority of cases the numerous sheets to each set have not been enumerated in detail; on all, details are fully labelled & measurements marked.

England

BEVERLEY (Yorks): Church of St Mary
Measured drawings to illustrate 'St Mary's Church, Beverley', by John Bilson, *Yorkshire Archaeological Journal*, XXV, prints & a letter with sketches (8):

1 Plan with key to building periods
Scale: 1 in to 4 ft

s & d: J. B. mens. et del. 1895
Pen (37 × 58 $\frac{1}{2}$)

2-5 Four copies of a print taken from above at reduced size (one coloured)

6 Elevation of window on W side of N transept with sections of mullion, jamb & sill

Scale: 1 in to 1 ft
Pen (25 × 18 $\frac{3}{4}$)

7 Restoration of rood screen

Elevation of W side of screens with doors closed
Scale: 1 in to 1 ft

s: Botterill, Son & Bilson, architects, Hull 1892
Pen (25 × 36)

8 Letter to S. Flint Clarkson (24 July 1889) discussing problematic dating &c & enclosing sketches on tracing paper of nave arcades

BEVERLEY (Yorks): Minster

1 Ground plan, with key to building periods
Scale: 1 $\frac{1}{2}$ in to 1 ft

s & d: J. B. mens. et del 1893
Pen (27 $\frac{1}{2}$ × 51)

2 Same plan, but with colour to indicate different building periods

3 E aisle of S transept, centre bay
Plan, elevation & section

Scale: 1 in to 1 ft
s & d: *Measured & drawn by John Bilson 1877*
Pen (29 × 20 $\frac{1}{2}$)

4-5 Two sheets of details showing the plans of piers & section of mouldings

Insc: *Fig.3 & Fig.5*
Pen (26 × 20)

6 E aisle of S transept, centre bay
Elevation of interior & exterior, section & plan

Scale: 1 in to 4 ft
s & d: *John Bilson / mens et del / 1877-9*
Pen (14 × 17 $\frac{3}{4}$)

7 E aisle of S transept

Details of centre bay
s & d: *Measured & drawn by / John Bilson 1877*
Pen (21 × 24)

8 Details of crypts

Pier of E wall & central pier
Scale: 3 in to 1 ft
Insc: *Fig.4*
Pen (15 × 20)

9 S doorway, details

Face of outer arch; soffit of inner arch; plan of outer arch

Scale: 3 in to 1 ft
Insc: *Fig. 2*
s: JB
Pen (13 $\frac{1}{2}$ × 18 $\frac{1}{2}$)

10 N transept

Plan to show triforium wall over arcades
Scale: 1 in to 2 ft
d: *Nov. 1, 1892*
Pencil (27 × 33 $\frac{3}{4}$)

11 Elevation of the back of the E bays of nave triforium, N side
Plan & section & detail of chevron
Pencil (27 × 33³/₄)

12 Vaulting of N choir aisle with plan of springing of aisle vault
Scale: 3 in to 1 ft
Pencil (27 × 20)

13 Quarter-plan of main piers (alternate) in S transept (first from SE side)
Section of base & capital
Scale: 3 in to 1 ft
d: *Mens. et del. September 29 1877*
Pencil (14 × 10)

14-26 Thirteen sheets of details & measurements, mostly preparatory to large scale plan
Pencil (sizes range from 9 × 13 to 22 × 30)

BEVERLEY (Yorks): Minster, chapter house
Drawings made 1890-91 to illustrate Bilson's paper read before the Society of Antiquaries, 1895, 'On the Discovery of some Remains of the Chapter House of Beverley Minster', published in *Archaeologia*, LIV, 1895, pp.425-432 (5):

1 Preliminary drawing for the plan & elevation of the staircase to chapter house, to a larger scale than No.3 below
Pencil (25 × 38¹/₂)

2 Preliminary drawing for section of site of chapter house
Insc: *Jointing measured & sketched by J. D. Brooks 1894*
Pencil (13¹/₂ × 20)

3 Section through N choir aisle looking N showing staircase to chapter house; plan of staircase, for pl.XLI; & section through centre of staircase, site of chapter house & elevation of E aisle of N transept, for pl.XLII
s: *John Bilson | mens et del*
Pen (19¹/₄ × 39¹/₂)

4 Plan of remains of chapter house, discovered Sept. 1890
s: *John Bilson Mens. et del*
Pen (26 × 40)

5 Details of chapter house undercroft
s & d: *John Bilson mens. et del. 1891*
Pen (21¹/₂ × 29¹/₄)

ELYTH (Notts): Church of SS Mary & Martin
Sheet of calculations & layout of a bay
Pencil on tracing paper (15 × 19³/₄)

BURTON AGNES (Yorks): Hall
1 Copy of *Plan by J. A. Gatch*
Scale: 1 in to 10 ft
Insc: As above
Pen (18³/₄ × 22¹/₂)

2 W wing of entrance front
Plan, elevation & sketch details
Scale: 1 in to 4 ft
s: JB
Pencil (32 × 25¹/₄)

BURTON AGNES (Yorks): Church of St Martin
1 Ground plan, showing seating & heating system
Scale: 1 in to 4 ft
s & d: *J. B. August 19 (cut)*
Pen on linen (25¹/₂ × 34¹/₂)

2 Ground plan with coloured key to building dates
Pencil & watercolour (25 × 38)

BYLAND (Yorks): Abbey
Trial setting-out of W rose window
1 Typescript description (4 Oct. 1928)

2-6 Notes & calculations

7-8 Layout to 1²/₂ in scale & tracing
Pencil (20 × 20)

DURHAM: Cathedral
Measured drawings, some used to illustrate 'La Cathédrale de Durham et la chronologie de ses voûtes', *Bulletin Monumental*, LXXXIX, 1930, pp.1-43, 209-256
The following have not been catalogued in detail; the medium used is pencil & pen on cartridge paper, & on tracing paper (the largest size 28¹/₂ × 42)
Plan of nave & clerestory, of the N side of the choir, of the N transept (E side), of the S transept (W side), of the E end, of bays in the choir, of the S side of nave, of the triforium (N side), of the nave vault, & of the N transept vault (17)

Elevations of the E bays of the nave, of the choir (N side), of the clerestory windows & of other windows (18)

Section of choir, & cross section across nave (2)

Details (17)

Elevation of a bay on the N side of the nave, measured & drawn by Ernest Gimson, 1889
Pencil & pen on tracing paper

Drawings made to illustrate a paper 'On the Recent Discoveries at the East End of the Cathedral Church of Durham', *Journal of the Archaeological Institute*, LIII, 1896, p.1
Plans of the cathedral, & showing E end (3)
s & d: *John Bilson, 1895*

EDINGTON (Wilts): Church of St Mary, St Katherine & All Saints
Octavo sheets of rough measurements (72); photographs (15); sheets of notes (6)
Pencil (approx. 7¹/₄ × 11)

FILEY (Yorks): Church of St Oswald
1-5 Measured drawings, 1920-21
1 Rough ground plan
Pencil (25¹/₂ × 39)

2 Ground plan
Scale: 1 in to 4 ft
s & d: *John Bilson mens. et del. 1920-1*

3-4 Copies of No.2 in colour with key to building periods

2-4 Pen & coloured wash (25¹/₂ × 39)

5 Print of No.2

6-53 Designs for the repair of the tower, & for a memorial tablet for the tower, 1929:
Plans, elevations, sections & details (28)
Insc: (the memorial tablet) *The Tower of this Church | was repaired in 1929 in memory of | Arthur Travis Clay | of Waxholme in this Parish | and Rastrick in the West Riding | of this County, | Born Sept. 6 1845 Died Oct. 16 1919*

Small studies with notes, details & calculations &c, (20)
Pencil on detail paper (sizes range from 27 × 40 to 8¹/₄ × 5¹/₂)

GILLING CASTLE (Yorks)
Measured drawing to illustrate 'Gilling Castle', *Yorkshire Archaeological Journal*, XIX, 1907, pp.105-92
Plan of basement
Scale: 1 in to 8 ft
Insc: *Fig. 2*
s & d: *John Bilson mens. et del. 1894-5*
Pen (22 × 20)

GLASTONBURY (Somerset): Abbey
Plan of choir & NE crossing pier
Scale: 1 in to 2 ft
Insc: Full measurements given with key comparing them with Wells
d: *Sept. 1918*
Pencil (18 × 27)

GLOUCESTER: Cathedral
Measured drawings, 1922 (71)
Plans, elevations & sections of the crypt, plans & details of other parts of the cathedral, & notes, measurements & calculations on small sheets of detail paper
Pencil & pen (sizes range from 23 × 28 to 11 × 9¹/₄)

HULL (Yorks): Church of St Nicholas
Diagrams showing overhang of West Part of North Aisle Wall
Scale: 1 in to 2 ft
Insc: As above.
s & d: *Measured with Quibell's Masons July 17 1929*
Pen & red ink (21¹/₂ × 27)

HULL (Yorks)
Plan of town in 1293, called *Wyke upon Hull*, to illustrate an article in *Trans. East Riding Antiquarian Society*, XXVI, 1928; 2 prints of the same drawing
Scale: 1 in to 160 ft
Insc: *Messuages, Plots, Fees of Aton & Plots built upon in 1320, & details labelled*
s & d: *John Bilson, 1928*
Prints (21³/₄ × 18¹/₂)

KIRKLEES (Yorks): Priory
1-3 Plans of excavations, 1904
Scale: 3³/₈ in to 1 ft
Insc: As above
Pen & coloured wash on tracing paper (35 × 26)

4 Ground & Upper Floor Plans showing suggested arrangement from excavations & survey, to accompany Sir George Armitage's letter
Scale: 1 in to 8 ft
Insc: As above
Pen on tracing paper (23¹/₂ × 37¹/₄)

LASTINGHAM (Yorks): Church of St Mary (formerly St Peter)
Measured drawings, 1895 (2):
1 Plan of the unfinished monastic church of 1078-1088, & small inset plan, for comparison, of the church of Secqueville en Bessin (Calvados)
Scale: 1 in to 4 ft
Insc: As above, & *Existing parts shown Black | Lighter parts are Conjectural | The Crypt is shown in Red*
s & d: *John Bilson | mens. et del. 1895*
Pen & wash on tracing paper, mounted (32 × 26¹/₂)

2 Ground plan of church as existing, with coloured key to building periods
Scale: 1 in to 4 ft
s & d: *John Bilson | mens et del. 1895*
Pen & coloured wash on tracing paper, mounted (31 × 29)

LICHFIELD (Staffs): Cathedral

Ground plan, with coloured key to building periods
Scale: 1 in to 8 ft

Insc: *From plan by Roland Paul | 9 Princes Buildings, | Clifton | Bristol, 1914 | With additions from Willis & coloured by John Bilson, 1914*

Pencil & coloured wash on tracing paper, mounted (26 × 51½)

LINCOLN: Cathedral

Analytical & measured drawings made to illustrate a paper read by Bilson to the Society of Antiquaries, 1911, 'The Plan of the First Cathedral Church of Lincoln', *Archaeologia*, LXII, 1911, pp.543-564

1 *Conjectural plan of Bishop Remi's Church, shown in grey & black, drawn over outline tracing of Mr Willson's plan of the cathedral*
Scale: 1 in to 16 ft

Insc: As above

s & d: *John Bilson, del. | July, 1909*

Pencil & wash on tracing paper, mounted (40 × 27)

2 Finished plan of No.1 above

Scale: 1 in to 20 ft

s: *John Bilson*

Pen & coloured wash (39 × 25¾)

3-7 Plans showing layout of apse, with measurements of Bishop Remi's church

Scale: 1 in to 8 ft, 1 in to 2 ft

Pencil (approx. 40 × 27)

8 W & S elevations

Scale: 1 in to 8 ft

s & d: *John Bilson 1909*

Pencil (22½ × 27¾)

9 Tracing of No.8 above

10-19 Plans of W front, taken at different stages

10-11 Ground plan & tracing

s: J.B

12-13 Plans at triforium level

14-15 Plans at clerestory level

16-17 Plans at gable level

18-19 Plans of towers; lowest stage above gables

20 Elevations of S & W walls of S tower

10-20 Scale: 1 in to 8 ft

Pencil on detail paper (12¼ × 28)

LONDON: Westminster Abbey, Chapel of the Pyx

1 Plan

Scale: 1 in to 8 ft

d: *Feb. 1898*

Pencil (20 × 27)

2 Plan tracing from F. E. Nightingale's plan

Scale: 1 in to 2 ft

Insc: As above

d: 1908

Pencil on tracing paper (14½ × 20¼)

NEWARK (Notts): Church of St Mary Magdalene

1 Plan

Scale: 1 in to 8 ft

Pen on tracing paper, mounted (19 × 29)

2 Plan, with coloured key to building periods

Scale: 1 in to 8 ft

Insc: *From a plan lent by Geo. Sheppard | Colouring added by John Bilson, 1901*

Pencil & coloured wash on tracing paper, mounted (24½ × 35)

NEWBALD (Yorks): Church

Measured drawing to illustrate 'Newbald Church', *Yorkshire Archaeological Journal*, XXI, 1911, pp.1-43

Ground plan, with key to building periods

Scale: 1 in to 4 ft

s & d: *John Bilson meas et del. | 1906*

Pen & ink (27 × 40)

ROCHE (Yorks): Abbey

1-2 Plan & elevation of chapels in N transept

Scale: ¾ in to 1 ft

Pencil (27 × 20)

THORNTON (Lincs): Abbey, chapter house

Half-plan, from actual measurement

Insc: As above

d: *March 17, 1894*

Pencil (20 × 27)

WATTON (Yorks): Priory Church of St Mary

Plan of pier at angle of N choir & N transept; details of bases of shafts in clustered piers, & in transept chapel

Scale: 1½ in to 1 ft; FS

s & d: *John Bilson mens. Sept. 26, 1893*

Pencil & wash (27 × 40)

WELLS (Som): Cathedral

Measured drawings made after excavations in 1914, some prepared for publication in 1918 (50)

Plans, elevations & details of nave, transepts & choir

Pencil, & pen on cartridge & detail paper

(13 × 19½ to 26 × 42)

WELWICK (Yorks): Church of St Mary

Ground plan, with coloured key to building periods

Scale: 1 in to 4 ft

s & d: *John Bilson | mens et del. 1905*

Pencil & coloured wash on tracing paper, mounted (23¾ × 36¼)

WHITBY (Yorks): Abbey

Drawings to show reconstruction of C12 plan, 1922, with the typescript of a letter to C. R. Peers, 1923 (4):

1-4 Plans

Scale: 1 in to 4 ft, 1 in to 8 ft

s & d: *John Bilson June 1922*

Pencil, pen, red ink & coloured wash on detail paper

1-3 (29¼ × 41¾)

4 (17 × 21)

WINCHESTER (Hants): Cathedral

Measured drawings & diagrams of vaulting in the crypt, & N transept & MS notes by Bilson on the vaults in the crypt & transept annotated by Chas. Ferrar, March 1909 (8):

1-2 Plans of the crypt

Pencil on detail paper (17 × 23½)

3 Plan of N transept with a letter from Chas. Ferrar,

d: *Oct. 6th 1909*

Scale: 1 in to 4 ft

Pen & wash on tracing paper (36¾ × 29½)

4-6 Diagrams of vault in the crypt

Pencil on tracing paper (13¾ × 20)

7 *Section thro' Arch to Northernmost Window in West Aisle of North Transept*

Scale: FS

Insc: As above

Pencil & crayon on tracing paper (40 × 30)

8 Diagram of vault in N transept

Pencil (27 × 18½)

WRESSELL (Yorks): Castle

Measured drawings, 1898-99 (2):

1 *Sketch* (general) plan, & detailed plan of angle abutment in quadrangle

Scale: 1 in to 500 ft, from strides only; 1 in to 4 ft

2 Ground plan

Scale: 1 in to 8 ft

1-2 Insc: Details labelled

s & d: *John Bilson mens et del. July 1898*

Pencil & coloured wash on tracing paper, mounted (27 × 22)

France

AUXERRE: Cathedral

Plan of wall pier (crypt), from measurements by Charles Porée, 15/3/10 (1910), & westernmost pier (plotted)

Scale: 1 in to 10 ft

BERNAY: Abbey

Plan of central pier on S side, & (verso) SE pier of crossing

Scale: 1 in to 10 ft

Pencil (20 × 27)

The piers of both Auxerre & Bernay are compared on the same sheet.

BERNAY: Abbey

1 Developed elevation of middle pier of S side of choir

Scale: 1 in to 1 ft

Pencil (40 × 27¼)

2-5 Drawings made to illustrate *La Date et la*

Construction de l'Eglise Abbatiale de Bernay, Caen 1912, pamphlet

2 *Fig.i Plan de bas côté Sud du Cboeur*

3 *Fig.ii Fouilles dans le bas côté sud du chœur. Pilier sud est de la croisée I Plan II Elevation sud III Elevation est. Pilier central du chœur IV Plan V Elevation ouest VI Elevation sud VII Elevation est*

4 *Fig.iv Pilier central du chœur, côté nord*

5 *Fig.v Plans comparatifs des piliers. Auxerre II Nevers III Bernay. chœur IV Bernay. Nef V Rocqueville*

1-5 Insc: As above

s & d: *J-B- mens. et del. 1910*

Pen (27 × 20 to 23 × 40)

See also ROUEN (Seine-Inférieure): No.8

CAEN (Calvados): Church of St Étienne

Plan of N transept & nave

Scale: 1 in to 4 ft

Pencil (27¼ × 40½)

CÉRISY-LA-FÔRET (Manche): Church

Recto: Plan of E end

Scale: 1 in to 2 ft

d: *Measured Sept. 21 1895*

Pencil (40 × 27¼)

VERSO: LESSAY (Manche): Church

Plan of E end

Scale: 1 in to 2 ft

d: *Measured Sept 22 1895*

Pencil

FONTENAY (Côte d'Or): Church

Plan

Scale: 1 in to 100 ft

Insc: *Only Presbytery & Transept measured in detail*

d: *Measured June 16, 1907*

Pencil (26¾ × 39½)

LESSAY (Manche): Church

See above CÉRISY-LA-FÔRET (Manche): Church

MONTIVILLIERS (Seine-Inférieure): Church
See SAINT-GEORGES-DE-BOSCHERVILLE: verso

ROUEN (Seine-Inférieure): Cathedral
Diagrams made for publication as illustrations to an article on *Les Restes du XIème siècle dans la Cathédrale de Rouen*

1 Fig.1 Plan de la Travée de la Crypte
Scale: 1/40

2 Preliminary sketch for No.1

3 Fig.2 Élévations intérieures de la Crypte d'après les relevés de M. Georges Lanfry

4 Fig.3 Pilier Nord de la Crypte
Perspective sketch by G. Lanfry

5-6 Preliminary studies for base profiles, Nos.7 & 8

7 Fig.4 Profiles des Bases

8 Fig.5 Profiles des Bases à Bernay

1-8 s & d: John Bilson mens et del. 1926
Pencil, pen & ink (approx. 16×16¹/₂)

ROUEN (Seine-Inférieure): Church of St Paul
Plan & elevation of choir vaulting
Scale: 1/20
Insc: *Voûte du Chœur*
s & d: John Bilson | mens et del. 1913-14
Pen: (27¹/₄ × 25³/₄)

SAINT-GEORGES-DE-BOSCHERVILLE (Seine-Inférieure): Cathedral
Recto: Plan of E end
Scale: 1 in to 2 ft
d: *Measured Sept. 28. 1895*
Pencil (39³/₄ × 27¹/₄)
Verso: MONTIVILLIERS (Seine-Inférieure): Church
Plan of E end
Scale: 1 in to 2 ft
d: *Measured Sept. 19th 1895*
Pencil

VAUX-DE-CERNAY (Seine-et-Oise): Church
Sketch part-elevation & detail of W Front of church
Scale: 1/100, 1/20
Insc: *From plate V & from plate VI, from Étude archéologique sur l'abbaye de Notre Dame des Vaux-de-Cernay, by L. Morize | Société Archéologique de Rambouillet, XVIII, | Tours 1889*
Pencil on detail paper (6³/₄ × 11¹/₄)
Loose in Lethaby, W. R. Sketchbook No.47, 1908

Sketchbooks (1878-1900) chiefly of C16 & C17 domestic buildings in Yorkshire & S counties & parish churches; details of Beverley Minster & travels in Normandy, Belgium & Germany (Brunswick)
17 small books & 6 large (23):
1-17 Small sketchbooks
Canvas boards (7 × 5)

18-23 Large sketchbooks
18 Canvas covers with leather spine (7¹/₂ × 10¹/₄)

19-23 Canvas boards (11¹/₂ × 9¹/₄)

There is a typescript catalogue giving full details of each sketchbook in the RIBA Drawings Collection.

Small pocket notebooks (36):
1 1872 Student notes & sketches on contemporary architects' work

2 1877 AA excursion to Warwick & neighbourhood, 13-18 Aug.

3 1878 Notes, heraldry &c

4 1879 AA excursion to Wells &c, Aug.

5 1880 AA excursion to Norwich, Aug.

6 1881 AA excursion to Worcester, Aug.

7 1883 Dorset & N France (Coutances & Caen), Aug.

8 1884 N France

9 1885 Belgium (Antwerp, Louvain, Malines, Ghent, Bruges); Canterbury, Banbury & Oxford

10 1885 Oxford; Hemingbrough church; Belgium (Antwerp, Malines); 1886 Brussels, Bruges; France (Reims, Laon, Soissons, Noyon, Compiègne)

11 1886 Oxford; Kent excursion; Evesham, Chastleton, Chipping Campden, Pershore, Bredon, Alcester, Wootton-Wawen

12 1887 Coventry, Greville family (notes), Preston, Beccford, Brandsburton & Barnston; Howden; part of AA Bath excursion

13 1887 AA Bath excursion; Salisbury; Welwick, Skeffing, Ottringham &c; Bramlingham, Welton, Nafferton, Lowthorpe, Harpham, N Lincs

14 1888 Derbyshire; Somerset & Devon; Norfolk (King's Lynn excursion) 1889

15 1889 Belgium, 14-25 Sept.

16 1891 AA excursion to Shrewsbury, Aug.

17 1905 Notes, 19 & 20 Jan.

18 1905 Gloucester &c, Aug.

19 1906 Accounts, July

20 1906 Durham & Kirkstall, 16-17 April

21 1906 Cash & notes, some in France, May

22 1906 Winchester, Norwich, accounts & notes, Sept-Dec.

23 1907 France, June

24 1907 Paris, Oct.

25 1908 Caen, June

26 1908 Accounts &c, July

27 1910 Normandy, 17 Aug.

28 1911 Reims, June

29 1912 & 1915 Durham

30 1913 Normandy, Sept.

31 1914 Wells, rough notes, 11-17 April

32 1914 Wells, Feb.

33 1914 R A I Derby meeting, July

34 1915 Durham, July

35 1918 Wells, Aug.

36 1918 Wells & Glastonbury

Notebooks, d.1889-1928 (numbered 1-112, therefore some missing from series) (107)
Cardboard covers (6×4)

Notebook containing notes on repairs to Escrick church, Filey church, St Mary's, Beverley, & the chancel of Hessle church, 1923-32
Leather cover with metal clasp (4¹/₄ × 6¹/₄)

Notebook containing notes made between 1914-20 on contemporary church architecture, sketches & notes entitled *Church Notes*

Including Holy Trinity church, Prince Consort Road (G. F. Bodley); St Edward's church, Holbeck, Leeds (G. F. Bodley, 1903-04); St Saviour's, Scarborough (J. T. Micklethwaite); St Augustine's, Hull (G. G. Scott Jnr & Temple Moore); St Luke's, Grimsby (Sir Charles Nicholson, 1911); St Hugh's mission church, Grimsby (Wilfred Bond); St John's, Gainsborough (J. T. Micklethwaite & Somers Clarke); St Margaret's Church, Cardigan Road, Leeds (Temple Moore); St Cyprian's, Clarence Gate (Sir N. Comper); All Saints, Tooting Graveney (Temple Moore); St Wilfred's, Harrogate (Temple Moore); chapel, Allerton church (G. F. Bodley); St Leonard's, Malton (C. Hodgson Fowler); St Wilfred's, Lidgett Green, Bradford (Temple Moore); St Hilda's, Leeds (J. T. Micklethwaite); St Mary's, Lowgate, Hull (Temple Moore); House of the Resurrection, Mirfield (Sir Walter Tapper); St Mary's, Harrogate (Sir Walter Tapper); St Paul's, Halifax (Sir Charles Nicholson)
Canvas cover (6×4)

BIRCH, George H. (1842-1904)

Was apprenticed to Charles Gray, architect, and later entered the offices of Matthew Digby Wyatt, 1862, and Ewan Christian. He was the fifth curator of the Sir John Soane Museum, 1894-1904, and is principally remembered for his standard work, *London Churches of the 17th and 18th Centuries*, 1896. His works include the 'Old London Street' for the South Kensington Health Exhibition of 1884. He was executive architect for Christian's National Portrait Gallery, 1891-93, and President of the AA 1874-75. He was an authority on the history and antiquities of London.

Bibl: obituaries: *Builder*, LXXXVI, 1904, p.555; *RIBA Jnl*, XI, 1904, pp.396, 445

TRIVOLI (Italy): Temple of Vesta

Details of composite order: pedestal, column & capital
Plans, elevations & details
s & d: G.H.B. May 1869
Pen & wash (26¹/₄ × 17¹/₂)

BLACKING, William Henry Randall (1889-1958)

Ecclesiastical architect. Articled to Sir Ninian Comper, but the war of 1914-18 interrupted his career and he did not begin to practise until 1919. First church at Litton, Derby, 1927. His principal works were St Mary, Littlehampton, 1933-34, and St Alban, Northampton, 1937-38. Examples of his decorative work à la Comper at St Alban's Cathedral; St Peter, Brighton; Good Shepherd, Brighton; St George's Chapel, Windsor, and in the cathedrals of Worcester, Chichester, Salisbury, Bristol, Gloucester and Sheffield. Member of Central Council for the Care of Churches. F 1932. FSA.
Bibl: obituary: *Builder*, 1958, CXIV, p.228

Prov: The following drawings were presented by Robert Potter (F) in 1958 & 1959. The designs for ecclesiastical furniture were presented in 1958, & in 1959. Robert Townsend helped to select more designs of a purely architectural nature to supplement the decorative work.

BANSTEAD (Surrey): Cemetery (mortuary) chapel Designs, 1935 (3):

1 Plan, elevations & sections
Pencil & wash ($15\frac{3}{4} \times 19\frac{1}{2}$)

2 Plan, elevation & sections showing an elaboration of the above design with vaulting instead of a timber roof & buttresses added to the exterior

3 Plan, elevations & sections of a simplified design
Pencil & wash ($14\frac{1}{2} \times 20\frac{1}{4}$)

1-3 Scale: 1 in to 8 ft

1-3 Insc: Details labelled & measurements marked
s & d: W. H. Randall Blacking FRIBA | 21 *The Close Salisbury* | 25.2.35 to July 1935

2-3 s & d: W. H. Randall Blacking FRIBA | 21 *The Close Salisbury, Wilts.* | July 1935
Pencil & wash ($15\frac{7}{8} \times 20$)

BOURNEMOUTH (Hants): Church of St Stephen
Design for an aumbry frame of white alabaster
Half-elevation & profile of mouldings, showing the standing figure of an angel in the flanking niche
Insc: Details labelled
Pencil on detail paper ($59 \times 34\frac{1}{2}$)

BRIGHTON (Sussex): Church of St Nicholas
Design for a reredos, 1929

Plan, elevation & section
Scale: 1 in to 1 ft

Insc: Details labelled, & *Brighton Parish Church*
s & d: W. H. Randall Blacking FRIBA | *Ladynead: Guildford: Surrey* | October 10, 1929
Photostat (reduced) of original drawing ($17 \times 13\frac{1}{2}$)

CANTERBURY (Kent): Cathedral
Design for reredos for St Stephen's chapel, 1947

Elevation

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

Insc: Details labelled

s & d: W. H. Randall Blacking FRIBA & Christopher Webb | 21 *The Close, Salisbury, Wilts.* | June 1947
Pencil, watercolour & gold ($18\frac{1}{2} \times 15\frac{1}{2}$)

DURSLEY (Glos): Church of St James the Great
Designs for stained-glass windows with heraldic coats of arms, 1920 (4):

1 *Capt. Clifford's Glass — Dursley*

Insc: As above

s & d: W. H. R. Blacking Archt. | *Quarry Hill | Guildford* | 23.11.20.

Watercolour on detail paper ($38 \times 15\frac{1}{2}$)

2 *Dursley Baptistery, South Window | Tracery Light 'JS' (Lister)*

Insc: As above

d: 28.vii.20

Watercolour on detail paper ($38 \times 15\frac{1}{2}$)

3 Designs for a stained-glass window of the same shape as No.2, with a shield showing the crossed keys of St Peter

Insc: Details labelled

d: 3.vii.20

Watercolour on detail paper (36×16)

4 Design for a stained-glass window of quatrefoil shape containing the dove, symbol of the Holy Ghost
Watercolour on detail paper (20×20)

EASTBOURNE (Sussex): Church of St Saviour
Designs for organ gallery & case, 1951-53 (8):

1 Plan, elevation & section

Scale: 1 in to 4 ft

Insc: Details labelled

s & d: W. H. Randall Blacking | & Robert Potter FRIBA | *The Close, Salisbury* | 22.xi.51

Pencil on tracing paper ($22\frac{1}{2} \times 25$)

2 Plan, elevation & section of organ gallery

Scale: 1 in to 2 ft

Insc: Details labelled & measurements marked

s & d: W. H. R. Blacking Archt. | *Salisbury* | 15.vii.52

Pencil on tracing paper (22×23)

3 Profile of caps & bases

Insc: Details labelled

s & d: W. H. R. Blacking Archt. | *Salisbury* | 10.vii.52

Pencil on tracing paper (16×17)

4 Detail of organ gallery & of main cornice

Scale: FS

Insc: Details labelled & measurements marked

s & d: W. H. R. Blacking Archt. | *Salisbury* | 16.vii.52

Pencil on tracing paper (25×22)

5 Detail of organ gallery, central balustrade

Insc: Details labelled & measurements marked

s & d: W. H. R. Blacking Archt. | *Salisbury* | 16.vii.52

Pencil on tracing paper (39×17)

6 Detail of oak columns, showing method of obtaining entasis

Scale: 3 in to 1 ft

Insc: As above with details labelled & measurements marked

s & d: W. H. R. Blacking Archt. | *Salisbury* | 10.vii.52

Pencil on tracing paper ($35 \times 11\frac{1}{2}$)

7 Detail of cornice below pipe-front

Scale: 2 in to 1 ft

Insc: Details labelled & measurements marked

s & d: W. H. R. Blacking Archt. | *Salisbury* | 14.iv.53

Pencil on tracing paper ($29\frac{1}{2} \times 17\frac{1}{2}$)

8 Details of organ case

Insc: Details labelled

s & d: W. H. R. Blacking Archt. | *Salisbury* | 15.iv.53

Pencil on tracing paper (24×19)

HADLEIGH (Suffolk): Church of St Mary the Virgin
Design for a reredos, 1933

Elevation & section

Scale: 1 in to 2 ft

Insc: Details labelled & measurements marked

s & d: W. H. Randall Blacking FRIBA | 21 *The Close, Salisbury, Wilts* | 18.7.33

Pencil (15×22)

HEENE (Sussex): Church of St Botolph
Design for altar in S transept, 1935

Elevation

Scale: 1 in to 2 ft

Insc: Details labelled & measurements marked

s & d: W. H. Randall Blacking FRIBA | 21 *The Close, Salisbury* | 11.2.35.

Pen on tracing paper ($14\frac{3}{4} \times 18$)

LITTLEHAMPTON (Sussex): Church of St Mary the Virgin

Design for reredos, 1933

Plan & elevations

Scale: 1 in to 2 ft

Insc: Details labelled & measurements marked

s & d: W. H. Randall Blacking FRIBA | 21 *The Close, Salisbury* | Sept. 1933

Print & watercolour ($18 \times 13\frac{1}{4}$)

Pevsner & Nairn, *Sussex*, p.262, notes that the church was completely recast by Blacking in 1934.

LITTON (Derby): Proposed new church
Design for *Proposed new church to seat 130 exclusive of Chancel*, 1926

Plan, S, W, E elevations, section through nave looking E, & section through chancel looking E

Scale: 1 in to 8 ft

Insc: Details labelled & measurements marked

s & d: W. H. R. Blacking FRIBA Archt. | *Ladynead Guildford* | April 23.1926

Pencil & wash ($22\frac{1}{4} \times 31$)

LONDON: Westminster Abbey

Design for a black frontal & dorsal for the high altar, 1924

Elevation

Scale: 1 in to 2 ft

Insc: Details labelled

s & d: W. H. R. Blacking M. S. A. Archt. | *Quarry Hill Lodge: Guildford* | January 23.1924

Pencil ($14\frac{3}{4} \times 12\frac{1}{2}$)

LONDONDERRY (N Ireland): Cathedral

Design for proposed entrance gates

Plan as existing, plan as proposed & elevation

Scale: 1 in to 2 ft

s & d: W. H. Randall Blacking FRIBA Architect | 21 *The Close Salisbury* | January 9th 1935

Photostat (reduced) of original drawings ($9 \times 11\frac{1}{2}$)

OWLPEN (Glos): Owlpen Manor House

Proposed restoration & additions for Mrs

Trent-Houghton

Measured drawings of house as existing, & designs for restoration, 1921 (5):

1 Sketch plan showing outbuilding walls &c

Scale: 1 in to 16 ft

Ground floor plan, first floor plan, attic & roof-space plan

Scale: 1 in to 8 ft

Insc: Details labelled & measurements marked

s & d: W. H. Randall Blacking M.S.A. mens't et del't | *Quarry Hill Lodge: Guildford: Surrey* | 16.2.21

Pen & wash ($22\frac{1}{2} \times 31$)

2 Elevation & sections

Pen & wash ($22\frac{1}{2} \times 31$)

3 Sketch plans & sections showing suggested alterations & additions

Insc: Details labelled & measurements marked

Pencil ($22\frac{1}{2} \times 30\frac{1}{2}$)

4 Ground floor plan, first floor plan, & proposed drainage system

Scale: 1 in to 8 ft

Insc: *Proposed restorations & additions*, as above, with details labelled & measurements marked

s & d: W. H. Randall Blacking F.S.A. Archt. | *Quarry Hill Lodge: Guildford* | 2.4.21

Pencil, pen & wash on detail paper ($21\frac{3}{4} \times 30$)

5 Elevations & sections

Scale: 1 in to 8 ft

Insc: Details labelled & measurements marked

s & d: W. H. Randall Blacking F.S.A. Archt. | *Quarry Hill Lodge: Guildford* | 13.4.21

RADIPOLE (Dorset): Church of St Ann

Design for *Proposed new church to seat 515 persons*, 1937

Plan of site bounded by Radipole Park Drive & Spa Road, plan of the church, E, N & W elevations,

longitudinal section looking N & transverse section looking E

Scale: 1 in to 16 ft

Insc: Details labelled & measurements marked

s & d: W. H. Randall Blacking FRIBA | 21 *The Close, Salisbury, Wilts.* | August 1937

Pencil & wash ($20 \times 29\frac{3}{4}$)

ROMSEY (Hants): Abbey

Design for nave altar, in the form of a draped table with turned legs
W elevation of the table with draping
Scale: 1 in to 2 ft
Front & side elevation of the communion kneelers
Scale: 1 in to 1 ft
Insc: Details labelled & measurements marked
s & d: W. H. R. Blacking *Archit.* | *Salisbury* | 29.v.52
Print of original drawing (15 $\frac{1}{2}$ × 27)

ST ALBANS (Herts): Abbey

Designs for a font cover, 1932 (5)
Working details
Scale: FS
s & d: W. H. Randall Blacking *Archit.* | *The Close* | *Salisbury* | 11-14.5.1932
Pencil on detail paper (sizes range from 18 × 14 $\frac{3}{4}$ to 59 × 44)

SALISBURY (Wilts): Cathedral

Designs for heraldic shields & labels above prebendal stalls with typescript giving the names of *Prebend &c.* & of *Shield* & list of *All Bishops of Sarum* excepting the following . . . , 1954-55 (20 sheets pricked for transfer)
Insc: Details labelled
s & d: W. H. R. Blacking 5.xii.1954 to 29.i.1955
Pencil on tracing paper (15 × 30 $\frac{1}{2}$)

SALISBURY (Wilts): Proposed new Bemerton Park church, parsonage & hall

Design plan, showing site bounded by the Roman Road, Folly Lane & the cemetery, & front elevation, 1932
Scale: 1 in to 16 ft
Insc: Details labelled & measurements marked
s & d: W. H. Randall Blacking FRIBA | 21 *The Close*, *Salisbury* | June 1932
Pencil & wash (21 $\frac{1}{2}$ × 21 $\frac{1}{4}$)

SALISBURY (Wilts): Cathedral

Choir pulpit (Bishop Lunt memorial), 1950
Plan & elevation
Scale: 1 in to 1 ft
Insc: Details labelled & measurements marked
s & d: W. H. Randall Blacking FRIBA | Robert Potter ARIBA | 21 *The Close*, *Salisbury* | 15.ii.50
Print & wash (18 $\frac{1}{2}$ × 15)

SHALFORD (Surrey): Church of St Mary the Virgin

Design for screens & choir stalls, 1928
Plan, elevation & section
Scale: 1 in to 2 ft
Insc: Details labelled & measurements marked
s & d: W. H. Randall Blacking FRIBA | Ladymead, Guildford, Surrey | Feb. 27.1928
Pencil (22 $\frac{1}{2}$ × 31)

SHEFFIELD (Yorks): Cathedral

Screen for St Katherine's chapel, decorated in gold & colour, 1938
Plan & elevation
Scale: 1 in to 2 ft
Insc: Details labelled & measurements marked
s & d: W. H. Randall Blacking FRIBA | 21 *The Close*, *Salisbury*, Wilts. | 17.3.38
Pencil (22 × 15)

TETBURY (Glos): Church of St Mary

Proposed restoration of C18 altarpiece, 1950
Elevation
Scale: 1 in to 2 ft
Insc: Details labelled & measurements marked
s & d: W. H. Randall Blacking FRIBA | Robert Potter ARIBA | 21 *The Close*, *Salisbury* | 20.x.50
Print of original drawing (18 $\frac{1}{2}$ × 17)

TYTHERLEY, WEST (Hants): Church of St Peter

Proposed pulpit & tester, 1934
Plan & elevation
Scale: 1 in to 1 ft
Insc: Details labelled & measurements marked
s & d: W. H. Randall Blacking FRIBA | 21 *The Close*, *Salisbury* | 21.10.34
Pencil (21 $\frac{1}{2}$ × 15 $\frac{1}{4}$)

WINDSOR (Berks): St George's Chapel

Design for a pair of cruets, 1937
Front & side elevations, half-plan of base & plan of top
Insc: Details marked
s & d: W. H. Randall Blacking FRIBA | 21 *The Close*, *Salisbury*, Wilts. | 13.7.37
Pencil & watercolour (13 $\frac{1}{2}$ × 16 $\frac{1}{2}$)

Design for an altar canopy & frontal, the canopy supported by Corinthian columns, 1917

Half-plan, elevation & section
Scale: 1 in to 2 ft
Insc: As above with details labelled
s & d: W. H. R. Blacking | *Archit.* 1917
Pencil & wash (15 $\frac{1}{2}$ × 22 $\frac{1}{2}$)

Candlesticks of Copper, silvered & parcel-gilt

Elevation of one
Scale: 3 in to 1 ft
Insc: As above
s: W. H. R. Blacking *Archit.* | *Salisbury*
Pencil & wash (17 $\frac{3}{4}$ × 11 $\frac{3}{4}$)

Banner for the Church Congress 1923

Scale: 1 in to 1 ft
Insc: As above & Designed by W. H. R. Blacking & C. R. Webb *Archts.* | Quarry Hill Lodge, | Guildford. | For the Royal School of Needlework, Exhibition Road, | S. Kensington
d: 22.2.23
Pencil, watercolour & gold (14 × 10)
C. R. Webb is Christopher Webb, the stained glass designer.

Design for a Church, in Decorated Gothic style with timber roof, 1913 (8):

1 Plan

2 N elevation

3 S elevation

4 E & W elevations

5 Transverse section through nave & transverse section through choir

6 Longitudinal section looking N

7 Perspective from the SW

8 Detail of one bay of nave

1-7 Scale: 1 in to 8 ft

8 Scale: 1 in to 2 ft

1-8 Insc: As above & details labelled & measurements marked

s & d: W. H. Randall Blacking | 9 John Street | Adelphi W.C. | August 1913

Pencil & wash (sizes range from 15 $\frac{1}{2}$ × 22 $\frac{1}{4}$ to 30 × 22)

Design for a Church in Renaissance style, 1914 (5):

1 Plan

2 Elevation of the S façade

3 Elevations of the E & W façades

4 Longitudinal section looking N

5 Transverse sections looking E, one showing the chancel screen & rood, the other the altar & E window

1-5 Insc: As above

s & d: W. H. R. Blacking *Archit.* | 9 John St. | Adelphi | Apr. 1914

Pencil & wash (22 × 30)

Design for a Church, in Decorated Gothic style to rear 600, 1929 (5):

1 Plan, of choir vestry & loft

2 Longitudinal section looking N

3 Transverse section through nave looking E showing organ loft in N aisle & chancel screen & rood loft; transverse section through chancel showing altar & E window

4 S elevation

5 W elevation & outline of E elevation (unfinished)

1-5 Scale: 1 in to 8 ft

Insc: Details labelled & as above

s & d: W. H. R. Blacking FRIBA *Archit.* | Quarry Hill Lodge Guildford | 1919

Pencil & wash (22 × 30)

Design for a Damask, in a pattern of birds & crowns surrounded by foliage, 28 in wide, 1912

Insc: Details labelled & as above

s & d: W. H. Randall Blacking | Ashbourne | Purley, Surrey | April 20. 1912

Pencil & wash (18 $\frac{1}{2}$ × 20 $\frac{1}{2}$)

Design for Embroidery

(a) Humeral veil

(b) Cope, orphrey & hood

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

Insc: Details labelled & as above

s: W. H. Randall Blacking *Archit.* | Ladymead, Guildford

Pencil (14 $\frac{3}{4}$ × 1 21 $\frac{1}{2}$)

Design for a Morse 'for Bishop Chandler', 1925

Sketch design

Insc: As above & details labelled, with notes on materials (including semi-precious stones) & colours to be used

s & d: W. H. R. Blacking *Archit.* | Quarry Hill Lodge, Guildford | 18.11.25

Pencil & watercolour on detail paper (10 × 15)

Design for a Chancel Screen & Rood Loft in Gothic style, 1912

Plan, elevation & section

Scale: 1 in to 2 ft

Insc: As above

s & d: W. H. Randall Blacking | The Garth: Kenley, Surrey | Nov. 12. 1912.

Pencil & wash with some watercolour (28 $\frac{7}{8}$ × 19 $\frac{1}{2}$)

BLAGROVE, George Henry (1851-1928)

LRIBA. Distinguished career as a student, winning the Grissell Gold Medal in 1879, and the Essay Silver Medal in 1880 & 1891. Articled to Sir Robert W. Edis FSA, and worked under Sir Horace Jones. He held also for some time the editorship of the *Building & Engineering Times*. In 1899 he became assistant to T. H. Watson, District Surveyor, St George, Hanover Square North, and also acted as Deputy District Surveyor. From 1923-26 he was District Assistant at Lewisham East to Alexander Young. Author of various technical books on architecture, 1887-91. Bibl: *Builder*, CXXV, 1928, p.210; *Who's Who in Architecture*, 1926

Designs for a stone dome & drum, 1878, (3, from a set of 4, the first missing):

1 *Quarter plans of Drum, Dome & Lantern, & details of Terminal to Lantern*

2 Details of elevation & lantern

3 Details of stonework & calculations of stability (text)

1-3 Scale: 1ft to 4in

Insc: *Drawings submitted Jan. 31st 1878 | Grissell Gold Medal awarded March 10th | Presented June 23rd | 1879 | by the Royal Institute of British Architects | to G. H. Blagrove*

Drawings numbered 2-4, with full details labelled & as above

s: *Dulce Dom(ē)um* (pseudonym)

Pen & wash (20¹/₂ × 24³/₄)

Prov: Pres. by the Misses Drum

BLAKE, James (fl.1857-1860)

A 1858-60. Awarded the RIBA Silver Medal, 1858.

KILCONNELL (Galway): Abbey

Measured drawings of the remains, 1857 (5):

1 Ground plan

Scale: 1in to 8ft

Insc: *No.1, details labelled & measurements marked, & By James Blake, afterwards associate | Institute Silver medal & 5 guineas awarded | 1 March 1858*

s: *Archaeologia* (motto)

2 Longitudinal section from E to W, & details

Scale: 1in to 8ft, 1in to 1ft

Insc: *No.2, details labelled & as for No.1 above*

3 S elevation & details of tracery

Scale: 1in to 8ft, 1in to 2ft

Insc: *No.3, details labelled & measurements marked, & as for No.1 above*

4 E elevation, transverse section & details

Scale: 1in to 8ft, 1in to 2ft

Insc: *No.4, details labelled & measurements marked, & as for No.1 above*

5 Index plan to show restorations, & details

Scale: Plan 1in to 49ft, 1in to 2ft, 1in to 1ft, 1/2 FS

Insc: *No.5, details labelled & as for No.1 above*

1-5 Pen, wash & watercolour (18 × 24³/₄)

The above were probably made in connection with his paper, 'Descriptive particulars of the remains of Kilconnell Abbey, Ireland', *Papers Read at the RIBA, VIII, 1857-58, pp.137-143.*

BLANC, Hippolyte Jean (1844-1917)

A native of Edinburgh, Blanc was educated at George Heriot's Hospital, was a pupil of the architect David Rhind, and studied in the Science & Art Department School (National Medallist, 1866). In 1877-78 he was Chief Assistant, H M Office of Works; President, Edinburgh Architectural Association, 1871-73, 1888-90, 1906-08; in 1892 an Associate and in 1896 a full Academician, RSA; in 1901 FRIBA.

Among his many works in Scotland are: St Cuthbert's, Edinburgh, 1894; the Ladies' College, Queen Street, Edinburgh, 1913; the Edinburgh Café; No.60 Princes Street, 1903; premises for Messrs Jenner & Co., Edinburgh; mansion, Ferguslie Park; United Free churches at Broxburn, West Kilbride, Kirkliston, Greenbank, Greenock and Pitcairn Green and many others; and the Thomas Coats Memorial Church, Paisley, 'one of the finest examples of Gothic architecture in Scotland'.

Bibl: obituary with full list of works: *Builder*, CXII, 1917, p.206

EDINBURGH: Cathedral

Designs for Electric fittings in Wrot iron

Scale: 1¹/₂in to 1ft

Insc: As above, with lights labelled

Pencil & coloured wash (28¹/₄ × 20¹/₂)

Prov: Bt 1966 via John Warren (A)

EDINBURGH: Episcopal Mission Chapel, Easter Road

Contract designs, 1879 (7):

1 *Plan of Foundations | of Chapel with Basement storey of Class Room*

2 *Plan of Chapel* (at ground level)

3 *Plan of Roofs*

4 *West elevation*

5 *East elevation*

6 *North & South elevation & pencil sketch perspective*

7 Transverse & longitudinal sections

1-7 Scale: 1in to 8ft

Insc: As above, with full details & measurements marked & sub-contractors listed

s & d: *Hippolyte J. Blanc | Architect | 73 George Street | 1st Sept. 1879*

Pen & coloured wash (19 × 25¹/₂)

Prov: Bt 1966 via John Warren (A)

7 sheets pinned together.

EDINBURGH: Royal Scottish Academy

Designs for the library and council room, 1913 (5):

1-4 Library

1 Plan of library

Scale: 1in to 2ft

Insc: Details labelled

d: *25 Rutland Square | Edinburgh Dec. 1913*

Pencil (20 × 27)

2 Details of window

Plan & elevation

Scale: 1in to 2ft

Insc: Details labelled

d: *25 Rutland Square | Edinburgh Dec. 1913*

Pencil (16 × 20)

3-4 Designs for bookcases for library

Scale: 1in to 1ft

Insc: Details labelled

d: *25 Rutland Square | Edinburgh, Dec. 1913*

Pen, red ink and coloured wash on detail paper

(No.3 15¹/₄ × 18¹/₂; No.4 19¹/₄ × 23¹/₂)

5 Plan of council chamber

Scale: 1in to 2ft

Insc: Details labelled

d: *25 Rutland Square | Edinburgh Dec. 1913*

Pencil (15 × 20)

Prov: Bt 1966 via John Warren (A)

EDINBURGH: Nos.70-71 Princes Street, Edinburgh Café

Designs for the Edinburgh Café Company, dated 19 Jan. 1886 to 1898 (54):

1-39 Designs dated 19 Jan. 1886 to 29 Sept. 1886

1 Contract drawing

Basement, ground & first floor plans

Scale: 1in to 8ft

Insc: Details labelled & sub-contractors listed

d: *73 George Street | Edinburgh 19 Jan. 1887* (changed to 1886)

Pen & coloured wash (19¹/₂ × 26)

2 Contract drawing, *Second, third, top & Roof plans* of front part of site & *Longitudinal Section* through full depth of building

3 Contract drawing, *Front, & Back Elevations & Elevations of East & West Gables*

2-3 Scale: 1in to 8ft

Insc: As above, numbered 2-3 with sub-contractors listed

d: *73 George Street | Edinburgh 19th Jan. 1886*

Pen & coloured wash (No.2 22 × 26¹/₄; No.3

19¹/₂ × 26¹/₄)

4 Preliminary designs for the staircase: elevation from various sides

Scale: 1in to 2ft

Pencil (27 × 36³/₄)

5 Plan & section through stairs

Scale: 1in to 2ft

Insc: *Drawing of stairs No.14*

d: *73 George Street | Edinr. Feb. 1886*

Pencil (26¹/₄ × 36)

6 Longitudinal section through front part of building

Insc: *No.20*

Pen & pencil (26³/₄ × 39³/₄)

7-39 Details, part of a continuous set

d: *28th Jan. 1886-29th Sept. 1886*

Pencil (20 × 26³/₄)

40 *Detail of showcase*

Insc: As above, numbered 172, & details labelled

d: *73 George St | Edinr 7th July 1888*

Pencil (20 × 27)

41-42 *Designs for proposed alterations on First floor of Building from Rose St. Lane, 1889*

41 *Ground Floor plan, first floor plan & section through stair-well*

42 Sections through first floor rooms

41-42 Scale: 1in to 4ft

Insc: As above with details labelled

d: *73 George Street | Edinburgh Feb. 1889*

Pen & coloured wash (19¹/₂ × 25¹/₂)

43 Additions & alterations, 1889

Side elevation, back elevation, transverse section & transverse section through Saloon

Scale: 1in to 8ft

Insc: *Additions & alterations & as above*

d: *73 George Street | Edinburgh June 1st 1889*

Pen, pencil & coloured wash (20¹/₄ × 26¹/₂)

44 Design showing the confectioners' department, 1889

Plan, side elevation & longitudinal section

Scale: 1in to 8ft

Insc: *Confectioners Department*

d: *73 George Street | Edinburgh Decr. 1889*

Pen & coloured wash (20 × 26³/₄)

45 Site plan of surrounding streets but café not blocked in, 1895

Insc: With names of streets, *Princes Street, Hanover St. Rose St. & Rose Street Lane*

d: *73 George St. | Edinburgh Jan. 95*

Pencil & coloured wash (20 × 13¹/₂)

46-48 *Designs for proposed extension of oak Dining Room, 1898*

46 *Roof plan*

47 Transverse & longitudinal sections thro Dining Room

48 *Front elevation & section through Hanover Street Entrance Passage*

46-48 Scale: 1 in to 8 ft

Insc: As above, with details labelled & numbered 3-5

d: 73 George Street | Edinburgh May 1898

Pen & coloured wash (19³/₄ × 26¹/₂)

49-54 Miscellaneous details, undated

49-50 FS details of carved shafts on Front elevation

Plans & elevation

Insc: As above, with details labelled

Pencil (approx. 85 × 13)

51-54 Miscellaneous details, undated

Pencil (20 × 27)

Prov: Bt 1966 via John Warren (A)

EDINBURGH: St Paul's Episcopal church

Designs for a new pulpit & coroneae, 1881 (6):

1 Design for the pulpit

Plan and side elevation

Scale: 1 in to 1 ft

Insc: As above, & sketch for New Pulpit

s & d: Hippolyte J. Blanc | 73 George St | Edinburgh 15

July 1881

Pencil & coloured wash (19 × 13³/₄)

2-6 Designs for coroneae

2-3 Elevations (2 alternative designs)

Scale: 1 in to 8 ft

Insc: Sketch for Coroneae & sketch for Coroneae under

Gallery, with details labelled

d: 73 George Street | Edinburgh July 1881

Pencil & coloured wash (19¹/₄ × 11)

4-6 FS details of coroneae

d: 73 George Street | Edinburgh 16th Aug 1881

Pencil (Nos. 4-5 26³/₄ × 40¹/₄; No. 6 27 × 20)

Prov: Bt 1966 via John Warren (A)

KINNAIRD (Perth): Church

Alternative sets of designs for additions and

alterations Sept. 1879 (15):

1-4 Design A, showing addition of short chancel &

vestry

1 South elevation

2 West elevation

3 East elevation

4 Transverse section

Insc: Design A and as above, and numbered 2-5

5-8 Design B, alternative design for chancel & vestry

5 Plan

6 South elevation

7 East elevation

8 Section

Insc: Design B and as above, and numbered 1-4

9 Design C

West elevation and transverse section

Insc: Design C No. 1 & Note; The Plan and the South and east elevation of Design B apply to this design also

1-9 Scale: 1 in to 10 ft

d: 73 George Street | Edinburgh 22nd Sept. 1879

Pencil & coloured wash on brown tracing paper (9³/₄ × 14¹/₄)

Pinned together in folder

10-15 Further set of designs, showing alternative design to that shown in A & B designs

10 Plan

11 South elevation

12 West elevation

13 East elevation

14 Transverse section

15 Longitudinal section

10-15 Scale: 1 in to 8 ft

Insc: As above with details labelled

d: 73 George Street, Edinburgh | Sept. 1879

Pen & pencil (20 × 27)

Sheets pinned together

Prov: Bt 1966 via John Warren (A)

MARKINCHE (Fife): United Presbyterian church

Contract designs, part of a set, numbered 7-9, 1896 (3):

1 Front and back elevations

2 East elevation

3 West elevation

1-3 Scale: 1 in to 8 ft

Insc: As above, with details labelled & sub-

contractors listed

d: 73 George Street | Edinburgh Feb 1896

Pen & coloured wash (20¹/₄ × 26³/₄)

Prov: Bt 1966 via John Warren (A)

NORTH LEITH, Edinburgh (Midlothian): New hall,

parish church

Designs, 1885 (10):

1 Foundation plan

2 Ground plan

3 Upper Floor plan

4 Roof plan

5 Elevation to Great Wellington Street

6 Elevation to Allan Street

7 South elevation

8 North elevation

9 Cross section

10 Longitudinal section

1-10 Scale: 1 in to 8 ft

Insc: As above, & numbered 1-10, with details

labelled & measurements marked

d: 73 George St. Edinburgh | September 1885

Pen & coloured wash (19 × 25³/₄)

Sheets pinned together

Prov: Bt 1966 via J. Warren (A)

PAISLEY (Renfrew): Ferguslie Park

Designs for additions to existing house for Sir

Thomas Glencoats, 1886-96 (78):

1-9 Survey plans of existing building

Ground floor plan, first floor plan, upper floor plan,

roof plan, front elevation, entrance elevation, garden

elevation, back elevation, 2 sections

Insc: Numbered 1-9, & sheets labelled

Pen & sepia ink (20 × 27)

Drawings pinned together

10-13 Set of designs showing addition of kitchen wing which is more compressed in design in comparison with following sets of designs, also with high tower

Pencil (20 × 26¹/₄)

14-25 Set of designs, pinned together

Alternative schemes consisting of: sketch ground

floor & roof plans; 2 sets of ground floor &

bedroom floor plans; a 3rd bedroom floor plan &

E elevation; N, S, E & W elevations

d: 73 George St | Edinburgh July 1886 (on 1 sheet)

Pencil (13¹/₂ × 20)

26-28 Set of designs, 1886, showing addition of

kitchen wing & complete W range of rooms, ground

floor plan, bedroom floor plan & upper floor plan

Insc: Sketch plans of Proposed additions & numbered 1-3

d: 73 George Street | Edinburgh Nov. 1886

Pencil with coloured wash on brown paper (18³/₄ × 26)

Sheets pinned together in folder

29-36 Two sets of designs, 1887

29-32 First set of plans

Ground floor plan, first floor plan, attic floor plan &

section

Insc: Sketch Plans of Proposed additions

d: 73 George Street | Edinburgh | Jan. 1887

Pencil & coloured wash on brown tracing paper

(18 × 26¹/₂)

Pinned together

33-36 Second set of plans

E elevation, S elevation, W elevation, N elevation

Insc: Sketch plans of proposed additions

d: 73 George Street | Edinburgh 22 Jan. 1887

Pencil & coloured wash on tracing paper (18¹/₄ × 26³/₄)

Pinned together

37-45 Working details

d: from 23-30th August 1887

Pencil (approx. 20 × 26)

Pinned together

46 Working details of a bay window

Exterior elevation with details

d: 73 George St. Edin | 18th Oct. 1887

Pencil (27³/₄ × 22)

47-53 Designs for the addition of an extra bedroom

to the existing west entrance lodge, 1887

Ground plan, front elevation, N elevation, back

elevation, section, roof plan, & working drawing of

chimney-piece in bedroom

d: 73 George Street | Edinburgh Nov. & Dec. 1887

Pen & pencil & coloured wash (13 × 19¹/₄,

No. 53 27 × 20)

Pinned together

54-61 A set of designs, possibly contract designs, 1888,

showing larger kitchen premises than in the previous

sets

Ground floor plan, first floor plan, attic floor plan,

roof plan, S elevation, N elevation, E elevation, W

elevation

Insc: Proposed additions, & on plans amended with sub-

contractors listed, & numbered 3A, 5A, 7A, 9A,

10A, 11A, 12A, 13A

d: 73 George St | Edinburgh Jan. 1888

Pen & coloured wash (19¹/₄ × 26¹/₂)

62 Design for a rustic bridge

Section thro' Bridge & perspective

Insc: Sketch for Rustic Bridges & as above

d: 73 George Street | Edinburgh May 1888

Pen (13¹/₂ × 20¹/₄)

63 Plan of field showing position of garden & stables
Insc: With details & approved P. *Glencoats*
d: *July 1888*
Pencil & coloured wash (19×24)

64-75 Interior working details, dated from Jan.
1888 to 23 June 1896
Pencil (approx. 20×27)

76 Design for the entrance gates
Sketch plan & elevation
(20×26³/₄)

77 Design for a vitreous tile pavement by Messrs
Galbraith & Winton, Glasgow
Plan
s & d: *Galbraith & Winton | Glasgow | August 89*
Pen & coloured wash (19¹/₄×33¹/₂)

78 Design for an iron stand by James Gray & Son
Insc: *Ferguslie Park*
s: *James Gray & Son | Furnishing Ironmongers | 85
George Street | Edinburgh (stamped)*
Pen (14³/₄×13)

TRINITY (): Larkfield House
Design
Ground floor plan
Scale: 1 in to 8 ft
Insc: With details labelled & measurements marked
Pen & grey wash (8¹/₄×10¹/₄)

TROON (Ayr): Church of St Ninian
Designs for the completion of the spire
Elevation
Scale: 1 in to 8 ft
Insc: *Sketch Scheme A & Completion of Spire 33' 0"*
Built
s & d: *J. H. Blane & Son | Reg. Architects | 18 Atholl
Cres: | Edinburgh 4.4.38 (sic)*
Pencil & coloured wash (27¹/₄×11³/₄)

WHITBURGH HOUSE (Midlothian)
Additions & alterations for Lord Whitburgh, c.1913-15
(51):
1 Survey plans of existing house by William Douglas
Ltd, electrical engineers, showing position of light
fittings
Ground & first floor plans
Scale: 1 in to 10 ft
s: stamped *William Douglas Ltd. | Electrical Engineers |
13 Picardy Place | Edinburgh*
w/m: 1909
Pen & coloured wash (16¹/₂×21)

2-5 Rough designs, showing the two wings comprising
library & billiard room, 1913
Plan of ground floor, first floor plan, side elevation
& front elevation
s & d: *25 Rutland Square | Edinburgh | 17th Oct. 1913*
Pencil with red ink on detail paper (1 sheet cartridge)
(29³/₄×28)
4 sheets pinned together with notes attached

6-8 Alternative designs, showing circular staircase hall
& lounge, with apsidal wall, & alternative straight
wall, 1923
2 ground floor plans, & first floor plans
s & d: (on two sheets the signature) *Hippolyte J. Blane
RSA | Architect | 25 Rutland Square | Edinburgh: |
Oct. 1913*
Pencil with coloured wash on detail paper (approx.
19³/₄×22¹/₄)
3 sheets pinned together

9-11 Further alternative designs, called *Scheme A*
showing a conservatory between the library drawing
room, & alternatively designed morning room
& lounge, 1913
Ground & first floor plans & front elevation
s & d: *Hippolyte J. Blane | RSA | Architect | 25 Rutland
Square | Edinburgh | Oct. 1913*
Plans, pencil & red wash on detail paper; elevation,
pencil & grey wash (19³/₄×26¹/₂)
3 sheets pinned together

12-14 Further alternative designs, called *Scheme D*,
showing square hall & morning room replacing
lounge with apsidal wall, 1913
Ground & first floor plans
d: *25 Rutland Square, Edinburgh: Oct. 1913*
Pencil & coloured wash on detail paper (20×25³/₄)
2 sheets pinned together in folder

15-20 Set of designs, giving every indication of
being the finalized set of designs, numbered 2-7, 1913
Ground & first floor plans, plan of roof, N
elevations, W elevation & sections
Insc: *Whitburgh House, Midlothian | Additions and
alterations | for Lord Whitburgh*
d: *25 Rutland Square | Edinburgh | Nov. 5th 1913*
Pen with coloured wash (20×27)

21-39 Miscellaneous plans & sketches, pinned together
d: *Oct. 1913, 12 Nov. 1913, Jan. 1914, Feby. 1914,
June 1914*

40-41 Revised designs for N wing, 1914
40 Plans of ground & upper floors
d: *25 Rutland Square | Edinburgh | Jan. 1914*
Pen on linen (20¹/₂×28¹/₂)

41 W, N, E elevations & section
s & d: *25 Rutland Square | Edinburgh | Jan 27 1914*
Pencil (20×26³/₄)

42-43 Plans showing proposed W wing,
showing different additions to the finalized designs in
Nos.15-20, with a conservatory as the E wing, 1914
Ground floor plan with alternative fly-leaf over W
wing, & front elevation
s & d: *25 Rutland Square | Edinburgh | June 1914*
Pencil & coloured wash on detail paper (18×24)
2 sheets pinned together in folder

44 Details of fittings in scullery
Plan & elevations
s & d: *25 Rutland Square | Edinburgh | Oct. 30 1914*
Pencil & coloured wash (17¹/₄×22¹/₄)

45 Design for retaining wall at N wing
Plan & elevation
s & d: *25 Rutland Square | Edinburgh | April 1914*
Pencil & coloured wash on detail paper (18¹/₂×28)

46-49 Designs for the gate lodge & entrance gates
Alternative plans & elevations
s & d: *25 Rutland Square | Edinburgh Nov. 22 1913 and
March 1914*
Pencil & coloured wash (approx. 20×27)
4 sheets pinned together

50 Half-inch details of W wing
Plan of loggia, ¹/₂ exterior elevation, & ¹/₂ interior
elevation of loggia, & section of front wall
s: *25 Rutland Square | Edinburgh*
Pen on linen (28¹/₂×41¹/₂)

51 Half-inch details of library, 1915
Elevation of N wall, E elevation W elevation
s & d: *25 Rutland Square | Edinburgh | Nov. 1915*
Pen on linen (25×39)

BLANE, George Rodney (fl.1806-1821)
Blane served in the Bengal Engineers from 1806 to
1821. In 1811 he was appointed Superintendent of
Public Works at Diamond Harbour and Mayapore,
and in 1812 Surveyor at Sangor.

BARRACKPORE (W Bengal, India)
Cenotaph (also called Temple of Fame or Memorial
Hall)
Designs for 2 alternative but related schemes (10):
1 Site-plan showing position in Barrackpore Park &
Lt-Col. Reid House
Scale: 1 in to built
Insc: *A Plan, | shewing the Site of the Cenotaph, | to be
erected at Barrackpore, | by the | Rt. Honble Lord Minto*
with buildings labelled
s: *G. Rodney Blane*
Watercolour & pen (24¹/₂×16³/₈)

2-5 Scheme A
2 Ground Plan
Scale: 1 in to 4 ft (for each drawing 2-10)
Insc: As above with measurements marked
Pen & coloured wash (21¹/₂×14³/₄)

3 Front Elevation with hexastyle Corinthian portico
[Fig.56]
Insc: As above
Pen & sepia wash (14³/₄×21³/₈)

4 Side Elevation
Insc: As above
w/m: *J. Whatman 1808*
Pen & sepia wash (14³/₄×21³/₈)

5 Longitudinal Section
Insc: As above
w/m: *J. Whatman 1808*
Pen & coloured wash (14³/₄×21¹/₂)

6-10: Scheme B
6 Ground plan
Insc: Measurements marked
Pen & coloured wash (26¹/₂×18)

7 Front elevation
s: *GRB*
w/m: *J. Whatman 1809*
Pen & wash (17³/₄×26³/₈)

8 Side elevation
s: *GRB*
w/m: *J. Whatman 1809*
Pen & wash (17³/₄×26³/₈)

9 Longitudinal section
w/m: *J. Whatman 1808*
Pen & coloured wash (18×26³/₈)

10 Transverse section of entrance end, interior &
exterior [Fig.57]
Pen & coloured wash (18×26¹/₂)

Prov: Bt 1935
Reprd: *J. B. Fraser, Views of Calcutta, 1824, pl.10*
Although the two sets of designs are closely related,
there are differences in measurements & details. The
drawings for scheme B are larger & more detailed.
The cenotaph was built in 1813 by the 1st Lord Minto
to commemorate 24 British officers who fell in the
conquest of Java & Mauritius, 1810-11. For a
description of the cenotaph see *Murray, Handbook for
Travellers in India, Pakistan, Burma, and Ceylon, 1955,*
p.102; *G. N. Curzon, British Government in India, the
Story of the Viceroys and Government Houses, 1925, II,*
pp.36, 37.

BLOMFIELD, Sir Arthur (1829-1899)

Educated at Rugby and Trinity College, Cambridge, where he graduated in 1854. Articled to P. C. Hardwick, architect to the Bank of England, whom he eventually succeeded in that post. He travelled in Europe with F. P. Cockerell and set up practice in London in 1856. He was President of the AA 1861; Vice-President of the RIBA in 1886; knighted 1889, and Royal Gold Medallist in 1891. He carried out an immense amount of work, and most of the buildings he designed or restored were churches. At different times he was architect to Salisbury, Canterbury, Lincoln and Chichester cathedrals. Among his many works are: No. 14 Garrick Street, 1860; St Paul, Haggerston, 1860; St Luke's Hospital chapel, Radcliffe Infirmary, Oxford, 1866; St Barnabas, Oxford; St Jude, Peckham; All Saints, Fulham, 1880-81; Sion College, Victoria Embankment, 1880; Royal College of Music, Kensington, 1883-84; St George, Cannes, 1887; nave, S transept & memorial stalls at St Saviour, Southwark, c.1890; and Bancroft's School, Woodford, Essex, 1887-89.

Bibl: obituaries: *Builder*, LXXVII, 1899, pp.407, 418-419 (full list of works); *RIBA Jnl*, VII 1899, pp.19, 36-37 (appreciation by Street)

PRIVETT (Hants): Holy Trinity church
Perspective, 1877

Insc: on brown label on back of frame *Church of the Holy Trinity | Privett - Hants | lately completed | No.2 | Arthur W. Blomfield | Architect | 28 Montagu Square W*
Single Page BN Royal Academy drawing wanted | March 28

d: March 28 in LH margin

Pen (38¹/₂ × 24¹/₂)

Prov: Pres. by Mrs I. A. Tracey, 1966

Exhib: RA 1878

Lit & reprd: BN, XXV, 1878, p.37

Mrs Tracey is related to William Nicholson of Basing Park who erected the church.

BLOMFIELD, Sir Reginald (1856-1943)

First in Greats at Oxford, (later Hon.Litt.D.). Articled to his uncle, Sir Arthur Blomfield, ecclesiastical architect, and also studied at RA schools. Began to practise in 1884 in the radical milieu of Shaw's pupils, was a partner in Kenton & Co., 1890, and designed such pretty buildings as Brookland Weybridge, 1891; No.20 Buckingham Gate, 1895; and Caythorpe Court, Lincs, 1899. He then convinced himself of the superiority of French classicism by his own books, which were very influential, and established a flourishing practice in country houses in the grand manner, specializing in rebuilding after fires: Moundsmere Manor, Hants, 1908-09; Waldershare Park, Kent, 1914; Mellerstain, Scotland, 1898-1912; Godington, Kent, 1902; Heathfield Park, Sussex, 1898-1910; Woodcote Manor, Bramdean, Hants, 1911; Brocklesby Park, Lincs, 1898; Wyphurst, Cranleigh, 1900; Wretham, Norfolk, 1910; Stansted House, Surrey, 1900. Oddly, in spite of his erudition, he was weak as a classicist, except perhaps at the United University Club, 1908; and he was happiest at reconstructing an Elizabethan mansion such as Chequers, Bucks, 1909-12. Other works include the Menin Gate at Ypres; Lady Margaret Hall, Oxford, 1908-15; new buildings at Sherborne School; Oliver Whitby School, Chichester, 1902-03; extensions to Goldsmiths' College, 1907-08; remodelling of Carlton Club 1912; Lambeth Bridge, 1932; Paul's Cross, St Paul's Churchyard, 1910; Quadrant, Regent Street, 1920-23; 'Cross of Sacrifice' for the Imperial War Graves Commission. At Lincoln he designed the Free Library, 1906; Water Tower, 1910; and Usher Art Gallery, 1927. He lived at Rye from 1895, designing many houses there, including Point Hill for himself. His writings include *Formal Gardens in*

England, 1893; *History of Renaissance Architecture in England*, 1897; *History of French Architecture, 1494-1661 & 1661-1774*, 1911-21, and *Architectural Drawing & Draughtsmen*, 1912. As an essayist, the polished cosmopolitan of *The Mistress Art*, 1908 became the insular controversialist of *Modernism*, 1935, part of his prolonged campaign against the Modern Movement. His advocacy of the grand manner at all costs marred the accuracy of his biography of Richard Norman Shaw, 1940. Elected RA, 1914; President of the RIBA, 1912-14; Royal Gold Medallist, 1913. Bibl: Sir Reginald Blomfield, *Memoirs of an Architect*, 1932; DNB; Sir C. Reilly, *Representative British Architects of Today*, 1932; *RIBA Jnl*, L, 1943, pp.65-68 (obituary), pp.88-89 (list of works); *Builder*, CLXXVI, 1949, pp.39-42; CXCI, 1956, pp.1057-1058

ELTHAM (Kent): War memorial
See Sketchbook No.35

LONDON: St Paul's Churchyard, Paul's cross
See Sketchbook No.22a

LONDON: Victoria Embankment, Royal Air Force memorial
See Sketchbook No.36

MOUNDSMERE MANOR, Preston Candover (Hants)
Sketch of the house by Sir Reginald Blomfield Archt.
See Kitchin, G. Herbert: Sketchbook No.22

Topographical drawings

Great Britain

APPLEDORE (Devon)

View across the water with boats in the foreground & distant land

Insc: *Appledore from Motow*

s & d: Reginald Blomfield | May 31.1933

Pencil (10 × 14)

TREMADOC BAY (Carnarvon)

View of the bay with the mountains in the background

s & d: Reginald Blomfield | Tremadoc Bay | Sept 21 1925.7.15

Pencil (11³/₄ × 18¹/₂)

Greece

ATHENS: Acropolis, The Propylaea

View, seen from below

Insc: *The Propylaea - Acropolis*

s & d: Reginald Blomfield | Sept 22. 1930

Pencil (10 × 14)

Italy

VENICE: S Maria della Salute

View of the lower part of the exterior up to the height of the scrolls [Fig.58]

Insc: *Salute from S.W.*

s & d: Reginald Blomfield | Sept. 1925

Pencil (7³/₄ × 10)

Yugoslavia

KOTOR (Dalmatia)

View across the water to the town & mountains behind

Insc: *Kotor. No.2*

d: Sept. 19. 1932

Pencil (14 × 10)

Prov: Topographical drawings pres. by Lady Blomfield, 1943

Sketch & notebooks (46):

1 1880

Insc: (cover) *These sketches were made in 1880 | when I was travelling tutor to | young Whitbread for a | month on the Continent | R. B.*

Studies of figures; views of S Stefano, Genoa; Duomo, Genoa; street scene, Genoa; Pisa; the Arno, Florence; Palazzo Vecchio; Florence, from S Miniato; view of a canal, Venice; sketch of a Leonardo head in the Accademia, Venice
Pencil (5¹/₄ × 7¹/₄)

2 1882, Aug.-Oct.

Insc: (cover) *28a Manchester Street, London*
Measured drawings & sketches: Aldington; Perpendicular window, Old Romney; Brede church, Sussex; door details, Rye; angle piece, old house, Dixer; window lights, Hawkhurst, Kent; balusters, The George, Cranbrook; details, Pomfret Court, Biddenham; chimney, Kennington; tudor gables, Egerton; tudor window, Biddenham; details, Tunbridge church; details, Canterbury cathedral; details, Eastwell, Kent
Pencil (5¹/₂ × 8¹/₂)

3 1882, Sept.-Dec.

Insc: (cover) *28a Manchester Street, London*
Trinity chapel, Canterbury cathedral; view from window, Aldington; cottage, Hythe Hill; The Friars, Tenterden, Kent; Hales Place, Tenterden; sketches of figures from Angel choir, Lincoln; measured details, Radley College; the kitchen, Stanton Harcourt; cottage, Porchester; Porchester Castle; Norman font, Winchester; details, Aldington rectory
Pencil (9 × 10¹/₂)

4 1883, Jan.

Insc: (cover) *28a Manchester Street, | Manchester Square. London*
Sketch of Mr T. Ward; wrought iron details; the Nelson's Star, Standon; the schools, Standon; plaster ceiling, Cobbs Hall, Aldington, Kent; bust of Sir W. Bagge; ironwork, S door, Staplehurst; church bench, Hawkhurst; staircase details, Great Wigsell, nr Hawkhurst; details, Sandhurst Church; details, Cranbrook
Pencil (5¹/₂ × 8¹/₂)

5 1883, May

Insc: (cover) *28a Manchester Street, London*
German wood carving, Westminster Museum (sic); details, Henry VII chapel, Westminster Abbey; the London Trader, Rye; Pocock school, Rye; lady chapel, St Alban's; sanctuary knocker, N door, Durham; Durham cathedral; old houses nr Bridge, Durham; staircase, Wye College
Pencil (9 × 10¹/₂)

6 1884

Insc: (cover) *17 Southampton St. | Bloomsbury, London*
Details, Netley Abbey; details, Maidstone; Bishop Lloyd's house, Chester; gateway of old council hall, Shrewsbury; houses, Shrewsbury; houses, Ludlow; house, Leominster; porch & gates, Kenilworth; Kindersley's house, Radley; view of Rye
Pencil (5¹/₂ × 8¹/₂)

7 1885

House at Arundel; Sunbury Tower; house at Saffron Walden
Pencil (5 × 6¹/₂)

8 1886, April

Insc: (on cover) *39 Woburn Square | Bloomsbury, W.C. | London*
Poundsbridge; Chiddingstone; gates of Chiddingstone Castle; timber house, Mayfield; detail of fire dog, Hever Castle; Hever Castle; Tudor house, Chiddingstone; stables, Hever; the College, East Grinstead; view of Thames above Staines
Pencil & watercolour ($5\frac{3}{4} \times 9$)

9 1888

Insc: (on cover) *39 Woburn Square | Bloomsbury W.C.*
Rainwater heads, Shrewsbury; house nr Castle, Ludlow; Town Hall, Ludlow; rainwater heads, Ludlow; reading desk, Abbey Dore; house at Ledbury; porter's lodge, Ledbury
Pencil (5×7)

10 1889

Insc: (on cover) *39 Woburn Square | Bloomsbury, W.C.*
Cross, Beverley; chancel gates, Beverley Minster; font, Beverley
Pencil (5×7)

11 1889

Insc: (on cover) *39 Woburn Square | Bloomsbury W.C.*
Market cross, Wilton; gateway, New Chapel, Wilton; stables, Yeovil; barn, Preston Plunknett; Newton House, Yeovil; market place, Montacute
Pencil (5×7)

12 1889

Insc: (on cover) *39 Woburn Square | Bloomsbury W.C.*
Muchelney Abbey; Barrington Court; gargoyles, Chard church; details, Ford Abbey; barn, Glastonbury; Lytes Cary, garden front; hall, Lytes Cary; parlour, withdrawing room, Lytes Cary
Pencil (7×10)

13 1890, April

Templecombe church; Glastonbury, barn; terrace garden, Bradford; doorway, Bradford; chapel, Fly
Pencil (5×7)

14 1892

Insc: (on cover) *39 Woburn Square | Bloomsbury | London*
Houses in Northbrook Street, Newbury; houses by canal, Newbury; farm buildings, Wilton; Warbough Tower
Pencil (5×7)

15 1896-97

Rye harbour; Melton Constable, 1896; Raynham Park; Italy, the Alban Lake; Frascati, 9th Oct.; the Corso, Villa Borghese; Baths of Diocletian, cloisters; Villa Medici; loggia of the Farnese Palace; courtyard of Raphael's house, Rome; view of St Peter's from the Doria Pamphili Gardens; fountain, Villa Papa Giulio; Villa Madama
Pencil ($7\frac{1}{2} \times 10$)

16 1900

Insc: (on cover) *New Court | Temple*
Dean House, Salisbury; house in New Street, Salisbury; fountains, Wilton; terminal, Longford; Grantham church
Pencil ($5\frac{3}{4} \times 9\frac{1}{2}$)

17 1902, June

Insc: (on cover) *New Court | Temple, London*
France, Sketch of Rodin's Le Penseur; capital, Fontainebleau; Moret church; Moret, details of organ case; Sens church; England, Guys Cliff, Warwick; France, S Paul & S Louis, Paris; S Étienne du Mont, pinnacle & gargoyles; NW corner of Chatelet, Chantilly; house in Soissons.
Pencil ($8\frac{1}{4} \times 5\frac{3}{4}$)

18 1903

Insc: (on cover) *51 Frogna | Hampstead | England*
France, Hôtel Carnavalet; notes on Chantilly; England, notes on Hampton Court, Windsor Castle, Rochester town hall
Pencil ($5\frac{1}{4} \times 4\frac{1}{2}$)

19 1903

Insc: (on cover) *51 Frogna | Hampstead | England*
France, Écouen; Compiègne, St Nicholas; Laon; England, Belcombe Brook; St Mary's, Banbury; Compton Wynnyates; Stoke Mandeville
Pencil ($11\frac{1}{4} \times 6\frac{1}{2}$)

20 1904, Sept.

Insc: (on p.1) *Reginald Blomfield | New Court | Temple | London*
Italy, Palazzo Bevilacqua, Verona; S Giorgio, Verona; S Zeno, Verona; Palazzo Vecchio, Verona; Capella Pellegrini, S Bernadino, Verona; Palazzo Albergati, Verona; S Stefano, Bologna; Palazzo Giudizia, Bologna; parapet over entrance to Ducal Palace, Venice; plan of Il Redentore, Venice; Colleoni Monument, Venice; S Trovaso, Venice; S Giorgio Maggiore, Venice; S Pietro, Murano
Pencil & watercolour ($8\frac{1}{2} \times 5\frac{1}{4}$)

21 1904, Sept.-Oct.

Insc: (on cover) *Reginald Blomfield | New Court | Temple | London*
Notes on buildings in Padua, Verona, Mantua, Ravenna; in connection with No.19 above
Pencil & crayon ($7 \times 4\frac{1}{2}$)

22 1905

Insc: (on cover) *Reginald Blomfield | 51 Frogna | Hampstead | London N.W.*
View of Stone Cliff, 30 Aug. 1905; Reims; view of Coney from the station; Laon; Citadelle, Nancy; Hôtel de Ville, Nancy; Palais de Justice, Nancy; Hôtel Drew, Nancy; dovecote, Abbeville
Pencil ($5\frac{1}{4} \times 8\frac{1}{4}$)

23 1906

Insc: (on cover) *Reginald Blomfield | 51 Frogna | Hampstead*
Holland, Mauritshuis, The Hague; notes on Delft; Knight's Hall, The Hague; England, church of St Nicholas, King's Lynn; Tilney; Welwyn church
Pencil & coloured crayon (7×10)

24 1906

Castle Combe, market cross; Stamford, All Saints' church; Dorchester, the Crusader tomb; Worcester Lodge, Badminton; design, study for Paul's cross, 21 April 1906
Pencil ($6 \times 9\frac{1}{2}$)

25 1906

Insc: (on cover) *R. Blomfield | New Court | Temple*
Italy, Rome; S Maria sopra Minerva; Temple of Faustina; S Maria Maggiore; S Ignazio; S Martino al Monte; Villa Madama; S Agnese; England, Malmesbury, doctor's house
Pencil & watercolour ($7\frac{1}{2} \times 11$)

26 1906-07

Insc: (on cover) *Reginald Blomfield A.R.A. | New Court | Temple*
1906 France, Petit Trianon, Versailles; Dijon; Château de Bussy; Tannay; Auxerre; figure from W door, Auxerre; Chartres; parish church, Maintenon; town hall, Beauvais
Insc: (p.123) *End of Tour | Dijon to Beauvais, Oct. 1906 | with D. H. B. & J. F. B.*
Pencil (8×5)

27 1907

Insc: (on cover) *Reginald Blomfield | 51 Frogna | Hampstead*
France, Le Mans; Tours, cathedral; Richelieu; Fontevault; Reims, town hall; St Étienne, Reims; Dol; St Michel from foot of causeway; Caen; town hall, Caen; lycée, Caen; Porte Guillaume, Rouen; chapel, Lycée Cornalle, Rouen
Pencil (7×10)

28 1908

Insc: (on cover) *Reginald Blomfield | 51 Frogna | Hampstead*
France, Bordeaux; Toulouse; Bourges; Blois
Pencil (8×5)

29 1909

Insc: (on cover) *Reginald Blomfield | 51 Frogna | Hampstead*
Dieppe & N France; La Rochelle
Pencil (8×5)

30 1909-10

Insc: (on cover) *Reginald Blomfield A.R.A. | 51 Frogna | Hampstead*
Dol; Vannes; La Rochelle; Chenonceaux; Butler's Court; Fairford; Hampton Court
($6 \times 9\frac{1}{2}$)

31 1910, April

Insc: (on cover) *Reginald Blomfield | 51 Frogna | Hampstead | London*
Notes on Paris, Maisons, Pontoise &c
Pencil (8×5)

32 1910, Sept.

Insc: (on cover) *Reginald Blomfield | 51 Frogna | Hampstead*
Notes on Troyes, Lyons, Moulins &c
Pencil (8×5)

33 1911

Insc: (on cover) *Reginald Blomfield | 51 Frogna | Hampstead*
Notes on various places, France
Pencil (8×5)

34 1913

Insc: (on cover) *Reginald Blomfield | 51 Frogna | Hampstead*
England, Hampstead Marshall; Littlecote; Ramsbury; Brightling; Lyddington &c
Pencil ($4\frac{3}{4} \times 5\frac{3}{4}$)

35 1914-20

Insc: (on cover) *Reginald Blomfield | 51 Frogna | Hampstead, N.W.*
England, Tewkesbury; Hertford; Lincoln; Evesham; France, Norwegian war memorial; England, Lincoln; Bolsover; Southport; Gladstone monument, Liverpool; All Saints', Hertford
Pencil (8×5)

36 1916

Insc: (on cover) *Reginald Blomfield | 51 Frogna | Hampstead*
Notes only, on French architecture
Pencil (8×5)

37 1920

Insc: (on cover) *Sir Reginald Blomfield R.A. | 51 Frogna | Hampstead | N.W.*
France, Ostend harbour; notes on Paris; monument to Delacroix, Luxembourg Gardens; St Sulpice; England, Eltham war memorial; Fenton House, Hampstead
Pencil & pen ($5 \times 3\frac{1}{4}$)

38 1920-22

Insc: (on cover) *Sir Reginald Blomfield R.A. | 51 Frognal | Hampstead*
Notes on Ypres; Menin Road; St Cloud, Cascade, 1921; Marly; sketch designs for war memorials, Nine Elms; Rochincourt; sketches of guns; notes on Menin Gate; Royal Air Force memorial, Victoria Embankment

39 1924

Insc: (on cover) *Sir Reginald Blomfield R.A. | 51 Frognal | Hampstead England*
Italy, Fiesole, cathedral; notes on Siena, Perugia, Piacenza, Paestum, Rome, Naples
Pencil (5 × 3¹/₂)

40 1924-25

Insc: (on cover) *Sir Reginald Blomfield R.A. | 51 Frognal | Hampstead*
Italy, Florence; notes on Duomo, Baptistry, S Maria Nuova; satyr from Ammanati fountain; S Lorenzo; Ponte S Trinità; Palazzo Davanzati; S Spirito; Monte Reggione; S Gimignano, Sept. 1925; Chiesa Nova, Assisi; tower of S Maria Nuova, Perugia; Perugia, S Domenico
Pencil & pen (7¹/₂ × 4¹/₂)

41 1925

Insc: (on cover) *Sir Reginald Blomfield R.A. | 51 Frognal | Hampstead N.W. | England*
Italy, Venice, San Salvatore; notes on various buildings in Venice; Villa Malcontenta; Villa Emo; Castelfranco; Austria, Vienna & Salzburg
Pencil & pen (5¹/₂ × 4¹/₄)

42 1926

Insc: (on cover) *Sir Reginald Blomfield R.A. | 51 Frognal | Hampstead | England*
Lübeck, Dresden, Stockholm & Copenhagen
Pencil (5¹/₄ × 3¹/₂)

43 1927

Insc: (on cover) *Sir Reginald Blomfield R.A. | 51 Frognal | Hampstead*
France, notes on Avignon, Orange, Arles, Aix, Nîmes
Pencil (5¹/₂ × 4¹/₄)

44 1928

Insc: (on cover) *Sir Reginald Blomfield R.A. | 51 Frognal | Hampstead England*
Mainly notes on Munich, Vienna, Würzburg
Pencil (8¹/₂ × 5³/₄)

45 1929

Insc: (on cover) *Sir Reginald Blomfield R.A. | 51 Frognal | Hampstead England*
Italy, Florence, Belvedere; view of Perugia; chapel of Paul III, Perugia; S Angelo, Perugia; S Domenico, Perugia; Rome, Baths of Caracalla; Casale Rotondo, Via Appia; England, view of Woodbridge, 10 Feb. 1925; Italy, view on the Zattere; Venice; Austria, Bibliothek, Vienna; Dom, Salzburg; England, view of Easton Broad 15 April 1927; Blythburgh church
Pencil (10¹/₄ × 8¹/₄)

46 1935

Insc: (on cover) *Reginald Blomfield | 51 Frognal | Hampstead*
Harlech; notes on letters in *The Times*, St Ives; Bramshill, &c
Pencil (6 × 4³/₄)

1-46 Prov: Pres. by Sir Reginald Blomfield, 1941
For references to many of the places sketched in the above see Sir Reginald Blomfield, *Memoirs of an Architect*, 1932.

BLORE, Edward (1787-1879)

In early life employed as an architectural draughtsman for many topographical works, first for the *History of Rutland* by his father, Thomas Blore FSA, of Stamford, and then for *Northamptonshire* and *Clutterbuck's Hertfordshire*. Also employed by John Britton to make the drawings of York and Peterborough for his *English Cathedrals* and for portions of his *Architectural Antiquities*. A friend of Sir Walter Scott, he contributed all the drawings to *The Provincial Antiquities and Picturesque Scenery of Scotland*. In 1824 he published *The Monumental Remains of Noble and Eminent Persons*. Scott 'discovered' Blore as an architect, employing him to design Abbotsford in 1816. This began Blore's prosperous country house practice. His ability as a picturesque scene-painter was not always matched by practical knowledge. His major houses include: Capesthorpe Hall, Cheshire, c.1820 (altered by Salvin); Canford Manor, Dorset, 1826-36 (enlarged by Barry); Goodrich Court, Herefordshire, 1828 (dem.); palace for Count Woronzow, Alouпка, Crimea, 1837; Ramsey Abbey, Hunts; Worsley Hall, Lancs, 1840-46. He held the appointment of 'special architect' to King William IV and to Queen Victoria during the earlier part of her reign, carrying out various works at Windsor Castle, 1840-50, Hampton Court, and Buckingham Palace 1831-47. From 1827-49 he was surveyor to Westminster Abbey. He also restored Glasgow Cathedral, 1835, and Merton College Chapel, Oxford, 1838-43. His churches include St Mark's College Chapel, Chelsea, 1841-43; Holy Trinity, Windsor, 1842-44. He rebuilt much of Lambeth Palace, 1824-28; added new courts to the Charterhouse, 1825; and designed the Pitt Press, Cambridge, 1831-32. He retired from general practice in 1849. He was one of the founders of the Royal Archaeological Institute, an FSA and also an FRS.
Bibl: *Colvin*

The following drawings (with the exception of those sets whose provenance is given separately in the catalogue below) were originally bound together in one volume. The volume was purchased by the Friends of the National Libraries, 1939, from J. P. Ballard of Reading, and presented to the RIBA. This volume, containing 37 watercolours & 47 pencil & pen drawings was insc: *Rearranged by M.K. 188-*. This was probably Margaret Keyser, E. Blore's youngest daughter & wife of Charles Keyser, FSA, to whom Blore left all his drawings. The drawings were removed from their binding (1956) & the information written on the pages of the volume, supplemented by Mr Patrick Horsburgh (A), forms the basis of the following catalogue.

ALOUPLKA PALACE (Yalta, Crimea)
Design for Prince Woronzow, 1836-37 (4):

1 Ground plan
Scale: 1 in to 30 ft
Insc: *Alouplka & rooms labelled*
s: *Edw. Blore*
Pen & wash (12 × 19)

2 Perspective of N entrance façade, showing door leading into main hall, with figures in foreground [Fig.59]

Watercolour (7¹/₂ × 15)
Reprd: *RIBA Jnl*, LII, 1945, p.121

3 Perspective of S façade, from SE
Insc: *Alouplka. Prince Woronzow*
s: *Edw. Blore*
Pencil (8¹/₂ × 14¹/₄)

4 Perspective of S façade, from SW, showing terrace [Fig.60]

Pencil & wash (8¹/₄ × 15)
Reprd: *RIBA Jnl*, LII, 1945, p.121; Hitchcock, *Early Victorian Architecture*, p.229, pl.VIII, 5

At the RA was exhib 1836, No.1015, 'Garden Front at Alouplka in the Crimea for Count Woronzow'. Prince Woronzow was Russian Ambassador to the Court of St James. The designs were made during his residence in London in the year 1836, & work was begun in the following year. It took three years to build, & still exists today.

ANCRUM, nr Jedburgh (Roxburgh): Kirkland's House
Design for Mr Richardson, before 1846
Perspective

Insc: *Kirklands nr. Jedburgh | Mr. Richardson*
Pencil (10¹/₄ × 18)
Lit: Lewis, *Topographical Dictionary of Scotland*, 1846, I, p.44, 'beautifully situated on a wooded height on the bank of the Ale'

BEDFORD (Beds): The English School (later the Commercial & now the Modern School)

Design
Perspective of entrance façade with projecting wings & central tower, with a cut-out flyleaf showing low retaining wall with lamp standards & a street scene with figures in the foreground
Watercolour (flyleaf pen & sepia wash) (8¹/₄ × 15¹/₂)
Lit: Sergeant, *History of Bedford School*

BUTLEIGH (Som): Church of St Leonard
Designs for the family pew for the Hon. & Rev. George Neville Grenville, 1828 (2):
1 Letter & estimate addressed to *The Honble. | & Revd. | George Neville Grenville | Hawarden | near Chester* (stamped) 1828, with the frontal perspective of the pew
Pen & pencil (9 × 14⁵/₈)

2 Alternative sketch for the pew
Pencil (8⁷/₈ × 7³/₈)
Prov: Bt 1961 with other drawings relating to Butleigh Court

BUTLEIGH COURT (Som) (attributed to Blore)
Sketch designs for rebuilding the house, c.1828 (3):
1 Frontal perspective sketch of house & forecourt
Pencil (4¹/₂ × 7¹/₄)

2 Perspective sketch of the house showing side façade facing terrace
Pencil (5 × 7³/₄)

3 Frontal perspective sketch of stables, with turret over entrance
Pencil (4¹/₂ × 7¹/₄)
Prov: Bt 1961 with other drawings relating to Butleigh church

CAMBRIDGE: University Press, Pitt Building
Designs, 1831-32 (3):
1 Perspective of façade facing street, differing in small details from design as executed, with figures in the foreground [Fig.61]
Watercolour (10 × 14³/₄)

2 Alternative design
Perspective of centre part of entrance front (tower)
Watercolour (13¹/₂ × 9¹/₄)

3 Interior view of panelled room (great chamber)
s: *Edw. Blore*
Pencil (9 × 8)
Lit & reprd: Royal Commission on Historical Monuments, *Cambridge*, I, p.24, pl.128

CANFORD MANOR, nr Wimborne (Dorset)
Designs for the reconstruction of the house for Lord de Mauley, 1826-36 (3):

1 Perspective of exterior of S façade, with figures in foreground [Fig.62]
Watercolour (11³/₄ × 19³/₄)

2 Perspective of exterior from SE, with figures in foreground
Watercolour (9³/₄ × 17¹/₂)

3 Perspective of interior of hall showing staircase & gallery
Pencil (12 × 9³/₄)
Enlarged & altered by Sir Charles Barry, 1848-52.

CANTERBURY (Kent): Cathedral
Design for choir stalls
Elevation
Insc: *Design for Stalls Canterbury*
Pen & wash (14¹/₂ × 18³/₄)

CORE HOUSE (Lanark)
Designs, c.1824 (4):

1 Perspective of exterior, entrance side, with figures in foreground
Watercolour (9¹/₂ × 19³/₄)

2 Perspective of exterior, garden front, with figures in foreground
Watercolour (10 × 14¹/₂)

3 Interior perspective of grand staircase
Watercolour (12 × 9)

4 Interior perspective of library
Pencil (10 × 12)

CREWE HALL (Cheshire)
Working drawings for repairs for Lord Crewe, c.1837-42
Volume of 232 drawings
Plans, elevations, sections & details
Pen & wash (26¹/₂ × 20¹/₄)
Prov: Acquired 1952

CROM OR CRUM CASTLE (Co Fermanagh, Ireland)
Designs & working details, c.1838-39 (8):
1 Perspective of the entrance façade, with cattle in the foreground & lake & mountains in the distance
Watercolour (10³/₄ × 19)
Reprd: *Irish Architectural Drawings* (exhib. catalogue), 1966, pl.78

2 Perspective of the façade overlooking the terrace & lake, with cattle in the foreground
Watercolour (11¹/₂ × 18¹/₄)

3 Perspective of the terrace & entrance façades seen from the lake in a landscape with figures in the foreground
Watercolour (12 × 18¹/₂)

4 Plan, front elevation & profile of the library chimneypiece
Scale: 1 in to 8 ft
Insc: *Crum Castle | Front & Profile of the Library Chimney piece | & elevation of the Glass frame*
s: *Edw. Blore*
Pen (26 × 19¹/₂)

5 Plan, front elevation & profile of Drawing Room Chimney | piece and elevation of Glass frame
s: *Edw. Blore*
Pen (24¹/₂ × 19¹/₄)

6-7 Two identical sheets, showing outline plans, elevations & FS detail of capitals of a chimneypiece
Insc: verso 166/173 | *Crum Castle | Chimneypiece*
Pen (24¹/₂ × 19¹/₄)

8 Rough plan & sketch elevation possibly for the pulpit in the chapel
Pencil (21 × 13)

4-8 Prov: Bt 1964
Lithographs made by Day & Co. (for Lord Erne) show the castle as in the perspectives above. Working drawings s. *Edw. Blore & Cha. R. Macgibbon*, & d. Dec.1838-Feb.1839 are in the Murray Collection, P.F.I., National Library of Ireland, Dublin.

DRUMLANRIG CASTLE (Dumfries)
Designs for proposed large-scale remodelling, never executed, c.1838 (9):
1 Plan of basement floor
Scale: 1 in to 8 ft
Insc: *Drumlanrig Castle | Proposed plan of the Basement & Kitchen offices*
w/m: J. Whatman 1838
Pen (21 × 26¹/₄)

2 Plan of principal floor, entrance court & stables with flyleaf over central courtyard & hall showing alternative design
Scale: 1 in to 8 ft
Insc: *Drumlanrig Castle | Proposed plan of the Principal Floor, Stables & Offices*
w/m: J. Whatman 1838
Pen (21 × 26¹/₄)

3 Plan of chamber floor
Scale: 1 in to 8 ft
Insc: *Drumlanrig Castle | Proposed Plan of Chamber Floor*
w/m: J. Whatman 1838

4 Perspective from SW

5 Perspective of entrance front from NE from below entrance court

6 Perspective of entrance front from within the entrance court

7 Perspective of garden front from SW from lower terrace

4-7 Pencil & wash (9¹/₂ × 16)

8 Perspective of interior of central hall, corresponding to the alternative design for the hall & stairway shown on the flyleaf of No.2 above
Pencil (7¹/₂ × 8³/₄)

9 Perspective of conduit in stable court
Pencil & wash (6 × 8³/₄)

Sir Charles Barry also produced in 1840 proposals for altering Drumlanrig (reprd: *CL*, CXXVIII, 1960, p.491) which were never accepted. See *Barry, Sir Charles*.

EDINBURGH: Proposed memorial to Sir Walter Scott
Competition design, never accepted, for the Scott memorial in East Prince's Street Gardens, c.1835-38
Elevation, with sculpture (figure of Scott & statues of his dog Maida) sketched in perspective
Insc: *Design for Monumental Cross to Sir W Scott | in Edinburgh*
Pencil (18 × 9)

The Scott Memorial was finally designed by G. M. Kemp & unveiled 1838. In 1835 a competition was advertised for a statue combined with architecture, & six designs were received. Three of these were chosen, first premium being awarded to T. Rickman & third to Kemp. However, disagreement prevailed in the committee & leading artists of the day who had not competed were asked to submit designs: here

preference was stated for a Gothic structure & Waltham Cross was suggested as a model. Finally Kemp's design was accepted. Blore's design for a monumental cross was probably one of those solicited after the first competition designs had failed to satisfy. See *AR*, XCVI, 1944, pp.26-27, for a full description of the Scott monument & competition, but no mention of Blore.

ESCRICK HALL (Yorks)
Proposed alterations & additions, never executed, c.1839 (4):

1 Plan of the Ground Floor shewing the proposed Alterations & Additions
Scale: 1 in to 8 ft
Insc: As above, with rooms labelled
w/m: J. Whatman 1839
Pen & wash (20¹/₂ × 27)

2 Plan of the Bedroom Floor shewing the proposed Alterations & Additions
Scale: 1 in to 8 ft
Insc: As above, with rooms labelled
w/m: J. Whatman 1839
Pen & wash (20¹/₂ × 27)

3 Elevation of Entrance Front
Scale: 1 in to 8 ft
Insc: As above, & To be Copied
s: *Edw. Blore*
Pen (12 × 21¹/₄)

4 Elevation of secondary front
Scale: 1 in to 8 ft
Pen (13 × 21)

FREELAND HOUSE (Perthshire)
Design for Lord Ruthven, 1834:
Perspective of entrance front
w/m: 182-
Watercolour (19¹/₂ × 17¹/₄)
Lit: Samuel Lewis, *Topographical Dictionary of Scotland*, I, p.443

GLASGOW: University
Design, not carried out
Perspective of entrance front & side
Insc: *Approved by the University & the Government | Design for Glasgow University*
s: *Edw. Blore*
Pencil (6¹/₂ × 13¹/₂)
Blore is not mentioned in *Builder*, XXVI, 1868 (where there is a full account of the building history of the university & description of Sir G. G. Scott's new building on Gilmore Hill). Blore retired from practice in 1849, so presumably proposals for new buildings had been considered earlier in the century.

GOODRICH COURT (Herefs)
Designs for Sir Samuel Rush Meyrick, 1827-30 (6):
1 Ground plan
Insc: *Goodrich Court. Sir Sam. R. Meyricks & as above, with rooms labelled & measurements marked (e.g. The Armoury | 86 × 25)*
s: *Edw. Blore*
Pen (13¹/₄ × 9¹/₂)

2 Chamber Plan
Insc: *Goodrich Court. Sir Sam. Meyricks, & as above*
s: *Edw. Blore*
Pen (13 × 9¹/₂)

3 Perspective of 'castle' from the valley
Pencil (11 × 14¹/₂)

4 Perspective from the other direction, with figures in foreground, & Union Jack flying from the 'keep' [Fig.63]
Watercolour (10¹/₄ × 19¹/₂)

5 Perspective of internal courtyard, with figures
Watercolour (8 $\frac{1}{2}$ × 12 $\frac{1}{4}$)

6 Perspective of interior of banqueting hall
Pencil (11 $\frac{3}{8}$ × 9 $\frac{1}{2}$)

Exhib: possibly No.4 above, RA, 1828, No.1036, 'Design for Goodrich Court &c. for Samuel Rush Meyrick, LLD'
Lit: J. Britton, *Autobiography*, 1849, I, p.154; Pevsner, *Herts*, p.139; Burke's *Visitation*, Series I, Vol.2, p.226; Leigh's *Guide to Wales & Monmouthshire*, p.146; A. Rowan, *The Castle Style*, ch.8, (thesis for Cambridge University, PhD, 1964). This house & its collection, according to Britton, were visited & admired by a large party of the Archaeological Association in the summer of 1847: 'of castellated-monastic appearance . . . to display his valuable collection of ancient armour and other relics of antiquity' (Britton, *Autobiography*). Only its E gatehouse now survives. There is a fairly complete set of $\frac{1}{8}$ & $\frac{1}{4}$ scale drawings in the V & A (Print Room, 8743, 1-40). Dem. 1960.

GREENOCK (Renfrew): Union Street, Public Library

Designs for the addition of wings for the librarian's rooms, & reading rooms, between 1835 & 1846 (2):
1 *Ground Plan*

Insc: As above, with rooms labelled, measurements marked, & a key given in pencil to principal items, the pedestal for the statue of Watt &c
Pen & wash (7 $\frac{1}{2}$ × 13)

2 Front elevation

Insc: *Greenock Library*
Pencil & wash (7 $\frac{3}{4}$ × 12 $\frac{1}{2}$)

The library was erected in Union Street by James Watt to house the statue of his father by Chantrey, 1830, & the books of the Greenock Public Library, established in 1783. The wings are noted in Lewis, *Topographical Dictionary of Scotland*, 1846, p.522, & were added when sufficient funds had been raised by the Watt Society.

HARDINGSTONE (Northants): Queen Eleanor's cross

Design for the restoration of the monument
Elevation with the statues of the queen sketched in, showing a stepped base, & the third stage surmounted by a pyramid roof & crucifix

Insc: *Restoration of Queen Eleanor's Cross | Northampton*
Pencil (21 × 12 $\frac{3}{4}$)

The monument does stand on high renewed steps, see Pevsner, *Northants*, p.236, but the crucifix is missing. It is therefore unknown if this restoration was in fact carried out.

ILAM (Staffs): Ilam Hall gatehouse

Perspective of the gateway & lodges, from the entrance side, with figures in the foreground, for Jesse Watts-Russell

Pencil & wash (10 × 15 $\frac{1}{4}$)

Page of original bound volume was insc *Gate Ilam in Derbyshire Mr. Watts Russell*. Ilam, however, is in Staffordshire.

LATIMER (Bucks): Latimers

Designs for rebuilding for Lord Chesham (formerly Charles C. Cavendish), before 1842 (2):

1 Perspective of entrance & terrace front, set in an imaginary landscape

Insc: verso *Latimers. Hertfordshire for Mr. Cavendish (Earl of Burlington)*

Watercolour (11 × 19 $\frac{1}{2}$)

2 Perspective of interior of hall

Insc: *Latimers*

Pencil (6 $\frac{1}{2}$ × 13 $\frac{1}{2}$)

Lit: Scott, *Personal & Professional Recollections*, 1879, p.51; Pevsner, *Bucks*, p.184; Lewis, *Topographical Dictionary of England*, 1842; H. C. Prince, *Landscape Gardens in the Chilterns*, University of London thesis, 1953

Prince notes that there are plans, dating from 1827, for rebuilding, by Samuel Ware. There is a date 1863 above the porch.

LONDON: Buckingham Palace

Designs for the E front, 1846-47 (neither design corresponding exactly to the building as executed by Blore in 1846-47), & design for an interior (3):

1 Perspective from the SE, with a low dome lightly sketched in behind the central entrance, & one domed tower set in on the left; gardens set out in front

s & d: E. Blore 184-

Pencil & wash (8 $\frac{1}{4}$ × 19 $\frac{1}{4}$)

2 Perspective from the NE, with the low central dome & domed towers on the left & right; gardens set out in front

Pencil (8 $\frac{1}{4}$ × 19 $\frac{1}{4}$)

3 Interior perspective of the Queen's private entrance looking towards the reception suites, with figures in the background

Watercolour (13 $\frac{1}{2}$ × 12)

Lit: H. Clifford Smith, *Buckingham Palace*, 1931, pp.4, 40, 50-56, 61, 63-64, 158, 163, 167-168, 193, 237; Builder, V, 1847, pp.405; 410-411; Hitchcock, *Early Victorian Architecture*, pp.259-264

The present E front was rebuilt by Sir Aston Webb in 1913. There are further designs by Blore in the V & A Print Room.

LONDON: Lambeth Palace

Designs for rebuilding of residential wing in Perpendicular Gothic for Bishop Howley, 1824-48 (7):

1 Perspective from S of main entrance façade (differing in details from the design as executed), showing the guard room on the left

Watercolour (8 $\frac{1}{4}$ × 14 $\frac{3}{4}$)

2 Perspective from N of back (garden) façade, with the chapel & Laud's tower in the right background

Watercolour (8 × 16)

3 Perspective from S of main entrance façade, corresponding to the building as executed, showing the guard room on the left, & with more extensive additions on the right; figures in the foreground

Watercolour (10 × 19 $\frac{1}{4}$)

4 Perspective from N of back (garden) façade, corresponding to the building as executed; figures in the foreground

w/m: J. Whatman 1830

Watercolour (11 × 19 $\frac{1}{4}$)

5 Interior frontal perspective of main staircase of residential wing

Insc: *Entrance Lambeth Palace*

Pencil (17 $\frac{3}{4}$ × 13)

6 Interior perspective from the E of the long gallery

Insc: *Gallery Lambeth Palace*

Pencil (15 $\frac{1}{2}$ × 13 $\frac{1}{4}$)

7 Perspective of entrance gateway to stable courtyard (?)

Watercolour (6 × 6 $\frac{1}{4}$)

Lit: Pevsner, *London II*, p.281-82; Survey of London, *Parish of St Mary Lambeth*, pl.I, pp.81-103

LONDON: Westminster, Dean's Yard

Design for the entrance to Dean's Yard

Perspective of the exterior façade from the road side, with figures

Watercolour (8 $\frac{1}{2}$ × 11 $\frac{1}{4}$)

From 1827-49 Blore was Surveyor to Westminster Abbey. In the V & A are plans, sections, elevations & working drawings for houses in Dean's Yard including the gatehouse entrance to Dean's Yard from Broad Sanctuary. This was later erected in 1854 to designs by Sir G. G. Scott.

LONDON: Woburn Square, Christ Church

Competition design, not accepted, c.1827-30

Perspective of the façade facing the square, incorporating tower & spire

Watercolour (15 $\frac{1}{2}$ × 10 $\frac{3}{4}$)

Barry also prepared designs for this church (w/m 1827). See Barry, Sir Charles *Attributed to*. Christ Church was finally built by L. Vuillamy, 1831-33.

LONGFORD CASTLE (Wilts)

Design for alterations for the Earl of Radnor, never executed

Perspective of garden façade

Watercolour (7 × 15)

1870-78 Salvin carried out rebuilding.

MERTON HALL (Norfolk)

Designs for alterations to the old Jacobean house

(1613) for Lord Walsingham, 1830s

Perspective of entrance façade, set in a landscape, with the Jacobean gatehouse & railings superimposed on a fly-leaf

Watercolour (8 $\frac{1}{2}$ × 15)

Lit: Pevsner, *NW & S Norfolk*, p.256

Most of the house was burnt in 1956. The gatehouse remains & the NE wing added by Blore.

MOUNTEVIOT (Roxburgh)

Designs for Marquess of Lothian (4):

1 Perspective of entrance front

Watercolour (8 $\frac{1}{2}$ × 15 $\frac{1}{4}$)

2 Perspective of garden front

Watercolour (8 $\frac{1}{4}$ × 17 $\frac{1}{2}$)

3 Perspective of entrance front in a landscape with figures showing more extensive alterations

Watercolour (10 $\frac{1}{2}$ × 18)

4 Interior perspective of entrance hall, looking from first landing of stairs to door

Insc: *Mount Teviot*

Pencil (12 × 14)

OXFORD: Wadham College, chapel

Design for restoration & alterations, principally for a new plaster ceiling concealing the roof, for the stone reredos & for the stall desks, 1831-32

Interior perspective looking towards the E end, showing Gothic reredos behind wooden Jacobean altar rail, as carried out

Insc: *Interior Chapel | Wadham College*

w/m: J. Whatman 1830

Pencil (18 × 13 $\frac{1}{2}$)

Lit: Royal Commission on Historical Monuments, *City of Oxford*, p.120-121; T. G. Jackson, *Wadham College, Oxford*, 1893, pp.156-167

PETERBOROUGH (Northants): Cathedral

Design for stone organ screen, dividing nave from choir, 1832

Perspective: from SW of S transept

Insc: *Organ Screen. Peterborough*

w/m: J. Whatman 1830

Pencil (13 $\frac{1}{2}$ × 19)

Blore's design for a stone organ screen & new choir fittings were executed in 1832. The screen has now been removed.

PLAISTOW (Essex): Chapel

Design
Perspective from SW of chapel, lodge & foreground figures
Watercolour (9 $\frac{1}{2}$ × 14 $\frac{1}{4}$)

PULL COURT (WELLS COURT), Queenhill (Worcs)
Designs for the Dowdeswell family, in a Tudor style, 1838 (3):

1 *Ground floor plan*
Scale: 1 in to 8 ft
Insc: As above, & rooms lettered with key
w/m: J. Whatman 1833
Pen (19 $\frac{1}{4}$ × 26)

2 Perspective of principal front
Insc: *Pull Court Worcester*
s: Edw. Blore
Pencil & wash (9 $\frac{1}{4}$ × 16)

3 Perspective of entrance front
Insc: *Pull Court Worcester*
Pencil (9 $\frac{1}{4}$ × 16)

The old name of Pull Court was abandoned in 1947 when the house became a boy's preparatory school (J. Lees-Milne, *Worcs*, p.64).

RETTFORD (Notts): Almshouses
Design

Perspective of almshouses built round three sides of a rectangle closed on the fourth side by a wall with entrance gateway in centre; trees in the background & figures in foreground
Watercolour (7 $\frac{3}{4}$ × 15 $\frac{3}{4}$)

ST ASAPH (Flint): Bishop's Palace
Design for an extension to an C18 building, c.1831
Perspective of entrance front, with figures
Watercolour (8 $\frac{3}{4}$ × 12 $\frac{1}{2}$)
Lit: Lewis, *Topographical Dictionary of Wales*, 1842
Exhibition study.

SHALFORD (Surrey): Church of St Mary
Design for a Gothic church, with clerestory & attached NW tower & spire
Perspective from SW, with figures
Watercolour (17 × 12)
Church of St Mary, Shalford, was designed by Benjamin Ferrey in 1846. This is possibly an alternative design for the church, never executed.

SYDNEY (Australia, NSW): Governor's house
Preliminary designs, 1837-45 (4):
1 *Ground plan*
Scale: 1 in to 16 ft
Insc: As above, *Governor's House Sydney*, with rooms labelled & measurements marked
Pen (12 × 19)

2 Perspective of entrance front & side containing dining room, drawing room & music room
Insc: *Governor's House Sydney*
Pencil & wash (10 × 20)

3 Perspective of side containing the audience room, with trees in foreground
Insc: *Governor's House Sydney*
Pencil & wash (10 $\frac{1}{4}$ × 17 $\frac{3}{4}$)

4 Perspective of above façade
Insc: *Governor's House Sydney*
Pencil (11 $\frac{3}{4}$ × 19)

The design as built was much modified. A porte-cochère was added at a later date, but after 1848, for a similar design to this (without the porte-cochère) is shown engraved by Joseph Fowles in *Sydney in 1848*, frontispiece & p.10. A facsimile of the original text & engravings (published in 20 parts, 1848-50)

was issued with a foreword by J. Morton Herman in 1962. For an illustration of the building as executed & full account of its history see J. Morton Herman, *The Early Australian Architects and Their Work*, 1954, pp.202-203, 219-220. M. W. Lewis, Colonial Architect to Sydney, supervised the erection of the design in Australia.

WESTON HALL, nr Long Compton (Warwicks)
Design for Sir George Phillips Bt, 1828 (3):
1 Perspective of façade facing park, with figures
Watercolour (10 $\frac{1}{2}$ × 16 $\frac{1}{2}$)

2 Perspective of façade facing park & entrance front, with figures
Watercolour (11 × 19 $\frac{3}{4}$)

3 Perspective of interior of saloon
Insc: *Saloon Weston Hall*
Pencil (11 $\frac{3}{4}$ × 8 $\frac{1}{4}$)

Blore exhib at RA 1828, No 1037, 'Weston Hall, Warwickshire for Sir George Phillips, Bart. M.P.', described as *erecting*. The house was demolished in the 1920s.

WINCHESTER (Hants): Cathedral
Topographical drawing made to illustrate John Britton, *History & Antiquities of Winchester Cathedral*, 1817
View, with figures walking & talking in the foreground, of Beaufort chantry with part of Fox's, Waynflete's & Langton's chantries
Watercolour, heightened with white (22 $\frac{1}{2}$ × 28 $\frac{3}{4}$)
Engr: By Edmund Turrell, in the same state & with only one group of figures in the foreground, for John Britton, *History & Antiquities of Winchester Cathedral*, 1817, pl.XVII

WINDSOR (Berks): Church of the Holy Trinity
Design, 1842-44
Perspective from SE
Insc: *Windsor Church*
Pencil & wash (9 $\frac{1}{4}$ × 13 $\frac{1}{4}$)
Altered in 1875 by S. Wyborn.

WORSLEY HALL, nr Manchester (Lancs)
Designs & working drawings for the house & garden for Lord Francis Egerton, 1st Earl of Ellesmere, & also for Parsonage House, schools & cottages, & 'Bridgewater Trust Offices', 1839-45 (460 sheets in 2 vols)
Plans, elevations, sections & details
Insc: Details fully labelled & measurements marked
Pen & wash (2 vols 27 $\frac{1}{2}$ × 21 $\frac{1}{4}$)
Prov: Pres. by Rev. E. W. Blore of Trinity College, Cambridge, in 1880, through Henry Hall
Lit: *Builder*, VIII, 1850, pp.270-271; Hitchcock, *Early Victorian Architecture*, p.229, pl.VIII, 7
For accounts see RIBA Library Catalogue.

Design for a castellated gatehouse
Perspective, with oriental figure & dog in the foreground
Watercolour (9 $\frac{1}{2}$ × 8)
It has been suggested that this design was possibly intended for Aloupka. However, the style does not accord with that of the palace, & the coat of arms, which has not been identified, above the gateway seems more likely to belong to a British seat.

BLORE, Edward & CARSE, Alexander

49 drawings & proof plates for Sir James Hall, *Essay on the Origin, History and Principles of Gothic Architecture*, 1813

Preliminary studies; many pricked for transfer prior to being drawn out for the engraver's plate, many based on Hall's bound volume of sketches (see Hall, Sir James & Carse, Alexander)
1-45 Pencil & pen (approx. 10 $\frac{1}{2}$ × 9)
1 Pl.I, based on Hall, f.1
Insc: No.1

2 Pl.II, in reverse state, based on Hall, f.2
Insc: No.2

3 Pl.III, based on Hall, f.3
Insc: No.3

4 Pl.VI, Westminster Cloister

5 Pl.VII

6 Proof plate, alternative to pl.IX, not used

7 Rough sketch for layout of pl.X, possibly by Sir James Hall

8 Pl.X

9 Pl.XI

10 Pl.XIII

11 Studies of windows for pls.XIV & XV, possibly by Sir James Hall
Insc: 22

12 Finished layout of windows used in pls.XIV & XV

13 Pl.XV
w/m: J. Whatman 1810

14 Alternative layout for pl.XVI
w/m: Stroud & Co 1805

15 Pl.XVI
w/m: J. Whatman 1808

16 Study for Gothic window, top half of pl.XVII

17 Studies of bent wicker for pl.XVII, figs.2-7

18 Study for pl.XX. The details arranged differently in the plate as used
Insc: 13

19 Pl.XXI
Insc: 14

20 Pl.XXII
Insc: 15

20a Rough sketch for 20, possibly by Sir James Hall
w/m: WD 1803

21 Pl.XXIII
Insc: 16

22 Study for pls.XXIV & XXV
Insc: No.17

23 Elevation of window in pls.XXIV & XXV, not used
w/m: J. Whatman 1809

24 Pl.XXXV
Insc: Plans labelled

25 Pl.XXVIII
Insc: 25

26 Pl.XXIX

27 Layout for unused plate based on pl.V, 1797
Insc: No.10

28 Pl.XLI
Insc: 30
w/m: J. Whatman 1809

29 Pl.XLII
w/m: J. Whatman 1810

30 Pl.XLIII

31 Pl.XLVII

32 Pls.XLVIII & XLIX
Insc: 37

33 Pl.L

34 Pl.LI
w/m: Fellows 1809

35 Pl.LIV

36 Pl.LV
w/m: J. Whatman 1809

37 Pl.LIX
Insc: 43

38 Layout for unused plate based on pl.II, 1797 ed.
Insc: No.6

39 Layout for unused plate based on Hall, f.17
Insc: 24

40 Tracery detail, alternative to 21 above for pl.XXIII

41 View of Gothic aisle, unused
Insc: 28

42 View of lady chapel, unused
Insc: 44

43 Layout for unused plate, of exterior panelling detail
Insc: 40
w/m: C. Ansell 1809

44 Rough sketch for Gothic windows, possibly by Sir James Hall, & unused
Insc: Measurements marked

45 Layout for unused plate of Gothic windows
Insc: No.9
w/m: C. Jones 1808

46 View of Gothic cathedral [Fig.64], built by Sir James Hall in his garden in the summer of 1792, painted for the coloured frontispiece of the 1797 edn. by A. Carse (frontispiece in edition in BM s: *A. Carse*)
w/m: J. Whatman 1794
Watercolour

47 Elevations of the wicker windows of Sir James Hall's Gothic Cathedral [Fig.65], not used in either editions, by A. Carse
w/m: J. Whatman 1794
Watercolour

48 HARTLAND POINT (Devon)
View showing rock formation of cliffs
Insc: (embossed) *Plate I*
Pen (6×9)

Prov: Pres. by Sydney D. Kitson F.S.A. (F), 1937
A. Carse, artist of Nos.46-47, was employed by Hall to make the coloured frontispiece to the 1797 edn.
See notes under Hall, Sir James & Carse, Alexander.

BLORE, Edward *Attributed to*

LONDON: Westminster Bridge
View of the bridge; Houses of Parliament in background; boats & figures, left foreground
Pencil with sepia & blue washes (9³/₈×16)
Prov: Beaux Arts Gallery; A. D. Power, who presented the drawing through the Friends of the National Libraries, 1938
Exhib: (?) RA by Thomas Page (the engineer-designer of the bridge) 1858 No.1017
Thomas Page was an assistant in Edward Blore's office before his election to the Institute of Civil Engineers, 1833-37. The designs for the new bridge were begun in 1854; it was finished and opened in 1862 (DNB). The drawing has been ascribed to Sir Richard Westmacott RA (1775-1856), but this attribution is not acceptable.

BODLEY, George Frederick (1827-1907)

Son of a Brighton doctor. For five years the first pupil of Sir G. G. Scott, whose brother married Bodley's sister. In his early churches he rebelled against Scott, using French Gothic motifs: St John the Baptist, France Lynch, Glos, 1857; St Michael's, Brighton, 1861-62; St Martin's, Scarborough, 1861-62. In All Saints, Cambridge, 1862-65, he turned to his characteristic English late-Gothic. The last three churches have Morris glass and furnishings. From 1869 to 1898 he was in partnership with Thomas Garner (1839-1906, q.v.), another Scott pupil. Their major works include: St John, Tue Brook, Liverpool, 1868-70; St Augustine, Pendlebury, 1870-74; Holy Angels, Hoar Cross, 1871-76; St Michael, Folkestone, 1873-83; St Michael, Camden Town, 1876; St Mary, Clumber, 1886-89; Queens' College Chapel, Cambridge, 1890; Wolsey Tower at Christ Church, Oxford, 1877-79; St Swithin's quad, Magdalen College, Oxford, 1882-84; St John the Evangelist, Cowley, 1894-96 the reredos of St Paul's cathedral, 1887-89, dem. Bodley & Garner specialized in church furnishings; Kempe was their pupil and, with G. G. Scott Jnr, they established Watts & Co. Garner was converted to Rome in 1878 and designed the choir of Downside Abbey, Somerset. Bodley's late works include St Mary, Eccleston, 1899-1901; Holy Trinity, Prince Consort Road, London, 1901-07; the major part of Hobart cathedral, Tasmania, 1868-1936; the National cathedral, Washington, DC, USA, begun 1905; and collaboration with Sir Giles G. Scott in the early years of Liverpool cathedral, 1902-07. F 1899; Royal Gold Medallist, 1899; RA 1902.
Bibl: AR, 1902, pp.130-139; *Builder*, XCIII, 1907, pp.447-448, giving full list of works; RIBA *Jnl*, XVIII, 1910, pp.305-336; list of the architectural works of Bodley, Garner & Cecil Greenwood Hare (1875-1932), with full bibliographical references, compiled by the RIBA Library

Preliminary sketch designs for churches (7):
1 CLUMBER (Notts): Church of St Mary
Cross section

2 PENDLEBURY (Lancs): Church of St Augustine
Elevation of W end
Verso: Elevation of one side bay

3 SCARBOROUGH (Yorks): Church of St Martin-on-the-Hill
Elevation of the front
Verso: Sketches, unidentified

4-7 Sketches for churches, unidentified

1-7 Pencil on scrap paper (sizes range from 8×6¹/₂ to 10¹/₂×14¹/₂)
Prov: Pres. by E. P. Warren (F), 1941

BOHNSTEDT, Ludwig Franz Karl (1822-1885)
Attended the University of Berlin but soon changed to the study of architecture at the Academy in St Petersburg. 1846 Academician, 1858 Professor at the Academy. Developed a wide architectural practice in St Petersburg, works including the Convent of the Resurrection & the Town Hall, 1862, Municipal Theatre at Riga. 1863 settled in Gotha. In 1872 he achieved a worldwide reputation when he won first prize in the competition for the design of the Berlin Reichstag. He also took part in the second competition though without the same success. A collection of his designs appeared 1874-77 in Halle and Leipzig.
Bibl: T.B.

BERLIN: Reichstags-Gebäude
Competition design for the Parlamentsgebäude, 1872 (5):

1 Ground plan (Hauptgeschoss)

2 Perspective of principal façade (Hauptfassade)

3 Close perspective of main entrance (Portal)

4 Perspective of interior courtyard (Innerer Hof)

5 Interior of parliament chamber (Sitzungsaal)
s & d: L. Bohnstedt 1872
Photographs of original drawings (12¹/₂×18³/₄)
Prov: Pres. by Messrs Williams & Norgate, 8 April 1886

BOLTON, Arthur Thomas (1864-1945)

Scholar and architect better known for his writings on architectural history than for his buildings. Educated at Haileybury, he was articled to R. W. Edis in 1884 and later entered the offices of Ewan Christian & Phené Spiers, setting up independent practice in 1890. In 1917 he was appointed Curator of Sir John Soane's Museum. His buildings include: the P&O Line Offices in Cockspur Street, 1907; St Stephen's Schools, Bayswater; Ingram House, Stockwell; and country houses at Hurtwood, Ewhurst, Surrey, 1910, and Larksclife, Birchington, Kent, the last for himself. His many written works include *The Architecture of Robert Adam*, 2 vols, 1922; *The Works of Sir John Soane*, 1924; and *The Portrait of Sir John Soane*, 1928. For 20 years he acted as joint editor of the Wren Society volumes. F 1909.
Bibl: RIBA biographical file; obituary: *Builder*, CLXVIII, 1945, p.79

Design for the title page of *Examples of mosaic parings* | from rubbings at Pompeii & Venice | with | additional patterns | from | Palermo and Rome | by | Arthur T. Bolton A.R.I.B.A., 1891, published by B. T. Batsford, 52 High Holborn, London
Pencil & ink (31×37¹/₂)
Prov: From the Sir Banister Fletcher Collection
For the book see RIBA Library Catalogue.

LONDON: Regent's Park, Grove House
Scale drawings of the house designed by Decimus Burton (1822), 1913 (6):
1 Basement plan

2 Ground plan

3 First floor plan

4 Cross section looking N

5 N & S elevations

6 W & E elevations

1-6 Scale: 1 in to 8 ft

Insc: *The Drawings are based | on Dec. Burton's Original Design*

s & d: Arthur T. Bolton F.R.I.B.A. | Architect | 28 Victoria Street SW | March 28th 1913

Pen (22×18)

Prov: Pres. by A. T. Bolton

BONOMI, Ignatius (1786/7-1870)

Eldest son of Joseph Bonomi, practised c.1809-49 as an architect in Durham, where he was county surveyor. His major works include: County gaol & courthouse, Durham, 1809-11; Burn Hall, Co Durham, 1821-34; Dinsdale Park, Co Durham, 1829; St Cuthbert, RC, Durham, 1826-27; Windlestone Hall, Co Durham, 1834. He repaired Durham cathedral, 1828, and completed his father's work at Lambton Hall (later Castle), Co Durham (later rebuilt). His two most remarkable works were in industrial architecture: the spectacular Egyptian-style Marshall Mills, Leeds, 1838-40 (with his brother, Joseph); and the stations and bridges on the pioneer Stockton to Darlington railway c.1840-45. From c.1841 he was in partnership with J. A. Cory, designing several churches in a seriously archaeological revivalism, including: Upper Hopton, Yorks, 1846; St Matthew, West Town, Dewsbury, Yorks, 1848; and Oxenhope, Yorks, 1849 (this last is neo-Norman). Cory was practising alone in c.1857 (Willington church, Co Durham). In c.1860 Cory went into partnership at Carlisle with Scott's pupil C. J. Ferguson (c.1830-1904), designing many churches and restoring castles.

Bibl: *Colvin*; *CL*, CXX, 1956, p.246; Pevsner, *Northumberland, County Durham & Yorkshire West Riding*; A. F. Sealey & D. Walters, 'The First Railway Architect', in *AR*, CXXXV, 1964, pp.364-366

DURHAM: Cathedral

Measured drawings for proposed restoration of the end of the S transept, c.1835 (3):

1 *Plan of the End Wall at the level of the large pointed | window sill, & Plan at the first range of Columns above | the large pointed window*

Scale: 1 in to 4 ft

Insc: As above, with measurements marked

s: I.B.A. | Presented by I. Bonomi Esq., | 18 July 1836

w/m: J. Whatman 1834

Pen & wash (17¹/₂×22¹/₂)

2 *Elevation of the End of the South Transept | as it appeared before it was restored in 1835, part ground plan & sections*

Scale: 1 in to 4 ft, 1 in to 1 ft

Insc: As above, with details labelled

s: I.B.A.

Pen & wash (30¹/₂×25)

3 *Elevation of the end of the South Transept | showing how it is proposed to restore it, part ground plan & sections*

Insc: As above, with details labelled

s & d: I.B.A. (initials cut) & July 1836 (date of presentation)

Pen & wash (28³/₄×23)

Prov: Pres. by I. Bonomi, 18 July 1836 (with a letter to J. J. Scoles giving a description of the restoration)

The proposed restoration above, to replace the pointed window with rounded Romanesque windows, was not in fact carried out. In c.1828 I. Bonomi carried out some repairs to the cathedral, rebuilding the S gable of the Chapel of the Nine Altars & its W turret, & restoring the gable of the S transept & rebuilding its W turret.

WHITTINGHAM HOUSE (E Lothian)

Two letters, addressed to Robert Hay Esq. | *Eaglescliffe* | *Haddington*, with Bonomi's sketch design in the margins for a monument over the (? Hay) burial place in the grounds of Whittingehame

1 Letter, with perspective sketch of monument...

Since I wrote to you it has occurred to me that a small upright Monument would suit very well. . . It should be surrounded with rough and rather pointed stones so as to protect it from cattle and horses, this is much preferable to an iron rail. . .

Insc: No.3 & as above

s & d: I. Bonomi | Durham 19 Dec. 1836

2 Letter, with sketch elevation of monument, with measurements given

Insc: *No.4 Monument over the Burial Place in the Grounds of Whittingehame*

d: 22. Dec. 1836

1-2 Sepia pen (8³/₄×14¹/₂)

Prov: Bt 1966

Whittingehame House descended to the Hon. William Hay of Drummelsier, son of the 1st Earl of Tweeddale, remaining with the Hays till it was sold in 1817 to Mr James Balfour.

BONOMI, Joseph (1739-1808)

Born in Rome. Educated at the Collegio Romano, and became a pupil of the Marchese Teodili. Came to England in 1767 at the invitation of the brothers R. & J. Adam, with whom he remained for several years. In 1804 he was made honorary architect to St Peter's, Rome. Elected A.R.A. in 1789. Bonomi was much in demand as a designer of country houses, and exhibited at the RA from 1783 onwards. His major works include: Dale Park, Sussex, 1784-88 (dem.); Great Packington, Warwick, church, 1789-92, and alterations to hall, 1790; Spanish chapel, Manchester Square, 1793-96 (dem.); Eastwell Park, Kent, 1793-1800; Buckinghamshire mausoleum, Blickling, Norfolk, 1794; Longford Hall, Shropshire, 1794-99; Laverstoke Park, Hants, 1799; Roseneath, Dumbartonshire, 1803-06.

Bibl: Anon. biographical notice, *RIBA Library MS*; Wyatt Papworth, *RIBA Transactions*, XIX, 1868-69, pp.123-134; *Colvin*

GREAT PACKINGTON (Warwick): Church of St James

Preliminary sketch designs, for the 4th Earl of Aylesford, 1789-92 (2):

1 Ground plan

Insc: *Parish Church Gt. Packington | Aylesford's Seat Built | 1792 & on the mount Parish Church, Great Packington | Warwickshire | near Lord Aylesford's Seat | Built 1782-92 | Joseph Bonomi | A.R.A. 60 feet square outside.*

Pencil on tracing paper (10×8¹/₂)

2 Front elevation & longitudinal section

Pencil on tracing paper (4¹/₄×8³/₄)

Lit: Wyatt Papworth, *RIBA Transactions*, XIX, 1868-69, p.127; Pevsner & Wedgwood, *Warwick*, pp.297-298 (for full description & discussion — referred to as the most important and the most impressive English church of the end of the C18)

There is a design (unexecuted) by Henry Couchman for the Church in Pierpoint Morgan Library, New York.

ROSENEATH (Dumbarton)

Working drawings for the new house, a seat of the Duke of Argyll, 1803 (20), with alterations and additions 1804-05, (9):

1 Plan of the ground floor [Fig.66]

Insc: Measurements given, & many marginal notes, some by Bonomi, others by a draughtsman s & d: Joseph Bonomi Architect | January, February, March and April, 1803 | 76 Gt. Titchfield Street | London Pen & wash (25×40¹/₂)

2 *Plan of the Bed-Chamber Floor of the new House at Roseneath showing the framing of the floor, & fly-leaf over one corner*

Insc: As above, XII, measurements given, & many marginal notes

s & d: J. Bonomi, Architect | May 1803 | 76 Gt.

Titchfield Street London

Pen & wash (25×40)

3 *Plan of the Garrets, and of the Third Storey over the Library of new House at Roseneath*, showing the framing

Insc: As above, XIII, measurements given & many marginal notes

s & d: Joseph Bonomi Architect | May 1803 | 76 Gt.

Titchfield Street London

Pen, wash & red pen (25×39¹/₂)

4 *Plan of the Roof of the new House | at Roseneath | showing the fourth storey of the round Building (the library)*

Insc: As above, XV, measurements given & many marginal notes

s & d: Joseph Bonomi, Architect | July 1803 | 76 Great

Titchfield Street London

Pen, wash & red pen (25¹/₄×40¹/₄)

5 *Plans of the Circular Building over the new House at Roseneath, showing the framing of the Ceiling | over the fourth storey, & under the roof, & the framing of the roof*

Insc: As above, XVI, & with measurements given

s & d: Jb. Bonomi, Architect | June 1803 | 76 Gt.

Titchfield Street London

Pen, wash & red pen (12¹/₄×19)

6 *Plan of the Roof over the Circular Building | at the top of the new House at Roseneath*

Insc: As above, XVI, with measurements marked

s & d: Jb. Bonomi, Architect | June 1803 | 76 Gt.

Titchfield Street | London

Pen & wash (11³/₈×10³/₄)

7 *Elevation of the North Front of the new House at Roseneath* [Fig.67]

Insc: As above, XVIII, & measurements marked

s & d: Joseph Bonomi Architect | July 1803 | 76 Great

Titchfield Street London

Pen (21¹/₂×41)

8 *Elevation of the South Front of the new House at Roseneath*

Insc: As above, XIX, measurements marked & details labelled

s & d: Jb. Bonomi Architect | July 1803 | 76 Gt.

Titchfield Street, London

Pen (22¹/₂×41¹/₂)

9 *Elevation of the West end Front of the new House at Roseneath*

Insc: As above, & NB. *The East end Front is in every respect equal to this*, & measurements marked

Pen (19³/₄×21¹/₄)

10 Section from North to South towards east through the Portico, | Hall, Vestibule, Library, and Circular Portico, and through the corresponding places under and above these, of the new House | at Roseneath

Insc: As above, XXI, with measurements marked s & d: Jb. Bonomi Architect | June 1803 | 76 Gt. Titchfield Street | London
Pen & wash (18¹/₄ × 26)

11 Section from East to West towards South, through the Passages and Vestibules, and through the corresponding places under and above them | of the new House at Roseneath

Insc: As above, XXII, with measurements marked s & d: Jb Bonomi, Architect | June 1803 | 76 Great Titchfield Street, London
Pen & wash (20¹/₂ × 41¹/₂)

12 Section from West to East towards North, through the Dining Room, Billiard Room, Library, Drawing Room and Music Room, and through all | the places under and above them, of the new House at Roseneath

Insc: As above, XXIII, with measurements marked Pen & wash (21³/₄ × 40³/₄)

13 Section from East to West towards South, through the Study, Lobby, Watercloset, His Grace's Bed Chamber, Lobby, Strong Room | Hall, Principal Stairs, The Marquis's Bed Chamber, Watercloset, Lobby, Plate Room and Back Stairs, & through | the Places under & above them, of the new House at Roseneath

Insc: As above, XXIV, & measurements marked s & d: Joseph Bonomi Architect | July 1803
Pen & wash (23¹/₂ × 41¹/₂)

14 Section from North to South towards East, through the North West Colonnade, Butler's Pantry and its | Intersole, Back Stairs, West Passage, Dining Room and South West Colonnade and through the rooms | under and above them, showing the West End of the North & South Portiers

Insc: As above, XXV, with measurements marked s & d: Jb. Bonomi, Architect | July 1803 | 76 Gt. Titchfield Street, London
Pen & wash (18¹/₄ × 25)

15 Section from South to North towards West showing the end of the South West Colonnade | through the Billiard Room, Vestibule, Principal Stairs, & North Portico, and through | the places under & above them, of the new House at Roseneath

Insc: As above, XXVI, with measurements marked s & d: Jb. Bonomi, Archt. | July 1803 | 76 Gt. Titchfield Street | London
Pen & wash (18¹/₄ × 25)

16 New Section of Roseneath House from South to North towards West through the Music Room etc

Insc: As above, 7, marginal notes, & measurements marked
Pen & wash (20³/₄ × 26)

17 Section from South to North towards West | through the new Oval stairs Lengthways etc | of Roseneath House

Insc: As above, 8, with details labelled & measurements marked
Pen & wash (19¹/₂ × 25³/₄)

18 New Section from South to North towards West of Roseneath House through the Billiard Room

Insc: As above, 11, with marginal notes & measurements marked
Pen & wash (21 × 26)

19 New Section from West to East towards North through the | principal stairs, Hall, etc., of the New House at Roseneath

Insc: As above, 12, with marginal notes & measurements marked
Pen & wash (21 × 12³/₄)

20 Plan of the basement storey

Insc: recto Many marginal notes & measurements marked; verso Working plans and drawings for the last fixed design (already begun to build) of the new House at Roseneath, Dumbartonshire. N.B. for his Grace the Duke of Argyle, and the Marquis of Lorne
d: verso August 6 1803
Pen & wash (32³/₄ × 49)

21 Design of the new stone oval stairs to be placed | between the passage, leading to the servants' | Hall and the cellar for the wine in casks on the ground Story at Roseneath, & part plan of the basement

Insc: As above, 1, with many marginal notes & measurements marked
s & d: Jb. Bonomi, Archt | April 1804 | 76 Gt. Titchfield Street | London
Pen & wash (12¹/₂ × 20³/₄)

22 Design of the Continuation of the new | elliptical stairs on the Principal story at | Roseneath, & part plan of the principal storey

Insc: As above, 2, with many marginal notes & measurements marked
Pen & wash (12³/₄ × 20³/₄)

23 Plan of the new Stone | back stairs at Roseneath on the Principal Floor, drawn to a larger scale than Nos. 21 & 22

Insc: As above, 16, with many marginal notes & measurements marked
s & d: Jb. Bonomi, Archt | April 1804 | 76 Great Titchfield St | London
Pen & wash (12³/₄ × 20¹/₂)

24 Plan of the New Stone back stairs on the ground story

Insc: As above, with many marginal notes & measurements marked
s & d: Jb. Bonomi, Archt | November 1804 | 76 Gt. Titchfield Street London
Pen (13¹/₂ × 18¹/₄)

25 Plan & sections of the drains

Insc: Many marginal notes & measurements marked
Pen & wash (26 × 20³/₄)

26 Basement Plan of the new House at Roseneath, showing the proposed enlarged Areas or Courts, and the Subterranean Street, leading to them from the sea side, also the position of the drains

Insc: As above, with many marginal notes & measurements marked
d: 1805
Pen & wash (33 × 90¹/₂)

27 Plan of the principal floor, showing the proposed enlarged areas or courts

Insc: Many marginal notes, & measurements marked
d: 1805
Pen & wash (27³/₄ × 62³/₄)

28 Plan & Elevation of Part of the Courts, at each end of the House showing the Steps etc.

Insc: As above, with many marginal notes & measurements marked
s & d: Joseph Bonomi Archt. | January 1805 | 76 Gt. Titchfield Street, London
Pen (12³/₄ × 20¹/₂)

29 Elevation of the Entrance of the Subterraneous Street | leading to the East Court of the new House | at Roseneath

Insc: As above
s & d: Jb. Bonomi, Architect | January 1805 | 76 Gt. Titchfield Str. London
Pen (12³/₄ × 20¹/₂)

Prov: Pres. by the family of the late C. H. Smith (Hon. Member), 1869
In 1806 Joseph Bonomi exhibited at the RA No. 902, 'SE view of the house now building at Roseneath,

Dumbartonshire, a seat of his Grace the Duke of Argyle'; & No. 917, 'NE view of a house now building at Roseneath, Dumbartonshire, a seat of his Grace the Duke of Argyle'. A plan of the principal storey & N elevation are engraved in George Richardson, *New Vit. Brit.* 1802, Vol. II, pls. 15-16. There are further Bonomi designs for Roseneath at Inverary Castle, & in a private collection in Vancouver. For references to Roseneath see Neale, *Seats*, VI; Brewster's *Edinburgh Encyclopaedia*, pl. 181; J. Gwilt, *Encyclopaedia of Architecture*, ed. Papworth, 1903, pp. 29-30; J. Summerson, *Architecture in Britain, 1530-1830*, p. 284; biographical notice on Bonomi, RIBA Library MS; Wyatt Papworth, *RIBA Jnl*, XIX, 1868-69, p. 123.

Design for a mausoleum, unidentified
A domed tower of three storeys, each storey containing a sarcophagus

1-7 Plans at seven different levels
Pen & wash (19¹/₂ × 13)

8 Elevation [Fig. 68]

Insc: No. 3, with marginal notes & measurements marked
Pen (41¹/₂ × 21¹/₂)

9 Transverse section

Insc: No. 4
Pen (41 × 21)

10 Longitudinal section, showing spiral staircase access

Insc: No. 5
Pen (36¹/₂ × 21)

1-10 Prov: Pres. by the family of the late C. H. Smith (Hon. Member), 1869

Lit: Wyatt Papworth, *RIBA Jnl*, XIX, 1868-69, p. 129

ROME: Colosseum

View of exterior [Fig. 69]

s & d: Sigr. Bonomi | Feb. 4, 1796

Black chalk (6⁵/₈ × 10³/₈)

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

LONDON: Marylebone churchyard

Tombstone of J. Bonomi

See Gosden

BONOMI, Joseph Jnr (1796-1878)

Younger son of Joseph Bonomi. Pupil of Joseph Nollekens the sculptor. He was well known as an Egyptologist and became second curator of Sir John Soane's Museum, 1861-78.

Bibl: *Colvin*

HALICARNASSUS (or Budroom)

Sketches of sculptured friezes from Halicarnassus in the British Museum, made with the 'camera lucida', to illustrate a paper by Charles Newton MA, *Remarks on the Art of the Marbles from Halicarnassus*, read 1846 (6):

1 Insc: recto: Numbered 1/7, & measured 2' 10"; verso: (on mount) 7 Sketches by J. Bonomi Esqre. of the | Sculptured Marble Fragments from | the Ancient Halicarnassus, and now in the British Museum. Prestd. by J. Bonomi Esqre. April 27th 1847. | (used to illustrate a paper by Chas. Newton Esq. M.A. "Remarks on the Art of the Marbles from Halicarnassus," read O.G.M. 16th Novbr. 1846

Pen & sepia wash heightened with white on tinted paper (9¹/₂ × 11)

2 Insc: Numbered 2/7, measured 8' 5"

Scale: 1³/₄ in to 1ft

Pencil & sepia wash (8 × 17¹/₂)

3 Insc: Numbered 3/7, measured 11 feet
Scale: $1\frac{3}{4}$ to 1 in
Pencil & sepia wash ($7\frac{3}{4} \times 23$)

4 Insc: Numbered 4/7, measured 7'5"
Scale: $1\frac{3}{4}$ to 1 in
Pencil & sepia wash ($8 \times 14\frac{1}{8}$)

5 Insc: Numbered 5/7, measured 8'10"
Pencil & sepia wash ($7\frac{3}{4} \times 18\frac{1}{2}$)

6 Insc: Numbered 7/7, measured 4'0"
Pencil & sepia wash ($8 \times 9\frac{3}{4}$)

1-6 s: J. Bonomi Del | London
Prov: Pres. by J. Bonomi Jnr, 1847

BORRA, Giovanni Battista (1712-1786)
Italian draughtsman and architect. In 1730s working in Turin; 1748 author of *Trattato Della Cognizione Pratica Delle Resistenze*. In 1750 he accompanied Wood & Dawkins to Palmyra, as draughtsman, and returned with them to London in the autumn of 1751. He was Lord Temple's architect at Stowe in the 1750s and early 1760s.

Bibl: J. Harris, *Connoisseur*, CLV, 1964, pp.173-176; L. Whistler, *CL*, CXXII, 1957, pp.390-393; A. Tellucini, *Filippo Juvarra*, p.104 (for work in Turin); Vittorio Viale, *Catalogo: Mostra del Barocco Piemontese*, Turin 1963, Vol.I, p.78 (for work in Turin)

Bound volume of finished drawings, made for the engraver, to illustrate *The Ruins of Palmyra, otherwise Tadmor in the Desert*, 1753, by Robert Wood & James Dawkins, 56ff

The drawings are all pen & wash within a pen & ink ruled border; approx. $9\frac{1}{4} \times 14\frac{1}{4}$ unless specified, made up to the folio size (20×14). The following titles are taken from the text of the published work.

Interpolated between cover & f1: Engraving of *James Dawkins & Robert Wood Esqrs.*, | *First discovering sight of Palmyra* | *From an Original Picture in the Possession of Henry Dawkins Esqr.*, engr. by John Hall, 1773, from a painting by G. Hamilton, 1758.

f1 Pl.I View of the ruined city of Palmyra taken from the NE
($59\frac{1}{4} \times 9\frac{1}{4}$)

f2 Pl.II A geometrical plan of the ruined city of Palmyra
($15\frac{1}{2} \times 10\frac{1}{2}$)

f3 Pl.III The plan of the Temple of the Sun & of its court

f4 Pl.IV Upright of the grand entrance to the court of the temple

f5 Pl.V (in reverse state) Base, capital & entablature of the pilaster in the foregoing plate

f6 Pl.VI Ornaments of the inside of the portico of the grand entrance

f7 Pl.VII (in reverse state) Upright of the great door of the court of the temple

f8 Pl.VIII (in reverse state) Ornaments of the foregoing door at large

f9 Pl.IX Upright of the side door
(14×20)

f10 Pl.X Ornaments of the inside of the portico of the court of the temple

f11 Pl.XI Ornaments of the inside of the portico of the court of the temple

f12 Pl.XII (in reverse state) Elevation of door & window

f13 Pl.XIII (in reverse state) Ornaments of the tabernacles for statues

f14 Pl.XIV (in reverse state) Upright of the portico within the court of the portico

f15 Pl.XV (in reverse state) Capital & entablature of the order in the foregoing plate, with the plan of the capital

f16 Pl.XVI Plan of the temple & its peristyle

f17 Pl.XVII Upright of the temple

f18 Pl.XVIII Various ornaments

f19 Pl.XIX Two soffits, of one piece of marble each

f20 Pl.XX Window of the temple on the side of the peristyle

f21 Pl.XXI View of the Temple of the Sun, taken from the N corner of the court

f22 Pl.XXII Plan & upright of the E side of the arch

f23 Pl.XXIII (in reverse state) Pilaster of the foregoing arch, with its capital & entablature

f24 Pl.XXIV (in reverse state) Various ornaments

f25 Pls.XXXV & XXXVII Parts of upright of the W side of the arch; & plan of the small temple marked M in pl.I

f26 Pl.XXXVI View of the arch from the E

f27 Pl.XXXVIII (in reverse state) Front & side elevation of temple whose plan is on f25

f28 Pl.XXXIX (in reverse state) The base, capital, & entablature of the foregoing temple

f29 Pl.XXX (in reverse state) The windows of the same temple

f30 Pl.XXXI View of the same temple

f31 Pl.XXXII Plan & upright of the pedestals marked O in pl.I

f32 Pl.XXXIII (in reverse state) The base, capital & entablature belonging to the foregoing columns

f33 Pl.XXXIV (in reverse state) Details of ornaments on the pedestal

f34 Pl.XXXV (in reverse state) View of the arch from the W

f35 Pl.XXXVI Plan of the sepulchre, marked W in pl.I

f36 Pl.XXXVII Upright of the same with one of the soffits of the repositories

f37 Pl.XXXVIII Base, capital, and entablature of the foregoing sepulchre

f38 Pl.XXXIX Section of the sepulchre

f39 Pl.XXL Detail of interior order

f40 Pl.XLI (in reverse state) Three soffits, two from above sepulchre

f41 Pl.XLII Three soffits of repositories

f42 Pl.XLIII View of some of the ruins described

f43 Pl.XLIV Plan of a building, upon an architrave of which we found the twenty-seventh inscription

f44 Pl.XLV Upright of the former building

f45 Pl.XLVI Base, capital & entablature of the foregoing plate

f46 Pl.XLVII Ornaments of the inside of the portico, in front

f47 Pl.XLVIII (in reverse state) Ornaments of the great door at large

f48 Pl.XLIX The false door at large

f49 Pl.L (in reverse state) The niche at large

f50 Pl.LI Various details

f51 Pl.LII View of the building last described

f52 Pl.LIII Plan & upright of the sepulchre, marked Y, in pl.I

f53 Pl.LIV (in reverse state) Base, capital & entablature of the pilaster, of the foregoing sepulchre

f54 Pl.LV Plan of the sepulchre & detail of soffit

f55 Pl.LVI (in reverse state) Upright of the same

f56 Pl.LVII Front & flank of the inside of the first storey of the same sepulchre

Bound volume of finished drawings, made for the engraver, to illustrate *The Ruins of Balbek, otherwise Heliopolis in Coelosyria*, 1757, by Robert Wood & James Dawkins, 46ff
The drawings are all pen & wash within a pen & ink ruled border; approx $9\frac{1}{2} \times 14\frac{1}{2}$ unless specified, made up to the folio size (20×14). The following titles are taken from the text of the published work.

Frontispiece: Engraving of *James Dawkins, junr.* Esqr., engr. by J. McArdell

f1 Pl.I Plan of the city of Baalbek, showing only the situation of the ancient buildings which remain

f2 Pl.II View of the city of Baalbek from the S, showing its antiquities & Turkish buildings
($12\frac{3}{4} \times 28\frac{3}{4}$)

f3 Pl.III Plan of the Great Temple, & of the portico & courts leading to it
(22×50)

f4 Pl.IV View of the portico in its present ruinous state

f5 Pl.V Upright of the portico in its perfect state
($14 \times 31\frac{3}{4}$)

f6 Pl.VI Longitudinal section of the same
(14×31)

f7 Pl.VII Elevation of the smaller door of communication, between the portico & hexagonal court

f8 Pl.VIII (in reverse state) Order of the portico

f9 Pl.IX View of the hexagonal court, in its present ruinous state, as you approach it from the portico described in the foregoing plates
(14 x 31¹/₄)

f10 Pl.X Upright of the E, SE & NE sides of the same court
(14 x 31¹/₂)

f11 Pl.XI Section of stair, portico & hexagonal court
(14 x 31¹/₄)

f12 Pl.XII View of the quadrangular court, in its present state
(14 x 28)

f13 Pl.XIII Upright of half the E side of the quadrangular court, to which the other half is perfectly similar; see pl.III

f14 Pl.XIV Upright of the N side of the quadrangular court
(41¹/₂ x 14)

f15 Pl.XV Longitudinal section of one of the rectangular exedrae of the quadrangular court

f16 Pl.XVI Transverse section & plan of same

f17 Pl.XVII Plan & upright of the semicircular exedrae

f18 Pl.XVIII (in reverse state) Upright of the niche in the semicircular exedrae, & between the pilasters in the quadrangular court, with part of the tabernacle above it

f19 Pl.XIX (in reverse state) Upright of the tabernacles above the niches in pl.XXXVIII, with their plan

f20 Pl.XX (in reverse state) Order of the two courts

f21 Pl.XXI Views of both temples, in their present state, from the W
(14 x 28¹/₂)

f22 Pl.XXII (in reverse state) Order of the Great Temple

f23 Pl.XXIII Plan of the most entire temple

f24 Pl.XXIV View of both temples, in their present state, from the S

f25 Pl.XXV (in reverse state) Upright of the front of the entire temple, in its perfect state

f26 Pl.XXVI (in reverse state) Upright of the flank of the same

f27 Pl.XXVII (in reverse state) Order of the peristyle of the same

f28 Pl.XXVIII Transverse section of the vestibule

f29 Pl.XXIX (in reverse state) The lacunaria (figures in hexagons)

f30 Pl.XXX (in reverse state) Order of the antae

f31 Pl.XXXI (in reverse state) Order of the vestibule

f32 Pl.XXXII (in reverse state) Upright of the door of this temple

f33 Pl.XXXIII (in reverse state) Scroll & architrave of the same

f34 Pl.XXXIV Cornice, frieze, & soffit of the same

f35 Pl.XXXV View of the inside of the temple from the door, in its present state

f36 Pl.XXXVI Longitudinal section of the temple

f37 Pl.XXXVII (in reverse state) Internal order of the cell

f38 Pl.XXXVIII (in reverse state) Upright of the niches for statues, with part of the tabernacles

f39 Pl.XXXIX (in reverse state) Plan & upright of the tabernacle

f40 Pl.XL Transverse section of the temple

f41 Pl.XLI Perspective view of the temple last described, in its present state

f42 Pl.XLII Plan of the circular temple

f43 Pl.XLIII Front view of the same, in its present state

f44 Pl.XLIV Back view of the same, in its present state.[Fig.70]

f45 Pl.XLV Transverse section of the same

f46 Pl.XLVI (in reverse state) Sections of the niches & tabernacles of pls.XXXVIII, XXXIX, XVIII, XIX, & two orders of columns, which are seen in the angles of all the rectangular exedrae of both courts

Prov: Acquired 1907

Lit: For a description of Wood & Dawkins's visit to Palmyra & Baalbek see T. M. Clarke, *AR*, CI, 1947, p.89, 'The Discovery of Palmyra'

Borra's sketchbooks & preliminary studies for the finished drawings above are, together with Robert Wood's notebooks, in the possession of the Society for the Promotion of Hellenic Studies. A summary of the contents of the diaries and notebooks was published by C. A. Hurton under the title of 'The Travels of "Palmyra" Wood in 1750-51', *Journal of Hellenic Studies*, XLVII, 1927, pp.102-128.

BORVATO, G.

Design for the interior decoration of a room, showing in elevation one wall & ceiling based on classical arabesque motifs,
s: G. Borvato, & below (in a later hand, in pencil) of Venice

w/m: J. Ruse 1804

Pen, watercolour & gold, with a border ruled in black ink (15³/₄ x 13)

Prov: From T. L. Donaldson's *Greek & Roman* volume of sketches (1818-22)

BOUARA, Carlo

See Scamozzi, Vincenzo: *L'Idea Della Architettura Universale*

Carlo Bouara is the unknown draughtsman of a manuscript copy of the *L'Idea Della Architettura Universale*, dated in Venice, 15 September to 8 December 1615 and dedicated to the Academia Olimpica in Vicenza. The published book was dated August 1615.

BOUET, Georges (1817-1890)

Born in Caen. French landscape and architectural painter, lithographer and archaeologist. Pupil of Guillard and P. Delaroche. Between 1842 and 1868 exhibitor at the Paris Salon. The majority of his published literary work appeared in the *Bulletin Monumental*, *Journal de la Société Française d'Archéologie pour la Conservation et la Description des Monuments*. Bouet was Inspecteur de la Société Française d'Archéologie and member of the Institut des Provinces. Bibl: *RIBA Jnl*, XL, 1932, pp.15-16; *Art Basse-Normandie*, IV, 1956, pp.20-25, fig.7

Collection of topographical watercolours & details of medieval architecture in France, Germany, Italy [Fig.71], & Switzerland [Fig.72] (1563 drawings), pres. to the RIBA by Mr F. Fielding Dodd (F) in 1932. They were executed in the 1850s and 60s. Some are s: GB, others G. Bouet, & some are not signed. The medium is pencil & watercolour on grey or buff paper, the outlines incised line. General sizes of drawings in packets range from 8 x 5¹/₂ to 5¹/₂ x 3; sizes of remaining drawings range from 19 x 10 to 4 x 3. There is a typescript topographical catalogue of all the drawings (specifying each detail), catalogued by packets, in the RIBA Drawings Collection. See *RIBA Jnl*, XL, 1932, pp.15-16, for several reproductions.

BOUGET (fl.1700)

There is no record of this architect or sculptor. That he was a Frenchman is undoubted, a fact supported by his name and by the very Gallic flavour of his designs. It is perhaps worth suggesting that Pierre Pouget (1622-94), the famous French architect and sculptor, said to have been brought to England c.1685 to reconstruct Montagu House for the 1st Duke of Montagu, was confused by Vertue with Bouget (*Vertue Notebooks*, II, 32), for there is neither evidence for Pouget's visit to England, nor did the style of Montagu House remotely resemble that of Pouget's works.

DUNHAM MASSIE (Cheshire)

1 Design for an overmantel, possibly for Dunham Massie, c.1700

Elevation of decorative panel

Insc: recto *Mr Bouget f.*; verso *D'Ewes Coke* | 115

w/m: London coat of arms (right), initials F.B. (right) Pen & grey wash (9⁷/₈ x 14¹/₄)

Prov: Smythson Collection

Reprd: Mark Girouard, *Architectural History*, V, 1962, p.181

The monogram is that of George Booth, 2nd Earl of Warrington. He succeeded in 1693/4, and died in 1758. The motto insc, *Quod ero spero*, was that of the Booth family, & the boars' heads (left panel) and the lions' (right panel) were part of the Booth achievement. Dunham Massie was modernized by the Booth family from 1660 onwards.

2 Design for a decorative panel, possibly for Dunham Massie

Elevation

Insc: recto *Mr Bouget f.*; verso *D'Ewes Coke* | 114

w/m: initial S

Sepia pen (2⁵/₈ x 9¹/₄)

Prov: Smythson Collection

Reprd: Mark Girouard, *Architectural History*, V, 1962, p.182

This is probably a design for the Earl of Warrington & possibly for Dunham Massie. The drawing shows an earl's coronet.

BOULLÉE, Étienne Louis (1728-1799)

In 1746 made Professor of Architecture at the École Centrale, & became a member of the Académie d'Architecture in 1762. In Paris, he built or remodelled several houses on the eve of the Revolution, especially the Hôtel de Brunoy, 1772. His official commissions included a new entrance for the old Bourse & plans for a royal palace & for the rebuilding of the Bibliothèque Nationale. Later he gave himself up to meditating gigantic projects which remained purely theoretical. Boullée expressed his views on architecture & the other arts in an *Essai sur l'Art*, illustrated with drawings, deposited in the Bibliothèque Nationale.
Bibl: H. Rosenau, 'Boullée', *AR*, CXI, 1952, pp.397-402; H. Rosenau, *Boullée's Treatise on Architecture*, 1953; *Hauteceur*, V, pp.70-80 & passim; H. Rosenau, *The Ideal City in Its Architectural Evolution*, 1959, passim

Project for a metropolitan cathedral, in the form of a Greek cross with a domed centre
Axial perspective through a cathedral, monumentally classical in style, taken from one of the symmetrical entrances, showing barrel vaulted & coffered nave & aisles, which are flanked on both sides by Corinthian columns

s & d: 1782 *Boullée invenit*

Pen & grey wash (13 × 24³/₈)

Prov: Sir John Drummond Stewart Collection, pres. 1838-39

Lit: H. Rosenau, *The Ideal City*, pp.82, 96 (reprd: pl.XX, fig.d); for general references to the Métropole project see H. Rosenau, *Boullée's Treatise on Architecture*, 1953, p.14; *AR*, CXI, 1952, pp.397-402, pl.50

This perspective is related to Boullée's projects for a metropolitan cathedral, which he intended to erect on the Mont Valérien near Suresnes or on Montmartre to celebrate the Festival of Corpus Christi. Other related designs for the cathedral, in the Cabinet des Estampes, Bibliothèque Nationale, are illustrated in H. Rosenau, *Boullée's Treatise on Architecture*, 1953, figs.7-9. It seems probable that this design was among those intended to illustrate Boullée's *Architecture: Essai sur l'Art*.

BOUTCHER, William (fl.1844)

Design for an insurance office

Elevation

Scale: 1 in to 4 ft

Insc: (on frieze) *Amicable Life Assurance*

s & d: Drawn by | *Willm. Boucher* | May 15th 1844 | recommended | *Samuel Beazley Architect* | a Fellow & a Student | at the Institute | Admitted Student | 20th May 1844

w/m: J. Whatman Turkey Mill 1843

Pen (19¹/₂ × 20)

BOYD, Thomas (fl.1794)

CALLY HOUSE (Kirkcudbright)

Additions & alterations to a house (designed for Alexander Murray, c.1742, by William Adam, but not completed till 1763) for James Murray, 1794 (2):

1 Plan of the Principal Story of the Cally, with additions & alterations [Fig.73]

Scale: 1 in to 16 ft

Insc: recto *Cally Nov. 5th 1794. This is the Plan refer'd to and signed by me of this date, for raising the wings and corridors | of this House seven feet higher than what they are at present and finishing | the same agreeable to the Estimate given in herewith | Thos. Boyd, & as above with rooms labelled & measurements given; verso Cally Nov. 8th 1794 I approve of the alterations intended to be made by Mr. Thomas Boyd architect at Dumfries on my house at Cally according to this plan (signed) Jas. Murray*
s & d: (the design) October 6th 1794 T.B.

Pen & sepia ink (11 × 17)

2 Elevation of the main façade & wings [Fig.74]

Pen & sepia ink (10¹/₂ × 16¹/₂)

Prov: J. B. Papworth Collection

S. Lewis in *Topographical Dictionary of Scotland*, I, p.474, refers to the house as 'A spacious and elegant structure of granite erected in 1763, and since much improved'. These designs show the house to differ from William Adam's original proposals, as shown in *Vit. Scot.*, 111-113. The change in design & delay in execution of the original Adam design may be due to cost as Alexander Murray thought the charges excessive. See Fleming, *Robert Adam & His Circle*, pp.58, 334. Cally was further remodelled by J. B. Papworth in 1833-37.

See Papworth, J. B.

BOYLE, Richard, 3rd Earl of Burlington & 4th Earl of Cork (1694-1753)

Travelled to Italy on the Grand Tour, 1714-15, but evinced little interest in the architecture of Palladio. On his return, however, influenced by the neo-Palladianism of Colen Campbell, and in 1717 designed a garden building at Chiswick in Campbell's style. In the summer of 1719 again travelled to Italy, this time to study Palladio's villas and town houses. At Maser he found or purchased the original drawings by Palladio for his reconstructions and studies of Roman antiquity, a selection of which were published by him in 1730 as the *Fabbriche antiche*. He returned to London at Christmas 1719 with the painter William Kent. From this time on Burlington was to be the 'Apollo of arts' and Kent his 'proper priest' (Walpole). In 1720-21 Burlington was fortunate in being able to purchase from John Talman the drawings by Inigo Jones & John Webb, and the drawings by Palladio purchased by Inigo Jones in 1614. These greatly contributed to his unique form of neo-Palladianism, a style of great originality and lucidity, and sometimes of severity, as at the York Assembly Rooms. Burlington was the greatest of the 'amateur' lords, and as a designer was a true professional if compared with the 9th Earl of Pembroke or Sir Andrew Fountaine.

Bibl: R. Wittkower, 'Lord Burlington and William Kent', *Archaeological Journal*, CII, 1945, pp.151-164; Fiske Kimball, 'Burlington Architectus', *RIBA Jnl*, XXXIV, 1927, pp.675-693

The provenance for the following Burlington drawings is, unless otherwise stated, the Burlington-Devonshire Collection (q.v.).

BISHOP BURTON (Yorks)

Design for Colonel Gee's house, drawn by Henry Flitcroft

Elevation of principal façade [Fig.75]

Scale: 1 in to 10 ft, for 65 ft façade

Insc: (by Lord Burlington) *for Col: Gee at | Bishop's Burton Yorkshire*

Pen & grey wash (7³/₈ × 11³/₈)

Reprd: Fiske Kimball, 'Burlington Architectus',

RIBA Jnl, XXXIV, 1927, p.683, fig.14

Little is known about Col. William Gee & the work he may have commissioned Burlington to do at Bishop Burton. In any case a comparison between a view made by Buck in the early C18 (BM Lansdowne 914, 5A) & that reproduced by George Oliver in his *History & Antiquities of . . . Beverley*, 1829, p.491 shows that the old C17 house remained substantially unaltered & that this new design was not executed. Col. Gee died in 1745.

CHICHESTER (Sussex): Town Hall

Designs, drawn by Henry Flitcroft (2);

1 Elevation of entrance front [Fig.76]

Insc: *a Draught of the Earl of Burlingtons | for the front, of a councill house, | for the Corporation of Chichester, with scale*

Pen & grey wash (17¹/₄ × 11)

2 Side elevation [Fig.77]

Insc: *A Draught of the Earl of Burlingtons | for the side front of a councill house | for the Corporation of Chichester*

Pen & grey wash (12 × 17³/₄)

Prov: Unknown; not Burlington-Devonshire

Collection

Reprd: Fiske Kimball, 'Burlington Architectus',

RIBA Jnl, XXXIV, 1927, fig.24;

John Harris, *The Connoisseur*, CLI, 1962, p.214, fig.1

The Chichester Council House was built in 1731 & was commented upon by Vertue when he visited the town in 1747: 'the new great Room for a hall of business or meeting erected by benefactions — the Duke of Richmond the greatest promoter & Mr Roger Morris designed the architect' (Walpole Society, *Vertue Notebooks*, v.144). This ascription is partly confirmed by a letter written by the 2nd Duke of Richmond to his agent, saying on 19 August 1730: 'Let the enclosed be sent to Mr Morris Architect', and referring perhaps to designs. On the other hand this may refer to the Duke's other building activities, especially at Charlton. The present Town Hall occupies a site narrow to the street and stretching back a considerable way, and it is quite clear that this is the site for which the above Burlington designs were intended. But the building as executed, although having a three bay arcaded front, possessed also a portico and side-bays with interpenetrating pediments. These motifs, however, are present in another set of Burlington's designs for this Town Hall (at Chatsworth, B.16, insc: *for the D. of Richmond for a towne house at Chichester*) and it would seem, therefore, that Lord Burlington may have supplied designs, as he had for the Duke's house in Whitehall, which were modified or executed by Morris.

CHISWICK HOUSE (Middx)

1 Design for the entrance façade, drawn by Henry Flitcroft

Elevation [Fig.78]

Scale: 1 in to 6 ft

Insc: *No 1*

Pen & grey wash (12 × 14¹/₂)

Prov: Unknown; not Burlington-Devonshire

Collection. It is mentioned in the 1871 *Catalogue of the Drawings, Prints and Photographs in the Library of the RIBA*. This drawing may represent the final design for Lord Burlington's villa begun c.1725. It accords in all details, except for the problematical obelisk chimney stacks, with the villa as executed. It is significant perhaps that when the villa was published by William Kent in 1727 (*The Designs of Inigo Jones . . .* I, pls.70-73) it was then intended that the balusters to windows, stairways & portico be more closely spaced.

2-3 Designs for the orangery

2 Elevation, drawn by Lord Burlington

Insc: *The col: 2f diar 9 diar 1/2 high. The windows 3f 1/2 by 7. The door | 3 foot 1/2 by 7 foot 7 inches*

Pen & grey wash (6 × 7¹/₂)

3 Elevation, drawn by Henry Flitcroft, with scale

Pen & grey wash (7³/₄ × 11¹/₄)

Lit: John Charlton, *A History and Description of Chiswick House and Gardens*, 1958; P. A. Faulkner, *Exhibition of Drawings and Prints Chiswick House*, 1958
 Repr: Fiske Kimball, 'Burlington Architectus', *RIBA Jnl*, XXXIV, 1927, figs.5-6

The orangery stood in the northern area of the gardens, the earliest part to be laid out by Lord Burlington. It was executed almost exactly as shown in these designs, and as confirmed by the views by Rigaud and Donowell.

4 Design for the pavilion by the lake, drawn by Henry Flitcroft

Plan & elevation, with scale

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

Lit: John Charlton, *A History and Description of Chiswick House and Gardens*, 1958; P. A. Faulkner, *Exhibition of Drawings and Prints Chiswick House*, 1958

Like the orangery this pavilion stood in the northern, or Burlington's area of the gardens — as distinct from that laid out by William Kent. Rocque (1737) shows that it was built with only one bay flanking the portico.

LONDON: No.7 Burlington Gardens, Queensbury House

Designs for the gate into the back court (2):

1 Elevation, drawn by Lord Burlington

Insc: *Gate for the back court*

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

2 Plan & elevation, drawn by Henry Flitcroft

Pen & grey wash ($9\frac{1}{2} \times 8\frac{1}{4}$)

Engr: No.2 by William Kent in *Designs of Inigo Jones*, I, 1727, pl.59, left.

Lit: Survey of London, XXXII 1963, pp.458-466
 Queensbury House was built in 1721-23 for John Bligh, later Viscount Darnley. It was occupied from 1723, however, by the 3rd Duke of Queensbury. Leoni states in his 1726 edition of *Alberti* that the courtyard gate was designed by Lord Burlington who, as Leoni further comments, gave his approbation to the whole design for the house. On Leoni's plans this gate can be seen as an entrance opening from Old Burlington Street. It was destroyed when the house was extended in 1785.

LONDON: No.29 Old Burlington Street
 Designs for General Wade's house, drawn by Henry Flitcroft (5):

1 Ground floor plan, with scale

($14 \times 10\frac{1}{2}$)

2 First floor plan

($14 \times 10\frac{1}{2}$)

3 Elevation of W front, with scale

Insc: (by Lord Burlington) for *Gen: Wade London* ($14\frac{1}{4} \times 10\frac{1}{2}$)

4 First floor plan of variant scheme, with scale

($12\frac{3}{4} \times 10\frac{1}{2}$)

5 Elevation of W front of variant scheme, with scale

($13\frac{1}{2} \times 10\frac{1}{2}$)

1-5 Pen & grey wash

Engr: Colen Campbell, *Vit. Brit.*, III, 1725, pl.10, reproducing nos 1-3 with slight differences of detail
 Lit & repr: Fiske Kimball, 'Burlington Architectus', *RIBA Jnl*, XXXIV, 1927, pp. 684-686, figs.16-17;
 Survey of London, XXXII, 1963, pp.500-505, pls.82-84
 The Officers of the Survey of London have provided the most scholarly assessment of this important Burlington town house to date. They show that General (later Field Marshal) George Wade occupied

a house here from 1725, although nothing is known about the actual building operations & the craftsmen employed. As a source for his handsome W façade Burlington almost literally adapted a design by Palladio then in his own collection (now RIBA Burlington-Devonshire Collection, Palladio XXVIII, 11). Nos.1-3 of these designs seem to be the accepted proposals altered only in minor details when executed. The plans reproduced by Campbell, however, correspond to a survey plan of 1773 at Chatsworth (MSS Box 73, bundle 1), whereas to the engraving of the façade, he seems to have either added details of his own invention, or to have worked from an 'improved copy' supplied by Flitcroft. Stylistically, there would seem to be little doubt that Nos.4-5 of these designs are variations upon both the plans & elevation of Wade's house. They are intended, however, for a site of 82 ft width, corresponding to the 1725 site plus the width of the adjacent No.28 in the street.

LONDON: No.30 Old Burlington Street

Design for Lord Mountrath's house, drawn by Henry Flitcroft

Elevation of street front, with scale

Insc: (by Lord Burlington) for *Ld Mountrath London*

Pen & grey wash ($9\frac{1}{2} \times 11\frac{1}{4}$)

Lit & repr: Survey of London, XXXII, 1963, pp.505-508, pls.80, 85-87

This house was designed c.1720 for the 6th Earl of Mountrath, although this nobleman did not occupy it. It was not until May 1725 that it acquired a permanent tenant when Michael Newton, later Sir Michael & the 4th Baronet, was assigned the lease. It was dem. in 1935.

LONDON: No.82 Piccadilly, Bath House

Designs for a new house, drawn by Henry Flitcroft (4):

1 Ground floor plan

Insc: With room measurements & scale ($11\frac{1}{4} \times 9\frac{3}{4}$)

2 First floor plan

Insc: With room measurements ($11\frac{1}{4} \times 9\frac{3}{4}$)

3 Ground & first floor plans, reduced with alterations

Insc: With scale ($7\frac{1}{4} \times 10$)

4 Elevation of arcaded front

Insc: (by Lord Burlington) *Mr Pulteney* (7×10)

1-4 Pen & grey wash

Engr: Nos.3-4 in W. Kent, *Designs of Inigo Jones*,

II, 1727, pl.12

Lit: Fiske Kimball, 'Burlington Architectus',

RIBA Jnl, XXXIV, 1927, p.684, fig.15

Nos.3-4 in this group of designs are the drawings prepared by Flitcroft for Kent's publication, & therefore provide a *post-quem* date for the conception of the project. Because the plans differ in certain details from plans Nos.1-2, the latter are probably the initial designs. Because Bath House was dem. in 1821 it is not a well-documented building. One can say, however, that Burlington's designs for this grandiose town house were not executed.

NORTHWICK PARK (Glos)

Design for alterations, drawn by Henry Savile
 Plan, showing the beam division of the ceiling & a detail of the Vitruvian scroll on the exterior towers [Fig.79]

Insc: *St John Rushouts hall, Corinthian Cornice & to drop the depth of the freeze, & with dimensions*

Pen & pencil ($12\frac{1}{2} \times 16$)

Prov: Spencer-Churchill Collection, Northwick Park; bt 1955

According to Bigland in his *Gloucestershire Collections* (I, 1786, p.214) the early & later C17 house at Northwick was altered by Lord Burlington for Sir John Rushout in 1730. What remains at Northwick today fully bears this attribution out, for Burlington treated the entrance front there as he had his old gabled house at Chiswick a few years earlier. The hall ceiling at Northwick conforms to the beam division of this drawing — one which is obviously a working sheet & similar to several at Chatsworth said to be in the hand of Henry Savile, a draughtsman employed by Lord Burlington when Henry Flitcroft had assumed the mantle of a professional architect.

OATLANDS PARK (Surrey): Villa

Designs for Lord Lincoln's villa, drawn in two schemes by Henry Flitcroft (4):

1 Ground floor plan ($16 \times 19\frac{1}{2}$)

2 Elevation of porticoed front

Insc: (by Lord Burlington) for *Ld Lincoln Weybridge* ($20 \times 20\frac{1}{2}$)

3 Ground floor plan of an alternative scheme drawn to a smaller scale

($15\frac{1}{2} \times 11\frac{3}{4}$)

4 Elevation of porticoed front, with scale

Insc: (by Lord Burlington) for *Ld Lincoln Weybridge* ($13\frac{3}{4} \times 17\frac{1}{4}$)

1-4 Pen & grey wash

Lit & repr: Fiske Kimball, 'Burlington Architectus', *RIBA Jnl*, XXXIV, 1927, pp.686-687, fig.20 (of No.4)
 Lord Lincoln's patronage of Lord Burlington and William Kent needs further elucidation. The documents pertaining to the house & park have not, so far, come to light. It is obvious from Rocque's 1737 map of the grounds that these villa designs were not executed; but the park was obviously laid out by Kent with temples in his characteristic style. One of Lincoln's most cherished possessions was the gateway designed by Inigo Jones for Queen Anne of Denmark when this was a royal palace. Its banded rustication may have supplied the idea for the similar rustication on these designs.

SEVENOAKS (Kent): Almshouses & school

Designs for almshouses & school, drawn by Lord Burlington (2):

1 Ground floor plan of school block

($8\frac{1}{4} \times 8\frac{5}{8}$)

2 Elevation of entrance façade of school block & three bays of one of the wings

($7\frac{3}{8} \times 11$)

Pen & grey wash

Engr: William Kent, *Designs of Inigo Jones*, II, 1727, pls.52-53

Lit & repr: Fiske Kimball, 'Burlington Architectus', *RIBA Jnl*, XXXIV, 1927, pp.679-680

This design was not wholly executed, for although the main block was built c.1734, it was considerably modified. The building needs further investigation.

TOTTENHAM PARK (Wilts)

Designs for house & kitchen, drawn by Lord Burlington (3):

1 Plan of the kitchen

($6 \times 8\frac{3}{8}$)

2 Elevation of the kitchen, with scale

Insc: verso *Kitchen for Tottenham* ($10\frac{1}{8} \times 8\frac{3}{4}$)

3 (on verso of 2) Incompleted ground floor plan of house
Sepia pen & grey wash

Lit: R. Wittkower, 'Lord Burlington & William Kent', *Archaeological Journal*, CII, 1945, pp.154-155
Wittkower has shown how Tottenham was one of the earliest & most important of Burlington's country houses. The design at Chatsworth is dated 1721, & four symmetrical wings were added to the main block c.1730. The intention to establish the kitchen in a building quite detached from the main block must have a most inconvenient one, but this inconvenience would in any case have been overcome by 1730. There is another elevational design for this kitchen in Avery Library, New York. The ground floor plan shows that in 1730 Tottenham was provided with a new range of rooms on one front & that the portico also belongs to this period. The Earl of Cardigan in *The Wardens of the Savernake Forest*, 1949, illustrates (opp. p.246) a view from Robertson's *Great Bath Road*, showing the front of the kitchen.

YORK (Yorks): Assembly Rooms

Copies by Henry Flitcroft, of Lord Burlington's designs (3):

1 Ground plan, with scale [Fig.80]
Pen & wash (21 $\frac{1}{2}$ × 16)

2 Elevation of entrance façade, with scale
Pen & wash (13 $\frac{1}{4}$ × 18 $\frac{1}{4}$)

3 Longitudinal section, with scale [Fig.81]
Pen & wash (15 $\frac{1}{2}$ × 21 $\frac{1}{4}$)

1-3 Engr: As single sheets in bistre wash colours, undated

Lit: R. Wittkower, 'Lord Burlington and William Kent', *Archaeological Journal*, CII, 1945; R. Wittkower, 'The Earl of Burlington and William Kent', *York Georgian Society's Occasional Papers*, V, 1948; R. Wittkower, 'Burlington and his Work in York', *York Institute of Architectural Studies, Studies in Architectural History*, I, 1954, pp.47-66
Burlington's project for the Assembly Rooms was begun late in 1730 & the foundation stone laid in 1732. It is almost certain that these copies by Flitcroft were used for the bistre engravings, a set of which is in the collection of the Hon. Richard Beaumont. Woolf & Gandon may have used these, or copied the Flitcroft originals, for their three plates in *Vit. Brit.* IV, 1767, pp.79-81.

Design for a three-storey house of five bays with a pitched roof, flanked by garden walls with gateway piers surmounted by 'flag' finials, drawn by Henry Flitcroft

Elevation, with scale
Pen & grey wash (6 $\frac{1}{2}$ × 9 $\frac{5}{8}$)

This design is based, with certain alterations, upon the design by John Webb (BD V/6) engraved in Kent's *Designs of Inigo Jones*, II, 1727, pl.4, themselves an interpretation of Jones's or Webb's design for Sir Peter Killigrew, now in Worcester College (WC I/53c).

Design for a two storey 'villa' of five bays, the central three bays with a Corinthian portico, drawn by Henry Flitcroft

Elevation
Pen & grey wash (10 $\frac{1}{2}$ × 13 $\frac{1}{4}$)
This important villa design is based upon a drawing in the Palladio collection (BDP XIV, 8), but almost certainly in the hand of Inigo Jones. The fact that such a prototype could have been initiated by Jones, & could have existed, at least as a drawing, in Burlington's collection is perhaps of considerable significance in the history of the development of this particular villa form.

Design for a single-storey five-bay villa with a three-bay Corinthian portico in antis, drawn by Lord Burlington

Elevation
Pen with grey & black wash (11 $\frac{1}{2}$ × 15)
Burlington's only other single-story villa project was the unexecuted one for Lord Lincoln at Oatlands. It may possibly be that this is also for Lord Lincoln, drawn before Lord Burlington found inspiration in the rusticated order of Inigo Jones's Oatland Park gateway, then a prominent & cherished object in Lord Lincoln's park.

Designs for an arched wall-gateway with a broken pediment (2):

1 Elevation, drawn by Lord Burlington & scaled in *piedi*
Pen & grey wash (8 $\frac{1}{4}$ × 7)

2 Elevation, drawn by Henry Flitcroft
Pen (7 $\frac{1}{2}$ × 9)

Repr: Fiske Kimball, 'Burlington Architectus', *RIBA Jnl*, XXXIV, 1927, fig.4 (right)
These two drawings are perfect examples of Lord Burlington's initial design redrawn by Flitcroft.

Design for an arched rusticated gateway surmounted by a tablet, drawn by Lord Burlington

Elevation
Pen & grey wash (8 × 5 $\frac{1}{2}$)
Engr: William Kent, *Designs of Inigo Jones*, I, 1727, pl.59

Repr: Fiske Kimball, 'Burlington Architectus', *RIBA Jnl*, XXXIV, 1927, fig.2 (left)
This design is somewhat similar to a gateway projected for Lord Burlington's garden at Londesborough (Yorks), the design for which is at Chatsworth (CB 14). The source for the gate is a design by Jones (BD II/13) or one by Webb at Worcester College (W I/66).

BRADBERRY, Thomas (fl.1820-28)

Architect, of No.23 Wormwood Street, London. Entered RA schools in 1820. Silver Medal 1821, Gold Medal 1823. Draughtsman of several plates for Britton & Pugin's *Public Buildings of London*, 1826-28.
Bibl: *Colvin*

Finished drawing, engraved for J. Britton & A. Pugin, *Illustrations of the Public Buildings of London*, II, opp. p.66

LONDON: Newgate prison
See Pugin, Augustus, Charles

LONDON: Church of St Martin-in-the-Fields
Elevation of W front
See Barnes, William

BRADBURY, George & Sons

Architects in Liverpool. Churches: St Andrew, Toxteth Park, 1893; St Leonard, Bootle, Lancs, 1889; St Gabriel, Huyton Quarry, Lancs, 1894; St Denis, Hampstead Road, Liverpool, 1910; St Nathaniel, Platt Bridge, Hindley, Lancs 1904-06.
Bibl: GR

LIVERPOOL (Lancs): Cathedral
Survey of site bounded by St James Road, Upper Parliament Street & Hope Street, 1902 (4)

Plans & sections
Scale: 1 in to 20 ft & 40 ft
s: Geo. Bradbury & Sons Archts. | 14 Cook St. L'pool
Pen on linen (17 $\frac{1}{2}$ × 30 $\frac{1}{2}$ largest),
d: December 13th 1902

Filed with drawings a letter addressed to Messrs Austin & Paley.
For competition designs for which this survey was prepared see Austin, Hubert James & Paley, Harry Anderson.

BRADE, Daniel (1829-1896)

Articled to an architect's office in Liverpool, and then went into Sir Joseph Paxton's office for some years. After two years in London, he bought a practice in Kendal where he remained for 20 years. Architect to Lord Beehive for whom he built a fine bridge and some churches: St John, Bassenthwaite, Cumberland 1878; St John the Baptist, Old Hutton, Westmorland, 1873. From 1890 he lived in London. He gained a reputation as the only English competitor placed among the successful fourteen in the Milan cathedral façade competition. He also won gold and silver medals for 2 designs for the Victor Emanuel Memorial, and was second in the Leeds municipal buildings competition.
Bibl: obituary: *Builder*, LXXII, 1897, p.21; GR

MILAN: Cathedral

Competition design for the W façade, 1887
Perspective, with figures in the foreground
Pencil & watercolour (35 $\frac{1}{2}$ × 27)
Exhib: RA 1889, No.1855, 'One of the Prize designs for the Duomo, Milan'
Lit: *Builder*, LIII, 1887, pp.519-520; *Builder*, LV, 1888, p.445
Repr: *Builder*, LIII, 1887, p.528, 'from a woodcut published by L'Illustrazione Italiana', 1887; *L'Illustrazione Italiana*, 'Concorso Mondiale per la Nuova Facciata del Duomo di Milano', 1887 (RIBA Pam. Q16), all competition designs illustrated; L. Beltrami, *Per la Facciata del Duomo di Milano*, 1887; R. T. Conder, 'Milan Cathedral Competition', *RIBA Proc.*, n.s., V, 1889, pp.75-78

In 1884 Aristide de Togni died leaving his fortune for the specific purpose of reconstructing the façade, & it was decided that the competition should be an international one. In 1887 fifteen architects were chosen as final competitors; one, M. Tschagin, died, leaving fourteen. Among these were M. Deperthes, Messrs Hartel & Neckelmann, Signor Locati & Daniel Brade (the only British competitor). Messrs Pugin & Pugin had submitted a design but this had not arrived in time. The design by Messrs Hartel & Neckelmann was accepted in the first competition. The fourteen were asked to submit for the second competition, & in October 1888 the designs were on view in Milan. The design by Signor Giuseppe Brentano was chosen, but was never executed. The original façade (late Gothic of Carlo Buzzi, 1645, completed in 1805) remains to the present day. For a full description of the competition see Lit. above. The design by Brade, above, was that accepted in the first competition.

BRANDON, David (1813-1897)

Articled to George Smith of Mercers' Hall, 1828. RA student 1830. 1832 awarded Silver Medal for the best drawings of the Bank of England. From 1833-51 he was in partnership with Thomas Henry Wyatt. Their major work was Wilton church; 1841-45, and other neo-Romanesque churches; Dilton Marsh, Wilts, 1844; Crockerton, Wilts, 1843; St Andrew, Bethnal Green, 1841; St Matthias, Bethnal Green, 1847. Also many Gothic churches in Wiltshire. After 1851 his main works were Bucks County Lunatic Asylum; Falconhurst Lodge, Cowden nr Edenbridge, Kent; Sidbury Manor, Devon, 1853; Junior Carlton Club, Pall Mall, 1866; Eagle Life office, Pall Mall; Marlborough Club, Pall Mall.
Bibl: obituary: *RIBA Jnl*, IV, 1897, p.144

CHILHAM CASTLE (Kent)

Restoration for Charles Hardy Esq.
Perspective of the entrance front
Insc: verso (transcription of contemporary lettering):
NE view of Chilham Castle, Kent, as restored & enlarged for Charles Hardy from the designs of David Brandon, 24 Berkeley Square, April 1863
Watercolour (24 1/2 x 42)
Exhib: RA 1863, No.930 'Chilham Castle, Kent, for Charles Hardy Esq.'

ENCOMBE (Dorset)

Proposed designs for the house never executed (6):
1 *Ground plan*, with three flyleaves showing amended arrangement of rooms

2 *First floor plan*, with flyleaf

3 *Second floor plan*, with flyleaf

4 *Elevation of Entrance front*, with flyleaf showing alternative treatment of façade

5 *Elevation of Garden front*, with two flyleaves, one for façade & one for dome of tower

6 *Side Elevation*

1-6 Scale: 1 in to 16 ft

Insc: As above, with rooms labelled
s: *David Brandon Archt.*

Pencil & wash (14 1/4 x 21 3/4)

Prov: Pres. by R. Troyte Griffiths, 1938

Exhib: RA 1868, No.843 'Mansion at Encombe, Dorsetshire, for Earl of Eldon.'

In the 1870s the 3rd Earl of Eldon commissioned Anthony Salvin to make alterations, one of which was to move the entrance from the S to the N.

FALCONHURST COURT OR LODGE (Kent)

Designs for the house (5):

1 *Ground plan*

2 *First Floor plan*

3 *Second Floor plan*

4 *South elevation* [Fig.82]

1-4 Scale: 1 in to 16 ft

Insc: As above, with rooms labelled

s: *D. Brandon Archt.* (except. No.4)

Pen & coloured wash (13 1/2 x 18 1/2)

5 *Elevation of Garden Front (S)*, showing additions, also flyleaf with further amendments

Scale: 1 in to 16 ft

Insc: *Sketch for Proposed Additional Bed Rooms, & as above*

s: *David Brandon Archt.*

Pen (15 x 22)

1-5 Prov: Pres. by R. Troyte Griffiths, 1938

In 1855 there was exhibited at the RA, No.1245

'Staircase, Falconhurst Lodge, Kent for the Hon. J. Chetwynd Talbot.'

HEMSTED PARK (Kent)

Sketch plan of the house

See Livock, J. (folder 3, p.2)

In 1860 Brandon exhibited at the RA Nos.671, 683, 'Hemstead House, Kent for Gaythorne Hardy Esq., MP'.

HEYTHROP (Oxon)

Copy of plan engraved in John Woolfe & James Gandon, *Vit. Brit.*, V, 1771, pls.82-83

Plan of the Principal floor of Haythorpe in Oxfordshire the Seat of the right Honble the Earl of Shrewsbury

Insc: As above, with the rooms labelled & their measurements given

Pen & wash (12 x 17)

Prov: Pres. by R. Troyte Griffiths, 1938

TAVERHAM HALL (Norfolk)

Designs for the house, 1859 (6):

1 *Ground plan*, with fly-leaf showing alterations

2 *One-pair plan*, with fly-leaf showing alterations

3 *Second floor plan*, with fly-leaf showing alterations

4 *East Elevation* or entrance front

5 *South Elevation*

6 *West Elevation*, showing conservatory

1-6 Scale: 1 in to 16 ft

Insc: As above & rooms labelled 1-3

s: *D. Brandon Archt.*

w/m: J. Whatman 1859

Pencil & coloured wash (13 1/4 x 19 1/2)

Prov: Pres. by R. Troyte Griffiths, 1938

Lit: Pevsner, N. E. *Norfolk & Norwich*, p.328

Brandon exhibited at the RA 1860, No.677 'Taverham Hall, Norfolk, for J. Micklewaite Esq.'

WILTON (Wilts): Church of St Mary & St Nicholas

Design

See Wyatt, T. H. & Brandon, David

Design for, or drawing of, a large unidentified mansion, with sculpture gallery, stables & kitchen offices about a cloister ranged on either side of a forecourt

Plan

Scale: 1 in to 32 ft

Insc: Rooms labelled

Pen & coloured wash (11 x 18)

Prov: Pres. by R. Troyte Griffiths, 1938

Designs for a market (2):

1 *Plan*

2 *Elevation & section*

1-2 Scale: 1 in to 16 ft

Insc: As above, No's 1-2, & areas of market labelled

s & d: *David Brandon*, & No.1 in pencil, 1834

Pen & wash (16 x 24 1/2)

Designed when Brandon was a student

In 1831 Brandon exhibited at the RA No.1020,

'Design for a Metropolitan Market'.

Sketch design for a *Summer House & Dairy Combined*

Perspective set in a rocky landscape [Fig. 83]

Insc: As above

s: (in pen) *D. Brandon*

Pencil heightened with white on tinted paper

(9 1/2 x 14)

Prov: Collection of Wm Brockedon (1787-1854)

(*DNB*); one of a set of 15 drawings purchased in 1959

via Alan G. Thomas of Bournemouth

BRANDON, John Raphael (1817-1877)

Architect, and joint author with his brother Joshua Arthur Brandon (1821-47) of *Parish Churches*, 1848, *Analysis of Gothic Architecture*, 1847, and *Open Timber Roofs of the Middle Ages*, 1849. Works include Catholic Apostolic Church, Gordon Square, 1853; St Peter's, Great Windmill Street, 1848 (dem.); Holy Trinity, Knightsbridge, 1861 (dem.); Laverstock Green, Herts, 1846-49; Datchet, Bucks, 1858-60; Hook-with-Warsash, 1871; Christchurch, Highfield, Southampton, 1846-47 (much enlarged later).
Bibl: *DNB*; obituary: *Builder*, XXXV, 1877, pp.1041, 1051-1052

LONDON: Law Courts, Strand

Competition design, 1866 (5):

1 *Plan of the ground floor*

2 *Perspective of the exterior*

3 *Perspective of the entrance door tower*

4 *Perspective looking along Strand façade to Campanile toward the E*

5 *Perspective of interior of Central Hall*
s: (on mount) *Raphael Brandon Archt.*

Photographs of original drawings

Prov: Pres. by the architect, 1867

For notes on Law Courts Competition & other competitors see *Street, G. E.*

BRANDON-JONES, John (1908-)
A 1936.

BIRMINGHAM (Warwicks): Eagle Insurance offices
Print of a tracing of a Lethaby drawing
See Lethaby, W. R. & Ball, J. L.

CHRISTCHURCH (Hants): Avon Tyrrell
Prints of measured drawings made up from Lethaby plans
See Lethaby, W. R.

HOY (Orkney): Melssetter House
Prints of measured drawings
See Lethaby, W. R.

SUTTON COLDFIELD (Warwicks): The Hurst,
Leywood
Measured drawing based on a Lethaby plan
See Lethaby, W. R.

BRAWN & DOWNING

Lamp manufacturers c.1847, 64 Clement Street,
Birmingham

See Salvin, Anthony, FLINTON HALL (Suffolk)

BRENNA, Vincenzo (1745-1820)

See Smuglewicz (Smuglievicz), Franciszek (Franz)

BRETtingham, Matthew (1725-1803)

The son of Matthew Brettingham (d.1769), whose influence with Lord Leicester at Holkham enabled him to spend the years between 1747 and 1754 in Italy and Greece, not only as a student of architecture, but as a dealer buying antique sculpture and paintings for Lord Leicester and other 'milord'. Little is known of his architectural activities in England and there is reason to believe he led the life of a gentleman after 1769. The remodelling of Charlton House, Wiltshire, shows him, however, as a very competent, novel architect.
Bibl: *Colvin*

LONDON: Berkeley Square

Designs for a house proposed for the Earl of Leicester (died 1759) on the site of Shelburne (later Lansdowne) House (18):

1 Ground floor plan of five by five bays with a wing projecting from the NW angle
Pen & grey wash ($16\frac{3}{4} \times 13$)

2 Plan of the first floor
Pen & grey wash ($21\frac{1}{4} \times 15$)

3 Ground floor plan of five by five bays having two bay lateral wings on the E front & a wing projecting from the NW angle
Pen & sepia wash ($15 \times 21\frac{1}{4}$)

4 Ground floor plan of five by five bays with three-bay lateral wings on the E front
Pen & sepia wash (8×12)

5 Ground floor plan of five by five bays with three-bay lateral wings & further three-bay wings extending northwards
Pen & grey wash (15×25)

6 Ground floor plan of five by five bays with three-bay lateral wings projecting slightly forward on the E front
Pen & grey wash (15×20)

7 Ground floor plan of five by five bays, the entrance now facing N
Insc: *The D*
Pen & grey wash ($9\frac{3}{4} \times 11$)

8 Ground floor plan with a seven-bay E front & a wing projecting from the SW angle
Insc: *Plan with the Entrance in the middle of the East front*
Pen & grey wash ($9\frac{3}{4} \times 11$)

9 Recto: Ground floor plan with a seven-bay entrance front & three-bay canted bay projection of a saloon on the garden front
Verso: (in pencil) Plan of a house with an octagonal rotunda or hall
Insc: verso *A sketch of a Plan 100 x 90 ft*
Sepia pen & pencil ($9 \times 6\frac{1}{2}$)

10 First floor plan of a house having a seven-bay entrance front & a three-bay square projection on the garden front; the staircase ascending around a large central well
Insc: verso *a Sketch of a Plan for the Earl of Leicester's House near Berkely Sgr.*
Sepia & pen (10×8)

11 Five preliminary plans of varying room arrangements
Insc: verso *Sketches of Plans for the Earl of Leicester for a Town House between 80 & 90 ft long*
Black pen (9×13)

12 Ground floor plan & elevation of a house of seven bays & three storeys, with one bay linked to three bays, one & a half-storey pedimented pavilions; the house facing E with a stable block to the SW
Insc: (in the SE corner) *Duke of Devonshire's Garden (Devonshire House)*
Pen & sepia wash ($11\frac{1}{4} \times 9$)

13 Elevation of a seven-bay three-storey house with four-bay, two-storey attached wings, probably for a garden front & on same scale as No.12
Pen & sepia wash ($9 \times 11\frac{1}{2}$)

14 Ground floor plan related to No.12, the front
Insc: *Extends 190 feet*
Insc: As above
Sepia pen & wash ($9\frac{1}{2} \times 17$)
This, & Nos.15 & 16, belong to a group, probably of a scheme beyond the preliminary stage.

15 Ground floor plan with wings of No.14
Insc: *This Plan will Cost about 1200*
Sepia pen & wash ($9 \times 10\frac{1}{2}$)

16 Elevation of entrance front to No.14
Insc: *Extends 190 feet*
Sepia pen & wash ($10\frac{1}{2} \times 14\frac{3}{4}$)

17 Plan for a pair of town houses on the site with the entrance facing E, the front of twelve bays, & the plan set in the site lines of the adjacent properties
Insc: *D. Devonshire's Garden, & Bolton Row, & Mr. Lawley's Houses, & Charles Street*; one half of the plan insc: *Extends 60 feet, this House will cost about 8000*, the other half *Extends 60 feet, this House will cost about 6000*
Sepia pen (9×12)

18 Elevation of a house of ten bays & two & a half storeys, divided into pairs with two entrances
Pen & grey wash ($8 \times 11\frac{1}{2}$)

Prov: Thomas Worsley (died 1778) of Hovingham by descent to Sir William Arthington Worsley, 4th Bt of Hovingham Hall, Yorks, by whom the drawings were pres. 1964. The attribution to Brettingham is well maintained by a comparison of draughtsmanship of Nos.12 & 13 with elevations in Brettingham's Italian sketchbook (see below). Also the plans should be compared with Brettingham's one of c.1773 for Cumberland House (Soane Museum, Adam Drawings, vol.49, 15) & No.18 with the 1748 façade of Norfolk House, St James' Square.

Sketchbook

The pages of this sketchbook have been numbered, slightly incorrectly, from 1 to 92. At the beginning there are several topographical sketches of scenes in & around Rome. These are followed by many of his own designs for various projects, which include public buildings & country houses. These designs show that his style at this time is firmly based on Palladio & the early C18 work of his English followers. The recurring theme, however, in Brettingham's schemes here is for buildings incorporating a domed rotunda often closely based on the Pantheon. One drawing (No.44) is d.1750 & this is probably the date of the book. Brettingham had visited Italy & Greece in 1747, in company with James Stuart & Nicholas Revett, & then remained in Rome until June 1754, studying architecture & sculpture & buying statues & pictures for Lord Leicester, Lord Dartmouth & his father, Matthew, who was also an architect. 93 pp. bound in vellum ($10\frac{1}{2} \times 8$)

Prov: An inscription on the flyleaf reads: *Presented by A. Newton Associate | per A. J. Style, Student | Dec 1869*

1 Very rough sketch of the inside of a large vaulted room with view through high round-arch openings; the sketch extends on to the verso of the flyleaf
Red chalk

2 ROME: View of townscape seen through a semi-circular window with high medieval tower to left
Red chalk

3 ROME: Tomb of Cecilia Metella
Rough schematic elevation of a round tower with battlemented top, which is almost certainly a reconstruction of the tomb of Cecilia Metella
Insc: (very faint) *Tomb of Cecilia Metella*

4 ROME: Topographical view with the Porta Maggiore at the left, part of the city wall, & the Aqua Claudia to the right
Pencil & pen
Verso: Thumb-nail elevation of imaginary gateway with faint & illegible inscription
Pencil

5 ROME: Baths of Caracalla
View of massive ruins of two storeys with many round-arched openings; a barrel-vaulted basement in the foreground
Pencil, pen & sepia wash

6 ROME: S Costanza
Topographical view of a round church, with a high circular drum & conical roof
Pencil & pen

7 ROME: Very rough sketch showing part of wall with tower with the Aqua Claudia in background
Pencil

8 ROME: An extensive view showing the city wall & three towers with the Aqua Claudia up the hill in the background; drawn from an angle different from No.7
Pencil & pen

9 ROME: View of part of the city wall: a wall with square towers of two storeys, the wall in between each tower having six round-arched openings
Pencil & pen
This wall is in rural surroundings & in the background there is apparently the city wall with other buildings behind. This drawing seems to be connected in style & subject with Nos.7 & 8, & presumably they were all done at the same time & in the same vicinity.

10 A hilly landscape with several buildings in the foreground, probably the outskirts of Rome; a roughly sketched aqueduct in the background
Pencil & pen

11 ROME: Distant view of St Peter's framed by an Ionic column & entablature, with a terraced wall surmounted by figures in the left middle distance
Pencil & pen

12 ROME: A closer view of the garden & large C18 villa behind the terraced wall shown in No.7
Pencil & pen

13 A hilly landscape with rocks & trees
Pencil & pen

14 A medieval fortress-like building to the right, ruined two-storey square towers with many round-arched openings & some lower ruins in the middle distance, & a hilly background
Pencil & pen
The square towers are similar to those in No.9.

15 Unfinished perspective sketch of building with round-arched openings, one of the square towers on No.14
Pencil & pen
Verso: View of a small ruined temple, of four Corinthian columns on a high base with fragmentary superstructure; elevation showing the same temple restored, the four Corinthian columns surmounted by pediment & dome; below laid-out internal elevations of restored temple showing two floors, one half unfinished
Pencil & pen

16 Faint outlines of landscape scene
Pencil
Verso: A faint elevation for decorative treatment of an arched opening
Pencil

17 Landscape view with buildings in distance
Pencil & pen
Verso: A further development of No.16 verso; Possibly it is a design for a folly; small detailed sketches of entablatures
Pencil & pen

18 Landscape view of a bridge

Pencil & pen

Verso: Another elevation of the design drawn on Nos.16 verso & 17 verso; other slight elevational sketches, & plan

Insc: ... (indiscipherable) in *Gras Sq*

Pencil & pen

19 ROME: Temple of Minerva Medica

Topographical view with the Vatican obelisk in the background

Insc: *Minerva Medica*

Pencil & pen

Verso: Faint cross section of a domed interior

Pencil

20 Unfinished sketch of a wall with round-arched openings flanked by attached Corinthian columns

Pencil & pen

Verso: Internal elevation of a great hall of (?) an Academy of Arts with alternative schemes

Insc: Some measurements given, & paintings on the wall labelled *David & Nathan & Brutus*

Pencil & pen

21 Landscape view with a large villa or farm

Pencil & pen

22 Unfinished landscape view

Pencil & pen

23 View of ruins in a landscape with a small rectangular church

Pencil & pen

Verso: Elevation of the exterior of a country house, two storeys, with pediments & frieze

Pencil

Between here & No.42 the rectos (except No.6) form a series of landscape studies & the versos were clearly done at a later date & comprise Brettingham's own designs.

24 Incompleted sketch of a mason's yard

Pencil

Verso: Sketch of plan of ground floor of a large country house

Insc: Some measurements given & a few labels such as *coach house & corridor*

Pencil

25 Landscape view with a group of buildings crowning a hill

Pencil & pen

Verso: Two alternative elevations for the front façade of a country house, each with a Palladian window above the entrance

Pencil & pen

26 Very rough sketch of the ground plan of a semi-circular building with an open centre

Insc: *Diameter about 2 furlongs & 50 foot thick*

Pencil

Verso: Very rough internal elevation

Pencil

27 Landscape view with a small town in the middle distance

Pencil & pen

Verso: Elevation of the front façade of a large house with slightly projecting & pedimented wings & centre bays, with a central dome behind

Pencil

28 A roughly sketched landscape scene

Pen

Verso: Alternative longitudinal sections & a faint external elevation probably for a church

Insc: *Double columns for greater strength*

Pencil

29 Landscape sketch view with a group of buildings in the middle distance

Pencil

Verso: Rough ground plan of a large basilican church, with semi-circular chapels either side of square high altar; beside it a simple comparative plan labelled *Westminster Hall*, which is smaller

Pencil

30 Plan & elevation of reservoir

Insc: Some measurements given & a few labels, mostly illegible

Pencil

Verso: A further plan & longitudinal section for the church on No.29 verso with an oval arrangement at the high altar

Pencil

31 Unfinished plan, probably for a reservoir

Pencil

Verso: Elevation of entrance façade & cross section for a larger church; measurements given for columns, arches, piers &c

Insc: *To Consult in Colonna Gallery Farnesina St Maria Maggiore Gesù | 156 height of a principal Nave of St Peters in England 90 breadth in ditto*

Pencil

32 Landscape view with high round-arched ruins on a hill by the sea

Pencil & pen

Verso: Two alternative schemes for internal elevation with columns & pediments, probably gallery level of a church

Pencil, pen & sepia wash

33 Landscape view of a church & ruins by the sea, probably another view of No.32 recto

Pencil & pen

Verso: A further scheme for the internal elevation of a church, with bays in two stages divided by giant Corinthian pilasters

Insc: Some measurements given

Pencil, pen & sepia wash

34 Is missing; the page appears to have been cut out

35 Landscape view with ruins by the sea

Pencil, pen & sepia wash

Verso: Elevation of front façade of a country house, similar to the ones on No.25 verso

Pencil

36 Plan & perspective view of a reservoir

Insc: *5 small arches*

Pencil & pen

Verso: Plan, elevations & cross sections for an octagonal building with an entrance portico

Insc: *Bath*

Pencil

37 A steep hill by the sea surmounted by a castellated tower

Pencil & pen

Verso: Rough sketches of external & internal elevation of domed building with an entrance portico, derived from the Pantheon

Pencil

38 A garden scene with ruined round-arched arcades

Pencil & pen

Verso: Rough ground plan & entrance elevation for a house with cross section through entrance hall

Pencil & pen

39 Unfinished sketch of hills

Pencil

Verso: Very rough ground plan & entrance elevation for a country house

Pencil

40 Unfinished sketch of hills

Pencil

Verso: Rough perspective sketch of a great complex of buildings, including two long pedimented wings & central domed building

Pencil & pen

41 Unfinished sketch of castellated building in a landscape

Pencil

Verso: Rough ground plan, external & internal elevations, & a perspective sketch of a very large public building, possibly a scheme for part of No.40 verso

Insc: *outside Arches inside Columns*

Pencil

42 Rough unfinished ground plan & cross section probably connected with the scheme on Nos.40 verso & 41 verso

Insc: (on plan) *Pinacotheca | Atrio | Portico*

Pencil with pen & sepia wash

Verso: A far more developed ground plan of this scheme for public buildings

Insc: *Cortile of the Prison serving also by way of Comitium for election of Magistrates forum etc | Cortile two squares, various rooms labelled such as Curia, Basilica, Grand Council Chamber & offices. Atrio as 2 to 3 | Curia Square but if oblong the height to be the half of two sides joined under the beams*

Pencil & pen

43 Rough sketch for the ground plan of a law court, with a central oval court between 2 prisons & other rooms

Insc: *Desing of a Tribunal with a | Theatre for the Aditors the Criminal (sic) | Box to be in the middle with Guards on each side of the Criminal to be | brought in by a private vault under the Theatre | - to have two Circular Boxes for the | witnesses adjoining to the Table of the Comcellors - | or one for the Cryer and another for | the Witnesses; rooms labelled on plan*

Pencil with writing in pen

Verso: Various elevations for bridges & perspective sketch for the interior of a large hall

44 External & internal elevations & cross section of the Pantheon [Fig.84]; the internal elevation has some alternative suggestions for the treatment of the attic

Insc: *I imagine the Basement | projected no further than | the Base of the Pedastyle | of the Columns of the | Altars. Possibly when this Temple was restored | by Mr Aurelius the | Architect removed the | Basement, and raised it | higher that is to the Bases | of the Columns of the | Altars - This might serve for a Basilica or | Church with a Plan oblong, with two | wings one on each side like Sta Maria Maggiore*s & d: A cartouche over an archway bears the letters *Jupō (?) M.B. | 1750*

Pencil & pen

Verso: Two external elevations for country houses, one with a domed central rotunda

Pencil & pen

45 Various designs for fireplaces

Pencil & pen

Verso: Two elevations, one of 2 storeys with a round-arched arcade beneath pedimented windows, & the other a large house with a rusticated base & staircase to the main floor, a pedimented 7 bay centre, flanked by wings with venetian windows

Pencil & pen

46 Two schemes for the front façade of a large house

Pencil & pen

Verso: Various elevations for bridges

Pencil & pen

71 Sketch plan, 3 alternative elevations & a cross section for a small classical building with a central rotunda possibly intended as a landscape feature
Pencil, pen & sepia wash
Verso: Faint sketch of elevation of a house
Pencil

72 Four sketches of elevations for gates, & a rough plan & 2 elevations for a small two-stage free-standing rotunda
Insc: *Laws respecting Gates*
Pencil, pen & sepia wash
Verso: Faint plan & elevation of a circular building with portico & a rough plan of an immense house with a central block connected by arcades to the chapel on one side & the kitchen on the other
Insc: (to plan of large house) *The Great Cortile to have a double Row of Columns three stories high and the small Cortiles with Arches & as above*

73 Elevations & small perspective sketch of interior of the house whose plan was given on No.72 verso
Insc: *Elevation of the great Cortile | side of the smaller Cortile*
Pencil, pen & sepia wash
Verso: Plan & alternative elevations of the entrance façade of the central block of the large house begun on No.72 verso
Pencil, pen & sepia wash

74 Unfinished plan & alternative elevations for an entrance façade, on a considerably smaller scale than the previous scheme
Pencil & pen
Verso: Rough plan & 2 alternative elevations for entrance façade of large house in the series on No.72 verso
Pencil & pen

75 Further schemes for the front façade & flanking arcades of the large house
Pencil & pen
Verso: A project for a theatre: perspective sketch of the exterior & rough view of the galleries
Pencil & pen

76 Perspective sketch for exterior of theatre & elevation of the galleries
Pencil, pen & sepia wash
Verso: Rough ground plan & cross section in perspective of interior of theatre
Pencil & pen

77 Cross section of theatre with a central dome
Pencil & pen
Verso: Several elevations for small pedimented buildings, also 2 church façades
Pencil, pen & sepia wash

78 Further elevations, several for circular buildings, also a perspective sketch of a church interior
Pencil, pen & sepia wash
Verso: Elevation of circular building, with a smaller circular upper stage which supports a dome, also a slight sketch for an alternative scheme
Pencil, pen & sepia wash

79 Cross section of the circular building, whose elevation was given on No.78 verso
Pencil & pen
Verso: Plan, elevations & perspective view of interior for a semicircular hall with a portico to the entrance façade, also other elevations
Pencil & pen

80 Plan & elevations for a church; the plan is square with 4 corner chapels with many niches for sculpture
Pencil, pen & sepia wash
Verso: Faint & incomplete ground plan & cross section for a circular building
Pencil & pen

81 Various elevations, the major one being a two-stage circular building, surmounted by a drum & dome
Pencil & pen
Verso: A long elevation of 4 storeys with many pentimenti
Pencil, pen & sepia wash

82 Rough & incomplete elevation of an entrance façade
Pencil
Verso: Two elevations probably for a public building, one of 9 bays & one of 5
Pencil, pen & sepia wash

83 Unfinished four-storey elevation of 7 bays
Pencil & pen
Verso: Two elevations for the front façades of houses, one with venetian windows, the other with an open loggia on the piano nobile
Pencil, pen & sepia wash

84 Rough plans, elevations, cross sections & perspective of an assembly room, the main hall with an apsidal end
Pencil & pen
Verso: A two-storey elevation of a nine-bay façade under a pediment; much carving provided for
Insc: *Hall of Justice* has been crossed out & *Musick Room* inserted
Pencil & pen

85 An internal elevation with many statues in niches & a perspective of a hall
Pencil & pen
Verso: A ground plan & elevation for a three-storey 9 bay house
Insc: Scale & some measurements given
Pencil & pen

86 Faint, unfinished ground plan & elevation for a house; the elevation provides for three venetian windows on the first floor
Insc: *with pillars or without | with or without a break*
Pencil, pen & sepia wash
Verso: Two elevations for town houses & a long continuous street elevation of 3 storeys above round-arched arcade
Pencil, pen & sepia wash

87 Three elevations for houses & the elevations for 3 alternative schemes for an immense public building, possibly government offices
Pencil, pen & sepia wash
Verso: Series of elevations for small temple buildings
Pencil & pen

88 Series of elevations for various small garden buildings, one inscribed *garden seat*
Pencil, pen, brown pencil & sepia wash
Verso: Two perspective sketches of circular buildings in antique settings, one on a high square base & supporting a semi-circular dome, the other with a drum & dome
Pencil, brown pencil & pen

89 Series of elevations for *villas*, most of them with venetian windows
Pencil, pen & sepia wash
Verso: One plan & series of elevations for large houses, most of them incorporating venetian windows
Pencil, pen & sepia wash

90 Very rough plans & series of elevations for houses of various sizes
Pen, pencil & sepia wash
Verso: Incomplete plan & elevation of front façade of large house drawn over the sketch outline of a hilly island
Pencil & pen

91 Sketch view of a hilly island
Pencil
Verso: Very rough plans & series of elevations for houses of various sizes; some illegible inscriptions
Pencil, pen & sepia wash

92 Series of elevations for houses, a church & a funeral monument
Pencil, pen & sepia wash
Verso: Plan & elevation for a house with a central rotunda & smaller rotundas to each flanking wing, another elevation & a perspective sketch of a country house & its garden
Pencil, pen & sepia wash

BREWER, Cecil C. (1871-1918)
For Brewer's designs & biographical details
see Smith, A. Dunbar (1866-1933) & Brewer, Cecil C.

Topographical drawings
England & Wales
HASTINGS (Sussex)
Landscape view from the East Hill looking towards St Clement's church
s: C.C.B.
Watercolour (8¹/₂ × 6¹/₂)
Prov: Pres. by Mrs Anthony Pott (A) from the collection of her father, H. Martineau Fletcher (F), 1959

LONDON: Church of St George, Botolph Lane
View, 1895
s & d: CCB 95
Pen (18³/₄ × 10¹/₄)
Prov: Pres. by Mrs Sydney Clark, 1963

LONDON: Smithfield, Church of St Bartholomew the Great
View of the apse, 1889
d: Oct 11th 1889
Pencil (14³/₄ × 11¹/₈)
Prov: Pres. by Mrs Sydney Clark, 1963

LONDON: Westminster, St Emanuel's Hospital
View
Insc: *St. Emanuel's Hospital | Westminster & stamped RA*
s: Cecil C. Brewer
Pencil (10¹/₈ × 14)
Prov: Pres. by Mrs Sydney Clark, 1963

NORWICH (Norfolk): Church of St Andrew
Measured drawing of the screen, 1892
Elevation
Scale: 1 in to 1 ft
s & d: *Mens et Delt 92 | CCB*
Pen & grey wash (21¹/₄ × 14³/₄)
Prov: Pres. by Mrs Sydney Clark, 1963

ST DAVID'S (Pembroke): Cathedral

1 View of the tower from the NW

Insc: *St. Davids*Pen & watercolour (14³/₄ × 8¹/₄)

Prov: Pres. by Mrs Anthony Pott (A), 1954

2 Topographical drawing of a *Poppy Head* | *St. David's*

Insc: As above

s & d: *Aug 93* | *CCB*Pencil & brown wash (16¹/₄ × 12³/₄)

Prov: Pres. by Mrs Sydney Clark, 1963

TRUNCH (Norfolk): Baptistry

View

d: *Sept. 1st 92*

Pencil (14 × 10)

Prov: Pres. by Mrs Sydney Clark, 1963

France

AIX-EN-PROVENCE (Bouches-du-Rhône): Cathedral

Measured drawing of central part of W doorway, 1894

Plan & perspective

s & d: *C.C.B. | April 94*Pencil & coloured wash (18¹/₄ × 7¹/₈)

Prov: Pres. by Mrs Sydney Clark, 1963

DINAN (Côtes-du-Nord): Church of S Sauvel

Measured drawing of the credence table, 1894

Elevation & section

s & d: *Mons et Delt July 94* | *CCB*Pencil & coloured wash (21 × 10¹/₄)

Prov: Pres. by Mrs Sydney Clark, 1963

GUÉRANDE (Bretagne)

View of the village street

Insc: *Guérande — Brittany*Pencil & watercolour (6¹/₂ × 9¹/₂)

Prov: Pres. by Mrs Anthony Pott (A), 1954

MONT ST MICHEL (Bretagne)

View of the abbey walls seen from the lower road

d: *Mont St. Michel 1910*Pencil & watercolour (10³/₄ × 7¹/₂)

Prov: Pres. by H. M. Fletcher (F), 1939

PLOUGASNOU (Finistère): Church

View

Watercolour (19¹/₄ × 10)

Prov: Pres. by Mrs Sydney Clark, 1963

QUIMPERLÉ (Finistère): Mairie

View of *Part of the Marie* (sic)

Insc: As above

Pencil (13 × 9¹/₄)

Prov: Pres. by Mrs Sydney Clark, 1963

ST JEAN DU DOIGT (Bretagne)

View of the village looking down from the

surrounding hills showing the church tower

w/m: 1908

Pencil & watercolour (11 × 15¹/₄)

Prov: Pres. by H. M. Fletcher (F), 1939

TRÉGUIER (Bretagne): Cathedral

Measured drawing of stalls

Elevation & section

s & d: *CCB | Aug. 94*Pencil & coloured wash (10 × 21¹/₂)

Prov: Pres. by Mrs Sydney Clark, 1963

Italy

FLORENCE: Museo del Duomo

Topographical drawing of one of the music-making

putti on Luca della Robbia's Cantoria

Insc: *Mr Brewer*Pencil (18³/₄ × 14¹/₂)

Prov: Pres. by Mrs Sydney Clark, 1963

FLORENCE: Palazzo Stufa, Fountain

Sketch & section, with details of bronze supports

Insc: *Fountain from Palazzo Stufa Florence. S.K.M.*

(South Kensington Museum, now V & A)

s & d: *C.C.B. | Sketched & mes. | April '94*Red chalk & wash (16¹/₄ × 12³/₄)

Prov: Pres. by Mrs Anthony Pott (A), 1954

PISA: Piazza dei Cavalieri

View of an angle of the piazza showing the façade of

the Palazzo dell' Orologio

Insc: *Pisa*

d: verso 1906

Pencil & watercolour on tinted paper (14¹/₄ × 10¹/₄)

Prov: Pres. by H. M. Fletcher (F), 1939

TAORMINA (Sicily)

View of a ruined wall with double-arched opening at the top

Insc: *Wall at Taormina — Sicily*

d: verso 1907

Pencil & watercolour (14 × 7)

Prov: Pres. by Mrs Anthony Pott (A), 1954

Spain

GERONA (Catalonia)

Distant view of town with church on the left

s & d: *Gerona Jan. 15. 1912 CCB*

Black chalk & watercolour on tinted paper (7 × 10)

Prov: Pres. by Mrs Anthony Pott (A), 1954

PALMA (Majorca)

Street scene with the tower of S Agostino in background

s & d: *Palma. Dec. 25. | 1911 C.C.B.*Pencil & watercolour (10 × 8¹/₂)

Prov: Pres. by H. M. Fletcher (F), 1939

PALMA (Majorca)

Sketch of a house of 2 storeys, the entrance door having a pointed arch over which is a balcony with a door & 2 shuttered-windows looking on to it & deeply projecting eaves

Insc: *'House next Cathedral, Palma'*s & d: *Palma Dec. 20. 1911 | C.C.B.*Pencil & watercolour (12¹/₂ × 7)

Prov: Pres. by H. M. Fletcher (F), 1939

PALMA (Majorca): Calle Formiguera

View of the street from beneath an archway showing balconies & over-hanging eaves

Insc: *Calle Formiguera | Palma*s: *C.C.B.*

Pencil & watercolour on tinted paper (14 × 10)

Prov: Pres. by Mrs Anthony Pott (A), 1954

PALMA (Majorca): S Francisco

View of the W front of the church

Insc: *S. Francisco. Palma.*s & d: *27.xii.1911. C.C.B.*Pencil & watercolour (12 × 9¹/₂)

Prov: Pres. by Mrs Anthony Pott (A), 1954

TARRAGONA (Catalonia)

Distant view of the monastery with sea beyond & cemetery in foreground

s & d: *Tarragona | Jan. 12 1912 | C.C.B.*Pencil & watercolour (12 × 9¹/₂)

Prov: Pres. by H. M. Fletcher (F), 1939

Sketchbook of 28 tinted leaves containing sketches made in France (1908, Abbeville, Hesdin & Montreuil), the fountain of 'Pompe' at Guingamp; house in Church Square, Rye (1922), & studies of plants

Pencil, coloured chalks & watercolour; bound in canvas (5³/₄ × 9)

Prov: Pres. by Mrs Anthony Pott (A), from the collection of her father, H. Martineau Fletcher (F), 1959

BRIDGES, W. (fl. 1793)

BRISTOL (Somerset): Bridge over the Avon

Proposal for raising a Subscription to build a Bridge over the River Avon | at the Rocks of St. Vincent from Sion Row Clifton to Leigh Down near | Bristol Hotwell

MS & designs, 1793 (4, originally all bound together):

1 MS *Proposal* outlining scheme

2 Plan & elevation [Fig. 87], showing a huge central arch, the space between its supports & the cliff to be filled in on each side with numerous floors containing a chapel, public offices, corn exchange, coal warehouse &c

Insc: *Ground Plan & Road & Dimensions. The Great Arch 220 ft high 180 ft wide, Base 400 ft. Length 140 ft. wide; Road on Top 700 ft Long 50 ft Wide. Each story 40 ft High; inscription along the top of the arch reads: Insc: Ang. Const. | Rex: Doms. et Coms.*s & d: *W. Bridges, Invent. & Delint. | PD: Bristol. March 1793*

Engr: In the same state, with the addition of a key below, to form part of the proposal form

3 Elevation of centre of bridge showing the *Manner of Constructing and fixing the scaffolding to form the Center for the great Arch without obstructing the Navigation; Section of the Bridge at the Turrets; & plans of different storeys* [Fig. 87]

Insc: Numbered 1-7, relating to the explanation in No. 4

Engr: In the same state, to form part of the proposal form

4 MS. *Explanation of the Second Plate*

1 & 4 Pen, 2 & 3 pen & coloured wash (15 × 11)

Lit: This design is mentioned in G. F. Stone, *Bristol as it was and as it is*, 1909, p. 3, & Paul Nash, 'The Giant's Stride', *AR*, LXXXVI, 1939, pp. 117-128In 1735 Mr. Vick, a wine merchant, bequeathed £1000 to City Guild for a bridge across Clifton Gorge, directing that the money should be allowed to accumulate at compound interest until it reached £10,000. This design by Bridges was one of the earliest proposals. In 1829 designs were invited, & that by I. K. Brunel was chosen. For a description of the Clifton suspension bridge see Pevsner, *North Somerset & Bristol*, p. 422; *AR*, LXXXVI, 1939, p. 117. A copy of the original proposal form, with three engravings of the bridge, is in the Braikenridge Collection, Bristol Central Public Library. The engraving of plan & elevation is reproduced in Baines & Stevens, *History of the Clifton Suspension Bridge*, & *AR*, LXXXVI, 1939, p. 117.

BRITTON, John (1771-1857)

Antiquary, topographer & miscellaneous writer. *Beauties of England & Wales*, 1801, with Edward Brayley; *Beauties of Wiltshire*, 1801; *The Cathedral Antiquities of England*, 1814-35; *Autobiography*, 1850. Bibl: *DNB*; obituary: *Builder*, XV, 1857, pp. 22-25

LONDON: Covent Garden, King Street, Institute

Survey drawing of a parquetté floor

Plan, & enlarged detail of same

Insc: *Parquetté floor | formerly existing in the quarter | space of the Staircase of the Institute | King St. Covent Garden. | Presented by J. Britton | Hon. Member 9 May 1836*Pen & wash (19¹/₂ × 26¹/₄)

Prov: Pres. by J. Britton, 1836

DEEPDENE (Surrey)

MS & drawings illustrating the history of Thomas Hope's Deepdene, 1825-26, containing 35 drawings by William Henry Bartlett (1809-1865): views of the house [Fig.88], its gardens & environs; a plan of the estate; a plan of the principal storey of the house; & a view in

NORBURY PARK (Surrey)

Insc: (on title page) *Historical and Descriptive Account of The Deepdene, the Seat of Thomas Hope, Esquire &c &c by John Britton F.S.A. &c &c To accompany a Series of Drawings, Illustrative of the Scenery &c of the Deepdene with dedication To the Honorable Mrs Hope, & MS prefaces, Chapters I-IV*

s: John Britton

Pencil, watercolour, pen & wash bound volume (12³/₄ × 8)

Prov: Thomas Hope (died 1831), by descent to Mrs Irene Law, by whom it was pres., 1965

According to the contents page of this manuscript there was proposed a fifth chapter dealing with a description of the house & its contents, & a sixth one describing the seats in the vicinity. These were never written, but material for their compilation must surely be that contained in a similar collection in the Minet Library, Camberwell, where may be found some of William Atkinson's designs. These charming drawings by Bartlett are probably the earliest extant by this artist, who was only sixteen years of age at the time & had just been apprenticed to John Britton. In 1825 appeared *An Account of the Mansion of Thomas Hope, Duchess Street, Portland Place* in Britton & Pugin's *Illustrations of the Public Buildings of London* (vol.I, pp.310-312).

BROADBENT, John (fl.1829-33)

Pupil of Thomas Rickman, practised in Liverpool, where he designed the churches listed below. He also added the tower to Walton-on-the-Hill Church, Lancs, 1831-32.

Bibl: *Colvin*

LIVERPOOL (Lancs): Scotland Road, Church of St Anthony (RC)

Contract & working drawings for the Catholic Chapel, 1832 (5):

1 Half-plans of Ground Floor & Gallery Floor

Scale: 1 in to 8 ft

Insc: As above, with measurements given

s & d: John Broadbent | Architect | April 1832

Pen & wash (18 × 23)

2 Recto: Contract drawing No.54: Elevation of Door VII behind central Altar, & elevation of Door IX in Vestries, & plans of Framing

Verso: Contract drawing No.55: Elevation of Central Door (IV) with patent hinges, & plan of framing

Scale: recto & verso 1 in to 1 ft, plans of framing, 1/2 FS

Insc: recto & verso as above, & details labelled

s & d: recto & verso John Broadbent | Archt | April 1832, & contractors' signatures

Pen & wash (24 × 20¹/₂)

3 Details of Iron Founders Work to Roof Principals

Scale: 1/4 FS

Insc: As above, No.90, with details labelled & measurements marked

s & d: John Broadbent | Architect | Sept. 12th 1832

Pen & wash (20 × 24¹/₂)

4 Plans & sections of groined ceilings over the small altars

Scale: 1 in to 2 ft

Insc: No.108, For the Committee, & as above with details labelled

s & d: John Broadbent | Architect | Jany. 30th 1833

Pen & wash (24 × 16)

5 Recto: Joiners' Details of Cross with Four Arms | for the Central Canopy in Front of the Organ

Elevation of Front | & Back, & Section of Half of Cross

Scale: FS

Insc: No.213 & as above

Verso: Half-elevation & half section of Canopy showing the Weatherings; Section of Cornice Mouldings | to Ceilings of Screens top of Stair Cases; Design for Groundwork for figuring on Pew Doors

Insc: As above

s & d: John Broadbent | Architect | Sept.12 1833

Pen & pencil, 'pricked for transfer' (21 × 20¹/₄)

1-5 Prov: Rickman Collection, pres. to the RIBA, 1912

LIVERPOOL (Lancs): Everton, Shaw Street, Church of St Augustine

Contract drawings, 1829-30 (5):

1 Plan & section of gallery framing, & section of ceiling joists

Scale: 1 in to 2 ft

Insc: As above & No.10. For the Committee, with contract, & details labelled & measurements marked

s & d: John Broadbent | Architect | Clarence ... |

Liverpool, 22nd & 25th April 1829, & contract signatures

Pen & wash (25 × 19¹/₂)

2 Plans & section of tower & cupola

Scale: 1 in to 6 ft

Insc: No.15, For the Committee; with contract

Approved by the Committee | & signed on its behalf by me | Chairman; & with details labelled & measurements marked

s & d: John Broadbent | Architect | Liverpool. | April 22nd & 25th 1829

Pen & wash (16³/₄ × 23³/₄)

3 Details of benches & pew framing

Scale: 1 in to 1 ft, FS

Insc: No.30, For the Committee, In the Intended New Church | In Shaw Street Everton, with details labelled & measurements marked

s: Contract signature, E.R.

Pen & wash, the sheet torn bottom right-hand corner (16³/₄ × 20¹/₄)

4 Details of inner doors: Elevation & plan of Door Framing

Scale: 1 in to 1 ft, framing FS

Insc: No.33, For the Committee, & as above, with details labelled

s & d: John Broadbent | Architect | Liverpool | Sept. 1829,

& the contract signature, E.R.

Pen & wash (24³/₄ × 20¹/₂)

5 Plan, elevation & section of Ionic capitals on columns under the Pulpit

Scale: FS

Insc: No.45, For the Committee, with details labelled

s & d: John Broadbent | Architect | Feb. 6th 1830

Pen & coloured wash (23³/₄ × 16¹/₂)

1-5 Prov: Rickman Collection, pres. to the RIBA, 1912

BRODRICK, Cuthbert (1822-1905)

Born in Hull, 1822, and articled in 1837 to Henry Francis Lockwood (later a principal in Lockwood & Mawson). Left Hull in 1844 to study buildings in England, France and Italy, returning to open an office in 1845. After commercial and minor commissions his first important design was the Royal Institution, Hull, 1852, for the Literary & Philosophical Society and the subscription library. In 1853 he won the competition for Leeds Town Hall and opened an office in the town, where he stayed until retiring to France in 1869. Died in Jersey, 1905.

Other buildings include Wells House, Ilkley, 1853-58; Leeds Corn Exchange, 1860-63; Leeds Institution, 1860-67; Hull Town Hall, 1861-66; warehouses in King Street, Leeds, c.1862; Grand Hotel, Scarborough, 1862-67; Headingley Congregational church, Leeds, 1864; Oriental baths, Leeds, 1866. He won a silver medal in the Lille cathedral competition, 1856, and submitted designs in the competitions for the Government offices, Whitehall, 1857 (placed fifth in the War Office), Manchester Assize Courts, 1859, Bolton town hall, 1865 (placed third), National Gallery, 1866 (limited competition), Royal Exchange, Manchester, 1866, Manchester town hall, 1866, and others of the 1860s. He was commissioned to design a custom house in Bombay in 1866.

Bibl: obituary: *Builder*, LXXXVIII, 1905, p.272; G. Dudley Harbron, 'Cuthbert Brodrick or Cabbages at Salona', *AR*, LXXIX, 1936, p.36; T. Butler Wilson, *Two Leeds Architects*, 1937; D. Linstrum, 'Architecture of Cuthbert Brodrick', *CL*, CXLI, 1967, pp.1379-1381; D. Linstrum, 'Cuthbert Brodrick: an Interpretation of a Victorian Architect', *Journal of the Royal Society of Arts*, CXIX, 1971, pp.72-87

The collection of drawings (71) by Cuthbert Brodrick was pres. in 1940 by Mr H. Trevor Field of Hull (the late W. S. Walker's partner), through G. Dudley Harbron (F)

BOMBAY (India): Custom house

Unexecuted design

Elevation [Fig.89]

Scale: 1 in to 40 ft

Insc: *Design — for the Custom House Bombay*

s: C.B.

Pen & wash (9³/₄ × 24³/₄)

Lit: *Builder*, XXIV, 1866, pp.724-725

CASTLE HOWARD (Yorks): Monument to 7th Earl of Carlisle

Competition design, with Greek Ionic order, 1868

Perspective

Insc: (on attached label): *Monument to the Earl of Carlisle*

Pen & watercolour (23¹/₈ × 18³/₈, the corners rounded)

Reprd: *AR*, LXXIX, 1936, p.34

Built to design by F. P. Cockerell, 1869-70.

GRIMSTON HALL (Yorks)

Unexecuted design for the staircase (2)

Perspective looking from the hall up the first flight; & perspective at the first floor landing showing the balcony of the next floor & the fan-light over

Insc: *Grimston Hall | The Seat of the Right Honourable | Lord Londestborough*

Pen (two sketches 8¹/₂ × 5³/₄, mounted on 18¹/₂ × 26¹/₂)

This house is by Decimus Burton, 1840-50 (see *CL*, LXXXVII, 1940, pp.252, 276).

ILKLEY (Yorks): Wells House hydropathic establishment

Design, c.1853

Perspective, *View of Corridor shewing entrance to drawing room*

Insc: *A Design for the Ilkley Wells-Hydropathic Establishment, & as above*

Pen & wash (15³/₄ × 18)

LEEDS (Yorks): Corn Exchange

Competition design, 1860

Perspective of the interior [Fig.90]

Insc: (on mount) *Design for New Corn Exchange Leeds | Interior view*

s: (on mount) *Motto "O.V." (?)*

Pen & watercolour (20 × 24¹/₄)

Lit & reprd: *Builder*, XIX, 1861, pp.341, 648-651; *CL*, CXLI, 1967, p.1381, fig.6; D. Linstrum, *Journal of the Royal Society of Arts*, CXIX, 1971, pp.80-81

Built 1861-63.

LEEDS (Yorks): Cookridge Street, Mechanics' Institution & School of Art (now civic theatre) Design, 1860

Perspective showing the front & side façades with figures in the foreground [Fig.91]; parts of small photographic plans attached to the sheet
Insc: verso (on a label) *First Prize drawing / Mechanics Institution / and School of Art / Leeds Estimate / 1860 / Cuthbert Brodrick / Architect / 3 Plans & interior view in the corners*
s: Cuthbert Brodrick / Architect
Pen & watercolour (21⁷/₈ × 33¹/₂)
Lit & reprd: CL, CXLI, 1967, p.1379, (illustr. fig.1); D. Linstrum, *Historic Architecture of Leeds*, 1969, p.60; D. Linstrum, *Journal of the Royal Society of Arts*, CXIX, 1971, p.81

Also a tracing of the above drawing
Pen & wash (18 × 32¹/₄)

LEEDS (Yorks): Cookridge Street, Oriental Baths

Design in Moorish style, 1866
Elevation, with figures in the foreground [Fig.92]
Pen & watercolour (19 × 30¹/₄)
Reprd: CL, CXLI, 1967, p.1379, fig.2; D. Linstrum, *Historic Architecture of Leeds*, 1969, p.60
Partly remodelled 1882; dem. 1969.

LEEDS (Yorks): Queen's Hotel

Competition design for a five-storey building in Italianate style on a corner site, 1862
Perspective, showing a station or factory in the background & figures in the foreground
Pen & wash (20¹/₄ × 29¹/₂)
The hotel was built to the design of Perkin & Backhouse.

LEEDS (Yorks): Town Hall

Design for the tower
Plan & elevation
Insc: (in pencil) *The first design for the Dome of Leeds Town Hall / A Model in plaster made of same by Barker / In design (second) the recess of each front was / filled up & the total height above cornice measured / 10 feet*
w/m: J. Whatman 1852
Pen (22⁵/₈ × 18⁵/₈)
Lit: A. Briggs, 'Leeds: a Study in Civic Pride', *Victorian Cities*, 1963, pp.137-183; D. Linstrum, *Journal of the Royal Society of Arts*, CXIX, 1971, pp.73-77
Brodrick exhibited at the RA 1854, No.1228, 'New Town Hall Leeds' &c. There are further Brodrick drawings for the town hall in the City Art Gallery, Leeds, & the City Library (Archives), Leeds.

LEEDS (Yorks): Headingley Hill, Wesleyan Theological Institution

Design in castellated style, c.1867
Perspective of the entrance façade [Fig.93]
Insc: *Design for the Wesleyan Theological Institution Headingley Hill*
Pen & wash (16 × 29¹/₂)
Built by Wilson & Wilcox in 1867, Pevsner, *Yorkshire, West Riding*, 1959, p.330.

LILLE (Nord, France): Cathedral

Competition designs, 1856 (3):
1 Elevation of the W front [Fig.94]
Pen & wash (12 × 10)
Reprd: D. Linstrum, *Journal of the Royal Society of Arts*, CXIX, 1971, p.86

2 Elevation of the E end
Pen & wash (12¹/₄ × 10)

3 Perspective of the W front, the tower & spire sketched in pencil
Pen & wash, pencil (17¹/₂ × 12³/₈)

For references to the Lille cathedral competition see introduction to entry on **BURGES, William**. Brodrick's design is referred to as *Builder*, XV, 1857, p.70.

LIVERPOOL (Lancs): Exchange buildings
Competition design, in Italo-French Renaissance style, 1863

Perspective of the principal façade, with mounted & pedestrian figures in the foreground
Insc: *Design for the Liverpool Exchange Buildings*
s & d: Cuthbert Brodrick Architect 1863
Sepia pen & watercolour (20¹/₂ × 34¹/₂)
Lit: *Builder*, XXI, 1863, pp.382, 399, 420

LONDON: Mark Lane, Corn Exchange
Designs, 1860 (2):

1 Perspective of the 3 bays of the entrance façade showing the curve of the cast iron & glass roof above; figures in the foreground
Sepia pen & watercolour (18⁵/₈ × 15³/₄)

2 Perspective of the interior looking towards the 3 bays of the entrance façade, with figures
Pen & watercolour (26¹/₂ × 20¹/₂), the top cut to follow the curve of the roof
Reprd: N. Taylor, *Monuments of Commerce*, 1968, pl.23

LONDON: Trafalgar Square, New National Gallery
Competition designs, 1866:

Preliminary studies for the 3 designs submitted to the jury; most of the studies relate to Brodrick's second design which was for a completely new building (19):
1 Sketch of William Wilkins's building, with the SE view of St Martin-in-the-Fields in the right foreground w/m: J. Whatman Turkey Mill 1864
Pencil & wash (11 × 15¹/₄)

The following sheets (Nos.2-10) are all connected with design No.2, recommended for its 'somewhat imposing effect of columnar architecture'. They are variations on the theme in which the façade is articulated by an order of giant Corinthian columns & the centre emphasized by first 12 & then (final scheme, No.9) 14 projecting columns, surmounted by a raised attic in temple form. The inspiration for this design clearly comes from Schinkel's Berlin Schauspielhaus of 1819-21, a schematic sketch of which (see Brodrick, Cuthbert: **BERLIN**) was found filed with the National Gallery designs.

2-10 Drawings connected with Brodrick's design No.2 but showing variations in the numbers of columns used in the portico & in the flanking colonnades

2 Perspective sketch from the SE, the entrance steps flanked by equestrian statues on pedestals, the colonnade on either side of the central feature of 12 columns extended to 4 columns, with enlargements to either end faintly indicated in pencil; tiny figures in the foreground
Pencil & wash (9¹/₂ × 14)

3 Perspective sketch from the SE the colonnade on either side of the central feature of 12 columns extended to 8 columns; three pairs of tiny figures in the foreground
Verso: 3 rough perspectives
Pencil & wash (9¹/₂ × 18⁷/₈)

4 The above design drawn out in plan & frontal elevation, also in perspective from S & SE showing the layout of Trafalgar Square with fountains [Fig.95], rough sketch section of entrance
w/m: J. Whatman 1864
Pen & wash, with some pencil on plan (13¹/₂ × 20)

5 Sketch perspective from the SE with the end pavilions articulated by coupled Corinthian pilasters, from which are set back the curved corners of the E & W fronts; an alternative, larger design for the attic has been added on a separate sheet of paper; the layout of Trafalgar Square in the foreground with steps leading straight to the gallery from the square
Pencil & wash (9¹/₂ × 19¹/₂)

6 Front elevation of design in No.5 above
w/m: J. Whatman 1864
Pen & wash with pencil amendments (11¹/₄ × 27)

7 Perspective sketch of design in No.5 with a part of the Trafalgar Square layout, part of the façade of St Martin-in-the-Fields & figures in the foreground
Pencil & wash (10¹/₂ × 20)
Reprd: D. Linstrum, *Journal of the Royal Society of Arts*, CXIX, 1971, p.79

8 Tracing of the above perspective sketch
Pencil on tracing paper (8¹/₂ × 14)

9 Sketch elevation & plan of the final scheme for design No.2 for the principal façade, showing the portico of 14 columns as described in *The Builder*, with 5 columns flanking on each side
Scale: 1 in to 20 ft
Pencil (12¹/₂ × 27)

10 Plan of above design (No.9), but with 6 columns flanking the portico on each side
Scale: 1 in to 16 ft
Insc: *National Gallery London / Ground Plan Design No.2 / Cuthbert Brodrick Architect*
Pen with pencil amendments on tracing paper (26¹/₂ × 29¹/₂)

11 Sheet of studies for a new building, obviously very preliminary ideas, and only vaguely related to design Nos.2 & 3
Reprd: *AR*, LXXIX, 1936, p.34
Verso: Design with dome, incorporating Wilkins's building
Pen on blue paper (10 × 16)

12-16 Drawings connected with Brodrick's design No.3

12 Perspective sketch of the design for a new building with dome set above giant colonnade & projecting portico showing the proposed layout of Trafalgar Square with fountains in the foreground
Verso: Sketch elevation of a much larger & quite different scheme
Pencil & wash (6 × 11¹/₂)

13 Perspective sketch of a scheme similar to No.12, with the same layout for Trafalgar Square, but with domes added to the end pavilions which now also project; also 3 sketch elevations, a rough perspective sketch & 3 rough plans
Verso: Rough section & perspective of hall
w/m: J. Whatman 1864
Pencil & wash (13 × 18³/₄)

14 Sketch elevation with the dome partially hidden by a circular arcade with balustrade, showing alternative versions of the treatment of the architrave to the colonnade on either side of the projecting portico; detail sketch of the blank arcading round the dome; rough sketch plan of the front elevation
Pencil (9 × 21¹/₂)

15 Sketches of the dome in relation to the portico
Verso: Sketch plans
w/m: T. James 1863
Pencil on blue lined paper (17 × 21¹/₄)

16 Perspective sketch from the SW of W façade, showing the dome set much lower, but with projecting portico, colonnade & architrave as before; small figures in foreground
Verso: Rough sketches showing a curved portico, in one case surmounted by a drum & dome, & in the other flanked by cupolas

Other sketch designs, some showing similarities with those of sheet No.11
Pencil & black chalk (17×20)

17-19 Different designs not connected with either Nos.2 or 3

17 Sketch elevation for a design in which the portico has been abolished, an arcade placed at ground floor level in the projecting central feature, the colonnade raised to first floor level across the whole building & a raised pediment over the central feature; sketches of details
Verso: Rough sketch designs
Pencil & pen (13¹/₄×18³/₄)

18 Sketch elevation with rough plan & section & perspective similar to designs in sheets Nos.2-10 but with the end pavilions enlarged; also a basement podium has been added to the elevation on a separate strip of paper, & a similar basement podium has been roughly drawn on to the perspective
Pencil (13¹/₂×21¹/₂)

19 Sketch elevations (2) very close to sheet No.18, but with the attic storey altered; the lower elevation has a sketch plan & also shows the façade of St Martin-in-the-Fields
Scale: 1 in to 40 ft
Pencil (13³/₄×12¹/₂)

Brodrick's 3 designs are discussed in *Builder*, XXV, 1867, pp.41-42, & his description & report are in the RIBA Library. For the further history of the competition see the references given under Barry, Charles Jnr (Messrs Banks & Barry), LONDON: Trafalgar Square, New National Gallery.

LONDON: Whitehall, Government offices
Competition designs, 1857
Preliminary studies for the design of the War & Foreign Offices submitted to the jury (4):
1 Perspective sketch
Insc: *View of Block B from Parliament St.*
Pencil & wash (8³/₄×16⁵/₈)

2 Perspective sketch with Westminster Abbey faintly indicated
Insc: *View of Block C from the River*
Pen, pencil & wash (10×17³/₄)
Reprd: D. Linstrum, *Journal of the Royal Society of Arts*, CXIX, 1971, p.78

3 Two sketch perspectives of a domed interior, also two sketch sections & a rough plan
Insc: verso *Government Offices*
Pencil & slight blue wash (21¹/₂×25¹/₂)

4 Sketch perspective of hall with 3 domes
Pencil on tracing paper (12×9¹/₂)
Possibly this should be connected with Brodrick's competition design for the National Gallery in 1866.

Brodrick's entries for the competition are discussed in *Builder*, XV, 1857, p.270: 'The excellent designs numbered 20, and marked "Corona" have strong points of resemblance to the town-hall at Leeds. Their merit is both in the plan, and the decorative treatment.' The plan for the offices which are mainly grouped in three symmetrical blocks is discussed at some length. For the designs of other competitors, see also Barry, Sir Charles; Pullan, Richard Popplewell; & Scott, Sir George Gilbert.

MANCHESTER (Lancs): Assize Courts
Competition design in Gothic style, 1859
Perspective of interior of the court
Insc: *Manchester Assize Courts | Interior of Court*
Sepia pen & wash (22¹/₂×19)
Alfred Waterhouse (1830-1905) won first premium in the competition, 1857. The courts were almost completely destroyed by bombing in 1940, see Cecil Stewart, *The Stones of Manchester*, 1956, pp.72-76. Brodrick's design is discussed in *Builder*, XVII, 1859, p.339.

MANCHESTER (Lancs): Royal Exchange
Competition designs, 1866
Preliminary studies (6) & finished drawings (2):
1 Three alternative designs, two shown in perspective, the third in elevation, all for a two-storey building w/m: J. Whatman Turkey Mill 1854
Pencil & wash (22¹/₄×13³/₄)

2 Sketch elevation of one of the designs on the above sheet & two further variations on the same theme, with a sketch detail of the end bay
Verso: Sketch elevation with a detail of 3 bays suggesting a third storey
Pencil, pen & wash with pencil amendments (12¹/₄×20¹/₄)

3 Sketch elevation, developing the theme (with 3 storeys) suggested in No.2
Verso: Sketch plan & 2 sections
Pencil (13¹/₂×20¹/₄)

4 Sketch elevations, showing alternative treatments of the design of the bays
Verso: Sketch plan & section
Pencil (14×22)

5 Sketch elevation, close to the final scheme
Pencil (12¹/₄×19³/₄)

6 Perspective sketch of the final scheme; preliminary study for the finished perspective
Pencil (5×9¹/₈)

7-8 Finished drawings
7 Elevation of the principal façade & dome
Insc: *Competition design for Manchester Exchange* s & d: C.B. Oct.1.1866
Pen (17³/₄×29¹/₂)
Reprd: D. Linstrum, *Journal of the Royal Society of Arts*, CXIX, 1971, p.83

8 Perspective showing the front & side façades, with figures, horses & carts in the foreground
Black pen & sepia wash (24×39¹/₂)
Reprd: N. Taylor, *Monuments of Commerce*, 1968, pl.27

The competition was won by A. A. Mills & Murgatroyd, & the building was built to their designs, 1871-74. Reconstructed 1914-22.

MANCHESTER (Lancs): Town Hall
Competition designs, 1866
Preliminary studies (9) & finished drawings (5):
1-9 Sketch elevations & perspectives, all for the principal façade, & some details
Sepia pen, pencil & pencil & wash, on cartridge & tracing paper (various sizes, largest 13³/₄×17¹/₄)

10-14 Finished designs
10 *Elevation to Albert Square* [Fig.96]
Insc: As above
Pen (21³/₄×30)

11 *Elevation to Princes Street*
Insc: As above
Pen (21¹/₂×28³/₄)

12 Elevation, the third long side of the triangular site, & 2 sections
Pen (21³/₄×28¹/₂)

13 *Elevation to Cooper Street* (i.e. the apex of the triangle)
Insc: As above
Pen & wash (21⁷/₈×28¹/₂)

14 Transverse & longitudinal sections, including a section of the tower & plans at 4 stages
Pen & wash (21¹/₄×33³/₄)

The competition was won by Alfred Waterhouse, whose design was built in 1868-77. See F. Jenkins, 'The Making of a Municipal Palace', *CL*, CXLI, 1967, pp.336-339.

PRESTON (Lancs): Town Hall
Competition design, with attached Corinthian hexastyle portico surmounted by a cupola, 1861
Frontal perspective
Insc: (on attached label) *Design for Preston Town Hall*
Pen & watercolour (20⁷/₈×17¹/₂)
See Barry, Charles Jnr. The competition was won by G. G. Scott, whose design was built, 1862-67.

SCARBOROUGH (Yorks): Church of St Martin-on-the-Hill
Design, c.1861
Perspective of the interior looking down the nave towards the E end
Insc: *Design for the Church of St. Martin on the Hill, Scarbro*
Pen (20³/₄×13¹/₄)
The church was built by Bodley, 1861-62

SCARBOROUGH (Yorks): Parish church of St Mary
Competition design for the font
Perspective of the font & cover beneath a quadripartite Gothic vault
Insc: *Scarborough Parish | Church | Competition*
Sepia pen & wash heightened with white (17¹/₄×10³/₄)

SCARBOROUGH (Yorks): Grand Hotel
Design, 1866
Sketch perspective with notes suggesting how the drawing might be improved
Insc: Addressed, verso Mr. Beade | Mr. Brodricks | 11 Buckingham St | Strand | London
Post marked: Leeds 20 Feb 1866
Pencil (18×22¹/₂)
Reprd: *CL*, CXLI, 1967, p.1381, fig.7
Brodrick exhibited at the RA 1867, No.913, 'Grand Hotel, Scarborough' (now in Scarborough Art Gallery). The hotel was started as the Cliff Hotel, 1862, & completed 1867 after the bankruptcy of the original promoter. See D. Linstrum, *Journal of the Royal Society of Arts*, CXIX, 1971, pp.83-84

Design for the interior decoration of a board room
Perspective sketch of the interior
Insc: *A design for the Board Room*
s: *Cuthbert Brodrick Archt*
Pencil & watercolour (19¹/₂×23¹/₈)
Reprd: N. Taylor, *Monuments of Commerce*, 1968, pl.28

Topographical drawings
Germany
BERLIN: Schauspielhaus
A schematic perspective sketch of the opera house built by K. F. von Schinkel, 1819-21
Pencil & watercolour; the drawing cut out & stuck on to a second sheet of paper (16¹/₄×24)
This drawing was found filed with the designs which Brodrick made in 1866 for the competition for a new National Gallery. These designs are clearly inspired by Schinkel's opera house with its wide flight of steps & raised attic with pediment extending back across the whole building.

Italy & Sicily

AGRIGENTUM: Temple of Jupiter
 Tracing of sketch of recumbent (restored) statue of Giant
 Insc: As above
 d: March 21 1863
 Pencil on tracing paper ($8\frac{1}{2} \times 13\frac{7}{8}$)

CAPO DI CAVA

Sketch of Monastery of Trinità della Cava & village of
 Capo di Cava with surrounding mountainous landscape
 Insc: As above
 d: Sept. 29 1862
 Pencil ($13\frac{3}{4} \times 9\frac{3}{4}$)

CAPRI

Sketch of a domed church & surrounding buildings
 d: Oct. 11 1862
 Pencil ($6\frac{1}{4} \times 9$)

FERENTINO

Slight sketch of the façade of a medieval house
 d: June 14 1862
 Pencil ($9\frac{3}{4} \times 13\frac{3}{4}$)

GENOA: Archbishop's palace

Sketch of the cloisters, with sketch details of the bases
 of columns & the cornice
 d: April 8 1862
 Pencil & sepia wash on tinted paper (7×10)

GENOA: Cathedral

Sketch of the Doorway of W front
 Insc: As above
 d: April 4th 1862
 Pencil (10×7)

GENOA: S Matteo

Sketch of columns in the cloisters
 d: April 5th 1862
 Pencil (10×7)

MOLA

Sketch of landscape
 Insc: Mola — the Acropolis of Ancient Taormina
 d: April 16 1863
 Pencil & wash (14×10)

NORBA

Slight sketch of Gate in Etruscan Walls
 d: June 13. 1862
 Pencil (7×10)

POMPEII: Forum

View of Pompeii — looking up the Forum to the Temple
 of Jupiter
 d: September — 1862
 Insc: As above
 Watercolour ($13\frac{3}{4} \times 9\frac{3}{4}$)

POMPEII: Porta di Nola

Sketch of ruins
 d: Sept. 13 1862
 Pencil (7×10)

POMPEII: Temple of Hercules

Sketch of the ruins with mountains in the background
 d: Sept. 14 1862
 Pencil ($6\frac{1}{4} \times 9$)

ROME: Ara Coeli

Sketch elevation of pulpit
 Insc: Dimensions given
 d: June 2nd 1862
 Pencil ($9\frac{3}{4} \times 13\frac{3}{4}$)

ROME: Aventine Hills, S Sabina

Sketch of the church & surrounding buildings on
 top of the hill, From English Cemetery
 Insc: As above
 d: May 31 1862
 Pencil ($9\frac{3}{4} \times 13\frac{3}{4}$)

ROME: Baths of Caracalla

Sketch of part of the ruins
 d: May 27 1862
 Pencil & sepia wash ($13\frac{7}{8} \times 9\frac{3}{4}$)

ROME: Pantheon

Perspective, showing the sculpture in the pediment &
 figures climbing the steps
 Pen & wash ($15\frac{1}{2} \times 22$, the sheet cut to follow outline
 of the building)

ROME: S Giovanni in Laterano

Sketch of columns & entablature in the cloisters
 d: May 19 1862
 Pencil (10×7)

ROME: S Lorenzo

Sketches (2) of mosaic pavement & mosaics on floor
 of the nave
 Scale: 1 in to 2ft
 d: June 4th 1862
 Pencil & watercolour ($9\frac{3}{4} \times 13\frac{3}{4}$)

SEGESTA

View of the Doric temple (hexastyle) in surrounding
 mountainous landscape
 d: March 11 1863
 Pencil & wash (14×10)

VENICE: S Marco

Sketch of the Interior of St. Mark's — Venice — From
 North Transept
 Insc: As above
 d: Oct. 24 1863
 Pencil (14×10)

BROOKS, James (1825-1901)

Came to London in 1847, articulated to Lewis Stride, and
 entered as a pupil at the RA schools. He developed
 from Butterfieldian mannerisms a characteristic severe
 brick Gothic, early French or early German. His
 principal works are: St Michael, Shoreditch, 1863-65;
 St Saviour, Hoxton, 1865; St Columba, Haggerston,
 1867-71; St Chad, Hoxton, 1868; Annunciation,
 Lavender Hill, 1873-83; Annunciation, Chislehurst,
 1868-76; St Andrew, Plaistow, 1870-71; St John,
 Holland Road, 1877-91; Transfiguration, Lewisham,
 1881; All Hallows, Gospel Oak, 1894-95 (continued
 by Sir Giles Gilbert Scott). He competed in the first
 Liverpool cathedral competition, and from 1888 was
 Architect to the Diocese of Canterbury. His son, J.
 Martin Brooks (1853-1903), became his partner. They
 designed together St Peter, Hornsey, 1898-1905.
 The practice was taken over by J. Standen Adkins
 under the title of Brooks, Son & Adkins: St John,
 Holland Road, W front, 1909-11. Vice-President
 RIBA 1892-96. In 1895 he received the Royal Gold
 Medal.

Bibl: obituary with full list of his works: *Builder*,
 LXXXI, 1901, p.321; memoir with list of works: J.
 Standen Adkins, 'James Brooks, a Memoir', *RIBA*
Jnl, XVII, 1910, pp.493-516

ENFIELD (Middx): Church of St Luke

Design
 Recto: Plan of the chancel
 Scale: $\frac{3}{4}$ in to 1ft
 Insc: Details labelled & measurements marked
 Verso: Detail of Cross on Lady Chapel Gable
 Scale: FS
 Insc: No 89 & as above
 s & d: James Brooks & Sons Architects | Sep. 14 99
 Pen & wash
 Built 1899-1903, see Pevsner, *Middx*, p.50.

LEE (Kent): Church of St Margaret

Design
 Perspective of interior looking down the nave
 towards the E end
 Insc: Church of St. Margaret Lee Kent
 s & d: F.G.K. Delt. 1878 (F. G. Knight), & below,
 James Brooks FRIBA Archt 35 Wellington St. Strand
 W.C.
 Pen (27×20)
 Prov: Pres. by J. Standen Adkins, 1924
 Exhib: RA 1878, No.1074, 'Interior of St Margaret's
 Church, Lee'
 Reprd: *Builder*, XXXVI, 1878
 This church of 1839-41 was designed by John Brown
 (q.v.) of Norwich, for whom J. K. Colling (q.v.)
 evidently did the surprisingly correct EE detail. Brooks
 extended the chancel by two bays, added vaults in
 wood (nave) & stone (chancel), & most of the
 furnishing, in two phases, 1870 & 1876.

LIVERPOOL (Lancs): Cathedral (on site of c hurch
of St John)

First competition design, 1885 (20):
 1 Ground plan, showing how the site is bounded by
 Old Haymarket (W), St John's Lane (S), St George's
 Hall (E), & William Brown Street (N)
 Scale: 1 in to 8ft
 Pen ($51\frac{1}{2} \times 71\frac{1}{2}$)

2 Ground plan, No 1

Scale: 1 in to 16ft
 Reprd: *Builder*, L, 1886, p.122

3 Block plan of site, No 2

Scale: 1 in to 32ft

4 Plan of the crypt & block section through St
George's Hall & nave of cathedral, No 24

Scale: 1 in to 32ft

5 Triforium plan, No 3

Scale: 1 in to 16ft
 Reprd: *Builder*, L, 1886, p.122

6 W elevation & transverse section at the W, No.4
[Fig.97]

Scale: 1 in to 16ft
 Reprd: *Builder*, L, 1886, p.122

7 N elevation facing William Brown Street, No 5

Scale: 1 in to 16ft
 Reprd: *Builder*, L, 1886, p.122

8 E elevation; section through chapel & S transepts;
& section through choir & chapel, No 6

9 S elevation, No 7

Scale: 1 in to 16ft
 Reprd: *Builder*, L, 1886, p.122

10 Longitudinal section looking N, No 8

Scale: 1 in to 16ft

11 Elevations & sections of Subsidiary buildings;
Chapter House, Choir School & Cathedral Close, No 9

Scale: 1 in to 16ft

2-11 Pen ($26\frac{3}{4} \times 40\frac{1}{4}$)

12 Detail of one bay of choir; section, interior & exterior elevations, No 10
Scale: $\frac{3}{8}$ in to 1 ft
Pen ($52 \times 50\frac{1}{2}$)

1-12 Insc: Details labelled & as above
s & d: James Brooks Architect | 35 Wellington Street, Strand | London W.C. 28th Nov 1885

13 Perspective of the W façade from the SW
s & d: F. G. Knight del. 1885
Pen ($45\frac{1}{2} \times 30\frac{3}{4}$)
Repr: Builder, L, 1886, p.78

14 Perspective of the N façade from the NE showing the entrance to the N transept, the apsidal E end & a part of St George's Hall on the left
s: F.G.K. del.
Pen ($31\frac{1}{2} \times 33\frac{1}{2}$)
Repr: British Architect, XXV, 1886, p.22

15 Perspective of the exterior of the apse of the chapel of St John between the buttresses of the nave & the E apse
s & d: F.G.K. del. 1885
Sepia pen ($23\frac{3}{4} \times 20\frac{1}{4}$)

16 Perspective of the interior of the nave looking towards the E end
s: F.G.K.
Sepia pen ($40\frac{1}{2} \times 27$)
Repr: Builder, L, 1886, p.122

17 Perspective of the interior of the N transept [Fig.98]
s & d: F.G.K. 85
Repr: Builder, L, 1886, p.122
Sepia pen ($35\frac{3}{4} \times 26$)

18 Perspective of the N aisle of the choir
s & d: F.G.K. del. '85
Sepia pen ($23\frac{3}{4} \times 22\frac{3}{4}$)

19 Perspective sketch of the interior of the baptistery
Insc: Competition design for Liverpool Cathedral | Interior of Baptistery | by F. G. Knight
Pencil & sepia wash ($20 \times 17\frac{1}{2}$)
Lit & repr: J. Standen Adkins, RIBA Jnl, XVII, 1910, pp.504, 510

20 Perspective sketch of the exterior of the consistory court
Insc: J.B.M. No.15 Liverpool Cathedral Competition Consistory Court from S. John's Lane by F. G. Knight
s & d: F.G.K. del. '85
Pencil & sepia wash ($25\frac{1}{2} \times 20\frac{1}{2}$)
Lit & repr: J. Standen Adkins, RIBA Jnl, XVII, 1910, pp.504, 511

1-20 Prov: Pres. by J. Standen Adkins, 1923
Lit: J. Standen Adkins, RIBA Jnl, XVII, 1910, p.504; Builder, L, 1886, pp.69-70, 116-118
These competition designs were not chosen. For subsequent history of the competition see Austin, H. J. & Paley, H. A.

LONDON: Church of St Chad, Haggerston, Shoreditch
Designs, drawn by Maurice B. Adams, based on a watercolour by Axel H. Haig
Plan & perspective of the interior of the side chapel
Scale: 1 in to 16 ft (plan)
Insc: recto Church of St. Chad Haggerston Side Chapel & Plan James Brooks Archt.; verso Drawn by Maurice B. Adams after a watercolour by Axel H. Haig
s: Maurice B. Adams | In Pen and Ink
Sepia pen ($20\frac{5}{8} \times 11\frac{1}{8}$)
Prov: Pres. by J. Standen Adkins 1924
Exhib: RA 1871, No.933, 'Interior St Chad, Haggerston'

The original Axel H. Haig watercolour is reprd in J. Standen Adkins, RIBA Jnl, XVII, 1910, p.499.

LONDON: Church of St Columba, Kingsland Road, Shoreditch

Designs & contract drawings for the church, 1866-68, clergy house, 1872-73, mission house, 1893, & chancel screen, 1897 (30):

1 Block plan of the site showing position of Proposed Church, Proposed Parsonage & Schools recently Erected
Insc: As above, with details labelled
Pen & wash (29×21)

2 Plan for the church & parsonage
Scale: $\frac{3}{8}$ in to 1 ft
Insc: Accommodation 676 Adults with details labelled & measurements marked
s & d: James Brooks Architect | 11 Serle St. Lincoln's Inn W.C. Feb'y 1866
Pen & wash ($20\frac{1}{2} \times 25\frac{1}{2}$)

3 Revised plan for the church & parsonage showing also the plan of the schools
Scale: 1 in to 8 ft
Pen ($20\frac{1}{2} \times 27$)

4 E elevation of the church & vestry, corresponding to No.3
Pen ($13\frac{1}{2} \times 18\frac{1}{4}$)

5 West elevation of the church, corresponding to No.3
Insc: As above
w/m: J. Whatman 1869
Pen ($20\frac{1}{2} \times 17\frac{3}{4}$)

6 Transverse section showing interior of West wall of nave & Baptistery
Scale: $\frac{3}{8}$ in to 1 ft
Insc: As above
w/m: J. Whatman 1866
Pen ($37\frac{1}{2} \times 25\frac{1}{2}$)

7 Elevation of the interior showing the 5 bays of the nave
Scale: $\frac{3}{8}$ in to 1 ft
w/m: J. Whatman 1866
Pen ($25\frac{1}{2} \times 37$)

8 Detail elevation of Western Bay of nave
Scale: $\frac{3}{4}$ in to 1 ft
Insc: As above
w/m: J. Whatman 1866
Pen ($38 \times 25\frac{1}{2}$)

9 Detail elevation of the 2 lancet windows, niche & panels of the E end (exterior)
w/m: J. Whatman 1867
Pen ($28\frac{1}{2} \times 21\frac{1}{4}$)

10 Perspective of the completed design showing the E end of the church & the parsonage facing Kingsland Road
Insc: Church: Clergy: House: and: Schools: of: S:Columba: Kingsland: Road: James: Brooks: Architect
Sepia pen ($20\frac{1}{4} \times 21\frac{1}{2}$)

11-18 Contract drawings for the church
11 No 1 Ground plan

12 No 2 Transverse section through transepts looking E & transverse section through nave & baptistery looking W

13 No 3 Longitudinal section looking N

14 No 4 W elevation & section through baptistery

15 No 5 N elevation

16 No 6 S elevation

17 No 7 Transverse section through nave looking E & E elevation

18 No 8 Details of nave roof
Scale: $\frac{3}{4}$ in to 1 ft
Insc: As above, with full details labelled & measurements marked
s & d: James Brooks Archt. | 11 Serle St. Lincoln's Inn W.C. | June 1867 & countersigned by contractor W. Henshaw March 14th 1868.
Pen & wash ($21\frac{1}{4} \times 30$)

The above drawings bear the seal of the Incorporated Society for Promoting the Enlargement, Building, & Repairing of Churches & Chapels, 16 July 1867.

19-22 Working drawings for the church
19 Plan & elevation of the foundations showing the hot & cold air shafts &c
Insc: Details labelled & measurements marked
Pen & wash (22×30)

20 Plan, elevation & section of the foundations showing Passage to the Heating Chamber
Insc: As above, with details labelled
d: 18/3/1868
Pen & wash (30×22)

21 Detail plan & elevation of N entrance to the baptistery
d: 18/3/1868
Pen & wash (30×22)

22-26 Contract drawings for the clergy house
22 No 1 Basement, Ground, First floor & Attic Plans, with tracing of basement & ground floor plans by J.B.

23 No 2 Elevation fronting Kingsland Road

24 No 3 Section on Line C.D. & Elevation of Court Frontage, & Section on Line A.B.

25 No 4 Side Elevation, & Sections on Lines G.H. & E.F.

26 No 5 Section on Line H.I., & elevations & sections of windows

22-26 Scale: $\frac{3}{4}$ in to 1 ft
Insc: As above, with details labelled & measurements marked

s & d: James Brooks Architect | 11 Serle Street Lincoln's Inn | London W.C. 17th Jan'y 1872, & countersigned by contractors W. Henshaw & Co | April 21st 1873, & A. H. Mackmurdo
Pen & wash ($20\frac{3}{4} \times 29\frac{1}{2}$)

22-26 Stamped Approved by the Ecclesiastical Commissioners for England & in ink, conditionally | See | Specification

27-28 Designs for the mission house
27 Plans, elevation facing King Henry's Walk & elevation facing courtyard
Insc: No 1:2, & as above, with details labelled
Pen & wash ($20 \times 26\frac{3}{4}$)

28 Attic plan & sections AB, CD & EF
Insc: No 2, & as above, with details labelled
Pen & wash ($20 \times 26\frac{3}{4}$)

27-28 Scale: $\frac{3}{16}$ in to 1 ft
s & d: James Brooks: and: Son Architects | 35 Wellington Street Strand | January 12th 1893

29 Unidentified detail: outlines of mouldings

Scale: FS
Insc: verso *St. Columba Kingsland St.*
Pencil & wash (30 × 22)

30 Design for the chancel screen, 1897

Elevation
Scale: $\frac{3}{4}$ in to 1 ft
Insc: *The Contractor to take his own dimensions / Architects not responsible*
s & d: James Brooks & Son Architects / 35 Wellington Street, Strand / May 15th 1897
Pen & wash (20 $\frac{1}{2}$ × 29 $\frac{1}{2}$)

With drawings MS. *Articles of Agreement* drawn up between the Rev. Samuel Waring Mangin & William Henshaw, 14 March 1868

Prov: Pres. by J. Standen Adkins, 1923

Built 1867-71, the three-bay porch & buildings to the N added later. Interior white-washed c.1947. For a description of the church see J. Standen Adkins, *RIBA Jnl.* XVII, 1910, p.498, & Pevsner, *London II*, p.382. In 1871 J. Brooks exhibited at the RA, No.887, 'Interior, St. Columba, Kingsland Rd.' & in 1873, No.1211, 'Schools, etc. St. Columba'.

PLAISTOW (Essex): Barking Road & St Andrew's Road, church of St Andrew

Design
Perspective from the SE [Fig.99]

Insc: recto *S: E: Prospect: of: the: Church: of: S. Andrew: Plaistow: Essex: verso: J.B.M. No.4 / note.*

Tower built only to just above ridge of Nave Roof
s & d: James Brooks Architect London July (date torn)
Pencil with a coloured wash (24 $\frac{3}{4}$ × 17 $\frac{5}{8}$)

Prov: Pres. by J. Standen Adkins, 1924

Repr: *RIBA Jnl.* XVII, 1910, p.500
Built 1870, tower unfinished, see Pevsner, *Essex*, p.288. In 1871 J. Brooks exhibited at the RA, No.934, 'Interior, St Andrew, Plaistow'.

WILLESDEN GREEN (Middx): Church of St Andrew, High Road

Design
Perspective from NE, drawn by F. C. Knight, of church & clergy house

Insc: *North East View of Church & Clergy House.*
James Brooks Archt.

s & d: F. C. K. delt. 1885

Sepia pen (17 $\frac{1}{2}$ × 22)

Prov: Pres. by J. Standen Adkins, 1924

Repr: *Builder*, LI, 1886, p.10; *British Architect*, XXVI, 1886, p.198

Built 1886-87, see Pevsner, *Middx*, p.174. In 1886 J. Brooks exhibited at the RA No.1668, 'St Andrew's Church, Willesden Green'.

BROOKS, William (1787-1867)

Pupil of D. R. Roper; exhibited at the RA from 1803 until 1815 and entered the Academy Schools in 1808. His first known work was Great Holland rectory, Essex, in 1812, his last (*Colvin*) the Finsbury Unitarian chapel in 1831.

Bibl: *Colvin*

SUTTON PLACE (Surrey)

Unexecuted design for alterations

Plan of principal floor

Insc: *No.2 General Improved Plan of Principal Story of Sutton Place in Surrey, the Seat of John Webb Weston Esqr*
s: Wm. Brooks

Pen & wash with pencil (13 × 17)

Because Brooks was born in 1787 this plan could hardly have been proposed before 1810. There is no evidence that these proposals altered in any way this famous C16 house.

BROWN, Alexander Burnett (1867-?) & BARROW, Ernest Robert (1869-1948)

Brown & Barrow were in partnership from 1895-1930. Executive architects for Freemasons' Hall, Great Queen Street (under Ashley & Newman), and the Royal Masonic Girls' School at Rickmansworth (under J. L. Denman & Son). From 1906-34 Brown held the professional office of Grand Superintendent of Works to the Grand Lodge of England, and was Surveyor to the Goldsmiths' Company, the London estates of the Charterhouse, and other large estates. Works include the Connaught Rooms (additions); flats and college rooms for Sidney Sussex College, Cambridge (Barrow only, 1932-38) and St John's College, Oxford; and country house additions.
Bibl: *Who's Who in Architecture*, 1926

WYE (Kent): Olantigh, Olantigh Towers

Design for restoration, incorporating the C18 portico from the previous house, c.1900

Perspective [Fig.100]

Insc: *Olantigh, Wye, Kent*

s: *A Burnett Brown / Ernest R. Barrow / Architects & M*
Watercolour (18 $\frac{1}{2}$ × 29)

The orangery & wing at the back of the house in the perspective were not executed. The original house, Olantigh, built by Sir Thomas Kemp & improved by John Sawbridge in 1717, is illustrated in W. Watts, *Views of Seats*, 1779. From this engraving it appears that this design incorporates only the original Ionic portico of the house.

BROWN, H. (fl.1852)

BATHFORD, nr Bath (Som)

Topographical drawing, 1852

View of the village with the railway bridge in foreground, & a train approaching the bridge

Insc: (in ink) *Bathford nr. Bath*

s & d: (in ink) H. Brown / *Prize Drawing / Decr. / 52*

Pencil heightened with white (15 × 21 $\frac{1}{4}$)

Prov: Acquired 1946

BROWN, John (fl.1832-51)

Architect, of Norwich. Considerable ecclesiastical practice outside Norfolk. Ewan Christian & J. K. Colling joined his office in 1835 & 1836, and it is interesting to compare the papery Gothic of St Peter, Lowestoft, 1832-33, with the superior culture of St Margaret, Lee, 1839-41 (q.v. under James Brooks), and St John, Bridgwater, 1843. Restored central tower of Norwich cathedral, 1856-57. County Surveyor of Norfolk, probably from 1835 onwards, designing Shire Hall at Swaffham and several workhouses.
Bibl: *Colvin*; Pevsner, *Norfolk*, 2 vols

BEDDINGTON (Surrey): Rectory

Design, c.1844

Block plan, with rooms roughly indicated in pencil
Insc: *Beddington Rectory*, & as above with rooms labelled

s & d: *John Brown Archt / 10 Norfolk St. Strand /*

Octr 22nd 1842

Pen & wash (12 $\frac{3}{4}$ × 18 $\frac{1}{2}$)

Prov: J. B. Papworth Collection

In 1844 Brown exhibited at the RA No.1128, 'Beddington Rectory, Surrey'.

BROWN, Lancelot, called 'Capability' (1716-1783)

At the age of 16 engaged as a gardener by Sir William Lorraine of Kirkharle, but in 1739 he came to work at Wotton, near Aylesbury, and in the following year he became gardener at Stowe. Here he collaborated with William Kent in the layout of the park. In 1749 Brown left Stowe and began to practise as a consulting landscape gardener. In addition to his fame as a gardener he also had a considerable reputation as an architect.

Bibl: Dorothy Stroud, *Capability Brown*, 1950; *Colvin*

THE HOO (Herts)

Unexecuted design for a bridge, with scale

Elevation, showing alternative designs on each half of bridge, in landscape setting [Fig.101]

Insc: (perhaps by Thomas Brand) *Bridge designed by capy Brown for the Hoo*

Pen & wash with double ruled border (13 $\frac{1}{2}$ × 20 $\frac{1}{2}$)

This design is the only document that connects Brown with the landscaping of The Hoo. Presumably he was there with Chambers around 1762, & this bridge must have been projected in competition with those by this architect; see Chambers, Sir William: THE HOO (Herts)

BROWN, Lancelot, called 'Capability' (1716-1783)

Attributed to

MILTON ABBEY (Dorset)

Plan of a garden layout & ice house, with scale

Insc: *This Door / to be put as / much to the north as possible*

Pen & wash (9 $\frac{1}{2}$ × 15)

Prov: Bt 1931, Milton Abbey Collection

This drawing is attributed to Brown on the grounds of style, comparing it with his other documented drawings. He was working at Milton from 1764-70 & again in 1773 & 1774.

Plan for landscaping grounds in an unidentified park

Pen & grey wash (8 × 10 $\frac{3}{4}$)

Prov: 3rd Earl of Bute, sold Sotheby, 23 May 1951, lot 34; bt by the RIBA, 1966

It has not been possible to identify the park, through which a river runs. The clue would be the narrow promontory projecting into an s-bend, similar to Blenheim.

BROWNE, E. H. (fl.1831-1843)

Architect, of London. Exhibited at the RA between 1831 & 1843.

Bibl: A. Graves, *RA Exhibitors 1769-1904*

Design for an Italianate villa, with an asymmetrical tower, 1834

Frontal perspective [Fig.102]

Insc: verso (in ink) *No 3*, & (in pencil) *Villa by*

E. H. Browne

d: verso (in pencil) 1834

Pen & watercolour, glazed (19 $\frac{1}{2}$ × 28 $\frac{1}{2}$)

BLENHEIM (Oxon)

Elevations (2) of S & E fronts, copied from *Vit.*

Brit., II, 1717, but without finials on pavilions

s: *Sir John Vanbrugh Invt. E. H. Browne Delnt.*

Pen & wash (8 × 10)

Bound in MS *Sketch of the Life of Sir John Vanbrugh*, 23 Feb. 1834 (RIBA Library)

CASTLE HOWARD (Yorks)

Elevation of entrance façade copied from *Vit. Brit.*, II, 1717, but differing in detail

s: *Sir John Vanbrugh Invt. E. H. Browne Delnt.*

Pen & wash (8 × 10)

Bound in MS *Sketch of the Life of Sir John Vanbrugh*, 23 Feb. 1834 (RIBA Library)

EASTBURY (Dorset)

Elevation of entrance façade, copied from *Vit. Brit.*, II, 1717, but differing in details
s: *Sir John Vanbrugh Invt.* E. H. Browne *Delint.*
Pen & wash (8×10)
Bound in MS *Sketch of the Life of Sir John Vanbrugh*, 23 Feb. 1834 (RIBA Library)

BROWNE, Thomas & GILL, John Elkington Architects in partnership, of No.1 Fountain Buildings John Elkington Gill, father of Wallace, was in practice with C. P. Manners, City Architect of Bath. Eventually Browne & Wallace Gill succeeded to the practice and their work included the remodelling of St James, Ashwick, Somerset, 1876, and the chancel of Christ Church, Bath, 1886. Browne A 1874, retired 1898. Wallace Gill A 1879, resigned 1896 and retired 1909.

Bibl: GR; *Colvin*; Pevsner, *N Somerset & Bristol*; obituary of Wallace Gill: *RIBA Jnl*, XXVI, 1928, p.46

WELLOW (Somerset): Church of St Julian Designs, 1879 to accompany a paper *On the Restoration of the Roofs to the North Aisle & Hungerford Chapel, Wellow Church*, read by T. Browne, 7 Jan. 1880 at the Bath Natural History & Antiquarian Field Club (*Proceedings of the Club*, IV, No.3, RIBA Pamphlet 61) (5):

1 *Plans of Lead Flat, & of Roof looking up*
Scale: 1 in to 4 ft

2 Elevations & sections of principal & intermediate rafters
Scale: 1 in to 1 ft

3 Elevation of principal rafter of E bay of aisle, & elevation & section of intermediate rafter of E bay of aisle
Scale: 1 in to 1 ft

4 Elevation & longitudinal section of wall rib, & elevation of intermediate rafter
Scale: 1 in to 1 ft

5 *Details of Roof of Hungerford Chapel, Plate 5*
Scale: 1½ in to 1 ft

1-5 Insc: 1-5, with full details labelled & measurements marked
s & d: *Browne and Gill | Architects Bath | 1879*
Pen & coloured wash on brown tracing paper, mounted (1-4, 15½×22¾; 5, 12×15)
Prov: Pres. by the architects, 23 Feb. 1881
For a general description of the church (C14 with Victorian alterations) see Pevsner, *N Somerset & Bristol*, p.276. No mention, however, is there made of this reconstruction by Browne & Gill.

BRULÉ, Émile (fl.1892)

PARIS: Boulevard Murat, cottage dwellings

PARIS: Commune des Lilas, model group of 4 houses for 4 families
See *Worthington, Locke*. Godwin Bursary Report, 1892, on 'Housing of the Working Classes in Paris & the towns of France'; *RIBA Proceedings*, IX, 1893, pp.452-459.

BRYANT, Gridley James Fox (1816-1899) & **GILMAN, Arthur D.** (1821-1882)

Bryant, after an apprenticeship in the office of Alexander Parris, began practice in Boston, Mass, in 1837. In the following years his practice was large and lucrative, including city halls, jails, court and custom houses, churches & business buildings in Boston, New England and other states.

Bibl: H. F. & E. R. Withey, *Biographical Dictionary of American Architects*, 1956

NEW YORK (NY): Grand Hotel, Fifth Avenue

Design in French Renaissance style
Perspective of exterior facing principal entrance to Central Park with figures in foreground

Insc: *Design for the Grand Hotel, | Facing Principal Entrance to Central Park | on Fifth Avenue, New York City | by | Gridley J. F. Bryant | & Arthur Gilman*
Photograph of original drawing, now lost (9½×17¾)

BRYCE, David (1803-1876)

Pupil of William Burn, and became his partner in Edinburgh until Burn left for London in 1844. He continued on his own as the leading local practitioner in the High Victorian decades, at the height of 'Scottish Baronial'. His major works include Fettes College, Edinburgh.

Bibl: obituary, with full list of works: *Builder*, XXXIV, 1876, pp.507-508; *DNB*

HAMILTON PALACE (Lanark): Mausoleum
Alternative designs, 1852 (2):

1 Perspective sketch

Insc: *Sketch for Mausoleum for Duke of Hamilton*
Pen & sepia wash on tracing paper (9½×13)

2 Elevation

Insc: *Sketch for Mausoleum, Hamilton Palace*
Pen on tracing paper (9½×15¼)

The 10th Duke of Hamilton died in 1852. For a description of the mausoleum in the course of completion see *Builder*, X, 1852, p.615. Both the designs above appear to differ from the work as built. The following photographs of original drawings were presented by D. Bryce, 16 Feb. 1865. A letter from Bryce, from No.131 George Street & dated 16 Feb. 1865, giving list of the photographs, is filed with them.

CRAIGENDS (Renfrew)

Design for a house for Alexander Cunningham Esq. in Scottish Baronial style, 1857
Perspective of the entrance façade
Photograph of original drawing (4¾×7¼)
The house dem. c.1967.

EDINBURGH: Bank of Scotland
Designs in the Italian manner, 1864 (2):
1 Perspective of the S front

2 Perspective of the N front
Photographs of original drawings (4¾×7½)

EDINBURGH: Fettes College
Designs in French Gothic, 1853 (2):
1 Perspective from the SW

2 Perspective from the NW
Photographs of original drawings (6¼×10¾)

THE GLEN (Pecbles)

Design for Charles Tennant Esq. in Scottish Baronial style, 1854
Perspective showing the bridge over Quair Water in the foreground
Photograph of original drawing (7½×6¼)

HARTRIGG HOUSE, nr Jedburgh (Roxburg)
Design for an addition in Scottish Baronial style for the late Lord Chief Justice Campbell, 1854
Perspective
Photograph of original drawing (4¾×7½)

KINNAIRD CASTLE (Forfar)

Design for the Earl of Southesk in French Renaissance style, 1854
Perspective showing the entrance front & principal (terrace) front
Photograph of original drawing (4½×7½)
Dr William Kelly reconstructed the castle without high roofs in 1921, after a fire.

LANGTON (Berwick): Langton House
Design for 'The late Marquis of Breadalbane' in Jacobean style, 1862
Perspectives of the S front & entrance front
Photograph of original drawing (4½×6¾)
The house dem.

PANMURE HOUSE (Forfar)

Design for the Earl of Dalhousie in French Renaissance style, 1852
Perspective of the entrance front
Photograph of original drawing (5¼×7½)
The house dem.

BRYDON, John McKean (1840-1901)

Worked with David Bryce in Edinburgh, then managing assistant to Campbell Douglas & J. J. Stevenson in Glasgow, then in London as member of staff of Shaw & Nesfield. His domestic works (see below) are excellent examples of Shaw's Home Counties styles, Queen Anne and tile-hanging, but his particular contribution, stemming from his Scottish background, was the development of a severe neo-Palladian manner for public buildings. The largest was the posthumous 1900-12 Government buildings in Whitehall and Parliament Square. Works include St Peter's hospital, Henrietta Street, Covent Garden; Chelsea Town Hall, 1885-87; Guildhall extensions, Bath, 1891-95; extension to Pump Room, 1885-84, and Victoria Art Gallery, Bath, 1897; Chelsea Polytechnic, 1891-95; No.31 Steele's Road, Hampstead; Pickhurst, Chiddingfold, 1883; Village Hall, Forest Row, 1892; Bournemouth, Bushey, Herts; Château de Buillon, Besançon, remodelling for the painter Joseph Tissot, 1895.
Bibl: obituary: *Builder*, LXXX, 1901, pp.540-541

LONDON: Whitehall, Government offices on corner of Whitehall & Great George Street facing into Parliament Square

Competition design for new Government offices, Westminster, 1899
Perspective of the Whitehall façade, with the N transept of Westminster Abbey on the left & Sir G. G. Scott's Home & Foreign Offices on the right
s & d: J. M. Brydon *Archtr.* | *Feb* 1899 & C.W.E. *del.* 99

Photograph of original drawing (12½×23)
Reprd: *Builder*, LXXV, 1899, p.300
Built 1900-12, being detailed by Sir Henry Tanner of the Office of Works. For a full description of the competition & designs see *Builder*, LXXV, 1899, pp.289-291, 300; Pevsner, *London I*, pp.499, 502.
The RIBA protested officially against Tanner's appointment — see *RIBA Jnl*, VIII, 1901, pp.432-433, 464-465, 484-486.

LONDON: New Vauxhall Bridge
Proposed design, c.1893
see *Waterhouse, Alfred*

BUCKLER, Charles Alban (1825-1905)

Son of J. C. Buckler (1793-1894) and assisted his father for a time. Architect and learned ecclesiologist. He was a Catholic convert, member of the Order of Malta, and architect of, among other Catholic churches, Our Lady of the Rosary and St Dominic, Haverstock Hill, Hampstead, 1874-83; the Immaculate Heart of Mary, Homerton, 1875-77; St Thomas of Canterbury, Hastings, 1889; Slindon, Sussex, 1865; East Hendred, Berks, 1865; and Windsor, 1868. He rebuilt Arundel Castle for the Duke of Norfolk, 1890-1903. He was Somerset Herald Extraordinary at the time of his death.

Bibl: obituary: *Builder*, LXXXIX, 1905, p.46

BUTLEIGH COURT (Som)

Designs for rebuilding the house & offices
see Buckler, John Chessell

Sketch design for the Monument of His Eminence Cardinal Wiseman (died 1865)

Perspective

Insc: As above

s: (on paper pasted to verso) C. A. Buckler | 6

Hereford Sq. | Brompton

Pencil & sepia wash (17 $\frac{1}{2}$ × 19 $\frac{3}{4}$)

Prov: Bt 1962

Cardinal Wiseman's monument, transferred from Kensal Green to Westminster Cathedral, is by E. Welby Pugin.

BUCKLER, John (1770-1851)

Topographical artist and architect. Articled to Mr Cracklow of Southwark for 7 years, and was himself an architect till 1826, when he resigned that branch of his profession to his eldest son, John Chessell Buckler. From 1797 he published aquatint engravings of cathedrals, collegiate and abbey churches and a few other churches and private mansions. Sir R. C. Hoare employed him to make drawings of ancient buildings in Wiltshire, Lord Grenville gave him a similar commission for Bucks, Dr Whitaker for Yorks, H. S. Pigott for Somerset, and W. Salt for Staffs. Bibl: DNB; *Colvin*

ASH,IDGE PARK (Herts)

Topographical views of the exterior & interior of the house made in 1813, the year of James Wyatt's death, & in 1822, after Jeffry Wyatt had completed the house (10):

1 *North West view of Asbridge, Buckinghamshire; the Seat of the Earl of Bridgewater* [Fig.103]

Insc: As above

s & d: J. Buckler 1813

Watercolour (14 $\frac{1}{4}$ × 19 $\frac{3}{4}$)

2 *South East view of Asbridge, Buckinghamshire* [Fig.104]

Insc: As above

s & d: J. Buckler 1813

Watercolour (14 × 19 $\frac{3}{4}$)

3 *View of interior of staircase hall* [Fig.105]

Insc: *The Staircase at Asbridge*

s & d: J. Buckler 1813

Pencil & sepia wash (19 $\frac{3}{4}$ × 14)

Reprd: Anthony Dale, *James Wyatt*, 1956, pl.59

4 *View of interior of hall & screen*

Insc: *The Hall at Asbridge*

s & d: J. Buckler 1813

Sepia wash (19 $\frac{3}{4}$ × 14)

5 *View of interior of the kitchen*

Insc: *The kitchen at Asbridge*

s & d: J. Buckler 1813

Sepia wash (19 $\frac{3}{4}$ × 13 $\frac{3}{4}$)

6 *View of interior of the wine vaults*

Insc: *Ancient Crypt, now the Wine Vaults, at Asbridge*

s & d: J. Buckler 1813

Sepia wash (10 $\frac{1}{4}$ × 14 $\frac{1}{2}$)

7 *North West View of Asbridge, Buckinghamshire; the Seat of the Right Honourable the Earl of Bridgewater*

Insc: As above

s & d: J. Buckler 1822

Watercolour (14 $\frac{1}{4}$ × 19 $\frac{3}{4}$)

8 *North East view of Asbridge Buckinghamshire; the Seat of the Right Honourable the Earl of Bridgewater*

Insc: As above

s & d: J. Buckler 1822

Watercolour (14 × 19 $\frac{3}{4}$)

Reprd: Anthony Dale, *James Wyatt* 1956, pl.60

9 *South East view of Asbridge Buckinghamshire; the Seat of the Right Honourable the Earl of Bridgewater*

Insc: As above

s & d: J. Buckler 1822

Watercolour (14 × 19 $\frac{3}{4}$)

10 *The Eastern Conservatory at Asbridge, Buckinghamshire; the Seat of the Right Honourable the Earl of Bridgewater*

Insc: As above

s & d: J. Buckler 1822

Watercolour (13 $\frac{3}{4}$ × 19 $\frac{3}{4}$)

1-10 Prov: Pres. by Basil Ionides, 1938

BEXLEY (Kent): Church of St Mary the Virgin

See below HORTON (Kent): Castle

BUTLEIGH (Som): Butleigh Court & church

Copies (2) of drawings made by John Buckler

See Clarke, Alfred N.

CHRISTCHURCH (Hants): Priory

Reconstruction of priory church as in the Middle Ages

View from NE showing nave, chancel, Lady chapel, N transept, N aisles & N porch as today: instead of W tower there are a pair of turrets at W end of nave with high-angled steeple-like roofs; there is a low tower over the crossing carrying a broach spire
Pencil & watercolour (23 × 16 $\frac{1}{2}$)

DALMENY PARK (Linlithgow)

View of the house with the lake beyond [Fig.106]

Insc: *Dalmeny Park, Scotland: The Seat of the Right Honble. Lord Roseberry | Willm. Wilkins Architect*

s & d: *Drawn by J. Buckler, 1815*

Watercolour (14 $\frac{1}{4}$ × 19 $\frac{3}{4}$)

Prov: Bt 1957

The house was designed by William Wilkins & built 1814-17.

HOOTON HALL (Cheshire)

Views of buildings in the park, 1814 (2):

1 *View of the entrance lodges & Ionic screen*

Insc: verso (in pencil) *Lodge at Hooton Cheshire*

s & d: J. Buckler 1814

Watercolour (10 $\frac{3}{8}$ × 15 $\frac{3}{8}$)

2 *View of Doric archway in the park, with stepped quadrant walls on either side*

Insc: verso (in pencil) *Archway in the grounds at Hooton Cheshire | The Seat of Sir Thomas Manley Stanley Bart.*

s & d: J. Buckler 1814

Watercolour (10 $\frac{3}{8}$ × 15 $\frac{3}{8}$)

1-2 Prov: Bt 1947

HORTON (Kent): Castle

Details of *Gable Ends at Horton Castle Kent & a Door handle at Horton Castle*, with on the same sheet a sketch of a *Brass Plate in Bexley Church Kent*

Insc: As above

s & d: J. Buckler 1816

Pen & wash (6 × 7)

Prov: From collection of Anthony Salvin's topographical sketches

LONDON: Church of St Dunstan-in-the-West

View of the interior showing original box pews

Insc: *Interior View of the New Church of Saint Dunstan's in the West, London*

s & d: J. Buckler, 1833

Sepia pen & washes over pencil (16 $\frac{1}{4}$ × 12 $\frac{1}{8}$)

Prov: Bt 1955

BUCKLER, John Chessell (1793-1894)

Eldest son of John Buckler (q.v.). Architect and topographical artist. His designs were placed second in the competition for rebuilding the Houses of Parliament after the fire of 1834, and he erected a number of buildings in the Gothic style, including Costessy Hall, Norfolk, 1826, (dem. 1920), the Choristers Hall (now library) at Magdalen College, Oxford, 1849-51, and the Turl Street front of Jesus College, Oxford, 1854-56. He published, among many others, *Views of Cathedral Churches in England*, principally copied from his father's previously published prints; in 1826, *Views of Eaton Hall*; in 1827, *Sixty Views of Endowed Grammar Schools*; and in 1828, *An Historical Account of the Royal Palace at Eltham*. Bibl: *Colvin*; DNB

LONG ASHTON (Som): Ashton Court

Topographical drawing, 1825

View of the entrance front [Fig.107]

Insc: *Ashton Court, Somersetshire, the Seat of Sir John Smyth Bart.*

s & d: J. C. Buckler 1825

Pencil & wash (10 $\frac{1}{2}$ × 14 $\frac{1}{4}$)

BUTLEIGH COURT (Som) With Buckler, Charles Alban

Designs for rebuilding the house & offices for the Very Rev. Dean Neville of Windsor, 1845-51 (26):

1 Rough perspective sketch of proposed design for rebuilding
Pencil (5 $\frac{1}{2}$ × 9)

2 Perspective sketch showing entrance & side façade
Sepia pen & wash over pencil (13 × 18)

3 Perspective of an angle of the house

Insc: *Sketch proposed alterations | Butleigh Court*

Pencil (10 $\frac{3}{4}$ × 12)

4 *Plan of Basement*

Scale: 1 in to 6 ft

Insc: As above, with details labelled & measurements marked

Pencil & wash (21 × 26)

5 *Plan of bedroom floor, with flyleaf (9 × 8 $\frac{1}{2}$) showing alternative arrangement of space over porch*

Scale: 1 in to 6 ft

Insc: As above, with measurements marked

Pencil & wash (21 × 26)

6 N elevation (entrance front) with (attached to sheet) 4 small sheets of designs for coats of arms &c, N. E. angle of Porch, Bay over Porch & For the Centre Quatrefoil
Scale: 1 in to 6 ft
Insc: As above
Pencil (21 × 26); small sheets, pen on tinted paper & pencil (largest 9¹/₄ × 9¹/₂)

7 South Elevation, showing front of Conservatory
Scale: 1 in to 6 ft
Insc: As above
Pencil (21 × 26)

8 East Elevation
Scale: 1 in to 6 ft
Insc: As above
Pencil (21 × 26)

9 Plans of First & second Stages over Kitchen, 3rd Stage, & North Elevation of tower
Scale: 1 in to 4 ft
Insc: Butleigh Court. The Seat of the Honble & Very Reverend The Dean of Windsor, & as above, with details labelled & measurements marked
s: J. C. & C. A. Buckler
Pen & wash with pencil amendments (21 × 26)

10 Plan of projection of S side including Lady Charlotte's room & elevation of W side of projection showing chimneybreast & windows, with details of mouldings
Scale: 1 in to 4 ft
Insc: As above, with details labelled & measurements marked
d: Butleigh Court | 25 March, 1851
Pencil, & pen with brown & green wash (18¹/₂ × 11)

11 Details of Tudor chimneys
Insc: Some details labelled & measurements marked
Pencil (21 × 13)

12-14 Designs for the interior
12 Sketch elevation of Library chimneypiece
Insc: As above, with measurements marked
Sepia pen on blue tinted paper (9¹/₄ × 7¹/₂)

13 Sketch elevation of Library chimneypiece, with higher overmantel than in No.12
Insc: As above
Pencil & wash (8¹/₈ × 6¹/₈)

14 Detail of fireplace opening
Scale: 3 in to 1 ft
Pencil & sepia wash (21 × 13)

15-23 Designs for offices
15-19 Sketch plans of outbuildings, stables &c
Pencil & wash (largest 18¹/₂ × 41¹/₂)

20 Perspective sketch for clock tower over centre of offices
Pencil (8¹/₄ × 5³/₄)

21 Alternative sketch for centre piece of offices, in the form of turreted gateway
Insc: South View
Pencil & wash (8¹/₂ × 12³/₄)

22 Elevation of office wing, showing a third design for centre piece
Pencil (6³/₄ × 19¹/₂)

23 Sketch for retaining wall joining offices to house
Pencil on blue tinted paper (7¹/₄ × 8⁷/₈)

24-26 Designs for lodges, &c
24 Sketch design for a Lodge
Plan & perspective
Insc: verso Mr. Buckler's Design for New Lodge at Butleigh
Pencil (14 × 19³/₄)

25 Sketch for a farmhouse & farm buildings
Pencil & wash on blue tinted paper (15³/₄ × 12¹/₂)

26 A Design for a Farmstead at the Great Park Farm Butleigh. The Property of the Dean of Windsor
Plan
Scale: 1 in to 8 ft
Insc: As above, with details labelled & measurements marked
Pen & wash (19¹/₈ × 12¹/₂)

With the drawings are two photographs showing house just after completion.
Prov: Bt 1961, with a large collection of drawings relating to Butleigh. For these see also: Blore, Edward; Clarke, A. N.; Hippisley, Edwin; Lamb, Edward Buckton; Paty, William; Unidentified C18 Designs — H; Wainwright; Webb, Grace. Pevsner, S & W Somerset, p.112, notes that the house was built in 1845 & is now abandoned.

CHIPPING CAMPDEN (Glos): Church of St James
Topographical drawing of the C16 monument to Thomas Smith Esq. (ancestor of the Gwilt family), bound in A Slight Memoir of Jos Gwilt (MS)
See Gwilt, Joseph
Pen & sepia wash (7³/₄ × 5³/₄)
With copy of lithograph, J. C. Buckler del | G. Scharf lithog., made from the drawing.

LONDON: Westminster, Houses of Parliament
Sketch of the ruins of the House of Lords after the fire
Insc: East side, House of Lords
s & d: Oct. 1834 | Buckler Junr
Pencil (8¹/₂ × 12)
Prov: From Sydney Smirke's volumes of sketches, IV (between pp.6 & 7), pres. by Mrs Dorothy Biggar, 1938

LOWTHER CASTLE (Westmorland)
View of the interior of the Gothic staircase & hall
Sepia wash & watercolour (20 × 14¹/₈)
Exhib: RA 1820, No.886
Prov: Bt 1955
The house was built by Sir Robert Smirke, 1806-11, for William, 1st Earl of Lonsdale.

BUNN, John (fl.1802)

HAREFOOT, nr Berkhamsted (Herts)
Design for additions & alterations, 1802
Ground plan
Scale: 1 in to 8 ft
Insc: As above, With the Additions and Alteration | Conveyance Pipe and Drayn Etc., also with a key A-I given for pipes & drainage
s & d: John Bunn August 12 1802
Pen & wash (21¹/₂ × 27³/₄)
Prov: J. B. Papworth Collection
The house was designed by Plaw in 1787, & altered by Papworth, 1817-19, for Thos Dorrien. For designs see Papworth, J. B.

BUNNING, James Bunstone (1802-1863)
Articled to George Smith, c.1826. Obtained the district surveyorship of Bethnal Green, and then the surveyorship of the Foundling Hospital Estates. In 1839 appointed Surveyor to the London Cemetery Company; 1840-41 Surveyor to the London & County Bank, and erected and converted buildings for the branches of this bank. 1843 elected to the office of Clerk of the City's Works, and for 20 years designed important public buildings. He combined a conventional, sometimes vulgar, aesthetic taste (usually Italianate, but spectacularly castellated at Holloway Prison, 1849-51) with skill in planning and remarkable boldness in construction. His masterpiece, the Coal Exchange in Lower Thames Street, 1847-49, (dem. 1962) hid an all-metal rotunda within an Italian palazzo façade. He was Brunel's architect for the Hungerford suspension bridge, 1837-45 (dem.). Other works included the Caledonian Market, 1852-55 (dem. except clock tower) and the layout of Cannon Street, 1846.
Bibl: obituary & full list of works: Builder, XXI, 1863, pp.782-783

LONDON: Lower Thames Street, site of Coal Exchange: Roman hypocaust
Survey drawing of the Roman Remains (a hypocaust) discovered in excavating for the Site | of the New Coal Market | Lower Thames Street | 1848 | and for New Warehouses adjoining the Coal Market in 1859
Plan & section of Hypocaust, & details of flues
Scale: 1 in to 4 ft
Insc: As above, with exact position of hypocaust given, & many details labelled
s & d: J. B. Bunning Archt | Guildhall | June 1859
Pen & wash (19 × 24¹/₂)
The Coal Exchange was completed in 1849, & dem. in 1962.

LONDON: Nunhead cemetery, Linden Grove, Peckham, Camberwell, Southwark
Layout of ground, c.1844
See Little, Thomas

BURCHELL, Stephen (1806-?)
Pupil of Sir John Soane from 1823-28. He entered the RA schools in 1825, & won the Silver Medal in 1828.
Bibl: A. T. Bolton, Works of Sir John Soane, 1924, Appendix C, p.xlvi; Colvin

BATH (Som): Abbey, Prior Birde's oratory
Original drawings, bound in one volume for lithographs published by C. Davis, 1834 (19):
1 Plan of fan vaulting
Pen

2 Elevation of one Principal Spandrel, with part full size detail of central feature

3 Detail of carved panel

4 Elevation of one of the Principal Spandrels with one of the leaves full size

5 Elevation of Part of Transom with one of the heads | From Lower Compartment of Window | Half Full Size

6-7 Elevations of two spandrels, with FS details

8 Bosses from the Interior of the Oratory | Full size

9 Elevations of Small Spandrels | Selected from the Lower Compartments of Windows

10 Details of compartments in Ceiling, with the initials of the Founder

11 Details of Bosses from the Exterior [Full size]

12 Elevation of a pedestal base

13 Part of Cornice (Half Full Size)

14 Angular Termination to the Fan Groining

15 Detail of part of canopy

16 Detail of bosses

17 Finial of Upper Canopy, Forming a Corbel

18 A fragment Found built into the Lower Compartments of the Windows, $\frac{3}{4}$ Scale

19 Boss compartment from Centre of Ceiling

1-19 Insc: As above

All pen & sepia wash, bound in vol. (17 $\frac{1}{2}$ x 12 $\frac{3}{4}$)
Bound with the drawings is a lithograph of the
Elevation of Prior Birde's Oratory as restored Decr. 1833.LONDON: General Post Office, St Martins-le-Grand
Measured drawings, 1828 (2):1 Plan & elevation of the façade, & details of
windows & central doorway [Fig.108]Insc: *Figured Elevation of the Front of the New Post
Office, with full details labelled & measurements
marked*Sepia pen (28 $\frac{1}{4}$ x 41)

2 Detail of the Ionic order [Fig.109]

Scale: 1 $\frac{1}{2}$ in to 1 inInsc: *Elevation of part of one of the Wings of the New
Post office, showing the order to a larger scale*Pen & sepia wash (42 x 27 $\frac{1}{2}$)1-2 Insc: *One of the Drawings to which was awarded the
Silver Medal (of the RA) Anno 1828*The building was designed by Sir Robert Smirke,
built 1823-29, & dem. 1912-13.Drawing made from a cast decorative sculptured
relief in possession of John SoaneInsc: *I hereby certify this drawing to have been made by Mr
Stephen Burchell, John Soane R.A.*

s: S-B-24 Red Lion Square.

Pencil & monochrome wash (24 x 34)

BURFORD, James (1894-)

A 1920, F 1935.

Imaginary composition *La Porte à l'Étaltage*

Insc: As above

s & d: James Burford 1919

Black chalk & watercolour (87 $\frac{8}{8}$ x 81 $\frac{8}{8}$)

Prov: Pres. by S. Rowland Pierce, 1959

BURGES, William (1827-1881)

The RIBA collection of drawings and notebooks
associated with Burges and his office deserves a
properly documented catalogue. Now in preparation,
it will compare in length with the catalogues to be
devoted to Palladio and Inigo Jones, but the work
involved is likely to take several years. The following
handlist has been prepared at the request of the RIBA
Drawings Committee who believe that an outline
account of the Burges material, however short,
should be included in the second volume of the
General Catalogue.The discovery of new facts after the publication of
this handlist is bound to lead to minor adjustments.
A number of FS and decorative details have so far
escaped identification and may yet be rescued from
the limbo of 'Miscellaneous Drawings', perhaps to
join an existing group or to create a new one;similarly the actual order of drawings within certain
groups may be altered in the interests of accurate
chronology on the discovery of helpful dates.
Several changes in the established grouping of the
Burges drawings can partly be explained by the use of
three very important documents which became
available only in recent years. These documents are
Burges's 'Abstract of Diaries' compiled in 1880, a
manuscript now in the possession of Mrs Brian Mallock;
an undated album with the title *Photographs: Own
Furniture* discovered in the 1930s by Sir John
Summerson; and another album, this time of Burges's
personal studies for the Lille cathedral competition,
1855, discovered many years ago by Sir John Betjeman.
Both albums are temporarily in the possession of the
author of this handlist and will in due course be
passed on to the RIBA. The debt of gratitude will be
to those who had the acumen to identify and acquire
these documents and were so generous as to make
them available at a time when their usefulness could
hardly be over-estimated.Perusal of the 'Abstract of Diaries' and of the album
of photographs has helped to elucidate *The House of
William Burges, AKA*, a well-known folio compiled
in 1885 by R. P. Pullan. From this rather treacherous
title it has too often been assumed that the folio
contains a photographic record of interiors at Tower
House; indeed it was under the heading 'Tower
House' that the RIBA designs for all the decorations
and pieces of furniture seen in Pullan's plates were
until recently grouped and indexed. Nor is this
surprising, although Pullan did provide a warning
against misinterpretation in the admittedly vague
captions to plates 14 & 35. With the help, however,
of two of the documents already mentioned, a close
examination of Pullan's photographs has had
important consequences. From the large group of
more than 550 sheets hitherto indexed under Tower
House, 131 sheets have been removed and are now
catalogued under LONDON: No.15 Buckingham
Street (Strand).Burges occupied the Buckingham Street chambers
from 1856 onwards until 1878 when in March of
that year he 'first slept at Melbury Road' (Abstract of
Diaries) — i.e. Tower House, begun in 1875.
The chambers were retained as an office until his
death in 1881, after which his brother-in-law R. P.
Pullan continued for some years to use them for
the same purpose. What must be emphasized is the
fact that most of the furniture, metalwork &c
associated with Burges's own personal use was in the
first place designed for Buckingham Street, not
Tower House.The Burges collection is at once extremely rich yet at
first sight curiously limited. Its scope is partly
explained by the fact that prize winning drawings for
competitions, like working drawings for executed
buildings, were in the usual way retained by
promoters and patrons; thus, with the exception of the
Buckingham Street and Tower House drawings, few
complete sets for important executed jobs could be
bequeathed by Burges's descendants to the RIBA
because few were in his possession when he died.
The same rule applies to drawings for many minor
commissions since it was Burges's habit to bind up
designs for stained glass, furniture, decorations &c
and to present them to his patrons. Understandably,
therefore, many drawings prepared in Burges's office
are now to be found — to name only three major
collections — at Cork cathedral, at Worcester College,
Oxford, and at Trinity College, Hartford, USA.
Important drawings survive also at several of the
smaller churches, at Knightshayes, Devon, and at
Cardiff (Lord Bute's solicitor, 44 Park Place; also with
the Town Clerk, City Hall — chiefly cartoons by
H. W. Lonsdale). The drawings prepared by Clutton
and Burges for the Lille cathedral competition
survive in the Archives Diocésain (11 Rue Jean Moulin,
Lille).This natural pattern of distribution has however
recently been disturbed, not without profit to the
RIBA. Four sets of drawings for Burges's unexecuted
Crimea memorial church (competition of 1857) were
long retained by the Society for the Propagation of
the Gospel; these drawings, located in 1965, are now
in the RIBA where in 1966 they were deposited on
long loan. The book of designs for decorations and
furniture at Oakwood, near Bingley, Yorks, was
recently discovered at the house by Mr Anthony
Symondson and has since been acquired for the RIBA.
A book of designs for Gayhurst, Bucks has not
reappeared since it was last seen in the house in 1950,
but a book of designs completed for Knightshayes
in 1873 was never handed to the patron (whose
descendant still possesses a companion volume); it
passed after Burges's death into the sale of 1882,
found its way into a private collection, where in 1965
it was discovered by Mr Brian Thomas and was
later acquired by the compiler of this handlist. There
is no need to name its ultimate destination.Competition drawings, presentation drawings prepared
as a rule by A. H. Haig, design drawings made for a
client, and contract drawings made for a builder —
conventional drawings of all kinds are to be found
in the Burges collection, but they all record the
designs in their final state. Far more revealing are
Burges's preparatory sketches — life drawings,
experiments with colour, tentative scribbles for a
chalice or a cabinet, trials for stencil patterns and the
rest — with all of which the notebooks and sheets of
drawings for furniture and decorations are heavily
loaded. The vitality of informal sketches of this kind
is due to Burges's sheer relish for the act of design,
and it is in records like these — which are too often
destroyed, or dismissed when they survive as
studio-scrapings — that we can follow the
development of his ideas and watch his hand in action.
Especially revealing in these several ways are the
long sequences of drawings for Buckingham Street
and Tower House; examined simultaneously with the
relevant notebooks and historical sketches, they
afford us the closest possible contact with the designer
and his personality. Precisely for this reason they
make up the cream of the Burges collection at the
RIBA.Details of watermarks and dimensions, literary and
bibliographical entries, and acknowledgements to
those who have helped me in my work on the
Burges drawings are all reserved for the catalogue.
For the time being it may be noted that a few of
Burges's FS details are for large pieces of furniture
and therefore of corresponding size, conversely his
details for metalwork are often smaller than a postage
stamp, while the competition drawings, for instance
for St Mary's Edinburgh, 1873, unexecuted, like the
contract drawings for Tower House, are on sheets
approximating in size to half imperial. The dimensions
of most of his drawings are in fact conventional
according to their purpose.The number in brackets against the groups of
drawings in the handlist indicates the number of
sheets in any given group; but on a single sheet, and
even more often on the pages of certain albums, it is
not uncommon to find a dozen or more details, nor
do the details always relate to the same subject or job.
Thus the count of sheets — the necessary minimum
of information — is misleading because the total
number of drawings is very much larger.
Because location of the varied items in the Burges
collection is largely governed by methods of storage
at the RIBA, the contents of the collection is most
usefully listed in two groups, A and B.

Charles Handley-Read

A Bound volumes: notebooks, historical studies and sketches, designs, reports &c
Pocket notebooks, also used as sketchbooks (64), numbered 1-64
The dated notebooks cover the years 1856-1881.

Book of drawings on vellum, the so-called 'Vellum-Sketchbook'.
Only one drawing is dated (1861); a number of drawings probably date from the 1860s.

Albums (9) of historical studies & sketches, numbered 1-9, with the following titles on the bindings:
1 Details
2 Domestic art
3 Early decorative art
4 Ecclesiastical art
5 Metalwork
6 Polychromy
7 Renaissance
8 Tracery
9 Woodwork
Many of the drawings in these albums date from the later 1850s & the 1860s; cf. 9 albums in the V & A Department of Prints & Drawings (93 E 1-9).

Albums (3) of designs, numbered 1-3, with the following titles on the bindings:
1 Orfèverie domestique
2 Orfèverie ecclesiastique
3 Stonework
Dates on drawings in these albums range from 1858-72.

Album of designs for OAKWOOD, nr Bingley (Yorks), the title page d: 1865 (39pp)

Volume (15pp) containing a printed report, d: July 1874, on proposed alterations & additions at CAMBRIDGE: King's College chapel; also plans, & designs for a new altar screen, sedilia &c, probably of 1873

Volume (29pp) containing photographs, & sketches of proposed alterations & additions at CAMBRIDGE: King's College, chiefly for a new lodgings wing
A competition for new lodgings at King's was held in 1877; Burges's designs were probably prepared for this competition.

B Unbound drawings on separate sheets, or on sheets stitched together in groups: documented designs, historical studies & sketches, topographical drawings, free compositions, miscellaneous drawings, designs for patrons or purposes so far unidentified, photographs &c

BOMBAY (India): School of Art
Photographs of designs (unexecuted); part of a series (5)
Designed 1866

CARDIFF (Glam): Castle, stable court [Fig.110]
Contract drawings; part of a series (9)
Designed 1868-69

CARDIFF (Glam): Castle
Decorative designs; purpose unidentified (3)

CARDIFF (Glam): House for Mr McConnochie, Park Road
Presentation watercolour of façade towards road, perhaps by A. H. Haig
Designed c.1871

CASTELL COCH (Glam): Castle
Designs, part of a series (4)
Contract drawings, part of a series (7)
Designed 1872 onwards

CAMBRIDGE: King's College chapel
Proposed alterations & additions
Designed c.1873 onwards; see Section A, above

CAMBRIDGE: King's College
Proposed alterations & additions
Perhaps designed 1877; see Section A, above

CONSTANTINOPLE (Turkey): Crimea memorial church
Burges won the competition of 1856, later preparing 5 sets of designs, one of which is missing, for a church of ever-diminishing size.
No.I set: Competition designs for a church with nave of 6 bays (5)
No.II set: missing
No.III set: Designs for a church with nave of 4 bays (36)
No.IV set: Preliminary drawings for a church with nave of 3 bays (19)
No.V set: Designs for a church with nave of 3 bays (5) & of 2 bays (30)
Presentation watercolour of W front as in competition design, perhaps by A. H. Haig (1)

CORK (Ireland): Cathedral of St Fin Barre
Built to Burges's winning designs for competition of 1862
Presentation watercolour (perspective of crossing) by A. H. Haig, 1877 [Fig.111]

EDINBURGH: Cathedral of St Mary
Competition designs of 1873 (unexecuted) (9)

GLOUCESTER: Sabrina fountain
Design (unexecuted), c.1856

LONDON: No.15 Buckingham Street, Strand
Designs for decorations, fittings, furniture &c executed between c.1858 & c.1876 for these chambers; also designs for similar items to which no date can be attached (132)
See also Miscellaneous designs, below

LONDON: Kensington
Before building Tower House in Melbury Road, Burges evidently considered alternative sites & partly worked out designs for houses which show affinities with Tower House as it was eventually built; site plans & 2 embryonic designs for houses are included in this group (21)

LONDON: Kensington, Tower House, No.9 Melbury Road
Designed, built & decorated 1875-81
Design & contract drawings, including designs for decorations, fitting, furniture &c (458)
[Figs.112-114]

Miscellaneous designs: Certainly to be associated either with **LONDON**: No.15 Buckingham Street or **LONDON**: Kensington, Tower House (18)

Miscellaneous designs: Probably to be associated either with **LONDON**: No.15 Buckingham Street or with **LONDON**: Kensington, Tower House (30)

Miscellaneous designs (general):
1 H. G. Yatman Esq.: a series of designs & decorations for furniture commissioned from Burges by this patron (9)

2 Designs, whether executed or unexecuted, for patrons so far unidentified (11)

3 Original compositions (3) [Fig.115]

4 Drawings from life, including studies of drapery, the nude, & several heads (27); also anatomical studies of human skeletons & muscles, animal skeletons, & drawings from casts &c (36)

5 Title sheets, presumably prepared in Burges's office to subdivide the drawings for Tower House (18)

6 Wall papers: specimens of patterns executed to Burges's designs, c.1872 (9); original designs, probably never executed (2)

7 Architectural designs for a house with alternative treatments of the façades (1)
NB This was acquired at an unknown date with material authentically associated with Burges. Here lies chief reason for its inclusion in this handlist.

8 Drawings & tracings made as designs or records for purposes so far untraced & unrecognized (10)

9 Copies from pictures or engravings (2)

10 Topographical drawings & historical studies of interiors, details &c the location of which is so far unidentified (11); historical studies, including topographical drawings of places & buildings which are named or identifiable (51)

STUDLEY ROYAL (Yorks): Church of St Mary the Virgin
Designed & built between 1871 (first stone laid 25 March) & 1880
Presentation watercolour showing choir & sanctuary probably by A. H. Haig, c.1872

BURGESS, Cecil S. (fl. 1896-1933)
A 1896, F 1933.

EDMONTON (Alberta, Canada): University of Alberta
Design for 'Provincial College of Medicine', 1920
See Nobbs & Hyde with Burgess, Cecil S.

BURLINGTON, Lord
See Boyle, Richard, 3rd Earl of Burlington

BURLINGTON-DEVONSHIRE COLLECTION

The history of the Burlington-Devonshire Collection begins with Inigo Jones's second Italian tour of 1613-15 when, as W. Grant Keith has shown¹, Jones must have acquired about 250 Palladio drawings, a collection which, it is now felt certain, comprises most of the drawings contained in Volumes 8-17 of Burlington's mounting, although there have undoubtedly been certain deletions and additions, probably in the nineteenth century. It is not possible to state from whom Jones made this fortunate purchase less than forty years after Palladio's death (1580), but in all likelihood they were acquired from Zilla, then Palladio's only surviving son. It is inconceivable to suggest that Scamozzi would have permitted the purchase of these drawings by his revered master had they been in his possession. To what extent Jones added to the collection from any post-1615 source is unknown, but W. Grant Keith has mentioned that an inscription by Jones in his copy of Palladio's *Quattro Libri d'Architettura* may refer to the fact that Sir Henry Wotton, author of the *Elements of Architecture*, 1624, possessed one or more drawings by Palladio. In any event, Jones's collection, together with all his own designs and his library, almost certainly passed at his death in 1652 to his colleague, and probable nephew, John Webb, whose will of 24 October 1672 instructed that his library and all his *Prints and Cutts and drawings of Architecture of what Nature or kindsoever*² should be left to his son William with a proviso that the collection should not be broken up. Unfortunately this proviso was ignored, due perhaps to William's premature death, and as early as c.1681 John Aubrey could comment *John Oliver the City Surveyor, hath all Jones's plans and designs, not only of St Paul's Cathedral, etc. and the Banqueting House, but designs of all Whitehall*³. There are today designs for Whitehall at Chatsworth and Worcester College, Oxford; for St Paul's at the RIBA; and for the Banqueting House at Chatsworth and the RIBA. Oliver, who may well have been a friend of Webb's, died in 1701, but his will does not mention a bequest of these important drawings. There is evidence, however, that his portion of the Jones-Webb Collections had passed to William Talman (1650-1719) before his death, for around 1699 Talman was drawing upon Palladian sources for his Hampton Court 'Trianon' designs⁴. In any case under Talman's name Vertue notes *The picture of Inigo Jones drawn with the Pen and many drawings of Houses, Palaces and many of the designs made for the building of Whitehall in King Charles 1st time with several plans of the whole building. Many designs made for the beautifying of St Paul's Cathedral... designs for a Palace at Newmarket*⁵. Again according to Vertue there were also in Talman's collection *a journal of Inigo Jones partly of his travels, drawings of the gates Temple Barr several of barges and... a Book of capitals drawn by Mr. Webb architect of many different kinds of ornaments diversified in a quarto book*⁶. It is curious that Vertue does not mention Talman as possessing Palladio's celebrated designs, but the proof that they were in the Talman collection is to be found in a bill of sale from John Talman (1677-1726) to Lord Burlington, who must have persuaded John to sell this portion of his father's drawings within six months of his death. Under 4 May is the entry *To Mr. Jno Talman... for a Book of Designs & Plans &c by Inigo Jones... £170*; and under 7 April 1721 *To Mr. Talman... for a Parcel of Architectonicall Designs and Drawings by Palladio*⁷. We know from the same source that the Jones drawings were being prepared for engraving almost immediately, for in the account book under 2 September 1720, the engraver Huisburgh was paid on account *£15 for graving the plates after Inigo Jones that, with certain designs from Dr George Clarke's collection at Oxford, were to comprise the two volumes published in 1727 under the title Designs of Inigo Jones with some Additional Designs by William Kent*. Such was the situation in 1721, but to complete the picture we must return to 1718 when

Burlington made a visit to the Veneto specially to study the buildings of Palladio, and was intrigued by Palladio's references to a projected work dealing with the antiquities of Rome. By a fortunate chance he found these drawings rolled up in the Villa Maser, the villa designed by Palladio for his great friend and patron the Conte Barbaro. Burlington brought these home and they must comprise Volumes 1-7 of the present collection. A selection was published by Burlington in 1730 as *Fabbriche Antiche diseguate da Andrea Palladio* with a preface that tells the circumstances of his discovery, and tells us also that he had previously possessed certain other drawings by Palladio of the Roman Baths, but of a larger size. He may have acquired these from Dr Richard Mead, which would account for the statement by Dr Richard Pococke that Burlington's Palladio drawings came from this doctor's famous collection⁸. Our earliest comment upon Palladio's drawings in Burlington's possession is that by Scipio Maffei who was in England between 1733 and 1736 and observed that *Lord Burlington has had the good fortune to acquire in Italy more than sixty original drawings by this great man (sic Palladio)... beautifully drawn by his own hand, and inscribed with his writing, which is still easily recognizable... a noble church of his design, doorways, arches, porticoes, Bridges, and buildings of every kind. A few years ago a house was built in London for a general from one of these designs. Other drawings are of value in the study of ancient architecture, for they comprise carefully executed drawings of the antiquities of Rome and elsewhere. All the baths with complete plans and elevations. The ancient remains of Verona are here too, in detail, and notable among these are complete drawings of the theatre, giving all the dimensions*⁹. The drawings that were not acquired by either Oliver or Talman were mostly purchased by Dr George Clarke from Mrs William Webb before or about 1724 and were bequeathed by him to Worcester College in 1736¹⁰. This acquisition included, of course, a main part of Jones's library¹¹. From 1672 much must have trickled away from the collections then housed at Butleigh Court, Somerset, the estate to which Webb retired. Sometime after this date John Aubrey visited Butleigh and saw *a great many Prospects of the old Gothick, or ancient Castles, in sheets of paper, made by Jones when he was wont to wayte upon their Majesties when they went their Progress*¹², and around 1720 Vertue could state that in the Webb family *are still preserved many drawings*¹³. According to an inscription in Jones's famous annotated copy of Palladio, now in Worcester College, it was owned by the painter Michael Burghers in 1694 and purchased by Clarke in 1709. Jones's annotated Vitruvius, now at Chatsworth, was in William Barry's possession in 1714, and Webb's annotated Serlio at the RIBA was in the possession of a Mr Churchill around 1700. Before 1717 five drawings for Whitehall in an Office of Works hand were in William Emmett's collection, while a number of Webb's stage designs have found their way to the British Museum¹⁴, and three masque designs by Jones and some other designs by Webb were in the collection of Anthony Salvin (1799-1881), and now comprise the Salvin Collection at the RIBA. Even as late as 1925 J. A. Gotch saw an early C17 account book at Butleigh¹⁵. It should also be mentioned that Burlington was able to acquire many Jonesian items from separate sources, as well as from the sales that occurred when John Talman died. The masque drawings, which from internal evidence seem to have belonged at some time to John Talman, were acquired by Lord Burlington at G. Yales's sale in 1722¹⁶, and Webb's Book of Capitals is inscribed by Burlington 5 May 1728, suggesting that this was purchased at one of three Talman sales: before 2 February 1726 (or 27)¹⁷; 19-24 April 1727; or 4-10 April 1728. On Burlington's death in 1753 his collections passed to his daughter Charlotte, who had married the 5th Duke of Devonshire, and were thus amalgamated into the great Devonshire collections. When the 7th

Duke died in 1891, Mr J. D. Crace, while valuing the works of art at Chiswick, examined the Burlington-Devonshire Collection then kept in four mahogany boxes, numbered 1-4. By consent of the 8th Duke two boxes of these designs were handed over to the RIBA as a Gift in Trust in 1894. In general the masque designs, the designs for Whitehall and Lord Burlington's own designs were retained at Chatsworth, but the separation was stupidly performed, and in particular Burlington's own designs were illogically divided. The masque designs that were included in the RIBA gift were returned to Chatsworth in 1957. At present the RIBA possesses seventeen bound volumes of drawings by Palladio and his studio, and eight drawers of designs by Jones and Webb, including one drawer containing miscellaneous Italian drawings. According to the short catalogue appended to the 1894 gift, the Palladio designs were then in their seventeen volumes and the other drawings were contained in boxes numbered 2 and 3. Between May and October 1895 the volumes were repaired, but it is not entirely certain whether the arrangement of the drawings was altered at this time. W. Grant Keith believes it was, for in a letter to the RIBA Library in 1935 he could say *The volumes in their present form we owe to the misguided zeal of the Literature Committee of the time of the presentation. I wish they had left Lord Burlington's lovely Russian portfolios as they had found them*¹⁸. This comment is somewhat difficult to interpret because the binding of the portfolios is, apart from repairs, as Burlington left them. For example the bindings are identical to the binding of a copy of the *Fabbriche Antiche* presented by Burlington to Lord Orrery and now in Mr & Mrs Paul Mellon's collection. It is possible, however, that the RIBA had the drawings remounted on cardboard, copying in the process Lord Burlington's characteristic double red lines which are the distinctive sign manual of certain drawings from his collections. The possibility that this mounting was done at Chiswick cannot, however, be discounted, for when Magrini was writing in 1846¹⁹ he mentions the drawings of the Villa Madama and the Villa Giulia as being in Volume 17, and now the Villa Giulia drawings are loose in Drawer 8. They may therefore have been withdrawn between 1845 and 1894.

REFERENCES

- 1 'Inigo Jones as a Collector', *RIBA Jnl*, XXXIII, 1925, pp.94-108
- 2 Will PCC 145 Eure
- 3 J. Aubrey, *Brief Lives*, ed. Clarke, 1898, 11, 10
- 4 J. Harris, 'The Hampton Court Trianon Designs of William and John Talman', *Jnl, Warburg & Courtauld Institutes*, XXIII, 1960, pp.139-149
- 5 Walpole Soc., *Vertue I*, p.49
- 6 Walpole Soc., *Vertue I*, pp.69, 94
- 7 Chatsworth: *Messrs Graham & Collins Joynt Accounts 1st & 2nd*
- 8 *Travels through England of Dr Richard Pococke*, ed. Cartwright, Camden Society, 1858, I, p.81
- 9 Scipio Maffei, *Osservazione Letterarie*, Verona
- 10 Cf. H. M. Colvin, *Catalogue of Architectural Drawings of the 18th and 19th Centuries in the Library of Worcester College, Oxford*, 1964, introduction, for an account of Clarke's career
- 11 Cf. C. H. Wilkinson, *Worcester College Library*, 1927
- 12 J. Aubrey, *Brief Lives*, ed. Oliver Lawson Dick, 1962, p.93
- 13 Walpole Soc., *Vertue I*, p.49
- 14 BM Lansdowne MSS, 1171
- 15 Mentioned in letter in RIBA archives; in 1964 this account book appeared in a London dealer's hands, was examined by Mr John Harris, and proved to be some form of carpenter's costing book, mentioning Somerset House (? of the 1630s)
- 16 Walpole Soc., *Vertue I*, p.110: *fol book of habits, masks, scenes, sold at G. Yales, bought by Lord Burlington, drawn by Inigo Jones*. Cf. Lugt, *Répertoire des Catalogues de Ventes Publiques*, pp.290 or 291

17 In the V & A is an album of drawings from John Talman's collection inscribed by Francis St John as bought at *Mr Talman's sale* and dated 2 February 1726; if this is not 1727, then one must presume a sale held before Talman's death on 3 November 1726

18 Letters, RIBA

19 A. Magrini, *Memorie... di Andrea Palladio*, Padua 1846, p.312, from information supplied by Ambrose Poynter in 1845

For architects represented in the collection see Ammanati, Bartolomeo; Boyle, Richard, 3rd Earl of Burlington; De Caux, Isaac; Derand, François Le Père (attributed to); Dosio, Giovanni Antonio (attributed to); Duquesnoy, Frans called Il Fiammingo (attributed to); Flitcroft, Henry; Gerbier, Sir Balthazar (attributed to); Hawksmoor, Nicholas; Jones, Inigo; Palladio, Andrea; Savile, Samuel; Seamozzi, Vincenzo (attributed to); Webb, John; Wren, Sir Christopher (office of); Unidentified English C17; Unidentified Flemish C17; Unidentified Italian C16; Unidentified Italian C17; Unidentified Italian C18

BURN, William (1789-1870)

Born Edinburgh, 20 December 1789. His father, Robert Burn, was a builder and architect. From 1808 to c.1811 Burn worked as a pupil in the London office of Mr Smirke, afterwards Sir Robert. Among his office companions were C. R. Cockerell and L. Vulliamy. After his return to Edinburgh, Burn established himself in George Street, and by 1816 he had already worked on important commissions, such as the Custom House in Greenock. In the same year (1816) he won the second prize in a competition for additions to buildings at Edinburgh University, originally designed by Robert Adam (first prize W. H. Playfair). But Burn does not seem to have entered many competitions later except for the competition for a railway terminus in Glasgow, 1858. He continued to be highly successful, turning gradually from the classical style of Smirke to a preference for the Jacobean Scottish Baronial, and in accordance with this he turned in the main from public to domestic buildings. He became in time the almost exclusive designer of country houses for the Scottish nobility. Burn was among the first members of the RIBA and became a life member in 1835. About 1842-43 he went into partnership with David Bryce, who had already worked in his office as an assistant. The firm Burn & Bryce existed until c.1850, when the connection was dissolved.

In 1844 Burn moved to London, where he opened his office at No.6 Stratton Street. From c.1846 R. N. Shaw worked as a pupil in his office and, from 1851, W. E. Nesfield. Both left in 1853 for Salvin's office. Burn proved as successful in London as he had been in Edinburgh, while, for many years, he remained Consultant Architect for Scotland. His wealth and reputation were undisputed: e.g. he advanced £1000 for the publication of Billings's *Baronial & Ecclesiastical Antiquities of Scotland*, 1848-52 and in 1856 he was one of the three architectural assessors (with Cockerell & Fergusson) in the Foreign & War Departments' competition, where he stood firmly by Sir Gilbert Scott.

Despite his great success Burn refused to exhibit or publish any of his works. This attitude was probably hardened after a quarrel with R. Kerr whose book *The English Gentleman's House*, 1864 had shown a plan which Burn knew to be a direct plagiarism of his own Buchanan House. Burn placed the matter before the President of the RIBA. (The MS of this memorandum is in the RIBA Library.) However, the fact that Kerr used Burn's plan, calling it *Modern Scotch Model*, after the best recent examples (in the 3rd

edition, 1871, after the late Mr. Burn), shows that Burn's reputation rested mainly on his ability to produce convenient plans for large domestic buildings, an ability which may have influenced both Shaw and Nesfield.

In Burn's later years his nephew John Macvicar Anderson (1835-1915) worked with him. He took over the office after Burn's death. Burn died in London on 15 February 1870.

Bibl: As Burn was so wary of publicity, there are very few mentions of his work in contemporary literature. The principal sources are: *Builder*, XXVIII, 1870, p.189, BN, XVIII, 1870, p.245 (obituaries); *RIBA Annual Report*, 1869-70, pp.121-129 (obituary with extensive list of works, mention of clients & nature of work); *Builder*, XLII, 1882, pp.667-668. Further general references appear in: T.B.; DNB; Hitchcock, *Early Victorian Architecture*, pp.208 & 248-249; Ferriday (ed.), *Victorian Architecture*, 1963, pp.63-64, 211, 237-238; John G. Dunbar, *The Historic Architecture of Scotland*, 1966, pp.123, 126, 129, 160, 166, 207.

In the RIBA Drawings Collection there are two albums of small drawings and watercolours which were presented by Henry Lennox Anderson, son of John Macvicar Anderson, in June 1933, a volume of measured drawings of London clubs presented by H. L. Anderson in Jan. 1934, and a great number of working drawings which came to the RIBA when the office of H. L. Anderson at No.18 Rosary Gardens, SW7, was sold in 1950. A distribution of drawings to Scotland, chiefly to the Scottish National Buildings Record, took place in 1953-54, and a further distribution to county record offices and London firms in 1957 (the sets of drawings distributed in 1957 is recorded at the RIBA). An index of the work carried out by the Burn-Anderson office was presented with the working drawings. The collection of drawings represents all of Burn's major buildings. Some drawings, mainly views, were done after Burn's death, up to c.1880, in the office. As they are still clearly in the style of Burn's draughtsmanship, they have been catalogued with their date under Burn without special reference to their origin. Otherwise all drawings dated post-1870 have been catalogued under the name of John Macvicar Anderson (see Anderson, John Macvicar), those post-1915 under the name of H. L. Anderson (see Anderson, Henry Lennox). Lack of references and illustrations in general literature makes it difficult to know whether work on buildings was carried out according to designs in the collection. Difference in design and execution is noted where it could be assessed.

ABERDALGIE (Perth): Manse
Preliminary sketches, c.1829 (2):

1 *Plan of Principal Floor*
Pencil & pen on light blue paper (5×7)

2 *Plan of Bedroom Floor*
Pencil on light blue paper (5×6½)

1-2 Insc: *Aberdalgie Manse*, & as above, with rooms labelled
w/m: 1829

ABOYNE CASTLE (Aberdeen)

Design for alterations & additions to castle carried out for the Marquis of Huntley, 1835
Perspective of entrance front
Insc: recto *Lord Aboyne* (?) almost illegible lower right; verso *Aboyne Castle*
Pencil on cardboard (6¼×13½)
Lit: *RIBA Annual Report*, 1869-70, p.125
The castle has since received further alterations & is now derelict.

ADDERSTONE (Northumberland): House
Working drawings (2 schemes), 1819 (16):

1-12 First scheme

1 *Plan of Foundations & Drains showing Scarcements of Walls & direction of water run etc.*

2 *Plan of Sunk Storey*

3 *Plan of Principal Floor & Conservatory*

4 *Plan of Bedroom Floor & Servants' rooms above Kitchen & Linen Drying Room above laundry*

5 *Elevation of South Front*

6 *Elevation of East Front of House & West Front of Kitchen Wing*

7 *Lateral Section through building taken upon the line, Elevation of West Front of House & Section through Conservatory & private Staircase etc.*

8 *Longitudinal Section through Wing, Staircase, Saloon & Entrance Lobby & taken upon the line marked on the several drawings*

9 *Plan of Floor Timbers in Principal Storey*

10 *Plan of Floor Timbers in Bedroom Storey & Timbers of Roof on Wing*

1-10 d: 76 *George Street* | March 6, 1819

11 *General Plan of the whole Roofing on House & Wing showing extent of slating, size of platforms & size & direction of gutters etc.*

d: 76 *George Street* | March 6, 1818 (sic, apparently belonging to scheme, possibly error in date)

12 *Finished Section through Library, Saloon etc., showing finishings of doors, cornices, mouldings etc.*
d: 76 *Geo...* (rest torn off)

1-12 Insc: As above, & *Adderstone Nos.1-12*, with (in some) details labelled & measurements marked
Pen & coloured wash (18½×25)

13-16 Second scheme

13 *Plan of Sunk Storey showing also extent of walls of the whole building*

Insc: No 2, & as above

14 *Plan of Principal Floor of House & Wing*

Insc: No 3, & as above

15 *Plan of Bedroom Floor of House & maid servants' Room in Kitchen Wing*
Insc: No 4, & as above

13-15 d: 76 *George Street* | June 23rd 1819

16 *Plan & Section of Roofs showing number of lead pipes & size & direction of gutters etc. & longitudinal Section through Centre of Saloon, Staircase etc.*

Scale: 1 in to 10 ft

Insc: No 6, & as above

d: 76 *George Street* | August 6th 1819

13-16 Insc: *Adderstone*, & as above with measurements given

13-16 Pen, red ink, pencil & coloured wash
(18½×24½)

ARDGOWAN (Renfrew)

Designs for gardener's house in the grounds of Ardgowan, 1852, for Sir Michael Shaw Stewart Bt (2):

1 *Plans of Principal & Bedroom Floors*

Scale: 1 in to 10 ft

Pen, pencil & coloured wash (8¼×12½)

2 Perspective of entrance front

s: William Burn

Pen & sepia wash ($7 \times 10\frac{1}{2}$)1-2 Insc: *Ardgowan, Gardener's House*, & as aboved: 6 *Stratton Street* | 24th March 1852Lit: *RIBA Annual Report*, 1869-70, p.125

Burn had already worked on the house & offices in Ardgowan in 1831.

ARDKINGLAS (Argyll): Mansion

Preliminary designs, 1831 (3):

1 *Plan of Sink Floor*2 *Plan of Principal Floor*3 *Plan of Bedroom Floor*1-3 Insc: *Ardkinglas* (sic) (2 & 3 in different hand), & as above, rooms labelled & measurements given

d: 17th Oct. 1831

Pencil & pink wash ($5\frac{1}{4} \times 10$)

Design not proceeded with.

ARUNDEL (Sussex): Castle & lodges

Working drawings for alterations to house & working drawings & designs for lodges, made for the Duke of Norfolk, 1848-53

Series incomplete (41):

1-5 Working drawings of main building & Bevis's tower

1 *Plan of Cellars*Pen ($20\frac{1}{4} \times 14\frac{1}{2}$)2 *Plan of Ground Floor*3 *Plans of Principal Floor & Library Gallery*4 *Plan of Bedroom Floor*5 *Plan of Attic Floor*

2-5 Scale: 1 in to 22 ft

1-5 Insc: *Arundel Castle*, Nos 1-5, & as above

d: 18. October 1848

2-5 Pen ($20\frac{1}{2} \times 29$)6 *East, West & South Elevations of Restoration of Bevis's Tower*Insc: No.2 (copy reversed) *Arundel Castle*, & as above with notes on detailsd: 6 *Stratton Street* | 9 March 1849Pen ($14 \times 20\frac{1}{2}$)

7-26 Entrance gateway & lodge

7-17 Designs

7 Elevation of design with 4 round corner turrets

Sepia pen ($4\frac{3}{4} \times 6\frac{3}{4}$)8 *Perspective*, slightly different design from No.7Sepia pen & wash on thin cardboard ($6\frac{1}{2} \times 8\frac{3}{4}$)9 *Ground Plan & Front Elevation*, of same design as No.8Insc: *Sketch for Gate Lodge*, & as above with rooms labelledSepia pen (12×9)

8-9 d: 29th December 1849

10 *Perspective of design with 3 round corner turrets & octagonal corner tower*Insc: *Proposed new Gate Lodge*Sepia pen ($12\frac{1}{2} \times 9\frac{1}{4}$)9-10 s: 6 *Stratton Street*11 *Perspective*, of same design as No.10Insc: *New Gate Lodge*Pen, sepia pen & coloured wash on thin cardboard ($12\frac{1}{2} \times 9$)

10-11 d: 15th February 1850

12 *Perspective of design with 3 round corner turrets & round corner tower*Insc: *Gate Lodge*d: 6 *Stratton Street* | 18th Feb. 1850Pen & grey wash ($12\frac{1}{4} \times 9$)9-12 Insc: *Arundel Castle* (12 partly cut off)13 *Perspective of design with 2 square corner towers*Pen & grey wash ($7\frac{1}{2} \times 10\frac{1}{4}$)14 *Perspective of design of gate as one big square tower*

(8 x 10)

15 *Perspective of design with 2 square corner towers*, differing from No.13($11\frac{3}{4} \times 9\frac{1}{4}$)16 *Perspective of design of gate as one big square tower with octagonal corner turret*($10\frac{1}{4} \times 8$)17 *Perspective of design with big & small square corner towers & 2 square corner turrets*, the same design as Nos.18-26($9 \times 14\frac{1}{2}$)

14-17 Sepia pen & wash

18-26 Working drawings

18 *Plan of Foundations & Drains*19 *Plan of Principal Floor*Scale: $1\frac{1}{4}$ in to 10 ft20 *Plan of Upper Floor of Lodge etc.*21 *Plans of Floor over Gateway, of Roofs etc.*22 *West Elevation & Section on line AB*23 *East Elevation*24 *South Elevation*25 *Section on line CD*26 *Sections on line EF & of Roof over Gateway on line GH*18-26 Insc: As above & *Entrance Gateway & Lodge*(Copy), No's 10-18, with details labelled & measurements marked; 21-26 *Arundel Castle*d: 6 *Stratton Street* | April 1850

Pen & red ink, blue ink (No.18), on sized linen

($13\frac{1}{4} \times 17\frac{1}{2}$)

27-29 Designs for lodges

27 Elevations showing entrance porch

d: 22nd April 1851

28 Elevation of entrance front, a different design

29 Side elevation, same design as No.28

d: 22nd April 1851

27-29 Sepia pen & wash ($5\frac{3}{4} \times 8\frac{1}{4}$)

30-35 Designs & working drawings for lodge

30-32 Designs

30 *Plan of Ground Floor*

Insc: As above, & rooms labelled & measurements given, relation to site shown

31 *Plan of Bedroom Floor*

Insc: As above, & some rooms labelled

30-31 Pen & pink wash ($7\frac{3}{4} \times 4\frac{3}{4}$)32 *Perspective showing entrance porch*Insc: *Swanbourne Lodge*

d: 6th Feb. 1852

Pen & sepia wash ($6\frac{1}{2} \times 9\frac{3}{4}$)

33-35 Working drawings for the same lodge

33 *Plans of Foundations & Drains & of Ground Storey*Scale: $1\frac{1}{2}$ in to 10 ft34 *Plans of Upper Storey & Roofs*35 *Elevations of West, South West (opposite Lake) & South East (next Road to Offham) Fronts & Section on line AB*33-35 Insc: *Swanboro' Lake Lodge* (sic), Nos 52-54, & as above with details labelled & measurements marked

d: 6th Feb. 1852

Pen, red pen & coloured wash ($14\frac{1}{2} \times 21$)

36-37 Working drawings for lodge

36 *Ground & Chamber Plans*Scale: $1\frac{1}{4}$ in to 10 ftPen on sized linen ($19 \times 14\frac{1}{4}$)

37 Elevations of entrance & living room fronts

Pen & grey wash on sized linen ($19 \times 14\frac{1}{4}$)36-37 Insc: As above, *Lodge at Guss Bush* (added later) *Arundel* & rooms labelled

d: August 1852

38-41 Design & working drawings for lodge

38 *Perspective: View from South West*

Insc: No 2, & as above

s & d: William Burn | 30th Dec. 1852

Pencil & grey wash ($9\frac{3}{4} \times 14\frac{1}{2}$)

39-41 Working drawings

39 *Plans of Basement, Principal & Upper Floors & of Roof of Building etc.*

Insc: As above, No 84, rooms labelled & most measurements given

Pen & coloured wash ($14\frac{1}{4} \times 21$)40 *Elevations of North & South Fronts*

Insc: As above, No 85, few measurements given, note on execution of exterior

41 *Elevations of East & West Fronts & Section on line AB*

Insc: As above, No 86

38-41 Insc: *Arundel Castle* | *Mary-Gate Lodge*s: 6 *Stratton St*39-41 Scale: $1\frac{1}{2}$ in to 10 ft

Insc: Copy

d: 15th March 1853

40-41 Pen & coloured wash ($21 \times 14\frac{1}{4}$)Lit: *RIBA Annual Report*, 1869-70, p.126For general description of castle see *Salter's Visitors' Guide to Arundel Castle, churches etc.*, 1898. For view of lodge before restoration see Godfrey & Salzman (ed.), *Sussex: Views*, 1951, pl.9

AUCHMACOY (Aberdeen): House

Preliminary designs, 1831 (2):

1 *Plan of Principal Floor* ($5\frac{3}{4} \times 9\frac{1}{4}$)2 *Plan of Bedroom Floor* ($5\frac{1}{4} \times 9\frac{1}{4}$)1-2 Insc: *Auchmacoy* & as aboved: 131 *George Street* | 3 Feb. 1831

Pen & sepia pen

AUCHTERARDER (Perth): House
Preliminary designs for new house for James Hunter Esq., 1832 (2):
1 *Plan of Principal Floor*

2 *Plan of Bedroom Floor*

1-2 Insc: *Auchterarder* & as above
d: 4 February 1832
Pen & sepia pen ($5\frac{1}{2} \times 9\frac{1}{2}$)
Lit: *RIBA Annual Report*, 1869-70, p.125
Extensively altered by Burnet Son & Campbell, 1886-88.

BALCARRES (Fife): House
Preliminary designs for alterations & additions for James Lindsay Esq., 1834 (work carried out 1838) (3):
1 *Plan of Ground Floor*

Insc: No 1 & as above
Pencil, pen & coloured wash ($7\frac{3}{4} \times 14\frac{3}{4}$)

2 *Plan of upper floor*
Pencil, pen & coloured wash ($6\frac{1}{4} \times 14\frac{3}{4}$)

1-2 Insc: Rooms labelled, measurements given
d: 26th April 34

3 *Perspective*
Pencil on light brown tinted detail paper mounted ($6\frac{3}{4} \times 11$)

1-3 Insc: *Balcarras* (sic) (3 verso)
Lit: *RIBA Annual Report*, 1869-70, p.126
For history & description of house, but no mention of Burn, see *CL*, XII, 1902, pp.176-184, & Royal Commission on Ancient Historical Monuments & Constructions of Scotland, *Counties Fife, Kinross & Clackmannan*, 1933, p.164. Balcarras is similar to Kilconquhar House (see below) in the same parish, altered by Burn in 1831 for Sir Henry Lindsay-Bethune, head of the Lindsay family.

BALENTORE: House
Preliminary designs & view of new house & offices built for David Lyon Esq., 1859 (5):
1 *Plan of Basement Floor*

2 *Plan of Principal Floor*
Scale: 1 in to 20 ft

3 *Plan of Principal Bedroom Floor*

4 *Plan of Attics*

1-4 Insc: As above, & details labelled
d: 6 Stratton Street | Jan. 1859
Pen, pencil & coloured wash ($6 \times 8\frac{3}{4}$)

5 *View of entrance front*
d: February 1880
Sepia pen & wash ($8\frac{1}{4} \times 12\frac{1}{2}$)
Repr: Hitchcock, *Early Victorian Architecture*, II, pl.VIII, 33 (cut down & without inscription)

1-5 Insc: *Balentore*
Lit: *RIBA Annual Report*, 1869-70, p.127; Hitchcock, *Early Victorian Architecture*, I, pp.248-249
Empty in 1968.

BALLYLEIDY (Co Down): House
Preliminary design for small house & tower, 1848
Perspective *Sketch for Gamekeeper's House & Tower*
Insc: *Ballyleidy* & as above
d: 6 Stratton Street | June 1848
Sepia pen & wash heightened with white chalk on grey paper ($12 \times 9\frac{1}{2}$)

BALLYMULLEN (Co Kerry): Farmhouse
Design, 1851

Perspective of entrance front
Insc: *Farmhouse at Bally-Mullen*
d: 1851
Pencil & sepia wash ($8\frac{1}{2} \times 12\frac{1}{4}$)

BALLYWATER (Co Down): Church gateway
Designs for carriage gateway, 1852 (2):

1 *Perspective*
d: 9th January 1852

2 *Perspective, of an alternative design*
d: 10th January 1852

1-2 Insc: *Sketch for Carriage Gateway | Ballywater Church, & Nos 1-2*
s: 6 Stratton Street
Sepia ink & wash ($8\frac{1}{4} \times 12\frac{1}{4}$)

BANNOCK (Stirling): House
Preliminary sketch for small house
Plan of principal floor
Insc: *Bannock*, rooms labelled & measurements given
Sepia ink on light blue paper, torn (approx. $6 \times 4\frac{1}{2}$)
Style of drawing suggests early 1820s.

BEARWOOD (Berks)
Design for new house for John Walter Esq., owner of *The Times*, 1861, not executed
Perspective *View from the South West* [Fig.116]
Insc: *Bearwood* & as above
s & d: *William Burn* | 6 Stratton Street | 13th Sept. 1861
Watercolour & sepia pen ($16\frac{1}{4} \times 28$)
Lit: *RIBA Annual Report*, 1869-70, p.127 (dates scheme 1864)
The working drawings, dated 1864, for the scheme were deposited in the Berks Record Office, 1957. It is perhaps significant that two other schemes of 1864 at Blankney Hall & Crown Point were also not carried out. Bearwood was built by Robert Kerr, see *CL*, XI, 1902, pp.336-342, & CXLIV, 1968, pp.964, 1060.

BEAUFORT CASTLE (Inverness)
Preliminary sketch, design & working drawings for alterations & additions carried out for Lord Lovat, c.1839 (12):
1 *Plan of Principal Floor*
Insc: No 2 & as above with flyleaf showing alterations, rooms labelled & measurements given
d: 16th October 1838
Pencil ($9 \times 12\frac{1}{2}$)

2 *Perspective of castle*
d: Feb. 39
Pencil & sepia wash ($6\frac{1}{2} \times 13\frac{3}{4}$)

3-12 *Working drawings*
3 *Plan of Foundations showing Scarcements & Drains*
Insc: As above, No 1, & measurements marked
Pen ($24\frac{3}{4} \times 38$)

4 *Plan of Ground Floor*
Insc: As above, No 2, & details labelled & measurements marked
($24\frac{1}{2} \times 38$)

5 *Plan of Principal Floor*
Insc: As above, No 3, & details labelled
($24\frac{1}{2} \times 38$)

6 *Plan of Bedroom Floor*
Insc: No 4, & as above
($19\frac{3}{4} \times 28$)

4-6 Pen, red pen & coloured wash

7 *Plan of Office Floor of Main Building & Roof of Wing also Section on line rs & Elevation of Principal Rafters at AB*
Insc: As above, No 5, & some measurements given
(20×28)

8 *South & East Elevations of Wing & Offices, South or Entrance Elevation & Sections on lines AB & CD*
Insc: As above, No 6 | *Elevations & Sections*, & most measurements given
($24\frac{3}{4} \times 37\frac{1}{2}$)

9 *West Elevation of Main Building, Sections through Wing & through Main Building*
Insc: As above, No 8, & measurements given, note on roof details

10 *West Elevation of Wing, Sections on line NO showing West Elevation of Wing & through Offices on line LM*
Insc: As above, No 9, some measurements given

9-10 (20×28)

11 *Plan of Timbers of Bedroom Floors*
Insc: As above, No 10, some measurements given with list & number of cast iron beams &c
($20 \times 28\frac{3}{4}$)

7-11 Pen
4-11 Insc: *Copy*

12 *Plan of Roof of Main Building & Wing & Elevation of Principal Rafters*
Insc: As above, No 11, some measurements given, note on use of red lines
Pen & red pen (20×28)

1-12 Insc: *Beaufort* (2 recto & verso *Beaufort Castle*)
d: 131 George St | 18 July 1839
Lit: *RIBA Annual Report*, 1869-70, p.126; Hitchcock, *Early Victorian Architecture*, I, p.248
Present house by H. M. Wardrop, 1886-88.

BLAIRQUHAN (Ayr): House
Preliminary designs, working drawings & view of new house & offices for Sir David Hunter Blair, 1820-21 (20):
1-2 Preliminary designs
1 *Plan of Principal Floor*

2 *Plan of Bedroom Floor*

1-2 Sepia pen ($5\frac{1}{4} \times 11\frac{1}{2}$)

3-19 *Working drawings*
3 *Plan of Scarcements of foundations & situation of Walls & Ground Floor of Kitchen Wing etc. showing also situation & direction of Drains & Cesspools*

4 *Plan of Sunk Floor of Principal Building & Bedroom Wing & Upper Storey of Kitchen Wing etc.*

3-4 ($24\frac{1}{2} \times 37$)

5 *Plan of Principal or Ground Floor of Principal Building & Bedroom Wing & Roof of Kitchen Wing*
($24\frac{1}{2} \times 38$)

6 *Plan of Bedroom Storey of Principal Building & Bedroom Wing*
($24\frac{1}{2} \times 35$)

3-6 Pen, red pen & coloured wash

7 *Elevation of Principal Entrance Front facing South*
Pen & light blue wash ($24\frac{1}{2} \times 37$)

8 Elevation of West end of Principal Building
Pen (18×25)

9 Elevation of North Front of Principal Building & of Bedroom & Kitchen Wings
Pen & light blue wash (24×36¹/₂)

10 Elevation of East end of Bedroom Wing & Section through Kitchen etc. & showing East Front of Kitchen Court

11 Elevation of East end of Kitchen Wing etc. & Section through Carriage Porch showing Elevation of Entrance Door

10-11 Pen & coloured wash (18×25)

12 Longitudinal Section through Building taken on line AB showing Construction of Roofs, Floor timbers & other parts of House & Elevation of South Front of Kitchen Court (24¹/₂×37)

13 Lateral Section through Building taken on line EF showing Construction of various parts of work etc., also direction of Flues

14 Lateral Section through Building taken on line GH showing Construction of various parts of work & also direction of Flues

13-14 (18×25)

15 Plan of Floortimbers in Principal Storey of Principal Building & Bedroom Wing & of Timbers of Roof of Kitchen Wing etc.

16 Plan of Floor timbers in Bedroom Storey showing trussed Girders etc.

3-16 s: George Street

17 Plan of Roof of Principal Building & Bedroom Wing showing number & situation of principal Rafters & extent & direction of lead gutters ballies & ridges etc. & number of lead pipes with Plan of one of the angular turrets of Saloon Tower
s: Edinburgh

3-17 Insc: Nos 1-15 & as above, with details labelled
1-17 d: September 18. 1820
12-17 Pen, red pen & coloured wash
15-17 (24¹/₂×37)

18 Plan of Saloon & Entrance Hall Sections through Saloon on line CD, through Entrance Hall & Bedroom on lines AB & EF
Insc: No 21 | Drawing showing finishing in Saloon, Entrance Hall etc.
d: Nov. 15 1821, Edinburgh
Pen & coloured wash (24¹/₂×36¹/₂)

19 Drawing showing finishings in Stair Case: Plan & Section
Insc: No 23, some measurements given
s & d: 20th Dec. 1821, Edinburgh
Pen & coloured wash (24¹/₂×17¹/₄)

1-19 Insc: Blairguban & as above; 3-19 Copy

20 View of castle in landscape setting
Sepia wash (4¹/₂×7¹/₂)
Lit: Neale, *Views of the Seats...*, 2nd series, III, 1826:
RIBA Annual Report, 1869-70, p.125

BLANEARN (Berwick): Mansion
Preliminary designs, early 1830s (5):
1 Plan of Principal Floor
Insc: Address of a house near Canterbury bottom
RHS

2 Plan of Principal Floor, alternative design

3 Plan of Bedroom Floor
w/m: 1830

4 Plan of Bedroom Floor, the same design as No.2

1-4 Pencil & pink wash (approx. 8¹/₄×7¹/₂)

5 Elevation of entrance front
Pencil (4×6)

1-5 Insc: Blaneart (5 partly on mount), & as above with rooms labelled & measurements given

BONALY, Pentland Hill (Midlothian): House
Preliminary designs, 1826 (2):
1 Plan of Principal Floor

2 Plan of Bedroom Floor

1-2 Insc: Bonaly & as above
d: 18. February 1826
Sepia pen (6¹/₄×8¹/₂)
Not proceeded with: W. H. Playfair obtained the commission.

BOWHILL (Selkirk): Cottages
Designs for cottages & lodges as part of alterations & additions done for the Duke of Buccleuch, c.1831 (8):
1 2 plans & 2 elevations of lodge
(7³/₄×10³/₄)

2 Plans of lodge & gate & 2 elevations of lodge
Scale: 1 in to 10 ft
Insc: Gate on prop. new approach

3 Plan & 2 elevations of Lodge at General's Bridge
Insc: As above, road indicated, & Bowhill

2-3 (7¹/₂×9¹/₂)

4 Plans of Sunk & Ground Floors of lodge & 2 elevations
Insc: As above, & Bowhill
(6³/₄×9)

1-4 Pencil & pink wash (plans); pencil (elevations)

5-8 Perspectives, with small sketch plan at bottom of sheet (approx. 5×7)
Pencil & pen

7-8 Insc: Bowhill
Lit: RIBA Annual Report, 1869-70, p.125; Royal Commission on Ancient Monuments in Scotland, *Selkirkshire*, 1957, pp.65-66
For the Duke of Buccleuch Burn also did alterations & additions at Drumlanrig Castle in 1830, at Dalkeith Palace in 1832, & in 1857 he built Montagu House, Whitehall, see below.

BRANXHOLME (Roxburgh): Castle
Preliminary designs for alterations & additions, 1837 (2):
1 Plan of Basement Storey
Insc: No 1

2 Plan of Principal Floor
Insc: No 2

1-2 Insc: As above, Braxholme, with rooms labelled, & fyleaves added showing alternative arrangements of rooms
s & d: 131 George Street | 8. April 1837 | W. Burn
Pencil, pen & coloured wash (6¹/₂×8¹/₂)
Lit: For description of castle, but no mention of Burn, see Royal Commission on Ancient Monuments of Scotland, *Roxburghshire*, 2 vols. 1956, vol. I, pp.138-139
Braxholme belongs to the Buccleuch family.

BRAWL CASTLE (Caithness): Shooting lodge
Design, 1852
Perspective Sketch for a Shooting Lodge on the foundations of a ruin
Insc: Brawl Castle | Caithness & as above
d: 6 Stratton St. | Feb. 1852
Pen & sepia wash (8¹/₄×12¹/₂)
Lit: Royal Commission on Ancient & Historical Monuments of Scotland, *Caithness*, 1911, p.31 (no mention of architect, date given as 1856)

BUCHANAN HOUSE (Stirling)
Designs & working drawings for new house & offices for the Duke of Montrose, c.1852-54 (usually known as Buchanan Castle to distinguish it from Buchanan Old House destroyed by fire in 1850) (32):
1-9 Designs
1 Perspective of SW front
Insc: S.W. view
d: 6th January 1852

2 Perspective: View of Entrance Front
Insc: As above
d: 8th January 1852

1-2 Sepia pen & wash (8¹/₄×12³/₄)

3 Perspective of SW front, slightly different in design from No.1 [Fig.117]
Insc: South West View No.3
d: 16th January 1852
Pencil & grey wash (9×14¹/₂)
Reprd: Hitchcock, *Early Victorian Architecture*, II, pl.VIII, 29 (slightly cut, without date & signature)

4 Perspective View of Entrance Front, slightly different in design from No.2
Insc: As above, & No.3
d: 6th February 1852
Sepia pen & wash (8¹/₂×13¹/₂)

5 Perspective of SW front, slightly different in design from Nos.1 & 3
Insc: South West View No.4
d: 3rd August 1852

6 Perspective of SW front, different in design from Nos.1, 3 & 5
Insc: South West View No.5
d: 24th August 1852

7 Perspective of SW front, different in design from Nos.1, 3, 5 & 6
Insc: S.W. view No.6
d: August 30th, 1852

1-7 s: William Burn
5-7 Sepia pen & wash on detail paper, mounted
(7³/₄×13¹/₂)

8 Plan of Principal Floor [Fig.118]
Reprd: Hitchcock, *Early Victorian Architecture*, II, pl.VIII, 29

9 Plan of Principal Bedroom Floor

8-9 Scale: 1 in to 20 ft
Insc: As above, & rooms labelled
Pen, pencil & coloured wash (18¹/₂×13)

10-32 Working drawings

10 Plan of Drains etc.

Scale: $\frac{5}{8}$ in to 10 ft

Pen, blue pen & coloured wash ($24\frac{1}{2} \times 37\frac{1}{2}$)

11 Plan of Basement

($24\frac{1}{2} \times 37\frac{1}{2}$)

12 Plan of Principal Floor

Scale: $1\frac{1}{4}$ in to 10 ft

Notes on details ($24\frac{1}{2} \times 18\frac{1}{2}$)

13 Plans of Principal Floor & Roofs of Outer Office

Buildings (Extension of Drawings Nos. 3 & 7) (& 7 crossed out)

($18\frac{1}{2} \times 25\frac{3}{4}$)

14 Plans of Principal Bedroom Floor & Mezzanines in North East & North West Wings

($24\frac{1}{2} \times 38$)

15 Plan of attic floor

($24\frac{1}{2} \times 37\frac{1}{2}$)

16 Plan of Roofs

($25 \times 37\frac{1}{2}$)

10-16 Insc: As above, Nos 1-7, with details labelled & measurements marked

11-16 Pen, red pen & coloured wash

17 Elevations of South Front, Chimney Shaft, Cornice & Balustrade Main Building, Windows Principal Bedroom Floor, String Courses & Panels Main Building & Family Wing, & Sections of Cornice of Turrets West end of Main Building, Cornice & Window Head, Corbelled Turrets, Cornice & Balustrade of Main Building & Tower, Plinth, Window Head Principal Floor & Windows Principal Bedroom Floor

Scale: 1 in to 8 ft (S front elevation), 1 in to 1 ft (details)

($24\frac{3}{4} \times 37\frac{1}{2}$)

18 Elevation of West Front & Sections on lines AB & CD

19 Elevation of East Front & Section on line EF

20 Elevation of North Front of Main Building & Family Wing & West Front of Family Wing, Section on lines GH & IK

18-20 ($24\frac{1}{2} \times 37\frac{1}{2}$)

21 Plans of Principal Bedroom Floor & Mezzanines in North East & North West Wings, Section of Floors with brick Arches

($25 \times 37\frac{1}{2}$)

22 Plan of Girders etc. of Attic Floor, Elevation of Girders E & Details of Trussed Wood Girders: Plan, Elevation, longitudinal Section & transverse Section at 'a'

($24\frac{1}{2} \times 37\frac{1}{2}$)

23 Details of Iron Girders: Plans & Flank Elevations of A, B, C, D, Plan of E, Section at ab-no

($18\frac{3}{4} \times 25\frac{1}{2}$)

8-23 d: March 1853

21-23 Scale: 1 in to 2 ft (21 section, 22 details)

24 Details of Lower Part of Great Tower: Plan, Front & Side Elevation or Profile, Plan of Balcony & Section through Doorway etc.

Scale: 1 in to 2 ft

(21×29)

25 Details of Upper Part of Great Tower: Inverted Plan & Elevation

($37\frac{1}{2} \times 24$)

26 Plan & Elevation of Upper Part of Gable in South Front of Main Building

27 Details of Turret S.W. Angle of Main Building: Plan showing Corbelling inverted & Elevations of Upper & Lower Part of Turret

28 Details of West Front of Main Building: Plan & Elevation of Gable etc.

29 Plan & Elevation of Upper Part of Gable, South Front of Family Wing

17-29 Insc: As above, Nos 8-20, with details labelled & measurements marked; 10-23 Copy

24-29 d: April 1854

25-29 Scale: 1 in to 2 ft

26-29 ($28\frac{1}{2} \times 20\frac{1}{2}$)

30-32 Altered office buildings

30 Plan of Principal Floor

Insc: (Extension of Drawing No. 3) / No. 69, rooms labelled & measurements marked

31 Plan of Roofs

Insc: No. 70

30-31 Insc: (Superseding Drawing No. 4)

32 Elevations of East, West & North Fronts & Section on line LM

Insc: No. 71 (Superseding portions of Drawings Nos. 9 & 10) & some measurements given

30-32 Scale: $1\frac{1}{4}$ in to 10 ft

Insc: As above, Altered Arrangements of Office Buildings

d: March 1857

($25\frac{1}{2} \times 19$)

1-32 Insc: Buchanan House

s: 6 Stratton St.

17-32 Pen & coloured wash

Lit: RIBA Annual Report, 1869-70, p.126; Hitchcock, Early Victorian Architecture, I, p.248

Dem. but shell partly remains.

CAIRNHILL (Ayr): House

Design for alterations & additions for Col.

Ferrier Hamilton, 1843

Perspective of house in park setting

Insc: recto Cairnhill; verso Cairnhill, Col. Hamilton

Pencil on detail paper, mounted ($51\frac{1}{2} \times 9\frac{3}{4}$)

Lit: RIBA Annual Report, 1869-70, p.126

CARDRONA (Peebles): House

Preliminary designs, 1840 (2):

1 Plan of principal floor

Insc: Cardrona & rooms labelled & marked

($5 \times 7\frac{3}{4}$)

2 Plan of bedroom floor

Insc: Rooms labelled or initialled

($4\frac{1}{2} \times 7\frac{1}{2}$)

1-2 Pencil & pink wash

Only source for date is Burn index in RIBA Drawings Collection.

CARSTAIRS (Lanark): House

Preliminary designs for new house & offices for

Henry Monteith Esq., 1820-21 (3):

1 Perspective of house in park setting

d: verso 1820

Pencil & sepia wash ($6\frac{1}{4} \times 12\frac{1}{4}$)

2 Plan of Principal Floor

3 Plan of Bedroom Floor

1-3 Insc: Carstairs (1 verso)

2-3 Insc: As above

d: 30 June 1821

Sepia pen ($5 \times 10\frac{1}{2}$)

Lit: Neale, op. cit., 2nd series, I, 1824; RIBA Annual Report, 1869-70, p.125

CASTLEWELLAN (Co Down): House

Designs for new house & offices for Earl Annesley, 1852-54 (6):

1 Perspective of S front

Insc: South View

($6\frac{3}{4} \times 10\frac{1}{2}$)

2 Perspective of E front

Insc: East View

($6\frac{3}{4} \times 11\frac{1}{2}$)

1-2 s & d: William Burn / 6 Stratton St. / August 1852

Sepia pen & wash

3 Plan of Basement Floor

Insc: Most rooms labelled

4 Plan of Principal Floor

5 Plan of Principal Bedroom Floor

4-5 Insc: Rooms labelled

6 Plan of Attic Floor & Roofs

1-6 Insc: Castlewellaan

3-6 Scale: 1 in to 20 ft

Insc: As above

d: 6 Stratton Street / April 1854

Pen, pencil & coloured wash ($12\frac{3}{4} \times 9\frac{3}{4}$)

Lit: RIBA Annual Report, 1869-70, p.126

CLANDEBOYE (Co Down): House

Designs for gamekeeper's tower, gate lodge & school as parts of alterations & additions for Lord Dufferin & Clandeboye, 1848-50 (3):

1 Perspective of Gamekeeper's Tower

d: 1848

Sepia pen & wash ($11\frac{3}{4} \times 8\frac{1}{2}$)

Reprd: Irish Architectural Drawings, Dublin, Belfast,

London, 1965, pl.80 (exhibition catalogue)

2 Perspective of Gate Lodge

Pencil & grey wash ($7\frac{1}{2} \times 11$)

3 Perspective of School House

d: 6 Stratton St / Dec. 1850

Sepia pen & wash (9×15)

1-3 Insc: Clandeboye & as above

Lit: RIBA Annual Report, 1869-70, p.126

CLIFDEN (Co Galway): House

Working drawings for alterations & additions for Sir George Warrander Bt, 1827 (9):

1 Plan of Foundations showing situation of present Walls

Insc: No. 1, with some measurements given

Pen & pink wash ($24\frac{3}{4} \times 38$)

2 Plan of Principal Floor

Insc: No. 2, with details labelled & measurements marked

($25 \times 37\frac{1}{2}$)

3 Plan of Bedroom Floor

Insc: No. 3, most measurements given

($24\frac{1}{2} \times 37\frac{1}{2}$)

2-3 Pen & coloured wash

4 Front Elevation

Insc: recto No.4; verso *Clifden, Sir George Warrender Bart*
(24 $\frac{1}{2}$ × 37 $\frac{1}{2}$)

5 Back Elevation

Insc: No.5

4-5 Pen & light blue wash

6 End Elevation

Insc: No.6

4-6 Insc: Few measurements given

5-6 (18 $\frac{3}{4}$ × 25 $\frac{1}{2}$)

7 Plan of Floor Timbers & Drawing of Iron Beams: Plan, Elevations & Sections of Beams which carry the walls above the Columns in Drawing Room

Insc: No.7, some measurements given, note on details
(18 × 24 $\frac{3}{4}$)

6-7 Pen & coloured wash

8 Plan of Roof showing situation of Principal Couples & extend of Ridges & Gutters

Insc: No.8, few measurements given

Pen, red pen & coloured wash (18 $\frac{1}{2}$ × 25 $\frac{1}{4}$)

9 Section through Building on line AB

Insc: No.9, some measurements given

Pen & coloured wash (19 × 25)

1-9 Insc: (Copy) *Clifden* & as above

d: 131 George Street | 30th Nov. 1827

Lit: RIBA Annual Report, 1869-70, p.125

CRAIGNISH CASTLE (Argyll)

Preliminary designs for alterations & additions, 1837 (2):

1 Plan of Principal Floor

(4 $\frac{3}{4}$ × 7 $\frac{1}{4}$)

2 Plan of Bedroom Floor (seen in relation to site)

Insc: Details labelled

d: 18, February 1837

(7 × 9 $\frac{3}{4}$)

1-2 Insc: *Craignish Castle* & as above

Pencil, pen & coloured wash, with alterations shown in grey wash

CROM CASTLE (Co Fermanagh)

Design for mansion, sometimes known as Crum Castle, seat of the Earl of Erne, not executed (5):

1 Plan of Sink Floor

Insc: As above

(8 $\frac{1}{4}$ × 13)

2 Plan of Ground Floor

3 Plan of Bedroom Floor

Insc: As above

s: Bottom right remains of address 131 & part of a G (suggesting date of work during time when Burn's office was No.131 George Street, Edinburgh, i.e. 1816-44)

2-3 (8 $\frac{1}{4}$ × 10)

4 Plan of attic floor

(7 $\frac{1}{2}$ × 5 $\frac{1}{4}$)

1-4 Insc: Rooms labelled & measurements marked

Pen, pencil & coloured wash

5 Perspective of entrance front

Pencil & coloured wash

(5 $\frac{1}{4}$ × 11 $\frac{1}{4}$)

Crom Castle was built by E. Blore (see Blore, Edward)

— designs on a very similar plan; his working drawings in the Murray Collection, National Library, Dublin, are dated 1838-39.

DALKEITH PALACE (Midlothian)

Designs for mansion, chapel & Chamberlain's house as parts of alterations & additions done for the Duke of Buccleuch, c.1832-33 (8):

1-3 Mansion

1 Perspective of entrance front

Pencil & coloured wash (5 $\frac{1}{4}$ × 11 $\frac{3}{4}$)

2 Perspective of entrance front, alternative design

[Fig.119]

(6 $\frac{1}{4}$ × 14 $\frac{3}{4}$)

3 Perspective of garden front, the same design as No.2

(6 $\frac{3}{4}$ × 13 $\frac{3}{4}$)

1-3 Insc: *Dalkeith* (2 & 3 verso)

2-3 Pencil on detail paper, mounted

None of the designs was executed, and of the exterior alterations, very few were carried but.

4-5 Chapel

4 Perspective from SE

5 Perspective from NW

4-5 Insc: verso *Dalkeith Chapel*

Pencil on cardboard (8 $\frac{1}{2}$ × 14 $\frac{1}{2}$)

These designs are for the Episcopal chapel situated at the palace gates. The chapel as executed differs slightly from the designs. Burn also designed the West Kirk, Dalkeith, 1837.

6-8 Chamberlain's house

6 Plan of Principal Floor

(4 $\frac{3}{4}$ × 7 $\frac{1}{4}$)

7 Plan of Bedroom Floor

d: 11 April 1833

(4 $\frac{3}{4}$ × 7 $\frac{3}{4}$)

6-7 Insc: *Chamberlain's House, Dalkeith* & as above

Sepia pen

8 Perspective of entrance front

Insc: *Dalkeith Park*

Sepia ink & wash (5 $\frac{1}{4}$ × 9 $\frac{1}{4}$)

Lit: RIBA Annual Report, 1869-70, p.125; for description & history of house, but no mention of Burn, see CL, XXX, 1911, pp.510-519, & Royal Commission on Ancient Monuments & Constructions of Scotland, *Midlothian & West Lothian*, 1929, pp.61-65

DARTREY (Co Monaghan)

Measured drawings of house before rebuilding & designs for new house & offices for the Earl of Dartrey, c.1844-46 (11):

1-7 Measured drawings of old house

1 Plan of Ground Floor

Insc: No.1 & measurements given

2 Plan of Principal Floor & Section at AB showing Scullery Window

Insc: No.2 & some measurements given, position of pipes & cistern indicated, also roofing materials

3 Plan of Bedroom & Attic Floors

Insc: No.3 & measurements given

4 Plan of Roof & Section at AB

Insc: No.4

5 North, South, East & West Elevations

Insc: No.5 some profiles given

6 North & West Elevations of Kitchen Offices

Insc: No.6 & floor levels marked

1-6 Pen

4-6 Insc: Some measurements given

7 Survey Plan showing Drains

Scale: 1 in to 100 ft

Insc: No.7 & few measurements given

Pen, blue pen & coloured wash

1-7 d: 22 May 1843

(9 $\frac{1}{4}$ × 14 $\frac{1}{2}$)

8-9 New house

8 Perspective View of South Front

9 Perspective View of North Front

8-9 d: 6 Stratton St. | 1844

Sepia pen & wash (8 × 14)

1-9 Insc: *Dartrey* & as above

10-11 Entrance gate & lodges

10 Perspective

d: March 1846

Pencil & sepia wash (5 $\frac{3}{4}$ × 9 $\frac{1}{2}$)

11 Perspective, of alternative design

Pencil & sepia wash on cardboard (6 × 16)

Lit: RIBA Annual Report, 1869-70, p.124

DIRLETON (E Lothian): Inn & lodge

Preliminary designs, 1832 (2):

1 Plans of Ground & Bedroom Floors of Inn for Dirleton

Insc: recto As above, with rooms labelled & some measurements given; verso *Dirleton Inn, Sketch*

Pencil & coloured wash (9 $\frac{1}{2}$ × 6 $\frac{3}{4}$)

2 Perspective of Dirleton Lodge

Insc: As above

d: May 1832

Pencil on cardboard (4 $\frac{1}{2}$ × 7)

DOUGLAS CASTLE (Lanark)

Designs for entrance gate & lodge, 1850 (2):

1 Plan of Principal Floor

Scale: 1 in to 10 ft

Insc: *Douglas Castle | Entrance Gateway & Lodge* & as above

d: 6 Stratton St. | May 1850

Pen, pencil & pink wash (8 $\frac{3}{4}$ × 13 $\frac{3}{4}$)

2 Perspective (arms of Douglas family over centre gateway)

Sepia pen & wash (9 × 12 $\frac{3}{4}$)

DRUMFINN (Dumbarton): House

Preliminary designs for new house & offices for Hugh Maclean Esq., 1825 (2):

1 Plan of Principal Floor

(6 $\frac{1}{2}$ × 9 $\frac{1}{4}$)

2 Plan of Bedroom Floor

(6 × 8 $\frac{1}{4}$)

1-2 Insc: *Drumfinn* & as above

d: 22 July 1825

Sepia pen

Lit: RIBA Annual Report, 1869-70, p.125

DUFOR (): House

Preliminary sketch

Plan

Insc: recto & verso Dufour

Pencil ($4\frac{3}{4} \times 8$)

Style of drawing suggests c.1830.

DUMFRIES: Lunatic asylum

Working drawings & view of asylum (the Crichton

Royal Institution), 1834 (30):

1-29 Working drawings

1 General Plan of Ground showing site of Building

Scale: $1\frac{1}{2}$ in to 100ft

($24\frac{1}{2} \times 37\frac{3}{4}$)

2 Sections

($24\frac{3}{4} \times 39\frac{1}{2}$)

3 General Plan of Site of Building & Offices showing the Airing Yards, Drains etc.

($25\frac{3}{4} \times 39$)

4 General Plan of Foundations & Drains

5 General Plan of Ground Floor

6 General Plan of Principal Floor

4-6 ($24\frac{3}{4} \times 38$)

7 General Plan of Upper Floor

($24\frac{3}{4} \times 37\frac{3}{4}$)

1-7 Insc: As above, Nos 1-7, with wings indicated,

details labelled & measurements marked

4-7 Scale: $\frac{5}{8}$ in to 10ft

8 Plan of Foundations

($19 \times 25\frac{1}{2}$)

9 Plan of Ground & Basement Floors

($19 \times 24\frac{3}{4}$)

1-9 Pen, red pen & coloured wash

10 Plan of Principal Floor

11 Plan of Upper Floor

8-11 Insc: As above, Centre Building, Part of Drawing Nos 8-11, with details labelled & measurements marked

10-11 Pen, red & blue pen & coloured wash

($19 \times 25\frac{1}{2}$)

12 Plan of Foundations

13 Plan of Ground or Basement Floor

12-13 Pen, red ink & coloured wash

14 Plan of the Principal Floor

15 Plan of Upper Floor

3-15 Insc: Measurements given

14-15 Pen, red & blue pen & coloured wash

16 West of Entrance Elevation of Main Building & South Wing & Section of South West Wing on line AB

17 East Elevation of Main Building & South Wing and Section through South East Wing on line CD

18 North Elevation of South East & South West Wings & Section through Centre Building on line EF

($25\frac{1}{4} \times 38\frac{1}{2}$)

19 South Elevations of South East & South West Wings & Section on line GH through South Wing

($24\frac{1}{2} \times 38$)

20 East & West end Elevations of South West Wing & South Elevation of South Wing showing the airing galleries

($23\frac{1}{4} \times 38$)

21 Longitudinal Section through Wing on line IK

12-21 Insc: As above, Nos 12-21, with details labelled

($23\frac{3}{4} \times 38\frac{1}{4}$ average size)

16-21 Pen & coloured wash

22 Plan of Roof of Centre Building

Insc: As above, & Part of Drawing No.22

Pen, red & blue pen & coloured wash ($19 \times 25\frac{3}{4}$)

23 Plans of Roofs of Wings & South Tower & of Tower, Sections through Roof

Pen, red pen & coloured wash ($24\frac{1}{4} \times 38\frac{1}{4}$)

24 Drawing of Cast Iron Beams

Pen & coloured wash ($19 \times 25\frac{1}{2}$)

25 Drawing of Windows showing their Construction & cast iron Sashes: Plan, Interior Elevation & Section of Window & Section of Cast iron Window Frame & Door (ITS), plans & elevations of Sashes for Galleries, Day Rooms etc, & for Staircase wall & outer circular wall of Staircase

Pen, blue pen & coloured wash

26 Plans of Stone Trough pipe & apparatus & framed Seat, Front & Cross Section of Water Closet, Plan of Fireplace, Elevations of Chimney Piece & Iron Gard for Fireplace

Scale: 1 in to 1 ft

Pen & coloured wash

25-26 ($19 \times 25\frac{1}{2}$)

27 Ground Plans of Laundry Offices, Washing House & Drying Closet in Epileptic Patients airing yards, South Elevation & Section of Washing House & Elevation towards airing yards, Elevations of horses when shut in & drawn out & of part of front of Drying Closet showing Horses shut in & drawn out

Scale: 1 in to 4 ft (elevations of horses)

Pen, red pen & coloured wash ($25\frac{1}{4} \times 38\frac{1}{4}$)

28 East, West, South, South Interior & North Elevations of Laundry Offices & Sections

(25×38)

29 Plan of Roofs of Laundry Offices etc.

($25 \times 37\frac{1}{2}$)

23-29 Insc: As above, Nos 23-29, with details labelled & measurements marked

1-29 Insc: (Copy) Dumfries Lunatic Asylum

d: 131 George Street | 8th August 1834

28-29 Pen & coloured wash

30 View of asylum

Watercolour ($7\frac{3}{4} \times 17\frac{1}{2}$)

Lit: Lewis's Topographical Dictionary, 1846; RIBA Annual Report, 1869-70, p.128

DUNCUB (Perth): House

Preliminary designs for new house & offices for Lord Rollo, 1836 (? showing incorporation of older house into new design) (4):

1 Plan of Sunk Floor

Pencil & grey wash ($4\frac{3}{4} \times 7\frac{3}{4}$)

2 Plan of Sunk Floor, a different design

($5\frac{1}{2} \times 7\frac{1}{2}$)

3 Plan of Principal Floor

Insc: Rooms labelled, measurements of dining room given

($5\frac{1}{2} \times 7$)

4 Plan of Bedroom Floor

($4\frac{3}{4} \times 6$)

1-4 Insc: Duncub & as above

2-4 Pencil & coloured wash

Lit: RIBA Annual Report, 1869-70, p.126; BN, IX, 1862, p.303 (indicates that whatever Burn may have done at Duncub was superseded by a new building by W. G. Habershon)

Now dem. except for chapel. Burn also worked for Lord Rollo at Pitcairns 1827.

DUNDAS CASTLE (W Lothian)

Preliminary designs & working drawings for alterations & additions to castle, done for James

Dundas Esq., 1818 (25):

1-4 Preliminary designs: plans

1-2 Pencil; 3-4 Pencil & coloured wash

1-4 (approx. $21 \times 25\frac{1}{2}$)

5-25 Working drawings (series incomplete)

5 Plan of Foundation Walls showing scarpement & direction of Drains with situation of Cesspools

6 Plan of Basement Storey

5-6 ($31\frac{1}{2} \times 25\frac{1}{2}$)

7 Plan of Ground or Principal Floor with flyleaf added, showing slightly different dimensions, with note & reference to No.19

($30\frac{1}{2} \times 25\frac{1}{2}$)

8 Plan of Bedroom Floor

($31\frac{1}{2} \times 25\frac{1}{2}$)

3-8 Alterations shown

5-8 Pen, red pen & coloured wash

9 Elevation of East or Principal Front

($18\frac{3}{4} \times 24\frac{3}{4}$)

10 Elevation of South or Entrance Front

($18\frac{3}{4} \times 25\frac{1}{4}$)

11 Elevation of N front

9-11 Pen & light sepia wash

12 Section through Principal Rooms, Cellars etc. on line AB as marked on Plans

Pen & coloured wash

13 Section through Staircase, Entrance Hall etc. &

Elevation of part of Back Front etc. as shown by line CD on Plans

Pen, red pen & coloured wash

14 Section on line EF through Drawing Room, Entrance Hall, Bedrooms etc.

Pen & coloured wash

15 Section on line GH through Centre of Building &

Staircase & Billiard Room, also showing Back Elevation of South Front

Pen, red pen & coloured wash

16 Section on line IK through Square Tower & whole North End of Building

17 Section on line LM through North Wing & showing Elevation of that Part of Principal Building which fronts North

16-17 Pen & coloured wash

18 Section on line NO through North & South Wings of Building

11-18 ($18\frac{3}{4} \times 25\frac{3}{4}$)

12-18 d: George Street | Jan. 30. 1818

19 Plan showing Timbers of Chamber Floor
($31\frac{1}{2} \times 25\frac{1}{2}$)

20 Plan of Roof showing direction of Gutters etc.
($31 \times 25\frac{1}{2}$)

18-20 Pen, red pen & coloured wash

21 Plan & Section of Staircase
($25\frac{1}{4} \times 19\frac{1}{2}$)

22 Ground Plan of Court of Offices attached to Principal Building
($25\frac{3}{4} \times 20$)

23 Elevations of Principal Entrance & South Fronts to Stable Offices & to the South which connects Principal Building with Offices

24 Elevations of South & West Fronts in Interior of Stable Court

23-24 d: George Street | Sept. 22, 1818
($14 \times 20\frac{1}{2}$)

25 Plan & Elevation of Corridor showing Finishings on Walls, Groining & Mouldings on Ceiling, Windows etc.
d: 76 George Street | Dec. 28. 1818
($19\frac{1}{2} \times 29$)

5-25 Insc: Dundas Castle, Nos 1-17, 19, 22-24, as above, & with details labelled & measurements marked
21-25 Pen & coloured wash
Lit: Neale, *op. cit.*, 2nd series, II, 1825
For description of castle, but no mention of Burn, see Royal Commission on Ancient & Historical Monuments & Constructions of Scotland, Midlothian & West Lothian, 1929, pp.203-206.

DUNIRA (Perth): House
Designs for new house & offices for Sir David Dundas Bt, c.1851-52 (4):
1 Plan of Basement Floor

2 Plan of Principal Floor

3 Plan of Principal Bedroom Floor

1-3 Insc: As above, with rooms labelled & measurements marked
d: 6 Stratton Street | Sept. 1852
($9\frac{1}{2} \times 13\frac{3}{4}$)
Pencil, pen & coloured wash

4 Perspective of house in landscape setting [Fig.120]
Insc: Dunira, View from North West
d: 1852
Pencil & sepia wash (9×14)

1-4 Insc: Dunira
Lit: RIBA Annual Report, 1869-70, p.126
In ruins.

DUNSKY (Wigtown): House
Preliminary designs for mansion for Mr Blair (only source, room labelled Mr. Blair's room) (3):
1 Plan of sunk floor
($4\frac{3}{4} \times 10$)

2 Plan of principal floor
Scale: 1 in to 20 ft
($6 \times 8\frac{3}{4}$)

1-2 Insc: Dunskey

3 Plan of bedroom floor
($4\frac{1}{2} \times 8\frac{1}{2}$)

1-3 Insc: Rooms labelled & measurements marked
Pencil, pen & pink wash
The style of drawings suggests 1830s.

DUPPLIN CASTLE (Perth)
Preliminary designs for alterations & additions for the Earl of Kinnoul, 1828-30 (2):
1 Plan of Principal Floor
($7\frac{1}{2} \times 15$)

2 Plan of Bedroom Floor
d: 20 May 1828
($7\frac{3}{4} \times 14\frac{3}{4}$)

1-2 Insc: Dupplin & as above
Sepia ink
Lit: Lewis's Topographical Dictionary, 1846 (under Aberdalgie, no mention of Burn); RIBA Annual Report, 1869-70, p.125
Damaged by fire 1934; completely dem. 1968.

EARDISTON (Worcs): House
Working drawings, 1867 (10):

1 Plan of Cellars, Foundations & Drains

2 Plan of Principal Floor

3 Plan of Bedroom Floor & Attics

4 Plan of Roofs

5 Elevations of South & North Fronts

6 Elevations of West Front, Sections of Turning Piece & discharging Arch over openings in Walls
Scale: 1 in to 2 ft (turning piece)

7 Section on line IK, unspecified section, & Plan, Front & Side Elevations & Section of Wall Plates & Corbels to receive Floor Joists
Scale: 2 in to 1 ft (wall plates & corbels)

8 Plan showing Construction of Bedroom Floor, Main Building, etc. & Section through Floor over Principal Rooms
Scale: Floor section FS

9 Plans of ground floor, store room beneath
Roofs of Stable Buildings

10 Elevations to North, South & East, Sections of Stable Buildings

1-10 Scale: $1\frac{1}{4}$ in to 10 ft
Insc: As above, Eardiston, numbered 1-10, with details labelled & measurements marked
d: 6 Stratton Street | Dec. 1867
Pen, red pen, blue pen, & coloured wash
1-7 ($18\frac{1}{2} \times 23\frac{1}{2}$), 8 ($19\frac{1}{2} \times 24$), 9-10 ($18\frac{3}{4} \times 23\frac{1}{2}$)

EAST BARNs (Midlothian): House
Preliminary sketch for house for Mr Hay
1 Plan of ground floor
Insc: East Barns | Mr. Hay, & few rooms labelled w/m: 1829
Pencil ($7 \times 7\frac{1}{4}$)
Burn also worked for Mr Hay at Havra, 1835, see below.

EATON HALL (Cheshire)
Design, working drawings & view of mansion & designs for lodge as parts of alterations & additions done for the Marquis of Westminster, c.1846-51, to house built by W. Porden, c.1803-18 (23):
1-8 Working drawings
1 Plans of Basement Floor in North division of Building & of Foundations of alterations at Dining Room
($23 \times 36\frac{1}{2}$)

2 Plan of Principal Floor in North Division of Building
($22 \times 36\frac{1}{2}$)

1-2 Pen & coloured wash on detail paper mounted

3 Plans of Part of Upper Bedroom Floor, & Roofs North Wing, Elevation of part of Stable Office showing new Windows & Door into Meat Larder & Cutting Up Place, North Elevations of Servants' Hall etc. showing Stair & Platform from terraces to House & of Entrance to covered Passage, also on line EF No 1 & Section on line GH No 1 through covered Passage
($18\frac{1}{2} \times 28\frac{1}{4}$)

4 Plan of basement floor in S division of building
($18\frac{3}{4} \times 26\frac{3}{4}$)

5 Plan of Principal Floor in South division of Building, with larger plan of new connection passage in red pen erased or faded
Scale: $1\frac{1}{4}$ in to 10 ft
($19 \times 27\frac{1}{2}$)

6 Plan of Roof & Sections on line LM at Library & on line NO
($18\frac{1}{2} \times 27\frac{1}{2}$)

7 Elevations at Drawing Room & Library, at Dining Room & North Wing & of Abutment & Lower Part of Octagon Tower — Sections on line AB Nos 1 & 2 showing Elevation of Oriel Window etc. at North Wing, on line CD No 1 showing Elevation of Staircase to Chapel etc., & on line PQ No.4 showing Abutment for Arches in Tenant's Hall
($19\frac{1}{2} \times 27\frac{1}{4}$)

1-7 d: May 1846

8 Plan & elevation: Drawing of Octagonal Tower at Angles of Dining & Drawings Rooms
d: 14. Dec. 1846
($12\frac{1}{4} \times 10\frac{1}{2}$)

1-8 Insc: As above, Copy Reversed, numbered 1-8, with details labelled & measurements marked
3-8 Pen & coloured wash
7-8 Scale: $1\frac{1}{4}$ in to 10 ft

9 Outline plan & elevation of Proposed Alteration of East Front
d: 10th December 1849
Pen (16×20)

10 Plans of Floor & of Roof, Section on line AB
Scale: $1\frac{1}{4}$ in to 10 ft
Insc: No 31 (27 crossed out) few measurements given
Pen & red pen ($18\frac{3}{4} \times 24\frac{1}{4}$)

11 North & East Elevations of part of centre building, Plan, Flank Elevation & Transverse Section of Iron Beam
Scale: 1 in to 2 ft (beam details)
Insc: No.32 (28 crossed out) Details of Iron Beams, placed on walls at "A" & few measurements given & detail of N elevation with pencil note: Alteration 23rd December 1850
Pen & pencil ($18\frac{3}{4} \times 24\frac{1}{2}$)

10-11 Insc: Copy Reversed, Addition to Centre Building
d: 21st February 1850 (12th January crossed out)

12 *Plan of Stable Offices showing intended alterations*
Insc: No 27 with separate plans of *Cellar under Dining Room* & wash house in centre of court, rooms labelled, few measurements given

13 *Elevations of Addition to Building in centre of Stable Court & of Gallery at West End, West Elevation of Riding House & East Elevation of Smith's & Carpenter's Shop & Section through Riding House etc. on line AB*
Insc: No 28 *Alterations of Stable Offices*
Pen & red pen (17¹/₂ × 29)

12-13 d: 26th February 1850

14 *Plan of Ground Floor of Lodge*
Insc: No 36 rooms labelled, measurements given, site indicated

15 *Plans of Upper Floor & Roof of Lodge, Side & Entrance Elevations with Elevation of Laundry Buildings & Section on line AB*
Insc: No 37 some rooms labelled & measurements given, note on detail

14-15 d: 29th April 1850

16 *Plan of Ground Floor & Entrance Elevation of Lodge*
Insc: No 39 (*Superseding Drawing No. 36*), *Alteration of Plan of Lodge* in plan rooms labelled & measurements marked
d: 28th June 1850

12-16 Scale: 1¹/₄ in to 10 ft
14-16 Insc: *Copy*
Pen & red pen on sized linen (14 × 18¹/₄)

17 *Plan of Principal Floor of main building*
Insc: Few rooms labelled
d: June 1850
Pen & pink wash (23 × 36³/₄)

18 *Elevation of Clock Turret, Stable Office*
Scale: 1¹/₂ in to 10 ft
Insc: No. 42 *Copy*, some measurements given, note explaining that this & following drawings supersede Nos. 34 & 35
d: 1st November 1850
Pen (20³/₄ × 14¹/₂)

1-18 Insc: *Eaton Hall* (1 also verso), & as above

19-22 Designs for lodge
19 *Ground Plan*
Scale: 1 in to 20 ft (marked in pencil)
d: 16th April 1851

1-19 s: 6 *Stratton Street*

20 *Plan of Upper Storey*
19-20 Insc: Rooms labelled, & as above
Pen & pencil on sized linen (6³/₄ × 7¹/₄)

21 *Perspective in landscape setting*
Insc: *South East View*
d: 14th June 1851

22 *Perspective in landscape setting*
Insc: *South West View*
d: 18th June 1851

21-22 Insc: *Eaton Hall* | *Sketch for Lodge*
s: 6 *Stratton Street*
Pencil & grey wash (6¹/₂ × 8¹/₂)

23 *View of entrance front of mansion*
Watercolour, mounted on cardboard (18¹/₂ × 31³/₄)

Lit: *RIBA Annual Report*, 1869-70, p.126; *CL*, XLVII, 1920, pp.724-731
For other accounts of the history of Eaton Hall, but no mention of Burn, see also *CL*, II, 1897, pp.182-184, & IX, 1901, pp.496-503; *BN*, VI, 1860, pp.751 illustr. & 755.

EDINBURGH: New Club, Prince's Street
Preliminary designs for new building, 1834 (5):
1 *Plan of Sunk Floor*

2 *Plan of Principal Floor*

3 *Plan of First Floor*

4 *Plan of First Bedroom Floor*

5 *Plan of Bedroom Floor*

1-5 Insc: As above & rooms labelled & measurements marked
d: 131 *George St* | 2nd May 1834
4-5 s: *William Burn*
Pen & coloured wash (approx. 5 × 7³/₄)
Lit: *RIBA Annual Report*, 1869-70, p.128
Enlarged c.1860 by Bryce; dem. 1967.

EDINBURGH: N Leith church
Contract drawings (series incomplete), 1813-15 (9):
1 *Plan of Basement & Foundations*
Pen & coloured wash (20¹/₄ × 14¹/₄)

2 *Plan of Ground Storey or Body of Church*

1-2 d: Dec. 1st 1813

3 *Plan of Gallery*
d: Dec. 2nd, 1813

2-3 Pen, red pen & coloured wash (20¹/₂ × 14¹/₄)

4 *Elevation of one of the Sides*
d: Dec. 10th, 1813

5 *Elevation of West End* (choir end)
d: Dec. 14th, 1813

4-5 Pen (14¹/₄ × 20¹/₂)

6 *Plan of Timbers in Gallery Floor*
d: Dec. 20th, 1813
Pen (20¹/₂ × 14¹/₄)

1-6 Insc: As above, & numbered 1-7 with details labelled & measurements marked
1-6 s: *W. F. Ireland*...? (later inserted partly illegible signature) *Edinburgh*

7 *Plan & Elevation of First Storey of Steeple, to a large scale*
Insc: As above, No 22, & measurements marked
(20 × 15³/₄)

8 *Plan & Elevation of Second Storey of Steeple*
Insc: recto As above, No 28, & measurements marked; verso large scale drawing of bucranium in pencil
d: *Edinburgh* | Feb. 10th 1815
(19¹/₂ × 15¹/₂)

9 *One half of Plan, Elevation & Section on line AB of Third Storey of Steeple*
Insc: As above, No 39 (*Copy*), & measurements marked
s: *E...* (still visible, cut off, apparently *Edinburgh*)

7-9 Pen & sepia wash
1-9 Insc: *North Leith Church*

Lit: *Lewis's Topographical Dictionary*, 1846; S. Hay, *The Architecture of Scottish Post-Reformation Churches*, 1957, pp.111, 137 (with front elevation, fig.49), 175-176, 216

ERSKINE (Renfrew): Factor's house
Preliminary designs for factor's house for Lord Blantyre (2):
1 *Plans of Principal & Bedroom Floors*
Pencil, pen & coloured wash (7 × 13)

2 *Elevations of East & North Fronts*
Pencil (6¹/₂ × 12³/₄)

1-2 Insc: *Factor's House Erskine* & as above, with details labelled & measurements marked

FALKLAND (Fife): House
Preliminary designs & designs for new house & offices for O. Tyndall Bruce Esq., 1839 (4) (not to be confused with Falkland Palace, Fife)
1-2 Preliminary designs
1 *Plan of sunk floor*

2 *Plan of principal floor*

1-2 Insc: Rooms labelled & measurements marked
Pencil (9¹/₂ × 11³/₄)

3-4 Design
3 *Perspective of entrance front*

4 *Perspective of garden front*

3-4 Pencil & sepia wash (8 × 14¹/₄)
Lit: *RIBA Annual Report*, 1869-70, p.126
Internally enriched in 1887 for the Marquis of Bute by R. Weirschultz.

FASKALLY (Perth): House
Preliminary design for alterations & additions for Archibald Butter Esq., 1837
Plan of Principal Floor
Insc: *Faskally* & as above
d: 30 Jan. 37
Pencil & pink wash (6³/₄ × 8¹/₄)
Lit: *RIBA Annual Report*, 1869-70, p.125 (gives date 1824)

FINNART (Perth): House
Preliminary designs, 1838 (2):
1 *Plan of Principal Floor*
d: 14 Dec. 1838
(6¹/₄ × 9¹/₂)

2 *Plan of Bedroom Floor*
(5³/₄ × 8¹/₂)

1-2 Insc: recto & verso *Finnart* & recto as above with rooms labelled & measurements marked
Pencil & pink wash

FONTHILL (Wilts): House
Designs, working drawings & view of new house & offices for the Marquis of Westminster, c.1846-52 (41):
1-18 Designs
1 *Plan of principal floor* (preliminary design)
Scale: 1 in to 40 ft
s & d: 6 *Stratton Street* | 19 Sept. 1846 | *William Burn*
Sepia pen (6¹/₂ × 9¹/₂)

2 *Plan of Basement*
(12¹/₂ × 16³/₄)

1-2 Insc: *Fonthill*

3 Plan of Principal Floor
(12 $\frac{1}{2}$ × 11 $\frac{1}{2}$)

2-3 d: 8 Feb. 47

Sepia pen & wash

1-3 Insc: As above, & details labelled & measurements marked

4 Elevation *Rough Sketch for Part of West Front*

Insc: As above, *Fontbill*

d: 6 Stratton Street | 10th March 1847

Pen & sepia pen on grey-green paper (6 $\frac{1}{4}$ × 9)

5 Perspective of SE front

Insc: verso *Fontbill*, *View from South East*

d: verso May 1847

Pen & grey wash (8 × 17 $\frac{1}{4}$)

6 Perspective of W front

Insc: recto & verso *View from West*

d: recto & verso June 47

Pen & grey wash (7 × 12 $\frac{1}{2}$)

7 Elevation *Sketch for Part of West Front*

Insc: *Fontbill*

d: 6 Stratton Street | 4th Sept. 1847

Pen & sepia pen on grey-green paper (6 $\frac{1}{4}$ × 9)

8 Perspective *Rough Sketch showing South East angle*

& *Great Tower*

(12 $\frac{3}{4}$ × 9 $\frac{1}{4}$)

7-8 Insc: As above

9 Perspective of E front

(10 $\frac{1}{2}$ × 16)

8-9 d: Oct. 1847 (8 recto, 9 verso)

10 Perspective *Rough Sketch showing South East angle*

& *Great Tower*

Insc: As above & No 2

s: verso 6 Stratton Street

d: recto & verso February 48

(13 $\frac{3}{4}$ × 10 $\frac{1}{2}$)

8-10 Sepia pen & coloured wash on thin cardboard

11 Elevation of great tower

d: 13 Oct. 48

Sepia pen & wash & pencil (15 × 5)

12 Elevation of window

d: Oct. 48

(6 $\frac{1}{2}$ × 4 $\frac{1}{2}$)

13 Elevation of window, very similar to No.12,

apparently same date

(6 $\frac{1}{2}$ × 4 $\frac{1}{4}$)

12-13 Sepia pen & grey wash on grey paper

14 Perspective of S front corner

Insc: verso *Fontbill*

d: verso & on mount 28 November 48

Watercolour on thin cardboard (9 $\frac{1}{2}$ × 6 $\frac{1}{4}$)

15 Perspective of upper part of great tower

d: recto & verso Jan. 49

Pen & sepia wash on thin cardboard (11 × 8 $\frac{1}{4}$)

16 Perspective of S front corner

Larger scale than No.14

d: verso Nov. 49

Pen & grey wash on thin cardboard (17 $\frac{3}{4}$ × 11 $\frac{1}{2}$)

17 Elevation *Sketch for Principal Entrance Doorway*

Scale: 1 in to 4 ft

Insc: As above, *approved of* (hardly visible)

18 Elevation of principal entrance doorway

Scale: Not marked, but same as No.17

17-18 d: March 50

Sepia pen & wash (7 $\frac{1}{4}$ × 5)

19-40 Working drawings

19 Plan of Foundations & Drains

Pen & coloured wash (24 $\frac{1}{4}$ × 34 $\frac{1}{4}$)

20 Plan of Basement

(24 $\frac{1}{4}$ × 34 $\frac{1}{2}$)

21 Plan of Ground Floor

Scale: 1 $\frac{1}{4}$ in to 10 ft

22 Plan of Principal Floor

Scale: Indicated, not marked, but same as No.3

23 Plan of Principal Bedroom Floor

24 Plan of Attic Floor

21-24 (24 $\frac{1}{4}$ × 34 $\frac{1}{4}$)

25 Plan of Roofs etc.

20-25 Pen, red pen & coloured wash

26 Plan of Girders, Joists etc., Principal Bedroom Floor

27 Plan of Girders, Joists etc., Attic Floor, Sections of Floor over Drawing Room & Principal Corridor, Plan, Flank Elevation, longitudinal Section & transverse Section at "a" of Trussed Girders over Kitchen & Scullery & longitudinal Section of Girders in Attic Floor over Corridor

Scale: 1 in to 2 ft (girder details)

25-27 (24 × 34 $\frac{1}{4}$)

28 Elevation of East Front & Section on line IK

(23 $\frac{3}{4}$ × 34 $\frac{1}{4}$)

26-28 Pen & coloured wash

29 Elevation of South Front

Pen (24 $\frac{1}{4}$ × 34 $\frac{1}{4}$)

30 Elevation of West Front

(24 × 34 $\frac{1}{4}$)

31 Elevation of North Side of Principal Court & Section

on line AB through Principal Corridors & Great Tower

32 Sections on line CD showing West side of Principal Court & on line GH showing South side of 'Coal House Court', Central & Kitchen Courts & North Fronts of Wings of Main Building

31-32 (24 $\frac{1}{4}$ × 34 $\frac{1}{4}$)

33 Elevation with section of East side of Principal Court & Section on line EF showing North Front of Great Tower & South Side of Principal Court

34 Sections on line RS showing West Front of Stable Offices, East Side of Central Court etc. & on line TU showing South Side of Stable Court, North Front of Kitchen Offices etc.

30-34 Pen & coloured wash

33-34 (24 × 34 $\frac{1}{4}$)

36 Plan of Basement of Stable Offices etc.

Pen, red & sepia pen & coloured wash

37 Plan of Upper Storey of Stable Offices etc.

36-37 (20 $\frac{1}{2}$ × 28 $\frac{1}{4}$)

38 Plan of Roofs of Stable Offices etc.

37-38 Pen, red pen & coloured wash

39 Elevations of East & North Fronts of Stable Offices & Brewhouse & of West Side of Stable Court

40 Sections on lines LM & NO showing North side of Kitchen Court, South Front of Stable Offices etc., & PQ showing East side of Stable Court etc.

19-40 Insc: As above, *Fontbill* & numbered 1-22, with details labelled & measurements marked

20-40 Insc: *Copy*

19-40 d: October 1849

38-40 (20 × 28 $\frac{1}{2}$)

39-40 Pen & coloured wash

41 South East View [Fig.121]

Insc: *Fontbill* & as above

d: 3rd March 1852

Pencil & grey wash (12 × 19 $\frac{1}{4}$)

19-41 s: 6 Stratton Street

Lit: *RIBA Annual Report*, 1869-70, p.126; The Connoisseur, *The Early Victorian Period, 1830-60*, 1958, p.25; Pevsner, *Wilts*, p.220

For short reference & illustration, but no mention of Burn, see *CL*, X, 1901, pp.840-846.

Dem. 1955.

FRAZER CASTLE (Aberdeen)

Preliminary design

Perspective

Insc: *Frazer Castle*

w/m: partly cut off, 1810 (?) or more probably 1819

Pencil on brown tinted detail paper mounted

(6 $\frac{3}{4}$ × 9 $\frac{1}{2}$)

Lit: For description of house, but no mention of

Burn, see Neale, *op. cit.*, 2nd series, III, 1826

It is unlikely that the date is as early as c.1810, as

Burn was in Smirke's office till 1811; the style of the

drawing also suggests later date of c.1819; no

alterations seem to have been executed.

GARSCUBE (Dumbarton): House

Preliminary designs for new house & offices built

for Sir Archibald Campbell, 1826 (2):

1 Plan of Principal Floor

2 Plan of Bedroom Floor

1-2 Insc: *Garscube* & as above

d: 25. October 1826

Sepia pen (6 × 10 $\frac{1}{2}$)

Lit: *RIBA Annual Report*, 1869-70, p.125

Dem. c.1955.

GART (Perth): House

Preliminary designs for new house & offices built for

Capt. Houston Stewart, 1833 (3):

1 Plan of Sunk Floor

(4 × 7)

2 Plan of Principal Floor

(3 $\frac{1}{2}$ × 7)

3 Plan of Bedroom Floor

(4 × 6 $\frac{1}{4}$)

1-3 Insc: *Gart* & as above (1 & 2 partly cut off)

d: 2 May. 1833

Sepia pen

Lit: *RIBA Annual Report*, 1869-70, p.125

Much reconstructed later in the century.

GLASGOW: Caledonian railway

Designs for railway terminus at Buchanan Street, submitted with a specification booklet (w/m 1856) for competition of 1 January 1858 (6):

1 *Plans of Ground & Mezzanine or Intermediate Floors, of Arrangement of Booking Offices Nos I & II etc.*

2 *Plans of Upper Floor & Rearrangement of Rooms over Booking Office in Accordance with Plan No II below*
Pen, blue pen & coloured wash (25 × 38)

3 *Elevations of West or Entrance Front (next to Buchanan Street) & of South Front (next to Goods Station)*

4 *Longitudinal Section through Centre of Reception Hall, Booking Offices & Terminus, transverse Sections looking West & showing Construction of Roof over Terminus & patterning of end glass wall*
Scale: 1 1/4 in to 10 ft (transverse roof section)

1-4 Scale: 1 in to 2 ft
3-4 (25 1/4 × 38 1/2)

5 *Elevation of Part of West Front*
Scale: 3 in to 10 ft
(38 1/4 × 25 3/4)

3-5 Pen & coloured wash

6 *Perspective of West Front*
Pen & sepia wash heightened with white chalk
(25 3/4 × 38 1/4)

1-6 Insc: As above, *Caledonian Railway | Proposed Terminus at Buchanan Street Glasgow*, with motto *Festina Lente* & numbered I-VI, with details labelled & measurements marked
Cartridge mounted on linen
For announcement of competition see BN, IV, 1858, p.27. None of the competition designs was executed, & the original temporary wooden structure was dem. 1968. See also Clayton, John, GLASGOW: Railway station.

GORHAMBURY (Herts): House
Designs for alterations & additions for the Earl of Verulam, c.1847-52-1864 (17):

1-10 House

1 *Plan of Basement Floor showing Proposed Alterations*

2 *Plan of Principal Floor showing Proposed Alterations*
1-2 Scale: 1 in to 20 ft
d: 27 March 1847
Pen & coloured wash (12 × 17 3/4)

3 *Plans of Stairs on Basement & Principal Floors, & Sections*

4 *Plan & Section of Dome & Plans of Staircase, taken at Bedroom Floor & of Roof of Dome*

3-4 Scale: 3 in to 10 ft
Pen, red pen & coloured wash (20 1/4 × 27 3/4)

5 *Plan showing new Porch etc. & Front Elevation showing Alterations*
Scale: 1 1/2 in to 10 ft
Insc: *Reversed Copy*
Pen & coloured wash (14 1/2 × 20 1/2)

3-5 d: 15 April 1847

6 *Plans of Stairs on Basement & Principal Floors, & Sections*

Scale: 3 in to 10 ft

d: 30 April 1847

Pen, red pen & coloured wash (20 1/4 × 27 3/4)

Insc: As above, numbered 1-6, with details labelled & measurements marked

7-9 Kitchen wing

7 *Ground Plan*

8 *Plan of First Bedroom Floor*

9 *Plan of New Storey & Elevation & Section of wing s: 6 Stratton St*

7-9 Scale: 1 in to 10 ft

Insc: As above, *Alterations to Kitchen Wing & numbered 11-13*, with details labelled & measurements marked

d: 1 Feb. 1864

Pen & coloured wash (17 1/4 × 14 1/2)

10 View of entrance front of house
Pen & watercolour (9 1/4 × 19)

11-17 Gate lodge & school

11 *Plans of principal floors of Proposed Gate Lodge & School*
(9 1/2 × 15)

12 *Plan of principal floor of Proposed Parish School with hyleaf showing alternative design*
(10 × 13 3/4)

11-12 Scale: 1 in to 10 ft

Insc: As above, rooms labelled, site marked

d: 6 Stratton Street | 30th March 1852

Pencil & grey wash

13 *Elevation of Parish School*
(9 × 12 1/2)

1-13 Insc: *Gorbambury*

11-13 Insc: *St. Michael's* & as above

14 *Elevation of school*
(5 1/4 × 8)

15 *Elevation of entrance front of school*
(5 × 9 1/2)

16 *Elevation of entrance front of school, different design, with flap showing alternative design*
(5 1/4 × 8 3/4)

13-16 Pencil

17 View of lodges

Insc: *Sketch for proposed Gate Lodge & School, St Michael's Gorbambury*

Insc: As above

d: 6 Stratton Street | 5th April 1852

Pen & sepia wash (8 × 14 1/2)

Lit: RIBA *Annual Report*, 1869-70, p.126
The working drawings of 1852 were passed on by the RIBA to the Hertfordshire Record Office in 1957.

GRANTON, Firth of Forth (Midlothian): Monument
Designs in connection with construction of harbour by the Duke of Buccleuch (begun 1835), 1848 (4):

1-2 *Alternative designs for monument in form of a column*

Elevations

s & d: (on 1) recto & verso 1 March 1848; verso *Burn's Sketch* (in different hand)

(9 1/4 × 5 3/4)

3-4 *Alternative designs for monument in form of castellated & early Renaissance towers*
Elevations

d: (on 4) verso *March 48* & illegible note in different hand
(10 1/4 × 6 1/4)

1-4 Sepia pen & watercolour

Lit: For description of the Duke of Buccleuch's work at Granton see *Lewis's Topographical Dictionary*, 1846

GREENOCK (Renfrew): Assembly rooms

Working drawings, 1812 (13):

1 *Plan of Vaults under Coffee Room etc.*

2 *Plan of Coffee, Underwriting, Sample Rooms & Library*

3 *Plan of Assembly & Tea Rooms etc.*

4 *Plan of Orchestras etc.*

Pen & coloured wash (13 3/4 × 20 1/2)

5 *Elevation of Principal Front*

Pen (16 × 25 1/2)

1-5 d: May 1st 1812

6 *Section from East to West through Tea, Assembly, Coffee, Underwriting & Sample Rooms etc. & through Vaults*

d: May 8th, 1812

Pen & pink wash (19 1/2 × 24 1/4)

7 *Plan of Principal Rafters of Roof above large & small Assembly Rooms & of Principal angular Truss above small Assembly Room*
(20 1/4 × 14 1/2)

8 *Plan of Roof showing Principal Rafters, Scantlings etc.*
(12 1/2 × 20 1/4)

7-8 d: 28th May 1812

9 *Elevation & Section of Partition between large & small Drawing Rooms & Section of one of the Principals of Partition*

d: date torn off, but presumably July... 1812

10 *Elevation of Trussed Partition in small Assembly Room*
d: July 15, 18... (12 cut off)

9-10 (14 × 20 1/2)

11 *Plan & Sections of Assembly Room Floor*
d: Ju... (cut off, apparently July... 1812)
(14 1/4 × 18 3/4)

7-11 Pen & coloured wash

12 *Elevation of End fronting Lane*

d: July 24th, 1812

Pen (14 1/4 × 20 3/4)

13 *Longitudinal Section through small & large Assembly Rooms, Office & Waiters' Rooms, Lobby, Underwriting & Sample Rooms & through the Walls*
d: August 21st, 1812
Pen & coloured wash (20 3/4 × 29 3/4)

1-13 Insc: As above, *Greenock Assembly Rooms* (13 recto & verso), numbered 1-13, *Copy* (1-12), & details labelled & measurements marked
s: *Edinburgh*

These drawings are the earliest Burn drawings in the RIBA collection.

GREENOCK (Renfrew): Custom House & Excise office
Contract drawings, 1816 (series incomplete) (21):
1 *Plan of Ground Floor*, with flyleaf showing alternative design of side entrance porch
(20¹/₂ × 32¹/₂)

2 *Plan of First Floor*
(21¹/₂ × 32¹/₂)

3 *Plan of Second Floor or Store Rooms*

1-3 Insc: As above, *Custom House & Excise Office*, numbered 3-5, with details labelled & measurements marked
Pen, red pen & coloured wash

4 *Elevation of Principal Front & Entrance to Custom House*
Insc: As above, No 6, & measurements marked
Pen

3-4 (21¹/₂ × 32)

5 *Elevation of West Front or end of Custom House*

6 *Elevation of the East or Principal Entrance of the Excise Office* [Fig.122]

5-6 (14 × 20¹/₂)

7 *Elevation of East or Principal Entrance to Excise Office*, with different porch design from No.6
(14¹/₄ × 20¹/₂)

5-7 Pen & light sepia wash

8 *Plan of Floor Timbers in Custom House & Excise Office on level of Long Room etc.*
(21¹/₂ × 31¹/₄)

9 *Section through Custom House on line OP*

8-9 Pen, red pen & coloured wash

10 *Section through Custom House on line RS*

9-10 (14 × 20¹/₂)

11 *Section through Custom House on line TU*
(14 × 19¹/₄)

12 *Section through Excise Office on line WX*
(14 × 20¹/₂)

5-12 Insc: As above, numbered 8-14, with details labelled & measurements marked
10-12 Pen & coloured wash

13 *Plan of Roof of Custom House & Excise Office showing direction of Gutters & Timbers of Platforms over Staircases*

Scale: 1¹/₂ in to 10 ft

Insc: As above, No 16 & some measurements given & details labelled

Pen, red pen & coloured wash (21¹/₂ × 31¹/₄)

1-13 d: 10 June 1816

14 *Section through Custom House Staircase showing Finishings of Doors etc.*

Insc: No 19 & note giving key to colours used
(20³/₄ × 14¹/₄)

15 *Section through Custom House Staircase, Entrance Lobby of Long Room etc. showing Finishings of each & of Rooms below Lobby*

Insc: No 20

(20³/₄ × 29)

16 *Section through Staircase of Excise Office showing lantern Light & Finishings*

Insc: No 23

(20³/₄ × 14¹/₄)

17 *Section through Staircase & Entrance Lobby of Excise Office & Finishings*

Insc: No 24

(20¹/₄ × 23¹/₄)

18 *Elevation with Section: Drawing of one End of Long Room showing front of semicircular Enclosure & Section through Long Table*

Insc: No 26

(14 × 20¹/₂)

19 *Elevation with Section: Drawing of Window side of Long Room showing Columns & whole Finishings*

Insc: No 27

(20³/₄ × 29)

1-19 Insc: verso Detailed note confirming contract between boards of Customs & Excise & various builders (no mention of architect)

Date: 31st March 1817 & list of signatures added s: George Street | Wm. Burn

14-19 Insc: As above, & some measurements given d: August 14, 1816

Pen & coloured wash

20 *Plan of the several Offices on Ground Floor showing number & situation of Desks, Presses etc., Elevations of Book Press in Collector's Room & of End of one of Desks & of one of Stools in Public Offices, Sections of Mouldings of Base & Plinth, at 'a' on return of sides, on top & of panels of Book Press*

Scale: Panel & top mouldings of press, FS

Insc: As above, No 53, with details labelled & measurements marked

21 *Plan of the several Offices etc. on Long Room Floor showing number & situation of Desks, Presses etc. with Tables, Chairs & Stools for each Office, Elevation of Inside of Writing Table & Framed Division which divides Searcher's Office, Sections of Base Moulding, Plinth, Coping, & Top Rail of framed Division for separating the Public from the Officers of the Revenue & through Centre of Table which divides Searcher's Office*

Scale: sections of framed division, FS

Insc: As above, No 54, with details labelled & measurements marked

1-21 Insc: *Greenock Public Buildings*

d: 76 George Street | Dec. 12, 1818

Pen, red pen & coloured wash (20¹/₄ × 28¹/₂)

Lit: *RIBA Annual Report*, 1869-70, pp.122-127

For description of Custom House, but no mention of Burn, see *Lewis's Topographical Dictionary*, 1846.

GREENOCK (Renfrew): House
Preliminary sketches for house for Mr Leith, 1832 (2):

1 *Plan of Principal Floor*

Scale: 1 in to 20 ft

Insc: As above, Mr. Leith Greenock

d: March 21, 1832

(4¹/₂ × 5¹/₄)

2 *Plan of bedroom floor*

d: March 21. (cut, apparently same date as No.1)

(3³/₄ × 5)

1-2 Insc: Rooms labelled

Pencil, pen & pink wash

The land was the property of Sir Michael Shaw Stewart for whom Burn built Ardgowan in 1831, see above.

HANDLEY (Cheshire): House
Preliminary designs, 1834 (2):

1 *Plan of Principal Floor*

(6¹/₄ × 8)

2 *Plan of Bedroom Floor*

(5 × 7¹/₄)

1-2 Insc: *Handley & as above*

d: 27. August 1834

Sepia pen

HAVRA (Shetland): House

Preliminary designs for Mr Hay's House, 1835 (2):

1 *Plan of ground floor*

Insc: *Havra*, with rooms labelled & some measurements given

Pencil, pen & pink wash (4¹/₂ × 8)

2 *Elevation of entrance front & an end elevation*

d: 20 October 1835

Pencil (3 × 7³/₄)

1-2 Insc: *Mr. Hay's House*

Burn also worked for Mr Hay at East Barns, probably slightly earlier, see above.

HIGHWOOD (): House

Preliminary designs & working drawings in 2 schemes for Dr Bryant's house, c.1866 (only source label at back of No.19) (22):

1-2 Preliminary designs

1 *Plan of Principal Floor*

Scale: 1 in to 20 ft

Insc: No 1 *Rearranged & Reduced*

d: December 1865

(10³/₄ × 15)

2 *Plan of Principal Floor*

Insc: No 2

d: April 27, 1866

(11 × 15¹/₄)

1-2 Insc: Rooms labelled, relation of house to site shown, later note indicating that designs were approved

Pencil

3-22 Working drawings

3-15 First scheme

3-11 Main building

3 *Plan of Drains*

Scale: 5¹/₈ in to 10 ft

Pen, blue & sepia pen & red wash

4 *Plan of Cellars & Foundations*

5 *Plan of Principal Floor*

6 *Plan of Principal Bedroom Floor*

Insc: No.4

7 *Plan of Roofs, Plan, Front & Side Elevations, & Section at 'a' of Wall Plates & Corbels for Floor joists*
Scale: 2 in to 1 ft (wall plate details)

4-7 Pen, red pen & coloured wash

8 *Elevation of North or Entrance Front*

9 *Front of South Front*

8-9 Pen & coloured wash

10 *Elevations of East Front of Wing Building, West End of Conservatory & West Front & Sections through Conservatory & on lines AB & CD*

11 *Elevations & Sections on lines EF & GH*

10-11 Pen, blue pen & coloured wash

12-15 *Stable Buildings* (insec 12-15)
12 *Plan of Foundations & Ground Floor*

13 *Plan of Upper Floor & Roofs*

12-13 Pen, red pen & coloured wash

14 *Elevations of South, & West of Entrance Fronts & Sections*

15 *Elevations of East & North Fronts & Sections*

14-15 Pen, blue pen & coloured wash
3-15 Insc: As above, numbered 1-13, with details labelled & measurements marked
d: March 1866
(15 $\frac{1}{4}$ × 22)

16-22 Second scheme, slightly different from first
16 *Plan of Foundations & Drains*
Pen, blue & sepia pen & coloured wash

17 *Plans of Cellars & Principal Floor*

18 *Plan of Principal Bedroom Floor, Plan, Front & Side Elevations & Section at "a" of Wall Plates & Corbels for Floor joists*
Scale: 2in to 1ft (wall plate details)
(18 $\frac{1}{4}$ × 23 $\frac{1}{2}$)

19 *Plan of Roofs*
Insc: verso (printed label) Dr Walter Bryant, | Highwoods, Burghfield Hill, | Mortimer, | Berks
(18 × 23 $\frac{1}{2}$)

17-19 Pen, red pen & coloured wash

20 *Elevations of South & North Fronts & Section*
Pen & coloured wash

21 *Elevation of West Front & Sections*

22 *Elevations of North & East Fronts of Stable Buildings & of East End of Wing & Sections*

16-22 Insc: As above, numbered 1-7, with details labelled & measurements marked
d: Dec. 1866
1-22 Insc: Highwood
3-22 s: 6 Stratton St.
4-22 Scale: 1 $\frac{1}{4}$ in to 10ft
(18 $\frac{1}{4}$ × 23 $\frac{1}{2}$)
Pen, blue pen & coloured wash

HODDOM CASTLE (Dumfries)
Preliminary designs for alterations & additions for General Sharp, 1825-26 (2):
1 *Plan of Principal Floor* (showing additions & relation of house to site; from a large sheet, several inscriptions cut)
Insc: recto Hoddam (sic) & as above; verso *Sketch of Additions* with rooms labelled & some measurements marked
Pencil, pen & coloured wash
(8 $\frac{1}{2}$ × 10 $\frac{3}{4}$)

2 Perspective showing the original building & position of the proposed alterations, with sketch plan of original building R H S
Insc: recto Few measurements marked; verso Address in Great Russell Street
d: Dec. 8th 1825
Sepia pen & pencil
(6 $\frac{1}{2}$ × 9 $\frac{1}{2}$)

1-2 Insc: Hoddam Castle (sic) (1 verso)
Lit: RIBA Annual Report, 1869-70, p.125
It is difficult to ascertain the extent of Burn's work, as Mr Edward Brook who purchased Hoddam in 1878 restored & greatly enlarged the castle.

HOLKHAM (Norfolk): Holkham Hall offices
Working drawings of domestic offices as parts of alterations & additions to Holkham Hall, for the Earl of Leicester, c.1851-55 (incomplete series) (14):
1 *Plan of Proposed New Stable & Laundry Offices*
Scale: 1 in to 20ft
Insc: Holkham No.1 with most rooms labelled
d: 14th February 1852
Pen on sized linen (17 $\frac{1}{4}$ × 26 $\frac{3}{4}$)

2-5 Steward's offices & lodge
2 *Ground Plan*
Scale: 1 $\frac{1}{2}$ in to 10ft

3 *Plan of Roof & 5 Sections of beam & rafter constructions*

2-3 Pen, red pen & coloured wash

4 S & N elevations

5 *West Elevation of Lodge, West & East Elevations of Steward's Offices & Section on line AB*

2-5 Insc: As above, *Steward's Offices & Lodge (Copy)*, numbered 21-24, with details labelled & measurements marked
d: November 19th, 1852
(14 × 21)
Pen & coloured wash

6 *Plan of Brewhouse, Engine House etc.*
Scale: 1 in to 8ft
Insc: As above, details labelled
d: 30 May 1853
Pen & red pen on sized linen (10 $\frac{1}{2}$ × 28 $\frac{1}{2}$)

7-13 Stable buildings
7 *Plan of Foundations & Drains*
Pen on sized linen

8 *Plan of Ground Storey*

9 *Plan of Upper Storey, Elevation on line AB & section of One of the Trussed Partitions on each side of Passage*

7-9 Scale: 1 $\frac{1}{4}$ in to 10ft

10 *Plan of Roofs*

7-10 Pen & red pen (28 $\frac{1}{2}$ × 21 $\frac{1}{4}$)

11 *Elevations of East, South & North Fronts & Sections*
Pen on sized linen

12 *Plan of Floor Timbers & Details of Girders, Details of Iron Girders over Coach House Stables etc.: side Elevation, Cross Sections through Centre & Section at End*
Scale: 1 in to 2ft (details of girders)
Insc: Measurements marked
Pen & coloured wash

11-12 (28 × 20 $\frac{3}{4}$)

13 Identical with No.12, except for additional reference to No.38
Pen on sized linen (28 $\frac{1}{2}$ × 21 $\frac{1}{4}$)

7-13 Insc: As above, *Stable Buildings (Copy)*, numbered 37-42, with details labelled & measurements marked
d: September 1853

14 *Plan & Elevation of East Front of Laundry Buildings etc.*

Scale: 1 $\frac{1}{4}$ in to 10ft
Insc: As above, No.99, with most measurements marked & details labelled & overwritten *Cancelled*, *All Drawings No.102, Feb. 56*
d: June 1856
Pen, red pen & coloured wash (14 $\frac{1}{2}$ × 21 $\frac{1}{2}$)

1-14 s: 6 Stratton St.

2-14 Insc: Holkham Hall
Lit: RIBA Annual Report, 1869-70, p.126
For description of house, but no mention of Burn, see CL, II, 1898, pp.752-754, XXIII, 1908, pp.822-823, XXIII, 1908, pp.870-878, & Pevsner, *North-West & South Norfolk*, pp.200-205.

IDS WORTH (Hants): House
Designs for new house & offices for Sir J. C. Jervoise Bt, c.1848-52 (4):
1 Perspective: *View from South West*
d: verso 22 March 48
Pen & grey wash

2 Perspective of an alternative design, *View from South West*
d: verso 28 March 48
Sepia pen & wash

1-2 (5 $\frac{3}{4}$ × 15)

3 *Plan of Principal Floor*
Scale: 1 in to 20ft
Pen, pencil & pink wash

4 *Plan of Bedroom Floor*
Scale: Not marked, but same as No.3
Pencil, pen & coloured wash

1-4 Insc: As above, Idsworth (3 & 4), with details labelled & measurements marked
3-4 d: 6 Stratton Street | Sept. 1852
(9 $\frac{1}{2}$ × 14)
Lit: RIBA Annual Report, 1869-70, p.126

INVERAWE (Argyll): House
Preliminary designs, 1833 (3):
1 *Plans of Sunk, Principal & Bedroom Floors*
d: 6 April 1833
Sepia pen (17 $\frac{3}{4}$ × 8 $\frac{1}{2}$)

2 Perspective of entrance front
Pencil on grey tinted detail paper, mounted
(5 $\frac{1}{4}$ × 9 $\frac{1}{2}$)

3 Perspective of garden front
Pencil on brown tinted detail paper, mounted
(5 $\frac{3}{4}$ × 9 $\frac{1}{2}$)

1-3 Insc: Inverawe (2 & 3 verso) & as above

INVERGARRY (Inverness): House
Preliminary designs, 1836 (2):
1 *Plan of Principal Floor*
Insc: Few measurements marked
d: 20th Nov. 36
(5 $\frac{3}{4}$ × 5 $\frac{3}{4}$)

2 *Plan of Bedroom Floor*
(5 $\frac{3}{4}$ × 6)

1-2 Insc: Invergarry & as above
Pencil & red wash

INVERGOWRIE (Perth): House
Preliminary sketch & preliminary designs for
alterations & additions, c.1836 (4):

1 Plan of principal floor

Insc: recto *Invergowrie* (twice); verso *old part hatched with pencil lines*, & details labelled
Pencil on light blue paper ($4\frac{1}{2} \times 6\frac{1}{4}$)

2 Plan of Sunk Floor

Insc: verso As above
($5\frac{1}{2} \times 8\frac{3}{4}$)

3 Plan of Principal Floor

Scale: 1 in to 20 ft
Insc: No.2 & as above
($6\frac{1}{2} \times 9\frac{1}{2}$)

4 Plan of bedroom floor

Insc: recto & verso No.3; verso *Bedroom Plan*
($5\frac{1}{2} \times 6\frac{1}{4}$)

1-4 Insc: Details labelled & measurements marked

Pencil, pen & pink wash

3-4 Insc: *Invergowrie* (4 recto & verso)

d: 131 George St. | 17th Dec. 36 (3 partly cut off,
4 recto & verso)

KELBURN CASTLE (Ayr)

Preliminary designs for alterations & additions for
the Earl of Glasgow (2):

1 Plan of Ground Floor
($7\frac{1}{2} \times 13\frac{1}{4}$)

2 Plan of Principal Floor
($7\frac{3}{4} \times 13\frac{1}{4}$)

1-2 Insc: *Kelburn* (sic) (1 recto & verso) & as above,
with details labelled & measurements marked
Pencil & coloured wash

Lit: For description of house & its history see *CL*,
XL, 1916, pp.182-186; no mention of Burn, but of
'19th cent. blunders'

Style of drawings suggests 1830s.

KILCONQUHAR (Fife): House

Design for alterations & additions for Sir Henry
Lindsay-Bethune (who became 9th Earl of Lindsay
in 1839), c.1831

Perspective of house in landscape setting

Insc: *Kilconquhar* (on mount)

Pencil on light tinted detail paper, mounted (7×12)

Lit: *RIBA Annual Report*, 1869-70, p.125

KIMMERGHAME (Berwick): House

Designs (4):

1 Plan of principal floor showing entrance
Pen, pencil & coloured wash ($7\frac{1}{4} \times 15\frac{1}{4}$)

2 Plan of bedroom floor

Pen & coloured wash ($5 \times 10\frac{1}{4}$)

3 Perspective of entrance front, in landscape setting
Pencil & watercolour ($6\frac{1}{4} \times 11\frac{1}{4}$)

4 Perspective of garden front, in landscape setting
Pencil & watercolour ($6\frac{3}{4} \times 12$)

1-4 Insc: *Kimmerghame* (1 & 3 recto & verso, 2 & 4
verso)

Style of drawings suggests probably late 1830s.

KIRKILL (Ayr): House

Preliminary sketch for house for Mr Todd (only
source, room labelled *Mr. Todd's room*), c.1825

Plan of principal floor

Insc: *Kirkhill*, with rooms labelled & measurements
marked

d: March 31, 1825

Pen & red wash ($4\frac{1}{2} \times 7\frac{3}{4}$)

KIRKLANDS (): House

Preliminary designs, 1831 (3):

1 Plan of ground floor

d: 131 George Street | 11 August 1831
($4\frac{3}{4} \times 9\frac{1}{4}$)

2 Plan of Bedroom Floor

3 Plan of Attic Floor

1-3 Insc: As above, *Kirklands*, with rooms labelled &
measurements marked

Pen & coloured wash on detail paper (4×6)

KIRKMICHAEL (): House

Preliminary designs & view, 1832-52 (3):

1 Plan of Principal Floor

Sepia pen & pencil ($6\frac{1}{2} \times 9\frac{1}{2}$)

2 Plan of Bedroom Floor

Sepia pen ($6\frac{1}{4} \times 9\frac{3}{4}$)

d: 21 April 1832

3 View of house in landscape setting

d: (redrawn at) 6 Stratton St. 1852

Sepia pen & wash ($5\frac{1}{2} \times 10$)

1-3 Insc: *Kirkmichael*, & as above, with rooms
labelled (No.1)

KNOWSLEY (Lancs): House

Designs & working drawings for alterations &
additions done for the Earl of Derby, c.1835-53 (Burn
seems to have worked primarily on subsidiary
buildings such as lodges &c, rather than on the main
building) (41):

1 Perspective of house

Insc: verso *Knowsley*

s: verso 131 George Street

d: recto & verso 25th September 1835

Pencil & grey wash on thin cardboard ($6\frac{1}{2} \times 11\frac{1}{2}$)

2 Perspective of conservatory

Pencil on detail paper, mounted ($4\frac{1}{4} \times 17$)

3-4 Designs for chapel

3 Plan of Chapel

Scale: 1 in to 10 ft

Pen & coloured wash on thin cardboard ($8 \times 10\frac{3}{4}$)

4 Perspective

Pencil on thin cardboard ($6\frac{1}{2} \times 11\frac{1}{4}$)

3-4 Insc: As above, & *Knowsley Church* (4 verso)

d: 14th Dec. 1836

Lit: *RIBA Annual Report*, 1869-70, p.128

5-19 5 designs for lodges (A-F)

5-7 Design A

5 Plan of Ground Floor

Insc: A No.1

6 Plan of Attic

Insc: A No.2

5-6 Insc: As above, with details labelled &
measurements marked

7 Perspective

8-10 Design B

8 Plan of Ground Floor

Insc: B No.1

9 Plan of Attics

Insc: B No.2

8-9 Insc: As above, with details labelled &
measurements marked

10 Perspective

Insc: verso B No.1, B No.2

11-13 Design C

11 Plan of Ground Floor

Insc: C No.1

12 Plan of Attics

Insc: C No.2

11-12 Insc: As above, with details labelled &
measurements marked

13 Perspective

Insc: verso C No.1, C No.2

14-15 Design D

14 Plan of Ground Floor

15 Perspective

14-15 Insc: D No.1 (15 verso), & as above, with
details labelled & measurements marked

16-17 Design E

16 Plan of Ground Floor

17 Perspective

16-17 Insc: E No.1 (17 verso), & as above, with
details labelled & measurements marked

18-19 Design F

18 Plan of Ground Floor

19 Perspective

18-19 Insc: F No.1 (19 verso), & as above, with
details labelled & measurements marked
5, 6, 8-19 d: recto or verso 131 George Street, 14th
December 1836 (date cut off in 8 & 9, 17 dated 14th
Dec. 1851, which is clearly a mistake, as the drawing
belongs to the 1836 scheme & as Burn's address in
1851 would have been 6 Stratton Street, London)
5-19 Sepia pen & pink wash, & pen & grey wash
(approx. 5×7)

20-27 Working drawings for boathouse

20 Plan of Sunk Floor

($14 \times 20\frac{1}{2}$)

21 Plans of Ground Floor & Attics

($14\frac{1}{4} \times 20\frac{1}{2}$)

20-21 Pen, sepia pen & coloured wash

22 Front Elevation

23 Side Elevation

24 Elevation towards Lake

25 Side Elevation

26 Longitudinal & transverse Sections on lines AB & CD
Elevation of Truss at end next lake

22-26 Pen & coloured wash

27 *Plans of Floor Timbers on Ground Floor & of Roof*
Pen, sepia pen & coloured wash

20-27 Insc: As above, *Copy, Knowsley | Boathouse*,
numbered 1-8, with details labelled & measurements
marked

d: 15th December 1836
22-27 (14 × 20¹/₂)

28-31 Design for parsonage

28 *Plan of Ground Floor*

Insc: As above, *Knowsley Parsonage*

s: 131 George Street
(7³/₄ × 7¹/₂)

29 Plan of bedroom floor
(7³/₄ × 7)

30 Plan of ground floor, slightly different design from
No.28

31 Plan of bedroom floor, slightly different design
from No.29

s: 131 George Street

30-31 Insc: *Knowsley Parsonage*

(5¹/₂ × 7)

28-31 Insc: Rooms labelled

d: 8 March 1837

Pencil & coloured wash

32-35 Designs for 2 gate lodges

32 Plan of ground floor

Insc: No.2 with rooms labelled

s: 131 George Street

Sepia pen & pink wash (5¹/₄ × 7³/₄)

33 Perspective showing lodge & gate

Insc: *Knowsley*

Sepia pen & wash (5³/₄ × 8¹/₂)

32-33 Insc: *Lodge for Huyton Approach*
d: 14. April 1837

34 Plan of ground floor

Sepia pen & pink wash (5¹/₄ × 7)

35 Perspective showing entrance front

Sepia pen & wash (5 × 7)

34-35 Insc: As above, *Croxteth Lodge & Gate* (35
verso), with rooms labelled & measurements marked
d: 131 George Street | 16th August 1837 (35 verso)

36-39 Designs for gate lodge & bridge

36 Perspective showing relation of lodge & bridge to
site

Insc: *Knowsley Park*

d: 6 Stratton Street | 3rd Oct. 1846

Pencil, pen & red pen (5³/₄ × 10¹/₂)

Classical bridge contrasts with castellations of lodge;
in the later schemes design shows gothicized unity.

37 Perspective of a different design

d: recto July 1848; verso 8 July 1848

Pencil & grey wash heightened with chalk on grey
paper
(9¹/₂ × 14¹/₂)

38 Perspective of a similar design to No.37, but with
square not octagonal gate tower
(9¹/₂ × 13¹/₄)

37-38 Insc: *Knowsley*

39 Perspective of the same design as No.38
(5³/₄ × 9¹/₂)

38-39 d: 13 July 1848

Pencil & pen on brown tinted detail paper, mounted

36-39 Insc: *Gate Lodge & Bridge*

40-41 Designs for gardener's house

40 Perspective showing parlour front

d: verso 22. Nov. 48

Sepia pen & wash (6¹/₄ × 9¹/₂)

41 Plan of ground floor

Scale: ³/₄ in to 10ft

Insc: Rooms labelled

d: 6 Stratton Street | Dec. 1st, 1848

Pen, pencil & pink wash (8 × 7¹/₄)

Lit: *RIBA Annual Report*, 1869-70, p.126

For description & history of the house, but no
mention of Burn, see *CL*, LXXXI, 1937, pp.276-281.
Victorian additions to the main building, which may
have included work by Burn, were remodelled in
1912. The working drawings for Huyton & Croxteth
lodges, 1837, Ormskirk & Orchard lodges, 1838,
Loughborough lodge, 1840, Liverpool lodge, 1842,
Gate lodge & bridge, 1848, gardener's house, 1848,
& bakehouse & cottage, 1853, were passed on by the
RIBA to the Lancashire Record Office in 1957.

LANGHOLME (Dumfries): Church

Preliminary designs, 1842 (2):

1 *Plans of Ground Floor & Gallery*

Scale: 1 in to 20ft

Insc: As above

Pencil & coloured wash (8¹/₂ × 6³/₄)

2 Front & side elevations; front elevation has flap
showing alternative design with lateral tower

Insc: *Langholme Church*

Pencil (9¹/₂ × 8)

1-2 d: 131 George Street | 13 May 1842

Lit: *RIBA Annual Report*, 1869-70, p.128

The land belonged to the Duke of Buccleuch for
whom Burn worked a good deal, see above.

LANGWELL (Caithness): House

Preliminary designs, 1833 (2):

1 *Plan of Principal Floor*

2 *Plan of Bedroom Floor*

1-2 Insc: *Langwell* & as above, with rooms labelled

d: 131 George Street | 28 December 1833

Pen, pencil & red wash (5¹/₄ × 7³/₄)

LAURISTON (Kirkcudbright): House

Preliminary sketches for new house & offices for
Thomas Allen Esq., 1825 (2):

1 Plan of principal floor

(5 × 7¹/₂)

2 Plan of principal floor, an alternative design

d: 131 Geo . . . (cut from 131 George Street, style of
drawing suggests early 20s, cf. Strathendrie sketch
below, 1823)

(4³/₄ × 8¹/₄)

1-2 Insc: *Lauriston* with rooms labelled &
measurements marked

Pen on light blue paper

Lit: *RIBA Annual Report*, 1869-70, p.125

LEAMINGTON SPA (Warwick): School
Design, 1846

Plan of Principal Storey & South Elevation

Insc: As above, with rooms labelled & measurements
marked

d: 6 Stratton Street | 22nd Dec. 1846

Sepia pen on brown paper (13 × 8¹/₂)

LEATHERHEAD (Surrey): House

Working drawings for house for Mr Fletcher, 1863

(8):

1 *Plan of Foundations & Drains*

Pen & coloured wash

2 *Plan of Basement Floor*

3 *Plan of Principal Floor, Plan, Front & Side Elevations*
& Section at 'a' of Cast Iron Corbels to support Wall
Plates in Upper Floors

Scale: 2 in to 1 ft (corbels)

1-3 (15 × 22)

4 *Plans of Bedroom Floor & Roofs*
(15¹/₄ × 22¹/₄)

2-4 Pen, red pen & coloured wash

5 *Elevations of East & West Fronts*
(15 × 22)

6 *Elevations of South & North Fronts*
(15¹/₄ × 22¹/₄)

7 *Sections on lines AB & CD*

1-7 Scale: 1¹/₄ in to 10ft

d: 6 Stratton St. | July 1863

(15 × 22)

Pen & coloured wash

8 *Alterations of Elevations with Details: Elevation of*
Front, Profiles of Architrave round Windows, for the round
Oriels, String Courses at 'a' & 'b', Chimney base,
necking & cap, Plinth at 'c' & 'd'

Scale: Profiles full size

d: February 19th 1864

Pencil, pen & coloured wash (14¹/₂ × 21¹/₄)

1-8 Insc: As above, *Mr. Fletcher's House at Leatherhead*,
numbered 1-7 (1-7), with details labelled &
measurements marked

THE LEYS (Herefs)

Working drawings & view done in connection with
alterations & additions for John Bannerman Esq.,
1861-62 (19):

1-18 Working drawings (series incomplete)

1 *Plan of Principal Floor*

(21¹/₄ × 27¹/₂)

2 *Plan of Principal Bedroom Floor*

3 *Plan of Second Bedroom Floor*

4 *Plans of Cellars, of Floor Timbers of New Drawing*
Room, Principal Bedroom Floor over New Drawing Room
& of Roofs

1-4 Pen, red pen & coloured wash

5 *Elevation of West Front*

6 *Elevation of East Front*

7 *Elevation of South Front*

8 Work Elevation of Servants' Hall & Section on lines AB, CD, EF & GH

5-8 Pen & coloured wash
2-8 (21 $\frac{1}{4}$ × 29 $\frac{1}{2}$)

1-8 Scale: 1 $\frac{5}{8}$ in to 10 ft

Insc: Alterations & Additions

d: 14 Old Burlington Street | Sept. 1861

9 Drawing showing extent of Excavations required for New Offices: Plan, & Sections

Scale: $\frac{3}{8}$ in to 10 ft

d: Jan. 22, 1862

10 Plans of Ground & Upper Floors, Elevations of West Front & Side next Court, Section on line AB of New Brewhouse etc.

11 Plans of Kitchen Court, Upper Floor & Roofs, Elevations of Part of East Front & Sections on lines AB, & CD of New Dairy etc.

9-11 (14 $\frac{1}{2}$ × 21 $\frac{1}{2}$)

10-11 d: Jan. 31st, 1862

1-11 Insc: As above, numbered 1-11, with details labelled & measurements marked

12 Plans of Parts of Principal & Principal Bedroom Floors, of Upper Part of Stair to Drying Green, of Roofs over Washhouse, Laundry etc. Dairy & Miss Bannerman's Room & Elevation of Angle Chimney at A
Insc: No. 24 (partly superseding Drawings Nos. 1, 2, 3, 10 & 11), with most rooms labelled & measurements marked
(21 $\frac{1}{4}$ × 29 $\frac{1}{4}$)

9-12 Pen, red pen & coloured wash

13 Elevations of Part of West Front, Back Wall of Laundry etc. & of Miss Bannerman's Room, Dairy etc. & Sections
Insc: No. 25 (partly superseding Drawings Nos. 5, 6, 8, 10 & 11) some measurements of sections given
Pen & coloured wash (14 $\frac{1}{2}$ × 21 $\frac{1}{2}$)

10-13 Scale: 1 $\frac{5}{8}$ in to 10 ft

12-13 Insc: Rearrangement of Office Buildings
d: April 30, 1862

14 Plan & Specification of Drainage

Scale: $\frac{1}{8}$ in to 10 ft

Insc: No. 26 with details labelled & measurements marked

d: May 19, 1862

Pen, pencil, red & blue pen & grey wash (14 $\frac{1}{4}$ × 21 $\frac{3}{4}$)

15 Plan of Foundations & Drains of Stable Buildings etc.
Insc: No. 39

Pen, red & blue pen & coloured wash (21 $\frac{1}{4}$ × 29 $\frac{1}{4}$)

16 Plan of Ground Floor of Stable Buildings, Coachman's House etc.

Insc: No. 40, with rooms labelled & measurements marked

Pen, red pen & coloured wash

17 Plans of Roofs & Lofts of Stable & Farm Buildings & of Upper Floor Roofs of Coachman's House
Insc: No. 41, with most rooms labelled

18 Elevations of South, East & West Fronts of Stable & Farm Buildings & of East & West Fronts of Coachman's House, Sections on lines AB-1K
Insc: No. 12 with some rooms labelled & some measurements marked

1-18 Insc: The Lees & as above

9-18 s: 6 Stratton St.

15-18 Scale: 1 $\frac{1}{4}$ in to 10 ft

d: July 30, 1862

16-18 (21 $\frac{1}{4}$ × 29 $\frac{3}{4}$)

17-18 Pen & coloured wash

19 View of house in landscape setting

Watercolour on cardboard (23 $\frac{3}{4}$ × 36)

Lit: Pevsner, *Herefs*, p.134

LOCHEND (E Lothian): House

Preliminary sketch for new house for Captain

Warrender, 1823

Plan of principal floor

Insc: Lochend, with rooms labelled & some measurements marked

d: 131 George St. | Sept. 18. 182... (cut off)

Pen, pencil & red wash (4 $\frac{1}{4}$ × 6)

Lit: RIBA Annual Report, 1869-70, p.125

Burn also worked for the family at Clifden (see above), 1827, & at Lochend (new kitchen offices), 1851.

LONDON: No.1 Carlton House Terrace

Working drawings for alterations & additions for

Mr Tomlin, 1846 & 1871 (only source, name on back of No.1) (3):

1 Plans of Drawing Room, Basement Floor & Parts of Ground & Bedroom Floors showing Additions & Alterations

Insc: recto & verso As above, 1, Carlton Terrace; verso Mr. Tomlin

d: 28 July 1846

Pen & coloured wash on sized linen (20 × 27 $\frac{1}{2}$)

2 Plans of Basement, Part of Drawing Room & Merganine Floors & of Roof over Oriel Window etc. to Ante Room, Sections on lines AB & CD & of Stair to Area, Construction of Gutter of Skylight & longitudinal Section through Skylight over Cleaning Place

Scale: 1 in to 2 ft (section of gutter)

Insc: As above, No.1, with details labelled

d: 12 July 1871 (July crossed out, September inserted)

Pen, red & blue pen & coloured wash on sized linen (29 $\frac{3}{4}$ × 19 $\frac{1}{4}$)

3 Plan of Ground Floor, Elevations of South Side of Entrance Hall, North End & Part of East Side of Corridor

Insc: As above, Copy, with details labelled

d: 12 September 1871

Pen, blue pen & coloured wash on sized linen (30 $\frac{1}{2}$ × 21 $\frac{3}{4}$)

1-3 Scale: 1 $\frac{1}{2}$ in to 10 ft

s: 6 Stratton St.

2-3 Insc: No.1 Carlton House Terrace | Alterations

Carlton House Terrace was originally built by John Nash after the demolition of Carlton House in 1829.

LONDON: No.18, Carlton House Terrace

Working drawings for new house & offices for the Duke of Newcastle, 1863-64 (series incomplete) (17):

1 Plan of Foundations & Drains

Pen & coloured wash

2 Plan of Basement Floor

3 Plan of Dining Room Floor

4 Plans of Entresole & Drawing Room Floors

5 Plans of Principal Bedroom & Attic Floors

6 Plans of Floor Girders & Joists, Drawing Room Floor & of Roofs of Main Building

2-6 Pen, red pen & coloured wash

7 Section on line AB

8 Elevation of North Front & Section on line CD

9 Elevation of East Front & Section

1-9 Scale: 1 $\frac{1}{4}$ in to 10 ft

10 Plans of Floor Girders & Joists, Dining Room & Principal Bedroom Floors, sections of Constructions of Floors over Dining, Drawing & Attic Rooms etc. & of Wall Plates & Corbels of Floor Joists to Single & Double Floors

Scale: 1 in to 1 ft (floor sections); 2 in to 1 ft (corbels)

11 Plan, longitudinal & transverse Sections of Girders over Ante Room & Elevation & Section of Girders over Dining Room etc.

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

2-11 Insc: As above, numbered 1-11, with details labelled & measurements marked

2-11 (21 × 29)

12 Plan of Drawing Room Floor, inverted Plan of Ceiling & portions of Attic Floor Sections on lines AB & CD & of Ventilator above Roof

Insc: As above, No.13 | Supplemental Drawing of Principal Staircase etc. with details labelled & measurements marked, & note in Italian addressed to a Mr. Montiroli, dated June 7, 1864 (14 $\frac{1}{2}$ × 21)

1-12 d: Jan. 1863

7-12 Pen & coloured wash

13 Plans of Foundations & Drains & of Ground Floor of Stable Offices

14 Plans of Principal & First Floors of Stable Offices

15 Plan of Attic Floor & Upper Roof of Stable Offices
Pen, red pen & coloured wash

16 North & South Elevations of Stable Offices & Section on line AB

Pen, pencil & coloured wash

(14 $\frac{3}{4}$ × 21 $\frac{3}{4}$)

12-16 Scale: 1 $\frac{1}{4}$ in to 10 ft

13-16 Insc: As above, numbered 26-29, with details labelled & measurements marked

13-16 d: 22 Dec. 1863

17 Plan of Principal Staircase & inverted Plan of Ceiling & Section on line AB (belonging to a different scheme from 1-16)

Scale: 2 $\frac{1}{2}$ in to 10 ft

Insc: No.23 with details labelled

d: 6 Sept. 1864

Pen, red pen & coloured wash (21 × 29)

1-17 Insc: No.18, Carlton House Terrace & as above s: 6 Stratton Street

Lit: RIBA Annual Report, 1869-70, p.127

LONDON: Club houses

Volume containing measured drawings of 6 London clubs & the House of Lords, c.1834 (25):

1-2 The United Service Club House Senior (insc on subsequent drawings 1-2) (built by John Nash, 1820-28)

1 Plan of Ground Floor

Insc: As above with rooms labelled & most measurements marked

2 Elevation of principal front

Scale: $\frac{3}{8}$ in to 10 ft

3-6 *United Service Club House Junior* (insec on subsequent drawings 3-6) (built by Sir Robert Smirke, 1817-19, dem. 1855)
3 *Plan of Basement Storey*

4 *Plan of Ground Storey*

5 *Plan of Principal Storey*

3-5 Insc: Rooms labelled & measurements marked

6 *Elevation of Principal Front*

3-6 Scale: 1 in to 10 ft

7-12 *The Travellers' Club* (insec on subsequent drawings 7-12) (built by Sir Charles Barry, 1829-32)
7 *Plan of Basement Storey*

8 *Plan of Mezzanine Storey*

9 *Plan of Ground Storey*

10 *Plan of Principal Floor*

11 *Plan of Chamber Storey*

3-11 Insc: As above

7-11 Insc: rooms labelled

8-11 Scale: 1 1/4 in to 10 ft

12 *Elevation of entrance front*

13-17 *The Arthur's Club House* (insec on subsequent drawings 13-17) (built by Thomas Hopper, 1826-27)
13 *Plan of Basement Storey*

14 *Plan of Ground Storey*

15 *Plan of Principal Storey*

16 *Plan of Chamber Storey*

13-16 Scale: 1 in to 10 ft

17 *Elevation of Principal Front*
Scale: 1 1/4 in to 10 ft

18-20 *Athenaeum Club House* (insec on subsequent drawings 18-20) (built by Decimus Burton, 1827-30)
18 *Plan of Ground Floor*

19 *Plan of Principal Storey*

20 *Elevation of Principal Front*

21-22 *Union Club House* (insec on subsequent drawings 21-22) (built by Sir Robert Smirke, 1824-27)
21 *Ground Plan*

1-21 Pen & grey wash

22 *Elevations of Principal Front & Front of College of Physicians*
Pen & light blue wash

18-22 Scale: 1 in to 10 ft

23-25 *House of Lords* (insec on subsequent drawings 23-25)
23 *Plan*

24 *Longitudinal Section*

25 *Transverse Section*

1-25 (max. 20 1/4 x 14)

13-25 Insc: As above, with details labelled & measurements marked

23-25 Scale: 1 1/2 in to 10 ft

Pen & grey wash

It should be remembered that Burn built the New Club in Edinburgh in 1834. The drawings must have been executed between 1832 & 1835, as they include the Travellers' Club which was completed in 1832 and the pre-1835 interior of the House of Lords.

LONDON: No.7 Grosvenor Place
Working drawings for new house & stables for Lord George Manners, 1866 (9):
1 *Plans of Foundations & Basement*
(21 1/4 x 15)

2 *Plans of Principal Floors*

3 *Plan of Second & Third Floors*

4 *Plan of Attics etc.*, sections showing *Constructions of Floor over Housekeeper's & Dining Rooms etc.*
Scale: 1 in to 1 ft (floor sections)

1-4 Pen, red pen & coloured wash

2-4 (21 1/2 x 15)

5 *Front Elevation & Sections*

On cartridge mounted on hessian (21 1/2 x 29 3/4)

6 *Plan of Floor Girders etc. of Ground — First Floors*

7 *Plan of Floor Girders etc. of Second & Third Floors & Attics, Plan, Elevation, (Section at 'a') & Side Elevation to Single & Double Floors of Wall Plates & Corbels for Floor joists*
Scale: 2 in to 1 ft (wall plate details)

1-7 Scale: 1 1/4 in to 10 ft

8 *Details & List of Girders: Elevation & Section of Nos. XVII & XXI, Sections of Nos. XXVII, XXVIII (Girder at the other end) & XXIX, transverse Section of No. XXX, Plan & longitudinal Section of Wood Girders*
Scale: 1/2 in to 1 ft

6-8 Insc: Girders numbered in Roman numerals
(21 1/2 x 15)

9 *Back Elevation of House, Front & Back Elevations of Stable Offices*
Scale: 1 1/4 in to 10 ft
(21 3/4 x 15)

1-9 Insc: As above, No.7, Grosvenor Place, numbered 1-9, with details labelled & measurements marked
d: 6 Stratton Street | August 1866
5-9 Pen & coloured wash
Lit: RIBA Annual Report, 1869-70, p.127

LONDON: No.17 Grosvenor Square
Working drawings for new house & stables for Earl Fortescue, 1864 (9):

1 *Plan of Foundations & Basement*
Pen, red & blue ink & coloured wash

2 *Plans of Ground Floor, Entresole over Lord Fortescue's Dressing Room, First Floor & principal floor of stable offices*

3 *Plans of Second & Third Floors & roofs of stable offices*

4 *Plans of Attic Floor & Roofs, Sections on line GH & showing Construction of Floors over Dining & Lord Fortescue's Rooms*
Scale: 1 in to 1 ft (floor sections)

2-4 Pen, red pen & coloured wash (29 1/2 x 21)

5 *Section on line AB through Main Building, Wing & Offices*

6 *Elevations of South & North Fronts of Main Building & Stable Offices & Sections on lines CD & EF*

5-6 (21 1/4 x 29 1/2)

7 *Plan of Floor Girders etc. of Ground & First Floors & Stable Offices*
(29 1/2 x 21 1/4)

8 *Plan of Floor Girders etc. of Second & Third Floors & Attics, Plan, front Elevation & side elevations to Single & Double & Section at 'a' of Wall Plates & Corbels for Floor Joists*

Scale: 2 in to 1 ft (wall plates & corbels)
(29 1/2 x 21)

1-8 Scale: 1 1/4 in to 10 ft

9 *Elevation & Section of Iron Girders, Plan, longitudinal & transverse Sections of Wood Girders*
Scale: 3/4 in to 1 ft (iron girders)
(21 1/4 x 29 1/2)

1-9 Insc: As above, No.17, Grosvenor Square, numbered 1-9, with details labelled & measurements marked
d: 6 Stratton Street | Dec. 1864
5-9 Pen & coloured wash
Lit: RIBA Annual Report, 1869-70, p.127

LONDON: Hamilton House, Arlington Street
Working drawings for alterations & additions for the Duke of Hamilton, c.1854-56 (series incomplete) (10):
1 *Plan of Basement Floor*
(18 3/4 x 25 1/2)

2 *Plans of Principal Floor & Room over Passage A*
(18 3/4 x 25 1/4)

1-2 Scale: 1 1/4 in to 10 ft

3 *Plans of Principal Bedroom Floor & Upper Part of Duchess's Dressing Room, Room over Bathroom etc.*
Scale: Not indicated, but same as 1 & 2
(18 3/4 x 25 1/2)

4 *Plan of Second Bedroom Floor*
Scale: 1 1/4 in to 10 ft
(19 x 16)

5 *Plan of Attics*
(19 x 16 1/4)

1-5 Pen & coloured wash

6 *Elevation of West Front*
Pen

7 *Longitudinal & transverse Sections of Conservatory etc.*
Insc: As above, numbered 1-7, with details labelled & measurements marked

1-7 d: 3rd June 1854
6-7 (19 x 12 3/4)

8 Plan of Roof & Section on line AB of New Entrance, Carriage Porch etc. next Arlington Street
Scale: $1\frac{1}{4}$ in to 10 ft
Insc: As above, No.15
d: 8th December 1854
($21 \times 14\frac{3}{4}$)

1-8 s: 6 Stratton Street

9 Elevation of Proposed Carriage Porch
Insc: As above
($8\frac{1}{2} \times 14\frac{1}{2}$)

10 Plan of basement
Scale: $1\frac{1}{4}$ in to 10 ft
Insc: No.24 | Extra Alterations in Basement, & rooms labelled
d: 6 Stratton Street | Jan. 1856
($17\frac{1}{4} \times 14\frac{1}{2}$)

1-10 Insc: Hamilton House
7-10 Pen & coloured wash
Lit: RIBA Annual Report, 1867-70, p.126
Burn carried out alterations & additions for the Duke of Hamilton also at Hamilton Palace, 1830, & at Brodwick Castle, 1856.

LONDON: Montagu House, Whitehall
Working, contract & survey drawings for new house & offices built for the Duke of Buccleuch, c.1853-59 (several incomplete series) (22):
1 Plan of Basement Floor
($20\frac{1}{2} \times 28\frac{3}{4}$)

2 Plan of Principal Floor
($20\frac{3}{4} \times 28\frac{3}{4}$)

1-2 Scale: $1\frac{1}{4}$ in to 10 ft

3 Plan of Principal Bedroom Floor
($20\frac{1}{2} \times 29$)

4 Plan of Attics & Roofs
($28\frac{3}{4} \times 21$)

1-4 Insc: As above, numbered 1-4 & rooms labelled
d: January 1853
Pen & grey wash

5 Elevations of Front towards Whitehall & River Front
Insc: As above, Sketches for Principal Fronts, & half-elevations numbered No.1 & No.2, with note on their difference
($20\frac{1}{4} \times 26\frac{3}{4}$)

6 Elevations of river front: 3 fyleaves added showing different roof designs; fyleaf showing only one roof pavilion insc Montagu House. 1st set, d 11 June 1855
Insc: Sketches for River Front
($14\frac{1}{2} \times 24$)

1-6 s: 6 Stratton St
5-6 Scale: 1 in to 10 ft
Pen & coloured wash

7 Elevation of Front towards Whitehall [Fig.123]
Scale: $1\frac{1}{16}$ in to 1 ft
Insc: As above
s & d: William Burn | July 6th 1855 | Exd Sept. 1 1855
J. P.
Pen, pencil & watercolour ($13 \times 18\frac{1}{2}$)

8 Partial elevation & Sections Nos.1 & 2 on lines AB & CD (not by Burn)
Scale: $\frac{5}{8}$ in to 10 ft (sections), 1 in to 8 ft (elevations)
Insc: Whitehall with some measurements given
d: September 1856
($24\frac{3}{4} \times 27\frac{1}{2}$)

9-10 Contract drawings
9 Plan of Basement
($24\frac{1}{2} \times 35\frac{1}{2}$)

10 Plan of Principal Floor
($24\frac{1}{2} \times 36\frac{1}{2}$)

11 Plans of Principal Bedroom Floor, Intermediate Floors over Lord Dalkeith's Room & over Dinner Service Room, Attic Floor & North-West, North-East, South-West & South East Pavilions
($24\frac{3}{4} \times 37\frac{1}{4}$)

9-11 Pen, red pen & coloured wash on cartridge, mounted on linen

12 Plan of Roofs
Pen, red & blue ink & coloured wash ($18\frac{3}{4} \times 25\frac{1}{4}$)

13 Elevation of West Front

14 Elevation of East Front
($18\frac{1}{4} \times 25\frac{1}{4}$)

15 Elevation of South Front
($18\frac{1}{4} \times 24\frac{1}{2}$)

13-15 Pen & coloured wash

16 Section on line AB
($18 \times 25\frac{1}{4}$)

17 Section on line CD
($18\frac{1}{2} \times 25\frac{1}{4}$)

16-17 Pen, blue pen & coloured wash

18 Section on line EF
($18\frac{1}{4} \times 24$)

19 Sections through Kitchen Offices: longitudinal Section through Kitchen showing flues, transverse Section through Kitchen, Elevation of South Front of Lodge & longitudinal Section through covered Court
Pen, red pen & coloured wash ($18\frac{3}{4} \times 25$)

9-19 Scale: $1\frac{1}{4}$ in to 10 ft
d: May 1859

20 Elevation of Part of West Front
Scale: 1 in to 4 ft
d: 10 August 1859
Pen & coloured wash ($28\frac{3}{4} \times 20\frac{3}{4}$)

9-20 Insc: As above, numbered 44-45, with details labelled & measurements marked
s: William Burn | H. & P. Holland Hammen

21-22 Survey drawings
21 Plan of Basement Floor, with relation to site shown

22 Plan of Principal Floor

21-22 Scale: $1\frac{1}{4}$ in to 10 ft
Insc: Rooms labelled
d: May 1859, crossed out, note inserted: This plan was made in 1895 & shows the building as now existing | H.L.A. (Henry Lennox Anderson)
Pen & coloured wash (26×39)
1-22 Insc: Montagu House
1-22 s: 6 Stratton St
Lit: RIBA Annual Report, 1869-70, pp.124 & 127; LCC, Survey of London, XIII: Parish of St Margaret, Westminster, Part II, 1930, pp.218-219 (illustr. pls.101 & 102)
Dem.

LUDDE (Perth): House
Designs for new house & offices for J. J. McInray Esq., 1837 (2):

1 Plan of Principal Floor
($8\frac{1}{2} \times 11$)

2 Plans of Bedroom Floor & Intersole over Waiting Room
($7\frac{3}{4} \times 10\frac{3}{4}$)

1-2 Insc: Lude & as above, with rooms labelled s & d: 131 George St | 19th August 1837 | William Burn
Pencil, pen & coloured wash on cardboard
Lit: RIBA Annual Report, 1869-70, p.126
Executed design differs.

LULLINGTON (): House
View of house, very similar to Rauceby which was built in 1842
Insc: verso Lullington
Sepia wash ($5\frac{1}{4} \times 10\frac{1}{4}$)

LYNFORD HALL (Norfolk)
Designs & working drawings with view & map of district (not by Burn) for new house & offices for S. Lync Stephens Esq., 1857-61 (24):
1-3 Designs

1 Plan of Basement Floor

2 Plan of Principal Floor

3 Plan of Principal Bedroom Floor

1-3 Scale: 1 in to 20 ft
Insc: As above, with rooms labelled
Pen & coloured wash ($21 \times 14\frac{1}{4}$)

4-22 Working drawings (series incomplete)
4 Plan of Basement Floor
Insc: No.2 with details labelled & note: In Chancery Bulkeley v. Stephens. This exhibit marked No.2 referred to in the affidavit of William Burn sworn in this case before me this 17th day of Nov. 1863, Jonathan Norman Dalston (this note on each drawing 4-12)
Pen, red & blue pen ($25 \times 37\frac{1}{4}$)

5 Plan of Principal Floor
Insc: No.3
($24\frac{3}{4} \times 37$)

6 Plan of Principal Bedroom Floor
Insc: No.4
($25 \times 37\frac{1}{2}$)

4-6 Insc: Rooms labelled, measurements marked

7 Plans of Basement & Principal Floors of Stable Offices
Insc: No.7
($19\frac{1}{4} \times 36\frac{3}{4}$)

8 Plans of Upper Floor & Roofs of Stable Offices
Insc: No.8
($19\frac{1}{4} \times 34\frac{1}{2}$)

5-8 Pen & red pen

9 Elevations of North or Entrance Front & South Front with Section on line AB
Insc: No.9
($25 \times 37\frac{1}{2}$)

10 Elevation of East Front with Sections
Insc: No.10
($24\frac{3}{4} \times 37$)

9-10 Pen

11 Elevations of East Front of Family Wing & Kitchen & of West Front with Section through Conservatory, Section on lines GH & IK & transverse Section through Kitchen
Insc: No.11
Pen & red pen ($24\frac{3}{4} \times 37\frac{1}{2}$)

12 Elevations of North, South & West Fronts of Stable Offices & Section on line LM showing North side of Stable Court
Insc: No.12
(20¹/₄ × 38)

4-12 Scale: 1 in to 10 ft
Insc: Copy
On linen, mounted

13 Elevations of Part of South Front of Main Building & Part of North Front (Principal Entrance) & of Garden Entrance in Wing (with plan), Plan & Section of Entrance Doorway
Scale: 1 in to 4 ft
Insc: No.16

14 Elevations of Tower at North East angle of Main Building (with section) of Part of South Front of Family Wing & Doorway, North West angle of Main Building (with plan)
Scale: 1 in to 4 ft (tower), 1 in to 1 ft (doorway)
Insc: No.17

1-14 d: May 1857
13-14 Pen & coloured wash (21¹/₂ × 29¹/₂)

15 Plan of Roadway & Foundations of Bridge over Canal
Insc: No.73
Pen & pink wash

16 Elevation & Section of Bridge over Canal
Insc: No.74

15-16 Scale: 1¹/₄ in to 10 ft
d: April 1858
(14¹/₂ × 21¹/₄)

17 Plan & Elevation of Oriel Window, East Front of Family Wing, Elevation, Section & Inverted Plan of Corbelling, Plan of Window jambs
Scale: 1 in to 4 ft (plan & elevation of window), 1 in to 1 ft (corbel details)
Insc: No.95
d: 10 June 1858

18 Details of Entrance Gable: Front Elevation, Half Elevation of back of Pediment, Elevation of Side of part of Gable, Sections of Cornice on lines a & b
Scale: 1 in to 1 ft (details of gable), cornice sections FS
d: July 1858
Pen, pencil & grey wash

21 Elevations showing Finishings of East, West, South & North Sides of Billiard Room
Scale: 1 in to 2 ft
Insc: No.219
d: 18th April 1860
Pen & pink wash

20-21 (21¹/₂ × 29³/₄)

22 Plan of New Entrance Gateway & Elevation of Front, next the Public Road
Scale: 1¹/₄ in to 10 ft
Insc: No.250
d: 5 February 1861
Pen & coloured wash (20¹/₄ × 27¹/₄)

1-22 s: 6 Stratton Street

23 View from South East
d: March 31, 1881
Watercolour (9¹/₂ × 17¹/₂)

1-23 Insc: Lynford Hall & as above, with details labelled & measurements marked

24 Map of Lynford Home & Heath Farms in the Parishes of Lynford, Mumford & West Tops, the area exclusive of all Boundries, Roads, Pits, Plantations etc.
Scale: 1¹/₂ in to 10 chains
Insc: As above with list of arable & pasture land according to areas numbered & partly labelled on map, result giving total area of each pasture & arable land & of both combined; N point given
s: Robert Martin, Surveyor etc. West Tops
Pen & coloured wash on sized linen (18 × 14¹/₄)

Lit: RIBA Annual Report, 1869-70, p.127; CL, XIV, 1903, pp.758-764; Pevsner, North West & South Norfolk, p.252; BN, LVIII, 1890, p.326 (attributes Lynford Hall to John Macvicar Anderson)

MAGBIE HILL (Peebles): House
Preliminary designs, 1835 (3):
1 Plan of Principal Floor
Scale: 1 in to 20 ft (not marked, but same as No.2)
(8 × 9¹/₂)

2 Plan of Bedroom Floor
Scale: 1 in to 20 ft
(8¹/₄ × 9³/₄)

1-2 Insc: As above, Magbie Hill, numbered 1-2 with rooms labelled & measurements marked
Pencil, pen & coloured wash

3 Sketch elevation of entrance front
Insc: Magbie Hill
Pencil (4 × 11)

2-3 d: 19 Jan. 35
Dem.

MEIGLE (Perth): House
Preliminary designs, 1834 (2):
1 Plan of Principal Floor
Scale: 1 in to 20 ft
Insc: No.2
(10 × 11)

2 Plan of Bedroom Floor
Scale: 1 in to 20 ft (not marked, but same as No.1)
Insc: No.3
(9³/₄ × 11)

1-2 Insc: As above, Meigle, with rooms labelled & measurements marked
d: 131 George Street | 8 April 1834
Pencil, pen & pink wash on detail paper
Not built — a small Tudor addition by Burn (?) was built. Now a hotel and much spoiled.

MILTON (Lanark): House
Preliminary designs for new house & offices built for Mr Lockhart, 1829 (3):
1 Plan of Sunk Floor, No.1
(5¹/₄ × 7³/₄)

2 Plan of Principal Floor, No.2
(4¹/₂ × 6¹/₄)

3 Plans of Bedroom Floor, No.3 & Attics
(4³/₄ × 9¹/₄)

1-3 Insc: Milton & as above with rooms labelled, measurements marked
d: 131 George Street | 13 Jan. 1829
Pencil, pen & pink wash on detail paper
Lit: RIBA Annual Report, 1869-70, p.125
Dem.

MONCRIEFF HOUSE (Perth)
Preliminary designs, 1825 (5):
(8³/₄ × 9¹/₂)
1 Plan of Sunk Floor
(8³/₄ × 9¹/₂)

2 Plan of Principal Floor
(7¹/₂ × 11³/₄)

3 Plan of Bedroom Floor
(7¹/₂ × 10¹/₂)

1-3 Insc: Rooms labelled & measurements given & erased
d: 25 April 1825 (partly cut in Nos.2 & 3)
Pencil & pink wash

4 Elevation of entrance front
(4³/₄ × 7¹/₄)

1-4 Insc: Moncrieff House & as above

5 Elevation of garden front
Scale: 1 in to 20 ft
(5³/₄ × 11¹/₄)

4-5 Pencil
Design not proceeded with. A small addition to the existing house was built. Burned down.

MONKRIGG (E Lothian): House
Preliminary designs for new house & offices for Captain Keith, 1834 (2):
1 Plan of Principal Floor

2 Plan of Bedroom Floor

1-2 Insc: Monkrigg & as above
d: 30 September 1834
Sepia pen (4¹/₄ × 11¹/₄)
Lit: RIBA Annual Report, 1869-70, p.125

MOSSPEEBLE () Farmhouse
Preliminary design
Plans of Principal & Bedroom Floors
Scale: 1 in to 10 ft
Insc: Mosspebble Farm House & as above with rooms labelled, in principal floor some measurements marked w/m: 1852
Pen & coloured wash (10 × 13)

MUCKROSS ABBEY (Co Kerry): House
Preliminary designs for new house & offices for the Rt Hon. R. A. Herbert, 1839 (5):
1 Plan of Sunk Floor
(10³/₄ × 15)

2 Plan of Principal Floor
(11 × 6)

1-2 Insc: Muckross Abbey & as above

3 Plan of front part of bedroom floor
(7¹/₂ × 10¹/₄)

1-3 Insc: Rooms labelled
Pencil & pink wash

4 Elevation of entrance front
(4¹/₄ × 6¹/₂)

5 Elevation of garden front, different design
(3³/₄ × 10¹/₂)

4-5 Pencil
Lit: RIBA Annual Report, 1869-80, p.126

NETHERBY (Cumberland): Netherby Hall
Preliminary designs & working drawings for
alterations & additions for Sir James Graham Bt.
1833 (10):

1-2 Preliminary designs

1 *Plan of Principal Floor*

Scale: 1 in to 20 ft

Insc: Part sketch of *proposed situation for additional
Coach Houses, if required* with note giving key to
colours used
(10 × 24¹/₄)

2 *Plan of Bedroom Floor*
(7¹/₄ × 19¹/₂)

1-2 Insc: As above & rooms labelled

d: May 22nd, 1833

Pencil & coloured wash

3-10 Working drawings

3 *Plan of Ground Floor, showing Additions & Alterations*

Insc: No.1

4 *Plans of Bedroom Floor & Attics, showing Additions &
Alterations*

Insc: No.2

3-4 Pen, red pen & coloured wash (25 × 37¹/₂)

5 *Entrance Elevation*

Insc: No.3

(24¹/₂ × 37¹/₄)

3-5 Insc: Copy

6 *Entrance Elevation*, a different design from No.5
Insc: recto *No.3*; verso *Plans & Elevations*

(25¹/₂ × 38)

3-6 Insc: Some measurements marked

7 *South Elevation*

Insc: No.4

(18¹/₂ × 25¹/₄)

5-7 Pen & light blue wash

8 *Sections through Additions on lines AB & CD*, upper
part with flyleaf; two overlaid sections for both
elevation designs
(18¹/₂ × 24³/₄)

9 *Plan & Section of Attic on line EF Elevation of Upper
Part of Tower towards Kitchen Court*

Insc: No.6

(14¹/₄ × 20¹/₂)

8-9 Insc: Copy

Pen & coloured wash

10 *Plan of Roof with Section through Part of Roof on line
EF*

Insc: No.7

Pen, red pen & coloured wash (18¹/₂ × 25)

1-10 Insc: Netherby (6 also verso) & as above

s: 131 *George Street*

3-10 d: 5 Oct. 1833

7-10 Insc: Few measurements marked & details
labelled

Lit: *RIBA Annual Report*, 1869-70, p.125; *CL, CV*,
1949, pp.142-145 & 198-201

NEWLISTON (W Lothian): School & lodge
Preliminary design, 1842

Plan of principal floor, partial plan of bedroom floor,
front elevation

Insc: *New Liston School & Lodge*, & in plans rooms
labelled & some measurements marked

d: 20 July 42

Pencil, pen & pink wash (8¹/₄ × 8³/₄)

NEWTON STEWART (Wigtown): Infants' school
Preliminary sketch

Plan & front elevation

Insc: recto *Newton Stewart — Infant School*, & in plan
rooms labelled & measurements marked; verso *Newton
Stewart*

Pencil on light blue paper (6 × 3³/₄)

Style of drawing suggests an early date, possibly
1820s.

NIDDRY (W Lothian): House

View of new house & offices built for Col.
Wanchope, 1823

View of entrance front

Insc: *Nidry*

Pencil & grey wash (6 × 12¹/₂)

Lit: *RIBA Annual Report*, 1869-70, p.125

For description & history of house, but no mention
of Burn, see Royal Commission on Ancient &
Historical Monuments & Constructions of Scotland,
Midlothian & West Lothian, 1929, pp.126-127.

OCHTERTYRE (Perth): House

Preliminary sketches (2):

1 Plan of ground floor

(6¹/₄ × 6³/₄)

2 Plan, with right wing extended farther in ground
floor plan which is probably cut
(9 × 7)

1-2 Insc: *Ochertyre*, & rooms labelled

Pencil

Style of drawings suggests 1830s. Design not
proceeded with.

ORWELL PARK (Suffolk)

Designs, working drawings & view of house, &
designs for clock & water tower in connection with
alterations & additions done for George Tomline
Esq., 1853-62, & after Burn's death 1871, (20):

1-2 Designs for house

1 Elevation: *Sketch for Principal Front*

Scale: 1 in to 16 ft

d: 21st October 1852

Pencil & sepia wash (9³/₄ × 20¹/₄)

2 Elevation: *Sketch for Principal Front*, a different
design

d: 12th November 1852

Pen & coloured wash (11¹/₄ × 22)

3-17 Working drawings in 3 schemes (series
incomplete)

3-8 First scheme, main building

3 *Plan of Basement & Foundations*

Insc: No.2 with some rooms labelled in red ink

4 *Plan of Principal Bedroom Floor*

Insc: No.4

3-4 Insc: Some measurements marked
(25¹/₄ × 36³/₄)

5 *Plan of Upper Bedroom Floor*

Insc: No.5

(21¹/₂ × 35)

3-5 Insc: Copy

Pen & red pen on sized linen

6 *Elevation of East Front of Kitchen Offices & Sections*

Insc: No.6, few measurements in sections on lines AB
& EF marked

Pen & coloured wash (19 × 25¹/₄)

7 *Elevations of South & North Fronts & Section on line
GH*

Insc: No.7

Pen on sized linen (24³/₄ × 37¹/₄)

8 *Elevations of East & part of South Fronts, Sections of
Roof over Picture Gallery & at "A"*

Insc: No.8 & details labelled

Pen & coloured wash (19¹/₄ × 25)

3-8 Insc: *Alterations & Additions*

d: October 1853

9-11 Second scheme, new conservatory

9 *Plans of Basement & Principal Floor*

Insc: No.1, with details labelled & measurements
marked

Pen, red & blue pen & coloured wash (14¹/₄ × 21¹/₄)

10 *Elevation of West End & South Elevation of
Conservatory, North Elevation of Corridor & part of
Conservatory & Section on line AB*

Insc: No.2, with details labelled & measurements
marked

(14¹/₂ × 21¹/₂)

11 *Plan of Roofs & Sections of Roof & on line CD*

Scale: 1 in to 4 ft (section of roof)

Insc: No.3, with details labelled & measurements
marked

10-11 Pen & coloured wash (14¹/₂ × 21¹/₄)

9-11 Insc: *New Conservatory*

d: 24 April 1862

12-17 Third scheme, new wing & observatory (done
in Anderson's office)

12 *Plan of Basement Floor*

Insc: No.18, some rooms & details labelled

(20¹/₄ × 29³/₄)

13 *Plan of Principal Floor*

Insc: No.69, notes on details & key to colours used
to indicate old & new walls
(20¹/₂ × 29¹/₄)

14 *Plans of Principal Bedroom Floor & New Bedrooms
over Coal House etc.*

Insc: No.70

(20¹/₄ × 29¹/₄)

12-14 Insc: Some measurements marked & rooms
labelled

15 *Plan of Roofs & Observatory*

Insc: No.71

(20¹/₂ × 28³/₄)

12-15 Pen, red pen & coloured wash

16 *South Elevation, Sections on lines AB & CD &
through transit Chamber on line p*

Insc: No.72 & some details marked

(20¹/₂ × 29)

17 Elevations & Sections on lines EF, GH, IK & North front of Entrance to Glazed Court etc., East Elevation of Wing containing Turkish Bath etc. Sections on lines LM & NO
Insc: No.73
(20³/₄ × 29)

1-17 Insc: *Orwell Park* & as above
s: 6 *Stratton St.*
12-17 Insc: *New Wing & Observatory (Copy)*
d: May 1871
On sized linen mounted
15-17 Insc: Few measurements marked
16-17 Pen & coloured wash

18 View showing house, conservatory & new wing with observatory in parkland setting
Watercolour on cardboard mounted on linen
(22¹/₄ × 38³/₄)

19-20 Designs for clock & water tower
19 Elevation of *Clock & Water Tower*
d: 10 May 1860
(14 × 9¹/₄)

20 Perspective of *Clock & Water Tower*
d: 5 October 1861
(11³/₄ × 9¹/₄)

19-20 Insc: *Orwell Park* & as above
s: 6 *Stratton Street*
Watercolour
Lit: *RIBA Annual Report*, 1869-70, p.126
See also Anderson, John Macvicar for *Orwell Park* observatory, built c.1872.

OXENFORD CASTLE (Midlothian): Gate lodge
Preliminary designs in connection with alterations & additions for the Earl of Stair, 1840 (2):

1 *Plan of Lodge*, with small sketch elevation bottom right
(5¹/₂ × 6³/₄)

2 *Plan & Elevation of Lodge*
(8 × 6³/₄)

1-2 Insc: *Oxenford* & as above
Pencil & pink wash
Lit: *RIBA Annual Report*, 1869-70, p.126; Royal Commission on Ancient & Historical Monuments & Constructions of Scotland, *Midlothian & West Lothian*, 1929, p.43

PARKHILL (): House
Preliminary designs & working drawings in connection with alterations & additions to old house, 1835 (11):

1-2 Preliminary designs
1 *Plan of Ground Floor*
(12¹/₂ × 9¹/₂)

2 Partial plan of principal floor
(6¹/₄ × 7)

1-2 Insc: As above & rooms labelled
Pencil & coloured wash

3-11 Working drawings
3 *Plan of Foundations of Additions showing Searcements, Cellarage & Drains & Section through Cellarage*

4 *Plan of Ground Floor of Additions*

5 *Plans of Principal Floor of Main Building, Bedroom Floor of Wings & Roofs of Offices & of Roof over Coach House*

3-5 (23³/₄ × 35¹/₂)

6 *Plans of Bedroom Floor of Main Building showing Roofs of Bedroom & Kitchen Wings & of Roof over private Stairs*

3-6 Pen, red pen coloured wash

7 *West & South Elevations & Section through Oriel Window on line IK*
Pen, blue ink & coloured wash

8 *North Elevation of Bedroom & Kitchen Wings & Section on lines AB & CD, showing North or Back Elevation of Main Building*
Pen & coloured wash

6-8 (18 × 24¹/₂)

9 *Section on line EF showing West Elevation of Kitchen Wing & Stable offices, & on line GH through Stable Offices, East Elevation of Main Building & Kitchen Wing*
Pen, blue pen & coloured wash (23³/₄ × 35³/₄)

10 *East Elevation of Stable Offices, Sections through Coach House on line IK, through Stables on line LM showing West Elevation of Coach House & through Stair to Bedrooms over Coach House on line ab*
Pen & coloured wash

11 *Plan of Roof of Main Building showing new Gables & Chimney Stalks & Sections through Part of Bedroom Wing on line cd showing Passage communicating with principal Stair through Kitchen & Room above on line ef, through private Stair on line gh*
Pen, red pen & coloured wash

1-11 Insc: *Parkhill* (2 verso, 9 recto & verso)
3-11 Insc: As above, numbered 1-9, with details labelled & measurements marked & *Copy* (3, 6-11)
3-11 d: 13¹/₂ *George St* | 6 June 1835
10-11 (18¹/₄ × 24¹/₂)

PITCAIRNS (Perth): House
Preliminary designs, 1827 (2):
1 *Plan of Principal Floor*
(4³/₄ × 8¹/₂)

2 *Plan of Bedroom Floor*
(5 × 8¹/₂)

1-2 Insc: *Pitcairns* & as above
d: 14 March 1827
Sepia pen

POLTALLOCH (Argyll): House
Designs & views, 1852 (7):
1-5 Designs
1 *Plan of Basement Floor*
Pen & pink wash

2 *Plan of Principal Floor*

3 *Plan of Principal Bedroom Floor*

2-3 Pen & coloured wash
d: 6 *Stratton St.* | March 1852
(15 × 20³/₄)

4 Elevations & sections of Cornices of Principal Rooms: *Library & Boudoir*

5 Elevations & Sections of Cornices of Principal Rooms: *Dining & Drawing Rooms*

4-5 Scale: 2in to 1ft
Insc: Ornament, in elevation, extended
d: 6 *Stratton St.* | 26th Oct. 1852
Pencil & pen (10 × 14)
1-5 Insc: As above

6 View of entrance front

7 View of terrace front

6-7 d: July 1880
Pen & grey wash (6¹/₂ × 13)
1-7 Insc: *Poltalloch*

PORTMORE (Peebles): House
Preliminary designs, 1833 (2):
1 *Plan of Principal Floor*
(6¹/₄ × 10)

2 *Plan of Bedroom Floor*
(6¹/₄ × 9¹/₄)

1-2 Insc: *Portmore* & as above
d: 20 February 1833
Sepia pen
House mentioned under Bryce, 1850 in *Builder*, XXXIV, 1876, p.508.

ROSSO (Peebles): House
Preliminary designs & design for new house & offices built for Sir John Nasmyth, 1831-32 (4):
1-3 Preliminary designs
1 *Plan of Ground Floor*
Scale: 1in to 40ft
Insc: No.1
(8³/₄ × 12¹/₄)

2 *Plan of Principal Floor*
Insc: verso No.2
(4¹/₂ × 6³/₄)

3 *Plan of Bedroom Floor*
Insc: verso No.3
(4¹/₂ × 6³/₄)
1-3 Pencil, pen & coloured wash

4 Perspective of entrance front [Fig.124]
Pencil (5³/₄ × 11³/₄)

1-4 Insc: *Posso* & as above with rooms labelled & measurements marked, & numbered 1-3
d: 13¹/₂ *George Street* | 6 August 1831 (1 recto, 2-3 verso, 4 recto & verso)
Lit: *RIBA Annual Report*, 1869-70, p.125

PRESTWOLD HALL (Leics)
Design & view showing alterations & additions for C. W. Packe Esq., 1843 (2):
1 *Plan of Principal Floor*
Insc: As above & rooms labelled
d: May 1843
Pencil & coloured wash (9³/₄ × 14¹/₂)

2 View from the SW
Pencil & grey wash (7³/₄ × 12)

1-2 Insc: *Prestwold*
Lit: *RIBA Annual Report*, 1869-70, p.126; CL, CXXV, 1959, pp.828-831, 890-893, 948-951; Pevsner, *Leics & Rutland*, p.211

RABY CASTLE (Co Durham)
Working drawings & views of castle showing alterations & additions done c.1843-47 for the 2nd Duke of Cleveland (31):

1-29 Working drawings in 5 schemes
1-9 First scheme

1 *Plan of Principal Floor* with *Plan of Cellar under Kitchen*
Pen & light blue wash (19¹/₂ × 27)

2 *Plan of Entresole Floor over Principal Floor*
(20 × 27¹/₂)

3 *Plan of Principal Bedroom Floor*
(19¹/₂ × 27)

4 *Plan of Second Bedroom Floor*

5 Plan of Upper Floor of Tower

2-5 Pen (1 & 3 cartridge mounted on linen)

6 Plan of Roofs of Tower etc.
Pencil & pen4-6 (20 × 27¹/₄)

7 West or Entrance & North Elevations

8 South & East Elevations

8-7 Pen (13¹/₄ × 20)

9 Survey Plan

Scale: 1¹/₄ in to 100 ftPen, watercolour & blue pen (20 × 27¹/₄)

1-9 Insc: As above, numbered 1-9, with details

labelled & measurements marked

1-9 d: 20 December 1843

10-17 Second scheme

10 Plan of Ground Floor showing Alterations on South East end of Building & Clock Tower

Insc: Some rooms labelled, with working instructions & notes

11 Plan of First Bedroom Floor, showing Alterations on South East end of Building & Clock Tower & Section on line CD & Plan, Elevation & Section at Centre of Cast Metal Beams for carrying wall of Passage leading to Clock Tower from new Principal Stair

12 Plans of third Floor of Clock Tower etc. & of Floor Timbers for third & fourth Floors & third & fourth Floors of Clock Tower, Elevations of Trussed Partition ab & Partition cd

10-12 Pen, red pen & coloured wash

13 Plan of Fourth Floor of Clock Tower, & Roofs of New Staircase & Passage leading to Clock Tower
Pen & coloured wash

14 East Elevation of Clock Tower etc.

15 South Elevation of Clock Tower & Chinese Room

14-15 Pen & red pen

16 Plan of New Upper Floors in Cliffords Tower
Pen, red pen & coloured wash17 North & West Elevations of Cliffords Tower
Pen10-17 Insc: As above, numbered 1-8, with Copy (10-11) & Showing alterations (12-17) & with details labelled & measurements marked
d: 131 George Street | 19 April 1844

18-24 Third scheme

18 Plan of Principal Floor showing Alterations on Drawing & Chinese Rooms etc.

Pen, red pen, pencil & coloured wash

19 Plan of Bedroom Floor showing Additions to Baron's Hall over Drawing Room etc.

20 Plan of Roofs of Addition to Baron's Hall etc. with Principal Rafter to a 3 inch scale, Elevation of one of the Principal Rafters for Roof over Addition to Baron's Hall, Section through small Tower
Pen & light blue wash21 South Elevation of Baron's Hall & Chinese Room etc. showing Additions & Alterations
Pen, pencil & sepia wash

22 Section showing Additions to Baron's Hall

23 Section on line EF showing the cast Metal Beams for supporting new portion of West Wall of Staircase with plan & elevation of ground window of new drawing room

24 Drawing of one of the trussed Girders: Longitudinal Section of the Iron Truss, Key & Abutment Bolts, Cross Section showing centre Straps, Elevations of Side & Top of Girder; Drawing of the cast Metal Beams for supporting new portion of West Wall of Staircase: Plan, Elevation & Section at centre of Beams
Scale: 1 in to 2 ft

Insc: Parts of Nos. 3 & 6 & as above

10-24 (13¹/₄ × 20)

18-24 Insc: As above, numbered 1-6 (18-23), with details labelled & measurements marked

18-24 d: 9 Jan. 1845

22-24 Pen & coloured wash

25 Only drawing of fourth scheme

25 Drawing of Roof of Baron's Hall: Plan of Part of Ceiling, Section on line AB

Scale: 3 in to 10 ft

Insc: No. 19

d: 29 August 1845

Pen & red pen (14 × 20¹/₂)

13-25 Insc: Copy

26-29 Fifth scheme

26 Plan of part of Ground Floor showing New Stair to Chapel etc.

27 Plan showing Alterations & Stair to Chapel etc.

28 Plan showing Alterations at Chapel etc., with flap showing slightly different design
Scale: 1¹/₄ in to 10 ft

26-28 Insc: As above, numbered 1-3 with, rooms labelled

29 Longitudinal Section through Chapel & Drive out, Sections through New Staircase showing the different levels, & on lines AB & CD

Insc: As above, No. 1, with note giving key to colours used to indicate old & new parts

1-29 Insc: Raby Castle

18-29 s: 6 Stratton St

26-29 d: 2nd Dec. 1847

Pen, red pen & coloured wash

30 View of castle & moat

w/m: 1844

(11 × 20¹/₄)

31 View of mausoleum

(6³/₄ × 9¹/₂)

30-31 Sepia wash

Lit: RIBA Annual Report, 1869-70, p.126; CL, XXXVIII, 1915, pp.804-810; Pevsner, *Co Durham*, p.195; for description of house, but no mention of Burn, see also CL, II, 1897, pp.321-324, & XXXVIII, 1915, pp.760-768

RATHO (Midlothian): House

Preliminary designs for new house & offices for John Bonar Esq., 1824 (2):

1 Plan of Principal Floor

(6¹/₄ × 8¹/₄)

2 Plan of Bedroom Floor

(6¹/₂ × 8¹/₄)

1-2 Insc: Ratho & as above

d: 15 May 1824

Sepia pen

Lit: RIBA Annual Report, 1869-70, p.125

RAUGEY HALL (Lincs)

Preliminary sketches for new house & offices built for A. Wilson in 1842 (5):

1 2 plans of ground floor

Insc: Measurements marked, on second plan No. 4 & some rooms labelled

(3³/₄ × 10)

2 Plan

Insc: Measurements marked

(4¹/₄ × 6¹/₂)

3 Plan of upper floor

(4¹/₄ × 6³/₄)

4 Front elevation

(4 × 14)

5 Plan

Insc: Suggested Enlargement, some rooms labelled

d: made about 1875

(3¹/₂ × 8³/₄)

1-5 Insc: Raughey (1-3 erased)

Pencil

Lit: RIBA Annual Report, 1869-70, p.126; Pevsner & Harris, *Lincs*, p.642

The working drawings of 1842 were passed on by the RIBA to the Lincolnshire Record Office in 1957.

REDCASTLE (Ross & Cromarty): House

Preliminary designs & sketch view, 1839 (4):

1 Plan of Ground Floor

Pencil, pen & coloured wash

2 Plan of Principal Floor

Insc: Most rooms labelled & measurements marked
Pencil, pen, red pen & coloured wash

3 Plan of Bedroom Floor

Insc: Rooms labelled & measurements marked
Pencil, pen & coloured wash

1-3 Insc: As above

d: 23 Oct. 39 (1 & 2 partly cut)

(7 × 8¹/₂)

4 View

Pencil on cardboard (6¹/₂ × 14³/₄)

1-4 Insc: Redcastle (4 recto & verso)

REVESBY ABBEY (Lincs)

Preliminary sketches, design & working drawings for new house, offices & lodges built for J. Banks

Stanhope Esq., 1844 (28):

1-7 Preliminary sketches

1 Plan of Ground Floor

d: 22 April 43

(12¹/₂ × 9³/₄)

2 Plan of Principal Floor

(13¹/₄ × 14¹/₄)

1-2 Insc: Reevesby (sic)

3 Plan of bedroom floor

1-3 Insc: Rooms labelled & measurements marked

4 Attic Plan

Insc: Measurements marked
d: 22 April 43

1-4 Insc: As above
3-4 ($6\frac{1}{2} \times 7\frac{3}{4}$)

5 Front elevation
($3\frac{3}{4} \times 10$)

6 Front elevation
($3\frac{1}{2} \times 9$)

5-6 Show alternative designs for entrance porch
4-6 Insc: Reeveshy (sic)

7 Perspective of house
d: 22 April 43
($5\frac{1}{4} \times 13$)

1-7 Pencil

8 Design

Plan of Principal Floor
Scale: 1 in to 20 ft

Insc: Rooms labelled
Pen, pencil & coloured wash ($10\frac{3}{4} \times 14\frac{3}{4}$)

9-24 Working drawings
9 Plan of Basement Storey

10 Plan of Principal Floor

11 Plan of Bedroom Floor showing Roof of Kitchen Offices,
Lofts etc. of Stables
Insc: As above, numbered 2-4, with rooms labelled,
measurements marked

9-11 Pen, red pen & coloured wash ($24\frac{1}{4} \times 37$)

12 East or Entrance Elevation with Side view of Projection
at Entrance & Section through Kitchen Offices on line AB
showing South Elevation of Stables, sections through
Cornices & String Courses of Main Building & Bedroom
Wing
Pen & coloured wash on cartridge, mounted on linen
($16\frac{1}{4} \times 34\frac{3}{4}$)

13 South Elevation
Pen & coloured wash

14 Section on line CD showing West Elevation of Main
Building

15 West Elevation of Wing & Section on line EF
showing South Elevation of Wing

16 North Elevation of Main Building & Wing, Section
through Kitchen

13-16 ($18\frac{3}{4} \times 24\frac{3}{4}$)

17 Section on line IK showing South Elevation of Wing
($17\frac{1}{2} \times 25$)

18 Sections on lines LM & NO
($17\frac{3}{4} \times 25$)

14-18 Pen, red pen & coloured wash

19 Plan of Timbers of Bedroom Floor, Plan of Timbers &
cast iron Beams in Floor of Billiard Room, Plans,
Elevations & Sections of Cast iron Beam at Gallery landing
Principal Staircase, of Trussed Girders & cast iron Beam in
Floor of Billiard Room

20 Plan of Timbers of Attic Floor, Plan, Elevation &
Section at Centre of coupled Beams carrying Gables over
Oriel & projecting windows
Pen & sepia wash ($24\frac{3}{4} \times 19$)

21 Plan of Roof of Main Building & Wing, Section on line
cd

Pen, red pen & sepia wash (25×19)

22 Sections through Staircase & Billiard Room showing
West Elevation of Offices; through Stables showing West,
East & South Elevations of Court; on line LM & North
Elevation of Stable Court; on line xy showing North
Elevation of Dairy

Pen & sepia wash ($23\frac{1}{4} \times 36\frac{3}{4}$)

23 North Elevation of Stable Offices & Section on line gh,
South Elevation of Brew house, Section on line hg
Pen & red pen ($18 \times 24\frac{3}{4}$)

24 Plan of Roof of Kitchen & Stable Offices
Pen, red ink & sepia wash ($18\frac{1}{4} \times 24\frac{1}{4}$)

8-24 Insc: Reeveshy (sic, 22 also verso) & as above
9-24 Insc: Copy

d: 131 George Street | 22 March 1844

12-24 Insc: As above, numbered 6-18, with details
labelled & measurements marked

25-28 Lodges

25 Plan of ground floor

Insc: Rooms labelled, measurements marked
d: 9th June 43

Pen, pencil & coloured wash ($7\frac{3}{4} \times 8\frac{1}{4}$)

26 Perspective of design

d: 131 George Street, 9 June: 43 (cut)
Pencil, pen & sepia wash ($5\frac{1}{2} \times 8\frac{1}{4}$)

27 Ground Plan

Scale: 1 in to 10 ft

Insc: Rooms labelled & as above
d: 3rd March 1848

28 View

Insc: Reeveshy Abbey | Sketch for Gate, Lodge, & as
above (apparently same date as No.27)

Pen & sepia wash on grey tinted paper ($4\frac{3}{4} \times 6$)

Lit: RIBA Annual Report, 1869-70, p.126; Pevsner
& Harris, *Lincs*, p.342

RIBSTON HALL (Yorks)

Preliminary designs for alterations & additions, 1829
(4):

1 Plan of Principal Floor
($5\frac{1}{4} \times 16\frac{3}{4}$)

2 Plan of Bedroom Floor
($4\frac{3}{4} \times 11\frac{1}{2}$)

1-2 Pencil & coloured wash

3 Elevation of entrance front

4 Elevation of garden front

3-4 Pencil ($3\frac{3}{4} \times 13\frac{1}{4}$)

1, 3-4 d: 10 Dec. 1829 (2 apparently of the same date)

1-4 Insc: Ribston Hall, & as above, with details labelled
& measurements marked (1 & 2)

The alterations were presumably not carried out, for
they are mentioned neither in *CL*, XIX, 1906,
pp.198-205, which also gives a photograph of the
façade without the oriels & gables of Burn's designs,
nor in Pevsner, *Yorks*, W Riding, pp.399-400.

RYDE (Isle of Wight): House

Working drawings for house for Gilbert Smith Esq.,
1859-60 (8):

1 Plans of Basement & Principal Floors

2 Plans of Bedroom & Attic Floors

Pen, red pen, coloured wash & pencil

3 Plan of Roofs, Section on line AB
Pen, blue pen & coloured wash

4 Elevations of North & East Fronts

1-4 ($14\frac{1}{4} \times 21$)

5 Elevations of South & West Fronts
($13\frac{1}{4} \times 21$)

1-5 Scale: $1\frac{1}{4}$ in to 10 ft

4-5 Pen & coloured wash

6 Plan of Site, showing Drains etc.

Scale: $\frac{5}{8}$ in to 10 ft

Pen, blue pen & coloured wash (14×21)

1-6 d: Oct. 1859

7 Plans & Elevations of North Oriel & East Windows,
Sections through Window Cills & Moulding of jambs of
Windows in Dining & Drawing Rooms, Strings at AB,
Plinth at C & Chamfer on Windows of Basement
d: 6 June 1860

8 Plan & Front Elevation of Entrance Doorway, profiles
of Coping at A, String at B, Section through lower Plinth
round Basement, Plan & lower & upper Termination of
Splay on outer angles, Moulding on jambs of Doorway
Scale: 1 in to 2 ft (plan & front elevation)
d: 11 June 1860

1-8 Insc: As above, House at Ryde for Gilbert Smith
Esq., & numbered 1-8, with details labelled &
measurements marked

s: 45 Davies Street, Berkeley Square W.

7-8 Scale: Details FS

Insc: Details of Stonework, few measurements marked
Pen & coloured wash ($14\frac{1}{2} \times 21\frac{1}{2}$)

ST FORT (Fife): House

Preliminary designs for alterations & additions for
A. C. Stewart Esq., 1829 (3):

1 Plan of Sunk Floor

2 Plan of Principal Floor

3 Plan of Bedroom Floor

1-3 Insc: St. Fort & as above

d: 9 May 1829

Sepia pen (approx. $5\frac{1}{4} \times 9$)

Lit: RIBA Annual Report, 1869-70, p.125

Burn built a new house — a small version of Dupplin.
Dem.

SANDON HALL (Staffs)

Designs for new house & offices built for the Earl
of Harrowby, c.1851 (7):

1 Perspective of entrance front

2 Perspective: View of Entrance Front, a different
design

1-2 Sepia wash ($6\frac{3}{4} \times 17\frac{1}{2}$)

3 Perspective: View of South Front, as at one time
proposed to be altered, whilst in Progress [Fig.125]

Insc: Sandon Hall & as above

d: 6 Stratton Street | November 1853

Sepia pen & watercolour (10×18)

1-3 Insc: As above

4 Perspective of chimney shaft

d: 6 Stratton Street | 13th Jan. 1851

Sepia pen & wash ($8\frac{3}{4} \times 7\frac{1}{4}$)

5 Perspective of chimney shaft, a different design

6 Perspective of chimney shaft, a different design with separate sketched plan & part elevation

4-6 Insc: *Sandon Hall* | *Sketch for Chimney Shafts*
5-6 d: 15th Jan. 1851

Sepia pen & wash, & pen (9 $\frac{1}{2}$ × 8)

7 Elevation of chimneypiece

Scale: 1 in to 1 ft

Insc: *Sandon Hall* | *Sketch for Saloon Chimney Piece*
Pencil (10 $\frac{1}{2}$ × 9)

Lit: *RIBA Annual Report*, 1869-70, p.126

The working drawings of 1851 were passed on by the RIBA to the Staffordshire Record Office in 1957.

SNAGOW (Perth): House

Preliminary designs for new house & offices for Mrs Keay, 1823-24 (3):

1 Plan of ground floor

Insc: Rooms labelled

d: Nov. 1823

Pencil, pen & coloured wash on detail paper (6 × 9)

2 Plan of Principal Floor
(6 × 9 $\frac{1}{2}$)

3 Plan of Bedroom Floor
(6 × 9)

1-3 Insc: *Snaigow*, & as above

d: 28 January 1824

Sepia pen

Lit: *RIBA Annual Report*, 1869-70, p.125

Dem. c.1961-62

SOMERLEY PARK (Hants)

Designs for alterations & additions to the seat of the Earl of Normanton

See Anderson, John Macvicar

SPOTTISWOODE (Berwick): House

Preliminary designs for new house & offices for John Spottiswood Esq., 1832 (2):

1 Plan of Principal Floor
(7 $\frac{3}{4}$ × 10)

2 Plan of Bedroom Floor
(7 × 9 $\frac{1}{2}$)

1-2 Insc: *Spottiswoode* & as above

d: 9 March 1832

Sepia pen

Lit: *RIBA Annual Report*, 1869-70, p.175

Dem.

STENHOUSE (Stirling): House

Design for new house & offices for Sir Michael Bruce, 1836

Perspective of entrance front

Insc: *Stenhouse*

Sepia pen & wash (6 $\frac{1}{4}$ × 8 $\frac{3}{4}$)

Lit: *RIBA Annual Report*, 1869-70, p.125

The house as built incorporated an old tower house.
Dem. 1968.

STENTON (Perth): House

Preliminary sketch & designs, c.1830 (4):

1 Sketch plan of principal floor

Insc: Rooms labelled, some measurements marked

Pencil on light blue paper (3 $\frac{1}{2}$ × 4 $\frac{3}{4}$)

2 Plan of Principal Floor

Insc: Few rooms labelled & measurements marked
w/m: 1830

(6 $\frac{1}{2}$ × 9)

3 Plan of Bedroom Floor
(6 $\frac{1}{4}$ × 9)

2-3 Pencil & pink wash

4 Elevations, 2 different designs

w/m: 1832

Pencil (6 × 9)

2-4 Insc: *Stenton* & as above

STOKE ROCHFORD (Lincs): Hall

Designs for new house & offices, almshouses & obelisk, for Christopher Turnor Esq., c.1839-41, 1850 (10):

1 Plan of Basement Floor No.1

Scale: 1 in to 20 ft

s: *William Burn* | 131 George Street

Pen & coloured wash on thin cardboard (12 × 18 $\frac{3}{4}$)

2 Plan of Principal Floor, No.2

3 Plan of Bedroom Floor No.3

4 Plan of Attic Floor No.4

1-4 Insc: *Stoke Rochford* & as above, with rooms labelled & measurements marked

d: 9 December 1839

3-4 Pen, pencil & red wash on thin cardboard

(6 $\frac{1}{2}$ × 11)

5 Perspective of entrance front

Pencil & sepia wash (6 $\frac{1}{4}$ × 19)

6 Perspective of entrance front, a different design

d: 19th Dec. 39

Pencil on cardboard (7 $\frac{1}{2}$ × 13 $\frac{1}{2}$)

7 Perspective of garden front

Pencil & sepia wash (6 $\frac{1}{2}$ × 16 $\frac{1}{4}$)

8 Perspective of garden front, a different design

Insc: *Stoke Rochford*

Pencil & sepia wash on cardboard (7 $\frac{1}{2}$ × 13 $\frac{1}{2}$)

9 Front Elevation of South Stoke Alms Houses

Insc: As above

d: 6 Stratton Street | 26th Nov. 1850

Sepia pen & wash (9 × 19)

10 Perspective of obelisk

Pencil & sepia wash (12 $\frac{1}{2}$ × 6 $\frac{1}{4}$)

Lit: *RIBA Annual Report*, 1869-70, p.126; Pevsner & Harris, *Lincs*, pp.643-645; for description of house, but no mention of Burn, see also *CL*, X, 1901, pp.592-595

The working drawings of 1839 were passed on by the RIBA to the Lincolnshire Record Office in 1957.

STRATHENDRIE (Fife): House

Preliminary sketches for new house built for the Hon. Mrs Douglas, 1823-24 (2):

1 Plan of principal floor

d: 18. September 1823

Pen & red wash on light blue paper (4 $\frac{1}{2}$ × 5 $\frac{3}{4}$)

2 Plan of principal floor, to a slightly different design

d: December 23. 1823

Pen on light blue paper (4 $\frac{1}{4}$ × 6)

1-2 Insc: *Strathendrie*, with rooms labelled

s: 131 George Street

Lit: *RIBA Annual Report*, 1869-70, p.125

SWANBOURNE (Bucks): House

Working drawings, series incomplete, for new house & offices built for Sir Thomas Freemantle Bt, 1864-65 (16):

1-10 Main building

1 Plan of Basement

2 Plans of Principal Floor & Setting out of South Front of Main Buildings by Centres

Pen, red & blue pen

3 Plan of Principal Bedroom Floor

4 Plan of Attic Floor

5 Plan of Roofs

3-5 Pen & red pen

6 Sections

1-6 (13 $\frac{1}{2}$ × 22 $\frac{1}{2}$)

7 North Front Elevation
(12 $\frac{3}{4}$ × 22 $\frac{1}{2}$)

8 Elevations of East & West Fronts

9 Elevation of South Front

8-9 (13 $\frac{1}{2}$ × 22 $\frac{1}{2}$)

10 Plans of Floor Timbers etc. of Principal Bedroom & Attic Floors of Main Building & Details of Floor Girders
Scale: 1 in to 2 ft (details of girders)
(22 $\frac{1}{2}$ × 13 $\frac{1}{2}$)

1-10 Insc: As above, numbered 1-10, with details labelled & measurements marked

1-10 d: June 1864

6-10 Pen

11-16 Stable offices

11 Plan of Foundation & Drains

Pen, red & blue pen

12 Plan of Ground Floor

13 Plan of Upper Floor

14 Plan of Roofs

12-14 Pen & red pen

15 East & North Elevations, South Elevation of Assembly Room & Section

16 End Elevation & Sections, West Elevation of Assembly Room

1-16 Scale: 1 $\frac{1}{4}$ in to 10 ft

Insc: *Swanbourne* & as above

s: 6 Stratton St.

On sized linen

11-16 Insc: As above, *Stable Offices*, numbered 28-33, with details labelled & measurements marked; 13-16 Copy

d: July 1865

Lit: *RIBA Annual Report*, 1869-70, p.127

TAMNAGH (): Chapel

1 Perspective

Pencil on detail paper mounted (10 × 12 $\frac{1}{2}$)

2 Perspective, a different design

Insc: verso *Tamnagh Chapel*

Pen & grey wash (8 × 11 $\frac{1}{2}$)

Style of drawing suggests 1840s.

TEASES (Fife): House
Preliminary designs (3):
1 *Plan of Sunk floor*

2 *Plan of Principal Floor*

3 *Plan of Bedroom Floor*

1-3 Insc: *Teases* & as above
d: 8 December 1825
Sepia pen ($5\frac{1}{4} \times 8\frac{3}{4}$)

TEVIOT BANK (Roxburgh): House
Preliminary designs, 1832 (2):
Pen & pink wash

2 *Plan of Bedroom Floor*
Pen & coloured wash

1-2 Insc: *Teviot Bank* & as above, with rooms labelled
& measurements marked
d: 8 August 1832
($5\frac{1}{2} \times 8$)

THIRLESTANE CASTLE (Berwicks)
Preliminary designs for alterations & additions for
the Earl of Lauderdale, 1840, & designs for gardener's
house, 1848 (7):
1 *Perspective of entrance front*
Pencil on cardboard (6×16)

2 *Plan of Stable Offices*
d: 12th Nov. 1840
Pen on light blue paper ($6\frac{3}{4} \times 10\frac{3}{4}$)

3 *Plan of stable offices*
d: 14th Nov. 1840
Pencil & coloured wash ($7\frac{3}{4} \times 6$)

1-3 Insc: *Thirlestane* & as above, with some details
labelled & measurements marked

4 *Plan of gardener's house*

5 *Plan of gardener's house, to a different design*

4-5 Pen, pencil & pink wash ($7\frac{1}{2} \times 5\frac{3}{4}$)

6 *Two elevations of gardener's house*

7 *Two elevations, to a different design*

6-7 d: 131 *George Street*, 18 July 1848
Sepia pen & wash (10×7)
Lit: *RIBA Annual Report*, 1869-70, p.126
For description of castle, but no mention of Burn,
see Royal Commission on Ancient & Historical
Monuments of Scotland, *County of Berwick*, 1909,
pp.36-37; *CL*, XXVIII, 1910, pp.194-199, mentions
restoration of roofs by Bryce; CVII, 1950, pp.230-233,
mentions no restoration at all.

TOTTENHAM HOUSE (Wilts)
Working drawings, series incomplete, for alterations
& additions for the Marquis of Aylesbury, 1858-60
(21):

1 *Plan of Drains*
Scale: 1 in to 20 ft
Pen & sepia & blue pen on sized linen ($17\frac{1}{4} \times 30\frac{3}{4}$)

2 *Plan of Basement Floor*

3 *Plan of Principal Floor*

4 *Plan of Principal Bedroom Floor*
Pen, red pen & coloured wash

5 *Plan of Attic Floor*
Pen, red & blue pen & coloured wash

2-5 ($12\frac{1}{2} \times 29\frac{3}{4}$)

6 *Plan of Attics at Centre, Details of Wrought Iron
Girders to support Wall over Dining Room, Plan &
Section; Details of Cast Iron Girders over Family Drawing
Room: Plan, Elevation & Section; Plan, Front & Side
Elevations & Section of Cast Iron Corbels to carry Wall-
plates for Floor joists*

Scale: 1 in to 2 ft (details of girders), 2 in to 1 ft
(corbels)
Pen ($20 \times 20\frac{3}{4}$)

7 *Plan of Roofs*
Pen, red & blue pen ($19\frac{1}{2} \times 29\frac{1}{2}$)

8 *Plans of Principal Floor North Wing, Principal Bedroom
Floor & Attic Floor of Centre & Sections of Girders*
Scale: 2 in to 1 ft (sections)
($22\frac{1}{2} \times 20\frac{1}{4}$)

9 *Elevation of West Front*
($19\frac{1}{2} \times 30\frac{3}{4}$)

10 *Elevation of East Front*
($20 \times 29\frac{3}{4}$)

2-10 Insc: *Main Building*
8-10 Pen

11 *Elevations of North & South Fronts of Main Building,
Section through Kitchen etc., Elevations & Sections of
Ornamental Ridges, Centre Building, East & West Fronts
& Side Buildings West Front & Pavilions marked 'a'
on this drawing, elevation of Finial on Pavilions*
Scale: 1 in to 1 ft (ridges & finial)
Pen & red pen ($19\frac{1}{2} \times 30\frac{1}{2}$)

12 *Sections*
Pen ($22 \times 30\frac{1}{2}$)

6-12 on sized linen

13 *Plans of Ground Floor of Kitchen Offices etc. of
Construction of Flues, Elevations of Thickness &
Construction of External Walls of Main Building, Offices &
Kitchen Court*

14 *Plans of Upper Floor of Kitchen Offices, Principal
Floor of Agent's Offices etc. & Bedrooms over Waiting
Room of Agent's Office*

15 *Plan of Roofs of Kitchen Offices etc.*
Pen, red pen & coloured wash ($21\frac{1}{2} \times 29\frac{1}{2}$)

16 *Elevations of South & West Fronts of Kitchen &
Agent's Offices & Section on line GH*
($19\frac{3}{4} \times 30\frac{1}{2}$)

17 *Elevations of East Front of Kitchen Offices, North
Front of Kitchen & Agent's Offices, & Sections*
Pen on sized linen ($21\frac{1}{2} \times 29\frac{3}{4}$)

1-17 Insc: As above, numbered 1-17, with details
labelled & measurements marked; 1-11, 13-16 *Copy*
1-17 d: September 1858

18 *Plans of Foundations & Basement Floor of New Kitchen
Offices*
Pen, red ink & coloured wash

19 *Plans of Upper Floor & Roofs of New Kitchen Offices*
($28\frac{1}{2} \times 21\frac{1}{4}$)

20 *East, West & North Elevations of New Kitchen
Offices & Sections*
($30\frac{1}{4} \times 20\frac{1}{2}$)

2-20 Scale: 1 in to 10 ft
18-20 Insc: As above, & numbered 27-29, with details
labelled & measurements marked
18-20 d: April 1860
19-20 Pen & red pen

21 *Plans of Ground & Upper Floors & Store Room of
Conversion of part of Stable Buildings into new Laundry
Offices*
Scale: $1\frac{1}{4}$ in to 10 ft
Insc: No.32, & rooms labelled
d: 9 April 1860
Pen & blue pen ($15\frac{1}{4} \times 20\frac{1}{4}$)

20-21 On sized linen
1-21 Insc: *Tottenham Park*
s: 6 *Stratton Street*
18-21 Insc: *Copy*
Lit: *RIBA Annual Report*, 1869-70, p.127

TYNEHOLME (E Lothian): House
Preliminary designs for new house & offices built for
Patrick Dudgeon Esq., 1835 (2):
1 *Plan of Principal Floor*
($5 \times 8\frac{1}{2}$)

2 *Plan of Bedroom Floor*
($5\frac{1}{4} \times 8\frac{3}{4}$)

1-2 Insc: *Tyneholme* & as above
d: 10 March 1835
Sepia pen
Lit: *RIBA Annual Report*, 1869-70, p.125

TYNNINGHAME (E Lothian): House
Preliminary & final designs for alterations & additions
for the Earl of Haddington, 1829 (4):
1 *Plan of Principal Floor*

2 *Plan of Bedroom Floor*

1-2 Insc: *Tynninghame* & as above
d: 19 October 1829
Sepia pen (approx. 8×9)

3 *Perspective of N or entrance front*

4 *Perspective of S front*

3-4 Pencil on brown detail paper, mounted on thin
cardboard
($5\frac{1}{2} \times 9\frac{1}{2}$)
Lit: *RIBA Annual Report*, 1869-70, p.125; *CL*, XII,
1902, pp.208-214

WATCOMBE (Devon): House
Design for new house for J. K. Brunel Esq., 1851
(not executed)
Perspective of garden front
Insc: *Watcombe*
d: Nov. 1851
Pencil on cardboard ($8\frac{1}{2} \times 18\frac{1}{2}$)
Lit: *RIBA Annual Report*, 1869-70, p.126 (dated
1854)

WATERNICH, Skye (Inverness): House
Preliminary sketch, 1823
Plan of ground floor
Insc: *Waternich*, & rooms labelled
d: verso 25 March, 23
Pen, pencil & red wash (4×6)

WESTERHALL (Dumfries): House

Preliminary sketches, 1840 (2):

1 Plan of ground floor

d: 21st October 1840

Pencil on light blue paper ($3\frac{1}{2} \times 6\frac{1}{4}$)

2 Plan of ground floor of a slightly different design

Pencil ($5\frac{3}{4} \times 8\frac{1}{2}$)1-2 Insc: *Westerhall*, & rooms labelled

WESTON PARK (Staffs): Chapel

View made in connection with alterations & additions for the Earl of Bradford, 1866

View of *Mortuary Chapel*Insc: *Weston Park* & as above

d: July 13, 1870 | (tinted July 20, 1880)

Pen & grey wash ($9\frac{1}{4} \times 13\frac{1}{4}$)Lit: *RIBA Annual Report*, 1869-70, p.127

The working drawings of 1866 were passed on by the RIBA to the Shropshire (sic) Record Office in 1957.

WHITEHILL (): House

Designs for new house & offices for R. B. Wardlaw Ramsay Esq., 1839 (5):

1 Plan of basement floor

($8\frac{3}{4} \times 13\frac{1}{2}$)

2 Plan of ground floor

Scale: 1 in to 20 ft

d: 1 March 39

($10\frac{1}{2} \times 13\frac{1}{2}$)1-2 Insc: *Whitehill* (1 verso)

3 Plan of bedroom floor

($8\frac{1}{2} \times 13\frac{1}{2}$)

1-3 Insc: Rooms labelled, measurements marked

Pen & coloured wash on thin cardboard

4 Perspective of entrance front

($6 \times 12\frac{3}{4}$)

5 Perspective of garden front

($5\frac{1}{4} \times 10$)4-5 Insc: verso *Whitehall* (sic)

Pencil & sepia wash

Lit: *RIBA Annual Report*, 1869-70, p.126

Design for a cottage for Lord Calthorpe, 1846

Plan & perspective

Insc: Rooms of plan labelled & some measurements marked

d: verso 2 Feb. 46

Pen, pencil, pink & sepia wash (11×10)

Preliminary designs for a cottage for Sir John

Mackenzie, 1840 (2):

1 Plans of ground & bedroom floors

Insc: Rooms labelled & measurements marked

s: 131 George Street

Pencil, pen & pink wash ($7\frac{3}{4} \times 6$)

2 Front elevation

Pencil ($4\frac{1}{2} \times 7\frac{3}{4}$)1-2 Insc: *Sir John Mackenzie*s & d: *William Burn* | 5 May 1840

Preliminary designs for a house for Mr Millar, 1831 (2):

1 Plan of principal floor

2 Plan of bedroom floor

1-2 Insc: *Mr. Millar's House*, with rooms labelled & measurements marked

d: 11th August 31

Pen, pencil & coloured wash on detail paper ($6\frac{1}{4} \times 5$)

Preliminary designs for Mr Brebner's house

Plan of principal floor

Insc: recto & verso *Mr. Brebner's House*, with rooms labelledPencil & red wash ($4\frac{1}{2} \times 5\frac{3}{4}$)

Style of drawing suggests early 1830s.

Preliminary sketches for John Walker Esq., 1835-36

(2):

1 *Plan of Farmhouse for John Walker Esq.*

d: 8. May 1835

2 *Plan of Shooting Lodge & Gamekeeper's House for John Walker Esq.*

d: 18. June 1836

1-2 Insc: As above, with rooms labelled & measurements marked

Pencil on light blue paper ($4\frac{1}{4} \times 6$)

Unidentified designs

Elevation & Plan of chimneypiece unidentified

Scale: 1 in to 1 ft

Insc: As above with few measurements & details marked, note on materials given

d: September 27, 1878

Pencil & coloured wash ($16\frac{3}{4} \times 10\frac{3}{4}$)

Preliminary sketch for a house

Plan of principal floor

Insc: Rooms labelled, measurements marked

Pen on light blue paper ($3\frac{1}{4} \times 4\frac{3}{4}$)

Style of drawing suggests early 1820s.

Designs for lodges (2):

1 Elevation of entrance front, similar in design to Swanbourne Lodge, Arundel Castle

($6\frac{1}{4} \times 9\frac{1}{2}$)

2 Elevation of entrance front similar in design to Knowsley lodge designs

($5\frac{1}{2} \times 9$)

1-2 Pencil

Both drawings apparently of same date.

View of mansion similar to Highwood (1866)

Watercolour ($15\frac{1}{2} \times 31\frac{1}{4}$)

Preliminary design of stable offices

Plan of *Kitchen & Stable Offices*

Scale: 1 in to 20 ft

Insc: As above, with rooms labelled & measurements marked

s & d: *William Burn* | 131 George St. | 18 Dec. 1841Pencil & grey wash on detail paper ($8\frac{1}{4} \times 14\frac{1}{2}$)

Survey drawings of details of Jacobean ornaments

(45):

1 Plans, elevations & sections of chimney stacks at Winton House, E Lothian

Insc: Plans & section labelled

2 Elevation & view of a parapet at Winton House

d: March 4, 1824

1-2 Insc: *Winton House* (sic)Pencil on light brown paper ($7 \times 4\frac{1}{2}$)

3 Elevation of the two upper storeys of W porch at Charlton House, Kent

($10 \times 5\frac{3}{4}$)

4 Elevations of staircases & balustrades at Crewe Hall, Cheshire, & at Charlton House & 1 unidentified

balustrade

($16\frac{3}{4} \times 8\frac{1}{2}$)

5 Elevation of crested gables & balustrade at Charlton House

($3\frac{1}{2} \times 10\frac{1}{2}$)

6 Elevations of crested gable, turret & detail of cresting at Charlton House

($5\frac{1}{2} \times 10\frac{1}{2}$)

7 Elevations of parapets & view of upper part of a S front gable showing crestings & turrets, at Burghley House, Northants

($4\frac{1}{2} \times 10\frac{1}{2}$)

8 Elevation of oak screen at Crewe Hall

($6\frac{3}{4} \times 9$)

9 Elevations of 3 balustrades at Audley End, Essex, & 1 unidentified balustrade

($15\frac{1}{4} \times 8\frac{1}{2}$)

10 Elevations of 3 balustrades at Audley End & 2 unidentified crestings

($14\frac{1}{4} \times 8\frac{1}{4}$)

3-10 Pencil

11 Elevation of a parapet at Winton House

Insc: *Winton House* (sic)Pen on light brown paper ($4 \times 5\frac{1}{2}$)

12 Elevation of a balustrade at Dartrey, Co Monaghan

Insc: *No. 4* | *Dartrey* (erased)Pen heightened with white chalk on light brown paper ($4\frac{1}{2} \times 6\frac{3}{4}$)

13 Elevations of a balustrade at Charlton House & 1 unidentified balustrade

Insc: *No. 3*, *No. 4*

14 Elevations of a balustrade at Bramshill, Hants, & 1 unidentified balustrade

Insc: *No. 5*, *No. 6*

d: 7 December 1847 (erased)

13-14 Pen heightened with white chalk on grey paper ($3\frac{1}{4} \times 9\frac{1}{2}$)

15 Elevation of a balustrade possibly taken from Holland House, Kensington

Insc: *No. 8*

d: 6 Stratton Street | 13 Jan. 1847

Pen heightened with white chalk on light brown paper ($4\frac{1}{2} \times 6\frac{3}{4}$)

16 Elevations of 2 unidentified balustrades

Insc: *No. 1*, *No. 2*Pen heightened with white chalk on grey paper ($3\frac{1}{4} \times 9\frac{1}{2}$)

17 Elevation of an unidentified balustrade

Insc: *No. 7*

18 Elevation of an unidentified balustrade

Insc: *No. 10*

d: 6 Stratton Street | 13 January 1847

17-18 Pen heightened with white chalk on light brown paper ($4\frac{1}{2} \times 6\frac{3}{4}$)

19 Elevations of unidentified ornamental details & view of stalls

(15×10)

20 Elevation of unidentified ornamental patterns

(15×9)

21 Elevation of an unidentified screen

($7\frac{1}{2} \times 10\frac{3}{4}$)

22-24 Elevations of unidentified crestings
(15 $\frac{1}{2}$ × 11) & (14 $\frac{3}{4}$ × 10 $\frac{1}{2}$)

25-45 Ceilings

25 Plan of state bed chamber ceiling at Boston House, Middx
(13 $\frac{3}{4}$ × 11)

26 Plans of ceiling possibly taken from drawing room at Bramshill & of ceiling of great chamber at Quenby Hall, Leics
(16 × 8)

27 Plans of ceilings of saloon at Charlton House & library at Albyns, Essex
(16 $\frac{1}{2}$ × 8 $\frac{1}{2}$)

28 Plan of gallery ceiling at Charlton House
(12 $\frac{3}{4}$ × 6 $\frac{1}{2}$)

29 Plans of two drawing room ceilings at Crewe Hall with elevations of pendants
(17 × 8 $\frac{3}{4}$)

30 Plans of two ceilings at Crewe Hall
(17 × 9 $\frac{1}{2}$)

31 Plans of two ceilings at Crewe Hall with elevations of pendants & cornice
(16 × 9)

32 Plans of stairway ceiling at Hatfield House, Herts, & an unidentified ceiling
(Hatfield ceiling also in great chamber at Old House, Gravel Lane, Houndsditch; drawing room, Chastleton; room over Common Gate, Corpus Christi, Oxford; Oak Room, Badminton)

33 Plans of staircase ceiling at Hatfield House & an unidentified ceiling

34 Plans of presence chamber ceiling at Hampton Court, Middlesex, & an unidentified ceiling (Hampton Court ceiling cf. also Pugin, *Specimens*, II, pl.XIII)

32-34 (16 × 8)

35-45 Plans of unidentified ceilings
(min. 4 × 4, max. 15 $\frac{3}{4}$ × 9 $\frac{1}{4}$)

19-45 Pencil

The drawings after Hatfield House were probably executed c.1856 under order of Mrs Lyne Stephens of Lynford Hall, who wanted Burn to make a special study of Hatfield before starting on Lynford, cf. *CL*, XIV, 1903, pp.758-764.

BURNE-JONES, Sir Edward (1833-1898)

Born in Birmingham, he entered Exeter College, Oxford, in 1853 to study theology. Here he met William Morris with whom he was closely connected until the latter's death. At Oxford he read Ruskin, Tennyson and Malory and developed a love for the Middle Ages. In 1855 he visited the cathedrals of northern France with Morris and at the beginning of the following year he met D. G. Rossetti by whom he was completely dominated. Rossetti persuaded him to leave Oxford in 1856 without taking his degree and to become a painter. Up to c.1865 Burne-Jones painted entirely in watercolour and his style closely resembles Rossetti's. He became famous in 1877 with the opening of the Grosvenor Gallery. In 1889 he was given a 1st Class Medal at the Paris International Exhibition and in 1894 he was made a baronet. His first stained glass windows were designed in 1856-57 (at Topcliffe, Yorks). He took part with Rossetti, Morris and others in the Oxford Union Society murals, 1857. His first stained glass with Morris, at Bradfield College, 1859, was made by Powell's.

He was a founder member in 1861 of the firm of Morris, Marshall, Faulkner & Co., for which he designed many stained glass windows, murals and tapestries, and also from 1890 he worked for Morris's Kelmscott Press. He executed murals in houses by Philip Webb, including No.1 Palace Green, 1863, and Rounton Grange, 1876, and also in Buscot Park, 1890. He designed large-scale mosaics for Street's American church at Rome, 1883-84. Much of the Morris & Co. stained glass in the earlier years (as at St Michael, Brighton; St Martin, Scarborough; All Saints, Cambridge, and All Saints, Dedworth, all churches by Bodley), was done in collaboration with other artists, including Rossetti and Madox Brown. From 1870 Burne-Jones was dominant, gradually moving from complex multicoloured archaism on a small scale to a conventionalized pre-Raphaelitism, which reached monumental proportions in the four windows at Birmingham cathedral, 1884-87. Architect-patrons in the early days besides Bodley included Street (St John, Torquay); Butterfield (Dalton, Yorks); and J. P. Seddon (Llandaff cathedral); besides such comparatively local practitioners as Edward Haycock Jnr of Shrewsbury (Brace, Shropshire). Later architect-patrons included Shaw, Sedding and Ernest Newton.

Bibl: There are many publications on Burne-Jones, but the standard works are still Malcolm Bell, *Sir Edward Burne-Jones, A Record & Review*, 1898, & *Memorials of Edward Burne-Jones* by G.B.J. (Georgina, Lady Burne-Jones); on Morris & Co. glass there is a definitive thesis, unpublished, by A. C. Sewter of Manchester University

BEXLEYHEATH (Kent): Red House
Study for decorative panel on left of settle in drawing room, showing procession of women with musicians [Fig.126]

Pencil & black pen (8 $\frac{3}{4}$ × 13 $\frac{1}{2}$)

Prov: Pres. by the AA, 1963, on permanent loan

Designs for mythological figures

1 *Eurydice & Orpheus*

Insc: As above

Sepia wash & pencil (9 $\frac{3}{4}$ × 13 $\frac{1}{8}$)

2 Woman playing a lute, & a woman reading

Sepia wash (9 × 14 $\frac{1}{8}$)

Prov: Pres. by Miss Dorothy Walker, 1947

Studies of an angel, & two eagles

Pencil (11 $\frac{1}{2}$ × 8 $\frac{3}{8}$)

Prov: Pres. by Miss Dorothy Walker, 1947

See Webb, Philip for similar studies of the symbols of SS Mark & John.

BURNET, William (fl.1870)

LONDON: No.26 Throgmorton Street & No.30

Austin Friars, Imperial Ottoman Bank

Working drawings, 1870-71 (5):

1 *Plan of basement floor*

2 *Plan of ground floor*

3 *Plan of first floor*

4 *Plan of roof*

1-4 Scale: 1 in to 4 ft

Insc: As above, with rooms labelled & measurements marked

s & d: Wm. Burnet Archt | 24 Gresham St. Oct. 1870.

Black pen, wash & pencil on linen (approx. 27 × 18 $\frac{1}{2}$)

5 Plan, elevation, section & detail of second floor balconette

Scale: $\frac{1}{4}$ FS, FS

Insc: Details labelled & measurements marked s & d: Lewis: Solomon: | pro W. Burnet Archt | March 10 1871 & in a different hand Mar. 13/71 | JJE Pencil & wash (22 × 30 $\frac{1}{2}$)

Prov: Pres. by Lewis Solomon, Kaye & Partners, 1958

Lit: *Builder*, XXIX, 1871, pp.646-647; Pevsner,

London I, 2nd edn., p.265

Builder mentions that the bank was 'nearly completed' in August 1871.

BURROWS, Henry William (fl.1875)

Pupil, with H. A. Pelly, in the office of E. A.

Gruning, who designed the Royal Hotel, c.1874.

LONDON: Chatham Place, Blackfriars, Royal Hotel
Topographical drawings, 1875 (2):

1 Half plan of saloon ceiling & details of ceiling of room 92, 1st floor

Insc: Details labelled & *These ceilings are supposed to have been | designed by Adams Bros.*

s & d: H.B.: Jan 20th 1875

2 Plan of ceiling, & views of cornice & door architrave, room 92, 1st floor

Insc: Some measurements marked, & as for No.1

s & d: H.B.: Jan 19th 1875

1-2 Pencil (13 $\frac{1}{2}$ × 10)

Prov: Pres. by H. Alexander Pelly (F), 21 Jan. 1930

Chatham Place is now incorporated in New Bridge Street & Victoria Embankment. Sir Polydore de

Keyser acquired the old buildings in Chatham Place in order to erect the Royal Hotel (designed by

Gruning). The hotel is described in BN, XXVII, 1874

p.222. It is not clear whether the ceilings

in Chatham Place were transferred from another

building, or built by Gruning. In 1930 the Royal

Hotel was taken over by Lever Bros as offices.

BURTON, Decimus (1800-1881)

Son of James Burton, builder and architect. He was

trained in his father's office and under George Maddox.

He entered the RA schools in 1817, began practice in 1821 and became one of the earliest members of the

IBA, 1834. He designed public buildings such as the Colosseum, 1823-27 — a Greek version of the

Pantheon — and other buildings in Regent's Park, the Hyde Park screen, the arch on Constitution Hill

1828, and the Athenaeum Club, 1827-30. But he soon

devoted himself to domestic architecture. He began

to lay out the Calverley estate at Tunbridge Wells in

1828, and also became a specialist in garden architecture.

Although he occasionally designed unimpressive

papery Gothic buildings (cf. Holy Trinity church,

Tunbridge Wells) he remained loyal to the classical

tradition throughout his life.

Bibl: *Colvin*; RIBA theses: C. H. Strange, *A Famous*

Tunbridge Wells Architect, 1941 (RIBA Library MS);

and P. A. Clarke, *James & Decimus Burton, 1761-1837*,

1800-1881, 1949 (RIBA Library MS); DNB;

unpublished PhD thesis, Yale University, 1962, by

P. J. Bohan

BRIGHTON (Sussex): Adelaide Crescent

General design for the crescent which was never carried out in full, 1830

Perspective of the crescent set in an open landscape with the sea & shore in the foreground & boats,

carriages & figures

Watercolour (approx. 24 × 39)

Prov: Bt 1966

Engr: Lithographed in 1830 by J. S. Templeton, J. Jackson delt (copy in RIBA)

Exhib: RA 1831, No.1017

Lit: A. Dale, *Fashionable Brighton*, 1967, p.151;
A. Dale, *The History and Architecture of Brighton*, 1950,
p.84

Construction began in December 1830 and the first
ten houses at the southern end of the E wing of the
crescent were built between that date and October
1834 according to the above design (i.e. the three
houses facing the sea and seven houses in the actual
crescent). Work on the original design stopped in
1834, and Burton's general design was never carried
out in the western wing which was begun many
years after the eastern wing and is quite different from
it. For further history of the crescent and Palmeira
Square see A. Dale, *Fashionable Brighton*, op. cit.

LONDON: Grove House, Regent's Park
Plans, elevations & section based on Decimus Burton's
original design, see Bolton, Arthur T.

LONDON: Hyde Park Corner, arch & screen
Perspective [Fig.127]
Watercolour (24×40¹/₂)
Repr: J. Summerson, *Georgian London*, 1945, pl.I.
Exhib: RA 1827, No.917

Lit: Clarke, op. cit., p.56; *Colvin*
Arch, 1828, originally intended as a royal entrance
to Buckingham Palace, as shown in this drawing, but
moved to Constitution Hill, 1883. Screen 1825-46.

Design for a monument to William Brockedon
Perspective of a circular tempietto, set in a landscape
[Fig.128]

Insc: To William Brockedon Esq. | An inadequate
acknowledgement | of his personal merits & public | services
— from his sincere friend

s: Decs. Burton
Pen & sepia wash (8¹/₂×14)
Prov: William Brockedon (1787-1854), bt 1959

Studies of classical ornament (42)
Insc: 1-44 (15 & 29 missing)
1-28 & 32-43 Black chalk heightened with white on
tinted paper
30-31 Black pen & pencil
44 Black wash & pen (sizes vary between approx.
8×8 & 20×17)

Prov: Pres. by Decimus Burton, July 1880
Lit: C. H. Townsend, 'The Royal Institute Library
and some of its contents', *RIBA Jnl*, XIX, 1912,
p.446 & fig.15 (Nos.20 & 21 reprd)

Drawings for Britton & Pugin's *Public Buildings of
London*... of his own design (2):
LONDON: Regent's Park
1 Villa for G. B. Greenough Esq. (Grove House)

2 Villa for James Burton Esq. (The Holme)
See Pugin, Augustus Charles & others

BURY, Thomas Talbot (1811-1877)

Pupil of A. C. Pugin, articled 1824. A 1839, F 1843,
Vice-President RIBA 1876. Brief partnership with
Charles Lee.

Bibl: *DNB*; *Builder*, XXXV, 1877, p.205

BURGESS HILL (Sussex): Church of St John
Perspective from SW
Insc: Church Proposed to Be Erected at Saint Johns
Common Sussex
s & d: Talbot Bury — Architect, 50 Welbeck Street |
London

Pen & watercolour (11³/₄×16⁵/₈)
Prov: E. M. Pritchett (Bury's nephew); pres. by
Mrs Pritchett, 1961

Lit: Murray's *Handbook for Travellers in Kent
and Sussex*, 3rd ed., 1868, p.295; C. L. Eastlake,
A History of the Gothic Revival, 1872, p.406
Erected 1861-63.

LONDON: Westminster, Houses of Parliament: Lords
Design for the *York Lancaster and Tudor Window*
Insc: As above & Design for one of the Windows of the
House of Lords

Pen & watercolour on tracing paper
(24⁷/₈×13³/₄)
Prov: E. M. Pritchett; pres. by Mrs Pritchett, 1961

WICKHAM (Berks): Parsonage
Perspective, including E end of church &
conservatory, 1856

Insc: Wickham Parsonage, Berks
s & d: Talbot Bury Archt. 1856
Watercolour & pencil (8¹/₄×13³/₄)

Prov: E. M. Pritchett; pres. by Mrs Pritchett, 1961
Lit: C. L. Eastlake, *A History of the Gothic
Revival*, 1872, p.406; J. Betjeman & J. Piper (ed.),
Murray's Berkshire Architectural Guide, 1949, p.151
Exhib: RA 1869, No.998

Erected 1857-59 for the Rev. William Nicholson;
spire on roof since removed.

Design for additions to a country house (Tudor)
Perspective, showing existing & proposed buildings
Watercolour & pencil (10×14)

Prov: E. M. Pritchett; pres. by Mrs Pritchett, 1961

BUTE COLLECTION

The Bute Collection totalled 271 drawings of which
at least 122 came from the office of Sir Christopher
Wren. They were sold by the Marquess of Bute at
Sotheby & Co. on 23 May 1951 and the most important
groups were acquired by the National Art Collections
Fund. There was no attempt, however, to ascertain
the dispersal of many of the miscellaneous lots, but
fortunately the whole collection was photographed
before the sale. The provenance of the drawings is
almost certainly from the 3rd Duke of Argyll via the
3rd Earl of Bute, and it is significant that among the
drawings are Roger Morris's for the Duke's houses
at Whitton and Inverary. Argyll acquired his Wren
drawings from the sale of the collection of Wren's
son held by Langford on 4 April 1749, and the
catalogue in Sir John Soane's Museum shows that
the Duke acquired lots 31, 40, 42 and 43, all of which
roughly correspond to the drawings in the Bute sale.
Fürst (Viktor Fürst, *The Architecture of Sir Christopher
Wren*, 1956, p.229) objects to the presumption of the
compiler (Sir John Summerson) of the Sotheby
catalogue that these Bute drawings are, indeed, those
that appeared in Wren's sale. He finds it difficult to
account for 80 drawings in St Paul's cathedral, or for
the fact that in that sale the drawings of lot 31,
which included those for the City churches, were
pasted into a book. The latter objection may be
dismissed summarily for in the space of 200
years there is no reason why the Bute drawings

should not have been repaired or restored. The former
objection can also be dealt with by showing that
Fürst was not aware of the collection of architectural
drawings sold by Langford on 30 April 1751, being
the collection of Francis Bird, the sculptor, who had
died 20 years earlier. The relevant lots are 40:
'Plans of Churches by Sir Christopher Wren &c by
ditto'; and 50: 'Plans &c for St Paul's by Sir
C. Wren'. From this account it is fairly certain that
lot 50 may make up the remaining drawings
unaccounted for in St Paul's, and it is inherently
possible that the Duke of Argyll purchased further
lots of Wren drawings, incorporating them with
his own.

See Chambers, Sir William; Hawksmoor, Nicholas;
Muntz, Johann Henry; Wren, Sir Christopher.

BUTI, Camillo (1747-1808)

Architect, of Rome. Friend of A. R. Mengs. From
1779-86 made a series of drawings of the antique
frescoes in the Villa Negroni which he later published.
Bibl: T.B.

ROME (Italy): Capella Corsini
Design, 1779

Section with scale (in Roman feet)
s & d: Camillo Buti Arc. dis. 1779
Pen & watercolour within black ruled border
(37×24¹/₄)

Prov: Bt 1967; formerly in the Rupert Gunnis
Collection

BUTLER, Arthur Stanley George (1888-1965)
Educated at Rugby and St Andrew's University,
Butler went to the AA in 1907 and entered E. J.
May's office in 1909. He qualified in 1913 but in 1914
he was called up in the RAF and was invalided out of
Flanders, badly wounded, in 1917. After recuperating
he started in 1919 what was to be a very comfortable
country house practice. He also designed libraries and
churches and was called in as consultant to the
Governor of Gibraltar in 1934. As a watercolourist
he exhibited at the RA and at London and provincial
galleries. Although disabled, he served in the London
Fire Service in the second world war. He was an
intense admirer of Lutyens and believed him to be
'the greatest artist in building whom Britain has
produced', and demonstrated this admiration in his
monumental *The Architecture of Sir Edwin Lutyens*,
3 vols, 1950 (part of the Lutyens memorial-volumes),
as well as in the task of sorting through all the
Lutyens drawings left to the RIBA (see Lutyens,
Sir Edwin L.). Other published works were *The
Substance of Architecture*, 1926; *John Francis Bentley:
the Architect of Westminster Cathedral: an Essay*, 1961;
Recording Ruin, 1942 (experiences in reporting bomb-
damaged houses in London), and a biography of his
grandmother Josephine Butler. There is a chronological
list of all his works at the back of the photograph
album of his work (q.v.). Principal works include:
St David's Home, Ealing (memorial chapel &
new ward), 1922; church at Ruislip, Middx, 1921;
New Priory, Kilburn, parish hall & institute, 1922;
complete reconstruction of Kedleston Hall, Derbyshire,
1924-26; Colonial Secretary's house, Gibraltar, 1927;
Wiston Mill, Nayland (conversion), 1927; The Old
House, Ickwell, Beds, 1927; Church of our Lady,
Wells-next-the-Sea, Norfolk, 1927; No.81 Tufton Street,
Westminster, 1930; London School of Economics,
library block; Townhill Farm, Chilton, Bucks, 1935;
church and rectory, Henley-on-Thames, 1935; Tyle
Mill, Theale, Berks, 1937; Little Horwood Manor,
Winslow, Bucks, 1938-39; Ickwell Bury, Beds, 1939;
Wakefield Lodge, Northants (reconstruction), 1947.
Bibl: obituaries: *Builder*, CCIX, 1965, p.768;
RIBA Jnl, LXXIII, 1966, p.301

Album, containing photographs of his principal works, prints of plans & full chronological list of his works
Green canvas covers (23 $\frac{1}{2}$ × 18 $\frac{1}{2}$)
Prov: Bequeathed by the architect, 1966

Collection of architectural drawings, sketches & watercolours
Uncatalogued
Prov: Bequeathed by the architect, 1966

BUTLER, William Deane (?-1857)

Pupil of Samuel Beazley. Settled in Dublin, where he practised nearly 40 years. He built the Roman Catholic church at Roscrea and at Monastraven, two important Gothic edifices; the new cathedral at Kilkenny; the railway stations at Dublin and Drogheda; and the market-place in Sackville Street, Dublin. He held the appointment of architect to the Lord Lieutenant. F 1841-48.

Bibl: S. Redgrave, *A Dictionary of Artists*

BR 5 Dec 1857, p. 70

DUBLIN: Sackville Street (now O'Connell Street), the Nelson pillar

LIMERICK: Perry's Square, Spring-Rice monument
Measured drawing (after 1828)

Elevations & plans

Scale: 1 in to 10 ft

Insc: Details labelled, & accompanied by descriptions of the monuments & their histories; base of column *Nelson | Trafalgar | XI | October | MDCCCV*; in different hand *Forwarded 21 June 1841 by W. Deane Butler Esqr. | Arch-Fellow RIBA to T. L. Donaldson w/m: 1812*

Pen & wash (14 $\frac{1}{2}$ × 17)

Prov: Pres. by W. Deane Butler, 1841

Lit: Lord Killanin & M. V. Duignan, *Shell Guide to Ireland*, 1962, pp. 212, 351

Nelson pillar, 1808-09, by William Wilkins & Francis Johnston, destroyed 1966. Statue of Nelson by Thomas Kirk. Sarcophagus since removed. Spring-Rice monument, c.1828, by Henry Baker.

BUTLER, William (student IBA, 1841)

Design for an altar screen

Elevation & plan

Insc: As above, & in different hand *Admitted Student | 11 Jan. 1841*

s & d: *William Butler Desr. 23rd 1840*

Pen & sepia wash (24 $\frac{1}{2}$ × 18 $\frac{1}{2}$)

Prov: Pres. as application for studentship

BUTTERFIELD, William (1814-1900)

Born in London. In 1831 he became apprenticed to Thomas Arber, builder, decorator and furnisher of Horseferry Road, Middlesex (the indentures of the apprenticeship are in the RIBA Library), and at the same time he was a student member of the Architects' Society. His first apprenticeship terminated with the bankruptcy of T. Arber and Butterfield went to a builder in Worcester. At the close of his articles he travelled, mainly through England but also on the Continent, to study medieval buildings. His functional approach to building and interest in medieval structures show the strong influence of Pugin (the *True Principles of Christian Architecture* was published in 1841), and the fact that his training was that of a builder as much as an architect, that he is known, for example, to have worked in a blacksmith's forge to learn how to make wrought iron brings him close to W. Morris. Butterfield was indeed among the first patrons of the Morris firm. Nothing is known about his early career as an architect, but by 1843-44 he had already established a successful business in No. 4 Adam Street, Adelphi, executed his first known buildings,

St Andrew's, Wilmcote, 1841, the nonconformist chapel at Bristol, 1842-43, & Coalpit Heath, Bristol, 1844-45 (cf. drawings in Collection), and come into contact with the leaders of the Cambridge Camden Society. In 1843 he was asked to contribute to *Instrumenta Ecclesiastica* (1st vol. 1844-47). This contact with the Tractarians also brought his first important building commission, by R. Beresford Hope, the conversion of the remains of St Augustine's, Canterbury, into a missionary college, 1845-50, and in 1849, again through Beresford Hope, the commission to build All Saints', Margaret Street, London, which was to become the model church of the Ecclesiologists. Here, as already in St Augustine's, one of the chief aims was to introduce 'constructional polychromy'. The design was finished in the same year and thus antedates Ruskin's praise of polychromy in the *Stones of Venice*, published in 1851. The building of All Saints' began in 1850, the structure was complete by 1855, but the church was not consecrated till 1859. It was immediately recognized as an important building; G. E. Street called it 'not only the most beautiful, but the most vigorous, thoughtful and original of them all'. These characteristics, strength and originality, can be traced in all of Butterfield's major works, such as St Matthias, Stoke Newington, 1850-53, the college and church on the Isle of Cumbrae, 1851-59, St Alban's, Holborn, 1859-63, and All Saints', Babbacombe, 1868-74. They show clearly the break with mere copying of medieval forms — though Butterfield insisted that for every one of his features a historical precedent could be found — and the final rejection of C18 rules of taste. Although such important buildings as Keble College, c.1870, Rugby School, after 1872 (cf. drawings in collection) and parish church, after 1877 (cf. drawings in Collection) show that the peak of Butterfield's success lay in the early 1870s, there is no essential development from the type of building established in his earlier work. Untouched by contemporary trends the characteristics of his buildings remain the same up to his last work, St Augustine, Bournemouth, 1891-92. This lack of contact with current developments is reflected in the fact that Butterfield never established a school, never belonged to any architectural society nor exhibited any of his work and shunned publicity to such a degree that, when given the RIBA Gold Medal in 1881, he refused to receive it in public. He died in London in February 1900.

Bibl: C. R. Eastlake, *History of the Gothic Revival*, 1872, parts of ch.11-13, ch.14; J. Summerson, *Heavenly Mansions*, 1949, pp.159-176; Hitchcock, *Early Victorian Architecture*, ch.17; Hitchcock, *Architecture: C19 & 20*, ch.10; P. Thompson in P. Ferriday, *Victorian Architecture*, 1963, pp.167-174; *RIBA Jnl*, XXIX, 1922, pp.211, 280; H. R. Hitchcock, *RIBA Jnl*, XLIV, 1937, pp.1029-1031; H. Redfern, *Builder*, CLXVI, 1944, p.295; H. Redfern, *A & BN*, CJ.XXVIII, 1944, pp.21, 58-60; J. Summerson, *AR*, XCVIII, 1945, pp.166-175; J. P. H. House, *Ancient Monuments Society Transactions*, n.s., II, 1963, pp.109-130 (gives a selected list of Butterfield's works with dates); obituaries: *RIBA Jnl*, VII, 1900, pp.241-248; *Builder*, LXXVIII, 1900, pp.201-292; Halsey Ricardo, *AR*, VII, 1900, pp.259-263; VIII, 1900, pp.15-24; S. Hanis, *Architect*, LXXXIII, 1900, pp.129-130 & 145-147

Where the provenance is given as W. D. Caröe, this refers to a collection of drawings (all details) previously attributed to W. D. Caröe. The titles of the churches & buildings on all these drawings were, in the majority, either erased or cut off, & it is thought that Butterfield himself was responsible for doing this before giving them to Caröe to use as standard ecclesiastical details.

ALVECHURCH (Worcs): Church of St Lawrence
Design for tomb in the churchyard
Plan & elevations of North Side, Head, West End & Foot, East End
Scale: $\frac{3}{4}$ in to 1 ft
Insc: *Alvechurch Proposed Tomb on Archdn. Sandford's Grave & as above with few measurements given, materials indicated & note on details*
s & d: *Drawing referred to in my tender of Jan. 5th 1874, George Clarke*
Pencil & coloured wash (13 $\frac{3}{4}$ × 16 $\frac{1}{2}$)
Prov: W. D. Caröe; pres. by A. B. R. Caröe, 1938
Butterfield had done restoration work at this church, 1855-61.

ARDLEIGH (Essex): Church of St Mary the Virgin
Design for chancel seats & altar table
Details of chancel seats & altar table: plan, elevation & section of seats & desks, front, part back & end elevations & section of altar table with plan at A-A & section of top of altar table
Scale: $\frac{3}{4}$ in to 1 ft, details FS
Insc: As above, name of church erased, most measurements given, with note on colour
s: *John Perry (?) & Henry Everett & Son*
Pen & coloured wash (14 $\frac{3}{4}$ × 22)
Prov: W. D. Caröe; pres. by A. B. R. Caröe, 1938
Butterfield built Ardleigh church 1880-82.

ASCOT (Berks): Priory chapel

Contract drawings for priory chapel (9):

1 *Ground Plan & Plan of Mortuary beneath Sanctuary*

2 *South Elevation*

3 *North Elevation & Detail of feet of Stackpipes*

4 *West & East Elevations*

5 *Section looking South & Detail of Western responds of Transept arches*

6 *Section looking North*

7 *Sections through Nave & Transepts looking West & East*

8 *Sections through Chancel & Vestry looking East & North*

9 *Sections through South Transept & Aisle & Transept Vestry looking South*

5-7, 9 w/m: 1884

1-9 Scale: 1 in to 8 ft

Insc: As above

s: *Elizabeth Bertha Turnbull* (client), *Joseph Norris* (contractor)

Pen & coloured wash

Prov: Pres. by E. S. Harris, 1918

Interior of chapel illustr. in *RIBA Jnl*, VII, 1900, p.147

Chapel was completed in 1885.

BABBACOMBE (Devon): Church of All Saints
Design for altar rails & pavement & rubbing of monumental brass (4):
1-2 Altar rails

1 *Plan, Elevation & Section*

Scale 1 in to 1 ft

Insc: As above, name of church erased, some measurements given, & notes on details
Pencil & coloured wash (12 × 16 $\frac{1}{4}$)

2 Recto & verso: FS details of decorative ironwork of rail

Insc: *All Saints Church Babbacombe* (erased on recto), *Details of Altar Rail & some details labelled*

Pen & pencil & coloured wash (30 × 22)

3 Plan of Marble Pavement & Section of Steps

Scale: 1 in to 4 ft

Insc: As above, name of church cut off, some measurements given, & note giving key to colour scheme

s: *Edwin Light Inscombe & J. Hanbury*
Pen & coloured wash (13 $\frac{1}{4}$ × 21)4 Brass rubbing: in memory of *Anna Maria Hanbury* who died Dec. 1877

Verso: postage stamp & Butterfield's address

1-4 Prov: W. D. Caröe; pres. by A. B. R. Caröe, 1938

Lit: For general description of building see *AR*, XCIII, 1945, pp.172-173, & House, *op. cit.*, pp.119-120
Butterfield began All Saints in 1865; the chancel was completed in 1874.BALDERSBY (Yorks): Church of St James
Design for gate

Plan, front & End Elevations & transverse & longitudinal Sections through Lych Gate, elevation & section of Deal Gate in Fence Wall leading to Master's House

Insc: As above, name of church erased, few measurements & materials marked, note on details
Pencil & coloured wash (15 $\frac{1}{4}$ × 25 $\frac{1}{4}$)Prov: W. D. Caröe; pres. by A. B. R. Caröe, 1938
Butterfield built Baldersby church, 1854-57.BAMFORD (Derbys): Church of St John the Baptist
Design for gate

Plan, Front Elevation & profile at D of Church-yard Gate

Scale: 1 in to 2 ft, profile FS

Insc: *Bamford Church* & as above, with some measurements givenPen & coloured wash (14 × 9 $\frac{1}{4}$)Prov: W. D. Caröe; pres. by A. B. R. Caröe, 1938
Butterfield built St John the Baptist, 1860-61.BARLEY (Herts): Church of St Margaret
Designs for rebuilding church, for tomb & bible desk (5):

1 North Elevation with flyleaf showing roof, instead of spire, on tower

Insc: No.2 & as above

w/m: 1868

2 South elevation

Insc: No.3

1-2 Scale: 1 in to 8 ft

Insc: *Barley Church* | *Proposed Rebuilding*Pen & coloured wash (14 $\frac{1}{2}$ × 21 $\frac{1}{4}$)

Prov: Pres. by R. P. Easton, 1954

Neither version of tower was executed.

3 Plan, elevations of North Side, Head & Foot & perspective of tomb

Insc: No.1 & as above & *As to be fixed temporarily*, with few measurements given & materials indicated, site marked; inscription identifies tomb as that ofwife of Rev. R. A. Gordon who died in 1887 (?)
s & d: *Drawing referred to in our Tender of June 29th 1889, for M. T. Bayne & Co. Ltd. | Hubert J. Poole, Manager*
(14 $\frac{3}{4}$ × 20 $\frac{3}{4}$)

4 Plan of tomb

Insc: No.2 & *As to be fixed finally*
(9 $\frac{1}{4}$ × 11 $\frac{1}{2}$)

3-4 Scale: 1 in to 1 ft

Insc: *Proposed Tomb Barley Churchyard*, & in plans few details markeds: *Approved | Robert A. Gordon*

Pencil, pen & coloured wash

5 Plan, Front & Side Elevations of bible desk

Scale: 1 $\frac{1}{2}$ in to 1 ftInsc: *Barley Church* (erased), *Details of Bible Desk* & as above, with few measurements given in side elevation
Pencil & coloured wash (15 × 11)

3-5 Prov: W. D. Caröe; pres. by A. B. R. Caröe, 1938

Lit: For description of building see *Pevsner, Herts*, p.53

Butterfield rebuilt St Margaret's, Barley, in 1872, incorporating C12 tower & C14 S aisle; a spire, not roof, was built on tower.

BATTLE (Sussex): Church of St Mary

Design for font cover

Plan, Elevation with part elevation of top Layers & Section with part Section of end of Font Cover

Scale: 1 $\frac{1}{2}$ in to 1 ft, part elevation & section FSInsc: *Battle Church* (erased) & as abovePencil & coloured wash (10 × 19 $\frac{3}{4}$)

Prov: W. D. Caröe; pres. by A. B. R. Caröe, 1938

Butterfield restored Battle church 1866-69.

BEDDINGTON (Surrey): Church of St Mary the Virgin

Design for tomb

Plan, Side Elevation & elevations of Head & Foot of Proposed Tomb Stone

Scale: 3 $\frac{1}{4}$ in to 1 ftInsc: recto *Beddington Churchyard* & as above, with few measurements given & material indicated, & note in different hand giving inscription: tomb of Henry Fulton (?) who died in 1877; verso Part of postage stamp & Butterfield's addresss & d: *Drawing referred to in my tender of April 16th 1877, Henry Poole & Sons*Pencil & coloured wash (12 × 16 $\frac{1}{4}$)

Prov: W. D. Caröe; pres. by A. B. R. Caröe, 1938

BELFAST (N Ireland): Church at Sydenham

Contract drawings

Sections through Nave looking West & through Chancel looking East

Scale: 1 in to 8 ft

Insc: *Proposed Church at Sydenham No.4 | Belfast* & as aboves: *We approve of these Plans | M. J. Armagh, | A. B. Beresford Hope | Fo. (?) Ph. Shirley*

w/m: Partly cut off, 1873 (?)

Pencil & coloured wash (14 $\frac{1}{4}$ × 21)

Prov: Pres. by R. P. Easton, 1954

BERKHAMSTED (Herts): Church of St Peter

Rubbing of monumental brass, in memory of *Tb. Curtis* who died Dec. 1884

Prov: W. D. Caröe; pres. by A. B. R. Caröe, 1938

Butterfield restored the church in 1887.

BOURNEMOUTH (Hants): Church of St Augustine

Designs for crosses, reredos & font (6):

1 Front & side elevations of North Porch Gable Cross

with Plan & Section of Coping

Insc: *St Augustine's Church Bournemouth* (erased), with details labelledPen & coloured wash on detail paper, mounted
(44 $\frac{1}{2}$ × 30)

2 Front & side elevation of Gable Cross at East End

of Nave with Plans; sheet presumably cut down R H S

Insc: recto Name of church cut off, with details labelled & reference to *Mr. Norris*; verso *Bournemouth*, in different handPencil, pen & coloured wash on detail paper, mounted
(62 × 30)

3 Front & side elevations of Chancel Gable Cross, with Plans

Insc: Name of church cut off, but design very similar to No.1, with details labelled
(58 × 40 $\frac{1}{2}$)

1-3 Scale: FS

4 Cross on East Gable of Nave: front & side elevations with elevation of detail, Plans

Scale: 3 in to 1 ft, details FS

Insc: Name of church cut off, & A-C marked in front elevation

(Approx. 18 $\frac{1}{4}$ × 28 $\frac{3}{4}$)

3-4 Pen & coloured wash on detail paper

5 Plan of reredos, front & side elevations & Section with Section of Derbyshire Fossil marble Shelves

Scale: 3 $\frac{1}{8}$ in to 1 ft, detail FSInsc: *second design | Proposed Reredos*, name of church erased, few measurements given & details labelleds & d: *June 1891 & Drawing referred to in my tender of**June 10, 1891 | Joseph Norris*Pen & coloured wash (19 $\frac{1}{4}$ × 12 $\frac{1}{4}$)

6 Details of Font: plan, plans of underside & top of Cover, Elevation & Section with details of Cover

Scale: 1 in to 1 ft, details FS

Insc: Name of church erased, few measurements given, & details labelled

Pencil & coloured wash (15 × 20 $\frac{1}{2}$)

1-6 Insc: As above

Prov: W. D. Caröe; pres. by A. B. R. Caröe, 1938

St Augustine's is Butterfield's last church, 1891-92.

BURLEY (Hants): Church of St John

Design for font cover

Plans of Font Cover looking up & on top, Elevation with part elevation, Section with part section of end, & plans at A & B

Scale: 1 in to 1 ft, details FS

Insc: *Burley Church*, & as above, with details labelled & note on colours used

Pencil & coloured wash

Verso: Part plan & elevation of Handle to Font Cover

Scale: FS

Insc: As above, with note

Pencil & light blue wash (13 × 18 $\frac{1}{2}$)

Prov: W. D. Caröe; pres. by A. B. R. Caröe, 1938

Butterfield did the chancel & other work, 1886-88,

to church built by Underwood (builder) in 1838.

CATERHAM (Surrey): Barracks chapel

Design for pavement

Plan with detail, plans of Patterns of 9 Tiles inside Altar Rail on Platform DD & beneath Footplace, Elevations of Steps in Principal Chancel & Chancel of North Aisle & Section

Scale: 1 in to 4 ft

Insc: *Caterham Barracks Chapel* & as above, & in main plan few measurements given, notes on details

w/m: 1886

Pen & coloured wash (approx. 21 × 15)

Prov: W. D. Caröe; pres. A. B. R. Caröe, 1938

Lit: For description of building see *Nairn & Pevsner, Surrey*, p.116

Butterfield built Caterham chapel in 1886.

CHEDDAR (Som): Hospital chapel
Design for door hinges
Elevations of Band & Lock Plate on Inside of Door with Section at AB
Insc: AB marked in lock plate elevation, note on key holes
Verso: Elevation & Section at AB of hinge, front & side elevations of boss
Insc: AB marked in elevation of hinge
Scale: recto & verso FS
Insc: Cheddar Hospital (erased) Iron Work of Chapel Doors & as above
Pencil & light blue wash (22×30)
Prov: W. D. Caröe; pres. by A. B. R. Caröe, 1938

CHIPPING BARNET (Herts): Church of St John the Baptist
Designs for rebuilding church (2):
1 North Elevation
Insc: No.4

2 Section looking South
Insc: No.6
w/m: 1873

1-2 Scale: 1in to 8ft
Insc: Barnet Church | Proposed Rebuilding & Enlarging & as above
s: stamped Received Jul. 16. 1873, Charity Com.
Pencil & coloured wash (14³/₄ × 21¹/₂)
Prov: Pres. by R. P. Easton, 1954
Lit: For general description of building see Pevsner, Herts, p.83
Butterfield built new nave, S aisle & chapel, tower & chancel; consecration 1875.

CHRISTLETON (Cheshire): Church of St James
Designs for pulpit, chancel seats & bible desk (3):
1 Detail of Pulpit; Plan, North, South & West Elevations, Section & Plan of Angle
Insc: Few measurements given & note on colours used
s & d: Drawing referred to in our tender of April 21... (rest torn off) Henry Poole & Son
Pencil & coloured wash (approx. 15¹/₄ × 23)
Attached to drawing is a handwritten note proposing inscription: pulpit erected in 1877 in memory of Townsend Ince.

2 Detail of Chancel Seats: Plan, Elevation & Sections of Seats & Desks & Clergyman's Seat & Desk with Plan at AB
Insc: Most measurements given, AB marked in elevation
Pen & coloured wash (14³/₄ × 21)

1-2 Scale: 3⁴/₄ in to 1ft, details FS

3 Proposed Bible Desk: Plan, Front & Side Elevations
Scale: 1¹/₂ in to 1ft
Insc: Note on colours used & few measurements given
Pencil & coloured wash (14 × 10¹/₄)

1-3 Insc: As above, name of church erased
Prov: W. D. Caröe; pres. by A. B. R. Caröe, 1938
Butterfield built Christleton church in 1880.

CLEVEDON (Som): Church of St John the Evangelist
Design for hinges of porch doors
Elevations of hinges, Handle & Key plate, Section at AB
Scale: FS
Insc: Clevedon Church | Ironwork on Inner Porch Doors & as above, with note on keyhole
Pencil, pen & light blue wash (22×30)
Prov: W. D. Caröe; pres. by A. B. R. Caröe, 1938
Lit: For short description of building see Pevsner, N Somerset & Bristol, p.170
Butterfield built St John the Evangelist, Clevedon, in 1876.

COALPIT HEATH (Glos): Church of St Saviour
Contract drawings for church, 1844 (9):

1 Ground Plan

Insc: Coalpit Heath Church No.I, with some details labelled, note on colours used, number of seats calculated, reference to No.8

2 Sections in Nave looking East & West & Section in Chancel

Insc: No.II, with reference to W elevation & to No.8 & details labelled

3 Section from West to East

Insc: No.III, with reference to other (longitudinal) section for more correct drawing of roof

2-3 Insc: Floor materials indicated

4 East Elevation, elevation & outline plans of Jambs & Mullions of East Window & Two Light Window, with outline plan of Label of Two Light Windows in Aisles
Scale: Window elevations 1in to 2ft; plans FS
Insc: No.IV, & reference to No.6

5 South Elevation, with outline plans of String & Labels to Chancel, Porch & Tower & of Plinth to Chancel
Scale: Details FS

Insc: No.V, with few details marked & reference to No.4

6 West Elevation [Fig.129]

Insc: No.VI

1-2, 4-6 s: W. Butterfield, Architect | 4 Adam St Adelphi

7 North Elevation

Insc: No.VII

8 Section from East to West

Insc: No.VIII, with few details labelled & reference to other longitudinal section

1-8 Scale: 1¹/₂ in to 10ft

9 Section with elevation of Oak Seats in Nave, elevation of one Half of Oak Screen to Chancel, profiles of Cap at A, Annulet at B & Base at C, Section of Principal of Nave Roof (Stained Deal)
Scale: 1in to 1ft, profiles FS
Insc: recto No.IX, some details marked & reference to specification (not in RIBA Collection); verso Coalpit Heath section of principal of Chancel Roof to same scale as nave roof principal, with illegible signature

1-9 Insc: As above, with measurements given s & d: Drawing referred to in my Agreement, John Gay (builder); stamped by The Incorporated Society for Enlarging, Building & Repair of Churches & Chapels, 3 July 1844 (date not in No.3); & Submitted to the Ecclesiastical Commissioners for England, 31st July 1844
Pen & coloured wash (approx. 20 × 25¹/₂)
Prov: Pres. in 1965 by Thomas Burrough of Burrough & Hannam, Bristol
Design for Coalpit Heath announced in the Ecclesiologist of May 1844 (III, Nos.XXXI/XXXII, p.113): 'The Style is decorated'. Consecration 1845.
Exterior & interior looking W illustr. in AR, XCVIII, 1945, pp.167-168.

DROPMORE (Bucks): Church of St Anne

Design for gates

Plan, Elevation & Sections of Churchyard Gates & Wall, section of Iron Bar, & details
Scale: 1in to 2ft, details FS

Insc: As above, name of church erased, & details labelled

s & d: Joseph Norris | June 16, 1865

Pen & coloured wash (14¹/₂ × 20³/₄)

Prov: W. D. Caröe; pres. by A. B. R. Caröe, 1938
Butterfield built Dropmore church in 1865.

EXETER (Devon): School chapel

Design for altar rails (2):

1 Detail of Altar Rail: Plan, elevation & Section

Insc: As above, name of chapel partly torn off, School Chapel remains, & few measurements given & details labelled

Pen & coloured wash on brown detail paper, mounted (6 × 13¹/₄)

2 Details of No.1

Scale: FS

Insc: Name of chapel torn off; recto Detail of Gates to Altar Rail, elevation; verso Detail of Altar Rail, part elevation & section, with Plan at AB, & details labelled

Pencil & coloured wash (approx. 28¹/₂ × 22)

Butterfield worked on the school chapel in 1885.

HARROW WEALD (Middx): Church of All Saints
Designs for chancel seats & pavement (2):

1 Detail of Chancel Seats & Desks: Plan, Elevation, Elevation toward Nave & Section, with detail plan & section of Seat Ends

Insc: Name of church erased, most measurements given & note on colours used

s: Joseph Norris

Pencil & coloured wash (14³/₄ × 21³/₄)

2 Plans of Pavement & Patterns in front of & behind Altar Rail & Section of Steps (part of originally larger sheet) [Fig.130]

Scale: 1in to 4ft

Insc: Some details marked

Pen & coloured wash (20 × 14¹/₄)

1-2 Insc: As above

Prov: W. D. Caröe; pres. by A. B. R. Caröe, 1938

Butterfield added the nave 1849; the details are 1890.

HASTINGS (Kent): Church of St Clement

Design for gate to church

Plan & Elevation, part plan & Elevation of East Gates with detail of wrought iron work, & Sections
Scale: 1 in to 2 ft

Insc: St Clements Church Hastings, with some measurements given & details labelled

Pencil & coloured wash (14¹/₂ × 22¹/₄)

Prov: W. D. Caröe; pres. by A. B. R. Caröe, 1938

Butterfield did restoration work at St Clement's in 1876.

LANGLEY (Kent): Churchyard

Design for tomb, 1888

Front elevation of *Foot Stone*, front & side elevations of *Head Stone*

Scale: 1½ in to 1 ft

Insc: As above, inscription identifies tomb as that of W. R. Pusey, vicar of Langley, who died in 1888, & few measurements given

s & d: *Drawing referred to in our tender of June 21 1888* |

for M. T. Bayne & Co. Ltd | Herbert Poole, Manager

Pencil & coloured wash (11¾ × 15¼)

Prov: W. D. Caröe; pres. by A. B. R. Caröe, 1938

LEEDS (Yorks): Church of St Thomas

Contract drawings for nave & aisles (4):

1 West & South Elevations & plan of Moulding to

Archway of Tower

Scale: Plan ¼ FS

2 North & East Elevations of Nave & Aisles

3 Section looking North, Sections of Nave & Aisles taken through Clerestory Windows looking East of Common Rafter & of Principal over Points of Arches

4 Another copy of No.3

14 Scale: 1½ in to 10 ft

Insc: As above & some measurements given

s: *Pro Samuel Atack* | *Samuel Atack Musgrave*

Pen & coloured wash on linen mounted (approx. 19½ × 30)

Prov: Pres. by R. P. Easton, 1954

Lit: Hitchcock, *Early Victorian Architecture*, I,

pp.594-596, II, fig.XVII, 12

St Thomas's was consecrated in 1852; chancel added only in 1891-93. Dem. in late 1930s.

LEIGH (Staffs): Cross

Design for churchyard cross

Elevation

Scale: 1 in to 2 ft

Insc: *Churchyard Cross* (erased); *Proposed Memorial Cross* | *Churchyard* | *Leigh*, with height of cross given & materials indicated

Pencil & colour wash (9¾ × 7½)

Prov: W. D. Caröe; pres. by A. B. R. Caröe, 1938

LEATHERINGSETT (Norfolk): Church of St Andrew

Designs for gable cross & notch heads for church

(3):

1 Front & side elevations of *Gable Cross of South**Porch Plans* & *Section of Coping*

Pen & coloured wash on brown detail paper

(40½ × 30½)

2 Details of Notch Head to Label of Outer Doorway of Porch

Pencil & grey wash (15 × 17)

12 Scale: FS

Insc: *Letheringsett Church* (2 erased)

3 Details of Notch Head Stop to Label of South Transept Window

Insc: Name of church cut off, but sheet attached to No.2

Pencil & coloured wash (approx. 11 × 15)

13 Insc: As above, with details labelled

Prov: W. D. Caröe; pres. by A. B. R. Caröe, 1938

Lit: For general history of building see Pevsner,

Norfolk & Norwich, p.183

Butterfield built S porch & repaired S aisle of St Andrew's c.1888-90.

LONDON: All Saints' Schools, Margaret Street

Design & contract drawings (3):

Design

1 Basement & Ground Floor Plans

Scale: 1 in to 10 ft

Insc: *Proposed Schools for All Saints Church, Margaret Street*, with details labelled

w/m: 1867

(14¾ × 21¼)

2-3 Contract drawings from a large sheet

2 Sections on lines EE & FF & through Window at C

Insc: No.5

(15 × 21¼)

3 Sections on lines LL, MM & OO

Insc: No.8, with details labelled

w/m: 1868

(14¾ × 21¼)

1-3 Insc: *Proposed Schools, Margaret Street* & as above with some measurements given

s: C. N. (?) Porter

Pen & coloured wash

2-3 Scale: 1 in to 8 ft

Lit: Mentioned as probably by Butterfield in Pevsner, *London II*, p.243

Drawings refer to buildings across the road from All Saints' church, which appear in Butterfield's account books in 1870.

LONDON: Brompton cemetery

Design for grave cross, c.1873

Plan, Front & Side elevations

Scale: 1½ in to 1 ft

Insc: *Brompton Cemetery* | *Grave Cross for Rev. W. U. Richards* & as above, with few measurements given;

according to inscription on headstone W. Richards was first vicar of All Saints', Margaret Street, & died in 1873

s: *Field, Poole & Sons*

Pencil & coloured wash (14 × 11)

Prov: W. D. Caröe; pres. by A. B. R. Caröe, 1938

LONDON: Chelsea barracks

Design for drinking fountain

Plan, Elevation & Section

Scale: ¾ in to 1 ft

Insc: recto *Proposed Drinking Fountain* & as above, inscription on fountain, gift of L. S. Phillips, name of building erased; verso *Chelsea* (twice, in different hands)

Pen, pencil & coloured wash (15 × 14½)

Prov: W. D. Caröe; pres. by A. B. R. Caröe, 1938

Butterfield built Chelsea barracks 1886-87. Fountain dem.

LONDON: Fulham Palace chapel

Design for fountain

Plans above & below Coping, Elevation & Section with Sections of end & of Coping

Scale: ¾ in to 1 ft, section of end 1 in to 1 ft, coping FS

Insc: *Fountain* & as above; name of place erased, in different hand *Fulham Palace*, with few measurements given & details markeds: *Joseph Norris*

Pen & coloured wash (20½ × 14½)

Prov: W. D. Caröe; pres. by A. B. R. Caröe, 1938

Lit: For general description see Pevsner, *London II*, p.133

Butterfield built Fulham Palace chapel 1866-67; the fountain is later.

LONDON: Church of St Augustine, Queen's Gate

Designs for clock case & pavement (4):

1-3 Clock

1 Front & Side Elevations, Section, Section of Front & Plan of Door

Scale: 1 in to 1 ft, details FS

Insc: *Clock Case for a Chiming Clock within the Church*, diameter of clock face given, details labelled & note on colours used

w/m: 1883

(13¾ × 18½)

2 Detail of Clock Dial

Insc: recto *St Augustine's Church, South Kensington* (erased) & some details of colours marked

1-2 Pencil & coloured wash (11 × 11¼)

3 Details of Clock Face on 2 sheets stuck together

Insc: *St Augustine's Church, Queen's Gate, South Kensington* | *St Mary Magdalene Enfield* (erased) & details labelled

Pen, pencil & coloured wash (small sheet 11¼ × 15½ large sheet 15 × 22)

2-3 Scale: FS

4 Plan of pavement with *Elevation & Section of Steps*

Scale: 1 in to 4 ft

Insc: *St Augustine's Church* | *Proposed Chancel No.7*s: *Joseph Norris*

Pen & coloured wash (14½ × 21½)

1-4 Insc: As above

Prov: W. D. Caröe; pres. by A. B. R. Caröe, 1938

Lit: For general description see House, *op. cit.*, p.119 & Pevsner, *London II*, p.243

Butterfield built St Augustine's 1865-76, St Mary Magdalene 1883.

LONDON: St Clement's, City Road

Design for hinges of porch doors, on 2 sheets joined together

Elevations of hinge & Lock Plate on Outside of Door, & sections

Insc: *St. Clement's Church — City Road Ironwork to North Porch Doors* & details labelled

Verso: Elevations of hinge & Lock Plate on Outside & Inside, Section on line AA

Insc: *Ironwork to South Porch Doors* & details labelled

Scale: recto & verso FS

Insc: As above

Pen & light blue wash (large sheet 22 × 30, small sheet 8 × 13½)

Prov: W. D. Caröe; pres. by A. B. R. Caröe, 1938

Butterfield built St Clement 1875; it has been dem.

LONDON: Church of St Mary, Dartmouth Park Hill,

St Pancras

Design for font

Plan, Elevation & Section of Font

Scale: 1 in to 1 ft

Insc: *St Mary's Church, Brookfield* (erased), & as above with few measurements given & materials indicateds & d: *Drawing referred to in my tender of April 20th, 1875 Thos. Earpe*

Pencil & coloured wash (14¾ × 16)

Prov: W. D. Caröe; pres. by A. B. R. Caröe, 1938

Butterfield built St Mary (nave only) in 1876.

LONDON: Wellington barracks

Designs for drinking fountain (2):

1 Plan, Elevation & Section on line AA

Insc: AA marked in plan, some materials marked & note on colours

w/m: 1885

Pencil, pen & coloured wash (18½ × 14¼)

2 Plan, 2 elevations & Section on line A, an alternative design, with wrought iron structure [Fig.131]
Insc: not executed
Pencil & coloured wash (21¹/₄ × 14¹/₂)

1-2 Scale: 1 in to 4 ft
Insc: Proposed Drinking Fountain & as above with name of building erased
Prov: W. D. Caröe; pres. by A. B. R. Caröe, 1938

MELBOURNE (Australia): St Paul's cathedral
Designs & working drawings, 1880-1891 (27):
1-2 Designs
1 South Elevation
Insc: No.2 & as above
(15¹/₂ × 21¹/₂)

2 North Elevation (right half of sheet torn off)
Insc: No.3
(14¹/₄ × 10¹/₂)

1-2 Scale: 1 in to 20 ft
Insc: Proposed Cathedral
Pen & coloured wash on brown detail paper, mounted

3-27 Working drawings
3 Ground Plan as finally intended
Insc: St Paul's Cathedral | tracing sent June 3rd 1898 & details labelled
Pencil & coloured wash (17 × 37³/₄)

4 Ground Plan
Insc: Plan of Portion now proposed to be built | No.1 & details labelled
Pen, pencil & coloured wash (21 × 28¹/₂)

5 North Elevation towards Swanston Street (steeple drawn, in subsequent drawings only crossing tower up to beginning of steeple drawn)
Insc: No.2
(41 × 28¹/₂)

6 South Elevation (towards Timber Yard)
Insc: No.3

7 East Elevation
Insc: No.4

8 West Elevation with elevation & section of small porch in W wall
Insc: No.5
w/m: 1878

5-8 Pen, pencil, blue pen & coloured wash

9 Section looking South with detail of roof timbering [Fig.132]
Insc: No.6

10 Section looking North
Insc: No.7

11 Sections through Nave & Aisles looking East & West
Details of Nave Aisle Roofs: Common & Principal Rafters & Intermediate Principals
Scale: 1 in to 2 ft (rafter details)
Insc: No.8
w/m: 1878

12 Section through Tower & Transepts looking East
Insc: No.9

13 Section through Tower & Transepts looking West, plan, Plan at CC, Elevation at BB & Section at AA of staircase turret, Section at XX of tower wall, 2 plans of tower at square & octagonal stages
Insc: No.10 & details labelled

14 Section through North Aisle & Transept looking North
Insc: No.11

15 Sections through South Aisle & Transept through Sexton's Vestry looking South, through Vestries looking South & North through Vestry looking West & Passage between Vestries looking South
Insc: No.12

16 Section through Choir, Choir Aisles & Sexton's Vestry looking East & through North Choir looking South
Insc: No.13
w/m: 1878

3-16 Scale: 1 in to 7 ft
6-16 (30³/₄ × 28¹/₂)
9-16 Pen & coloured wash

17 Details of Windows of Nave Aisles, plan, Inside & Outside Elevations & Section
Insc: No.14 & few measurements given
(21 × 28¹/₂)

18 Details of Clerestory & Triforium of Nave: Plan of Triforium, elevation & section of triforium & clerestory, Plans at A, B, C, D, E, FF & above caps & exterior elevation of clerestory windows
Insc: No.15 & Plans of Clerestory Windows showing different banding & Plan above Caps (erased), with measurements marked
w/m: 1878

4-18 Insc: Proposed Cathedral
17-18 Pen pencil & coloured wash

19 Details of Eastermost Side Arch on South Side of Choir, plan, elevation & section
Insc: No.16
w/m: partly cut, 1879 (?)

18-19 (28¹/₂ × 20³/₄)

20 South Elevation of South Transept (Gable) facing Timber Yard
Insc: Details labelled
(20 × 26¹/₂)

21 Elevation of top of Staircase Turret & Gable of North Transept (facing Swanston Street) (drawing slightly cut RHS)
Insc: Sent Feb. 12th 1884, with details labelled
w/m: 1883
(20³/₄ × 28¹/₂)

20-21 Insc: No.1 Drawing

22 Section through South Transept looking West
Insc: No.11 Drawing & details labelled & brown detail paper flyleaf with tracing of rafters added with D marked & note on use of colours & details
w/m: 1883
(21¹/₂ × 28¹/₂)

23 Inside Elevation of South Wall of Choir & Section of Choir looking South
Insc: A tracing of this drawing from point MM upwards was sent to Mr. Perks Feb. 12th 1884 forming No.2 drawing of that set (name & correction) with some materials indicated & details labelled
(49 × 30¹/₂)
Reprd: Architect, LXXXIII, 1910, facing p.128

24 Outside Elevation of South Wall of Choir, with section through bay of choir aisle showing elevation of the 2 arcade columns
Insc: A tracing of this drawing... etc. as No.23... forming No.3 drawing of that set (name presumably correction) & details labelled
(55¹/₂ × 30)

23-24 Mounted on linen (Aug. 1959)

25 Outside Elevations of upper & lower Parts of East Wall of Choir, on 2 sheets joined together
Insc: On sheet showing lower part of wall: Tracing of this portion sent to Mr. Morris Oct. 6th 1882 forming No.3 of that set; on sheet showing upper part Drawing No.4 A tracing of this drawing was sent to Mr. Morris, continued in pencil Oct. 18... & details labelled
(Sheet showing upper part 31³/₄ × 28¹/₂, sheet showing lower part 24 × 21)

19-25 Pen & coloured wash

26 Outline plans & Sections of upper & Lower Parts of Choir looking East, with section of corbel, on 2 sheets joined together
Insc: On sheet showing upper part Drawing No.5. A tracing of this drawing was sent to Mr. Perks Feb. 12th 1889 (name & date corrections) notes on details; sheet slightly cut LHS; on sheet showing lower part: A tracing of this portion was sent to Mr. Morris Oct. 6th 1882 forming No.5 drawing of that set, some materials indicated; in different hand on corbel section: Corbel at E full size
Pen, pencil & coloured wash (sheet showing upper part 40¹/₂ × 28¹/₂, sheet showing lower part 29¹/₂ × 21¹/₂)

23-26 Insc: Few measurements given

27 Detail of Aisle on North Side of Choir, end & North Elevations
Insc: Drawing No.1, & details labelled
Pen & coloured wash on brown detail paper mounted (22 × 29³/₄)

1-27 Insc: Melbourne, & as above
17-27 Scale: 1 in to 2 ft (not marked in 23)
20-27 Insc: St Paul's Cathedral
Prov: Pres. by R. P. Easton, 1954
Lit: A & BN, CLXXVII, 1944, p.59; B. F. L. Clarke, Anglican Cathedrals outside the British Isles, 1958, pp.98-100, illustr. facing p.96
Butterfield was appointed architect in 1877 & the foundation stone was laid in April 1880. He resigned in 1886 & J. Reed, a local architect, took his place; the cathedral was consecrated in Jan. 1891; the towers were completed in 1924.

MILSTEAD (Kent): Church of St Mary & the Holy Cross

Design for pulpit
Plan, South & West Elevation & Sections, with Plan at Angle & Sections of Top & Brackets
Scale: ³/₄ in to 1 ft, details FS
Insc: Milstead Church No.11, Proposed Restoration & Refitting, Detail of Pulpit & as above, with measurements marked & details labelled
Pen & coloured wash (14¹/₄ × 21)
Prov: W. D. Caröe; pres. by A. B. R. Caröe, 1938
Butterfield restored Milstead church in 1872, see John Newman, North East and East Kent, p.373.

NEWBURY (Berks): Church
Design & contract drawings, 1859-60 (7):
1 Design

1 South & West Elevations, slightly different design from subsequent contract drawings
Scale: ³/₄ in to 10 ft
Pen & coloured wash (14³/₄ × 21³/₄)

2-7 Contract drawings (series incomplete)
2 West & East Elevations, plans of Jambs & Mullions of West & East Windows with end elevation of N aisle
Scale: 1 in to 4 ft (window details)
Insc: No.4
Pen, pencil & coloured wash (14¹/₂ × 21)

3 Longitudinal Section looking South, with profile of Inside String under Nave Windows to a large scale
Insc: No.5

4 Longitudinal Section looking North, with profile of String inside of Chancel to a large scale
Insc: No.6, with note on detail signed by G. W. Myers

5 Transverse Sections at CC & DD looking East & West, with profiles of Chancel Arch
Scale: 1½ in to 1 ft (profiles)
Insc: No.7

2-5 Scale: 1 in to 10 ft
Cartridge mounted on linen
3-5 (15 × 22)

6 Elevations of Principals in Nave & Chancel Roofs of Roof of North Aisle, Springing of Roof on South Side of Nave, & Common Rafters of Nave Roof
Scale: 1 in to 2 ft
Insc: No.8
(22 × 15)

2-6 Insc: Stamped by The Incorporated Society for Enlarging, Building & Repair of Churches & Chapels s: James Randall, Archdeacon of Brs. S. Oxon
2, 3-6 d: With stamp, 18 July 1859

7 Plan, Elevation & Section of Chancel Seats, Plans at AA & BB of seats, CC & DD of sedilia, Plan at AA, Front & Side Elevations of Lectern, Front Elevation & Section of Sedilia, Section of Prayer Desk
Scale: ¾ in to 1 ft
Insc: No.12
(22 × 15)

1-7 Insc: Proposed New Church | Newbury Berks & as above, with details labelled & measurements marked
2-7 s: G. W. Myers
Pen & coloured wash
Prov: Pres. by R. P. Easton, 1954
Dem.

NORTHINGTON (Hants): Church
Contract drawings (series incomplete) for alterations (8):
1 South Elevation
Insc: No.2
(15 × 22)

2 East Elevation showing new copings & crosses to gables & new roofs to Vestry & Tower with alterations in East Window
Insc: No.3
(22 × 15)

3 Section looking South & Sections of Porch & Heating Room looking East & West
Insc: No.4

4 Section looking North
Insc: No.5

3-4 (15 × 22)

5 Section looking North, design identical with No.4, but vault decoration &c marked
Insc: No.5
(14¾ × 21¾)

6 Section looking South & Section of Porch & Heating Room looking East & West, design of nave identical with No.3, but without vault decoration &c, heating room & porch to slightly different designs
Insc: No.6

7 Sections looking East & West, Sections of Vestry looking South & North
Insc: No.7

1-7 Scale: 1¾ in to 10 ft

8 Plan, Half Elevation of East & West Sides, Sections from East to West & South to North of Roof of Tower, outline Plan of Quatrefoils, Plans at A & B
Scale: 1 in to 2 ft (roof), quatrefoils FS
Insc: No.12
(15 × 22)

1-8 Insc: Northington Church & as above, with some details labelled & measurements marked
s: William Coles (not on 3 & 5, which are identical with 6 & 4)
Pen & coloured wash
Prov: Pres. by R. P. Easton, 1954

OAKLEY PARK (Salop): Churchyard
Design for cross
Plan of AB, front & part Side elevations
Scale: ¾ in to 1 ft
Insc: Churchyard Cross, & as above, AB & height of cross marked, in quatrefoil erased inscription Hon. Robert Windsor Clive M.P. of Oakley Park Shrops
Pencil & coloured wash (16½ × 6¾)
Prov: W. D. Caröe; pres. by A. B. R. Caröe, 1938

OTTERY ST MARY (Devon): Church of St Mary
Design for chancel seat
Plan, Elevation of Back, Half Front Elevations & Sections of seats, sections of Hindermost Seat, Front & Support, with details of Capping of Back & Seat End
Scale: ¾ in to 1 ft, details FS
Insc: As above, name of church erased, most measurements given & note on colours used
s: Illegible signature
Pen & coloured wash (13¾ × 21)
Prov: W. D. Caröe; pres. by A. B. R. Caröe, 1938
Butterfield restored St Mary 1850 & 1878 (date of seats).

OXFORD (Oxon): Christ Church cemetery
Design for tomb, c.1881
Plan, Plan showing adjacent walls of Cathedral, elevations of South & North Sides, Head & Foot
Scale: 1 in to 1 ft, plan showing site ¾ in to 1 ft
Insc: Christchurch, Oxford, Proposed Tomb, & as above, few measurements given & materials indicated, & note on details; Latin inscription identifies tomb as that of P. E. Purey who died in 1880
s & d: Drawing referred to in my tender of July 18th 1881 for Purey & Co (P), Hubert J. Poole
Pen & coloured wash (14¼ × 20½)
Prov: W. D. Caröe; pres. by A. B. R. Caröe, 1938

OXFORD: Keble College
1 Unexecuted design
Elevations of E external wall of college & N side of library & dining hall with Section through Hall & Kitchen
Scale: 1 in to 20 ft
Insc: Oxford, Keble College
Pen, pencil, blue pen & coloured wash on sized linen (made up to 22¼ × 29¾)
Prov: Pres. by R. P. Easton, 1954

2-11 Working drawings for chapel & cloisters
2 Details of Choir Seats: plan, Elevations of Front & Front Seats, side Elevations & Section of Seats in North Transept, End Elevation & Section of Seats & Desks, Plan of End & at AB, CD, EF
Scale: ¾ in to 1 ft, detail plans FS
Insc: No.16
Sheet torn at sides, on brown detail paper (made up to 21¾ × 35)
Nos.17 & 18 missing

3 Details of East End: Half Elevation & Half Section, Inside & Outside Elevations of Easternmost Bay & Detail of Cornice & Parapet, elevation & section [Fig.133]
Scale: Cornice & parapet 1½ in to 1 ft
Insc: No.19
(Made up to 26½ × 36¼)

4 Details of West End: Half Inside & Outside Elevations, Inside & Outside Elevation of First Bay of Nave, with outline plans of Jambs & Arches & profiles of Caps & Bases to Window at A, Niche at B, Plan & Section showing access to Gutters & outline plans of Jamb of Window at C, & of Jamb, Arch, Cap, Base etc. of outside Panelling above South Doorway
Scale: Details ⅛ FS
Insc: No.20
(Made up to 26¼ × 38¼)

5 Details of Doorways & Doors: Plan, Inside & Outside Elevations & Sections of South Doorway, Plan, Inside & Outside Elevations towards Chapel & Cloister & Section of West Doorway, Plan & Elevation towards Chapel & Stairs of Door into Staircase, outline plans of Jambs of South & West Doorways & profiles of Caps & Bases A-D
Scale: Details 3 in to 1 ft
Insc: No.21
Large part of sheet torn off (made up to 26 × 38)
3-5 Scale: 1 in to 4 ft

6 Details of Reredos: Plan, Elevation & Section, Section through Credence, outline Plans at AB & CD & profiles
Scale: 1 in to 2 ft, details FS
Insc: No.22
(Made up to 27 × 37½)

2-6 Insc: Proposed Chapel
Pen & coloured wash
3-6 s: J. Parnell & Son | Field Poole & Sons
w/m: 1872

7 Detail of Pinnacles on each Side of Centre Mosaic panel at West End to a large scale
Insc: Chapel
Pencil & coloured wash (sheet of uneven size, made up to approx. 74 × 38)

8-10 Designs for scrapers in chapel on 3 sheets joined together

8 End & Hall Front Elevations of Scraper
Insc: Keble College Chapel (erased)
Pencil & light blue wash (19½ × 26)

9 Detail of Scraper to Vestry Doorway & to Doorway of South Transept; end & half-front elevations
Pen & light blue wash (approx. 12¾ × 16½)

8-9 Insc: Notes on details

10 Side & End elevations of Scraper to Vestry Doorway
Scale: FS
Pen, red ink & light blue wash (approx. 18½ × 14¾)

9-10 Insc: Name of building cut off
On brown detail paper
Prov: W. D. Caröe; pres. by A. B. R. Caröe, 1938

11 Details of Cloisters: Elevation towards Quadrangle, Inside Elevation at GG on Plan, Elevation of Arches in Corridor, with profile of Tabling of Buttress & elevation of buttress
Scale: 1 in to 2 ft, tabling of buttress FS
Pencil & coloured wash on sized linen, mounted, (sides of sheet partly torn off, made up to 28½ × 26½)

2-7, 11 Prov: Pres. by R. P. Easton, 1954

Lit: (chapel) *Builder*, XLVIII, 1885, pp.10, 47; exterior of chapel illustr. in *Builder*, XLVIII, 1885, p.16; *AR*, VIII, 1900, p.23; *A & BN*, CLXXVIII, 1944, p.60; *AR*, XCVIII, 1945, p.174; & Summerson, *op. cit.*, pl.XI; interior in *Builder*, XLVIII, 1885, p.17, & *Gazette des Beaux Arts*, XXXIII, 2nd ser., 1886, p.101

Lit: (college as a whole) C. R. Eastlake, *History of the Gothic Revival*, 1872, p.262; D. Serjeant, *Keble College*, unpublished thesis 1956; House, *op. cit.*, pp.121-124; chart showing aerial view of whole college illustr. in Goodhart-Rendel, *op. cit.*, p.128

An appeal for public subscription appeared after the death of John Keble in the *Ecclesiologist* of Dec. 1866 (XXVII, No.CLXXVII); the college was founded in 1868 & incorporated by royal charter & opened in 1870. A large number of drawings for the college are kept at Keble.

RINGSFIELD (Suffolk): Church of All Saints
Designs for altar table, rail & door hinges (2):
1 Front, Side & Back Elevations & Section with section of Top of Altar Table, Plan, Elevation & Section, with section of Capping of Altar Rail
Scale: $\frac{3}{4}$ in to 1 ft, details FS
Insc: No.11 | Details of Altar Table & Altar Rail
s: Joseph Norris
Pen & coloured wash ($15\frac{1}{4} \times 22\frac{1}{4}$)

2 Ironwork of Porch Doors: elevations of Hinge & Lock Plate & Section at AA
Scale: FS
Pencil, pen & coloured wash ($20\frac{1}{2} \times 22$)

1-2 Insc: Ringsfield Church (2 erased) & as above, with details labelled & measurements marked
Prov: W. D. Caröe; pres. by A. B. R. Caröe, 1938
Lit: For general history of building see Pevsner, *Suffolk*, 1961, p.374
Ringsfield church was largely rebuilt by Butterfield in 1883.

RUGBY (Warwicks): Church of St Andrew
Designs & contract drawings for rebuilding of parish church, 1877-85, tower 1896 (21):
1-12 Designs
1 Section through Nave looking North, upper part of tower in elevation
Insc: No.6 & as above
Pencil & coloured wash

2 Transverse section looking E, with elevation of tower
Insc: No.7
Pencil, blue pen & coloured wash

1-2 Insc: Proposed Rebuilding & Enlargement ($14\frac{1}{4} \times 21\frac{1}{4}$)
Prov: Pres. by R. P. Easton, 1954
Details of these designs are different from contract drawings.

3 Elevations with sections of Top & Bottom Bolts of door hinges on 2 sheets joined together
Insc: Wrought Iron Bolts to Doors between Vestry & Organ Room
Pencil & light blue wash (sheet showing top bolt approx. $30\frac{1}{2} \times 10$, sheet showing bottom bolt approx. $15\frac{1}{2} \times 10$)

4 Detail of Gummel Casement in Two-Light Window: Outside Elevation, Inside Elevation showing Joint & Bar, Section showing Casement both open & closed at top & bottom with Plans at AA & BB
Insc: Vestry & details labelled
Pencil & coloured wash ($26\frac{1}{2} \times 34$)

3-4 Scale: FS

5 Plan of Tile Pavement, with detail plans of Patterns on North & South Sides of Footplace, of Bands on West Side of Altar Rail, Elevation of Steps & Section of two highest Steps
Scale: 1 in to 5 ft, details 1 in to 1 ft
Insc: Some materials marked in details & section note dated Oct. 26, 1878 crossed out
Pen & coloured wash ($21\frac{1}{2} \times 14\frac{1}{2}$)

1-5 Insc: Rugby Church (4 erased)

3-5 Insc: Notes on details given

6 Elevation of brass lectern
Insc: Name of building erased, few measurements given
s & d: Drawing referred to in our | tender of Dec. 31, 78 | A. B. Midland | for Hart Son Peard & Co
Pencil & coloured wash (approx. $16\frac{1}{4} \times 12\frac{1}{4}$)

7 Elevation of brass lectern (alternative design)
Scale: 2 in to 1 ft
Pen, pencil & yellow wash on detail paper, mounted ($14 \times 9\frac{1}{2}$)

8 Plan, elevation & section of Altar Rail, with Plans at A & B & Section of Walnut Capping
Scale: 1 in to 1 ft, details FS
Insc: Some measurements given, notes on details s & d: Drawing referred to in our | Tender of April 9th 1879 for | £31 | A. B. Midland | for Hart Son Peard & Co
($14\frac{1}{4} \times 13\frac{1}{4}$)

9 Details of No.8: part elevation, section, Plans at C & D, Sections at A & B
Scale: FS
Insc: Altar Rail, details marked, note, partly cut off, referring to Mr. Butterfield
(Approx. 30×33)

8-9 Insc: Name of church erased
Pencil & coloured wash

10 Plan & North Elevation of Organ (cf. No.19)
($20 \times 13\frac{1}{4}$)

11 Details of Cross & Weathercock on Spire, section, Plans at AA, BB, CC, EE, FF & showing hard metal Ball Bearings at AA & 3 part sections
Scale: FS
Insc: Details labelled, plan levels marked in main section, notes on details & colours
Pen, pencil & coloured wash (approx. 133×43)

3-11 Prov: W. D. Caröe; pres. by A. B. R. Caröe, 1938

12-21 Contract drawings
12 Ground Plan & Plan of Furnace Room
Insc: No.1
w/m: 1874
Pen, red pen & coloured wash

13 North Elevation, Elevation & Section of gutter at C, plan at A & BB & Section of Gutter in Stone | Eaves Course of Existing Nave Roof [Fig.134]
Scale: Plan at A FS, plan at BB 1 in to 1 ft, section 1 in to 4 ft
Insc: No.2
Pen, pencil, red pen & coloured wash

14 South Elevation, with elevation of External Rubble Walling & Detail of Iron Wire, outline plans of Organ Chamber, Clerestory & Aisle Windows, profiles of Tablings & Plinth of Aisle Buttresses
Scale: Buttress & wire details FS, window details & rubble work 1 in to 1 ft
Insc: No.3
Pen & coloured wash
No.4 missing

15 East Elevation with plan of tower at turret level, with flap added showing upper part of steeple & plan of tower
Insc: No.5
Pen, red pen & coloured wash

16 Section through existing Nave looking South, Plans of Ceiling of existing Nave showing new Ceiling Ribs & at BB, C & D, Section at A
Scale: Plan at BB & section at A FS
Insc: recto No.6; verso Outline plans of jamb & arch to a large scale

17 Section of Nave looking South & through centre of Nave Arcade, outline plan & profiles of base & capital, Detail of Nave Arcade
Scale: Details, $1\frac{1}{2}$ in to 1 ft
Insc: No.7

18 Section of Nave & Chancel looking North, with elevation of Internal Altar
Scale: Elevation 1 in to 1 ft
Insc: No.8
Nos.9 & 10 missing

19 Sections through Nave & Aisles looking East, through Organ Room & Vestry looking North & South & parts of basement, at A, B, C & of detail of Eaves of North Aisle, elevation with section of South Aisle
Scale: Detail of eaves, $\frac{3}{4}$ in to 1 ft
Insc: No.11

12-19 Scale: 1 in to 8 ft
Insc: Parish Church Rugby | Proposed Rebuilding
13-19 w/m: 1875
16-19 New tower not shown

20 Plan, South, North & West Elevations & Section of Pulpit, with Plan of Angle & Section of Bookboard, plan & elevations of West & East Sides of Screen at East End of existing Nave now treated as an Aisle, with Section of Capping of Screen
Scale: $\frac{3}{4}$ in to 1 ft, details FS
Insc: No.13, name of church erased
w/m: 1874
Prov: W. D. Caröe; pres. by A. B. R. Caröe, 1938

12-20 s: Signed by contractors (mostly obliterated)
13-20 Pen & coloured wash (approx. $21\frac{1}{4} \times 29\frac{3}{4}$)

21 Plan, Elevation, Section & Inside section, with Plan at B of Closets in Recess in North Wall of Vestry
Scale: $\frac{1}{2}$ in to 1 ft, plan at B FS
Insc: Rugby Church
Pen, pencil & sepia wash (11×13)

12-21 Insc: As above, with details labelled & measurements marked

1-19, 21 Prov: Pres. by E. S. Harris, 1918

Lit: *AR*, VIII, 1900, p.15, interior of church & exterior of tower illustr. pp.19 & 21; House, *op. cit.*, p.121

Butterfield incorporated the old building as the N aisle into his design, also kept old W tower.

RUGBY (Warwicks): Rugby School chapel
Measured drawings & designs for alterations & additions, 1872-75 (3):

1 Measured drawing

South East Elevation before alterations

Scale: $1\frac{1}{2}$ in to 10 ft

Insc: Measurements given

Pen on cartridge mounted on linen ($14\frac{1}{2} \times 21$)

Unidentified early C19 drawing, not by Butterfield, but sketched in alterations show that it must have been used & annotated by him; sketch of the W porch e.g. is identical with Butterfield design, cf. S elevation in No.2.

2 *West Elevation* & S elevation

Scale: $\frac{5}{8}$ in to 10 ft

Pencil & coloured wash ($22\frac{1}{4} \times 15\frac{1}{4}$)

Neither design for tower executed.

3 Longitudinal section looking S, with *Part Elevation of West Side of Belfry*

Scale: $\frac{7}{8}$ in to 10 ft

Insc: No.7 (remaining drawings of the set missing), some measurements given

Pen & coloured wash, half of sheet torn off (approx. $14\frac{1}{2} \times 10\frac{1}{2}$)

1-3 Insc: *Rugby School Chapel* & as above

Prov: Pres. by R. P. Easton, 1954

Lit: *AR*, VII, 1900, p.262; House, *op. cit.*, p.120

interior illustr. opp. p.259 & in *A & BN*, CLXXXVIII, 1944, p.59, exterior from SE in *AR*, VII, 1900, p.263

Butterfield's main work consisted of the addition of double transept, tower & apse.

ST MORGAN (Cornwall): Gate

Design, 1862

Plan, front & *Side Elevations*, transverse & longitudinal

Sections of Proposed Lych Gate, with elevation of gates

Scale: 1 in to 4 ft, gates 1 in to 1 ft

Insc: As above, name of building erased, & measurements given

Pen & coloured wash (13×19)

Prov: W. D. Caröe; pres. by A. B. R. Caröe, 1938

TAMWORTH (Staffs): Church of St Editha

Design for bible desk

Plan & side elevation

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

Insc: *Tamworth Church* | *Bible Desk* (erased) & few measurements given on elevation

Pencil & coloured wash (approx. $15 \times 7\frac{1}{2}$)

Prov: W. D. Caröe; pres. by A. B. R. Caröe, 1938

Butterfield restored Tamworth church in 1871.

WARESLEY (Hunts): Church of St James

Design for pump, gates & churchyard cross (2):

1 *Plan*, *Elevations towards Road* & *Churchyard*, *Side*

elevation with section, with details, part *Plan* &

Elevation of Churchyard Gates & *Section through Fence*

Scale: 1 in to 2 ft

Insc: *Waresley Church* | *Drawing for Pump & Churchyard Gates*, with details labelled & measurements marked

s: John Thompson

(14×21)

2 Front, side & part back elevation of cross, profiles of base & *Angle*

Scale: 1 in to 2 ft, profiles FS

Insc: *Churchyard Cross*, name of place erased, few measurements & details marked

1-2 Insc: As above

Pencil & coloured wash ($11\frac{1}{2} \times 13$)

Prov: W. D. Caröe; pres. by A. B. R. Caröe, 1938

Butterfield built St James's in 1856-57.

WEST LAVINGTON (Sussex): Church of St Mary

Magdalene

Design for reredos

Plan, *Elevation* & *Section* with *Plans of Side & Centre*

Buttresses & of Cross & section of *Black Marble Slab*

at A

Scale: 1 in to 2 ft, details FS

Insc: *Proposed Reredos* & as above, name of church

erased, some measurements & details marked

s & d: *Drawing referred to in my* | *Tender of Aug. 12th*

& Sept. 23rd 1882 | *for M. T. Bayne & Co. Ltd* |

Hubert J. Poole | *Manager*

Pen, pencil & coloured wash, mounted on linen

($15 \times 21\frac{1}{4}$)

Prov: W. D. Caröe; pres. by A. B. R. Caröe, 1938

Butterfield built St Mary Magdalene in 1849-50.

WHITEKNIGHTS, nr Reading (Berks)

Design for gate

Plan & *Elevation of Entrance Gate*, *Elevations at*

AA & *BB* & of *End Pier*, *Plan* & *Section showing Stay*

Scale: 1 in to 2 ft

Insc: *White Knights* | *Details of Entrance Gates* & as

above, with some measurements given & details

marked

s: *Joseph Norris*

Pencil & coloured wash

Verso: FS profile of top part of pier

Pencil & grey wash ($18 \times 30\frac{1}{4}$)

Prov: W. D. Caröe; pres. by A. B. R. Caröe, 1938

Colvin mentions entrance gates & bridge of White

Knights, built in 1785 by S. P. Cockerell for W. B.

Martin.

WEYBRIDGE (Surrey): Church of St Michael

Design for reredos

Plan, front elevation & sections

Scale: 1 in to 2 ft

Insc: *Reredos* (name of church erased)

Pencil & coloured wash ($11\frac{1}{2} \times 14\frac{3}{4}$)

Prov: W. D. Caröe; pres. by A. B. R. Caröe, 1938

Butterfield built St Michael in 1874.

WICKHAM BISHOPS (Essex): Churchyard

Design for tomb, c.1890

Front & *Side Elevations* of *Head* & *Foot* stones &

detail of quatrefoil

Scale: 2 in to 1 ft, detail FS

Insc: As above, name of place cut off, few

measurements given, inscription identifies tomb as

that of H. Wood who died in 1890

s & d: *Grave Cross referred to in our Tender of Oct. 22,*

1891 | *for Henry Poole & Sons* | *Hubert J. Poole* |

Manager

Pencil & coloured wash (13×18)

Prov: W. D. Caröe; pres. by A. B. R. Caröe, 1938

WINCHESTER (Hants): Church of St Michael

Designs for bible desk on 2 sheets joined together (2):

1 *Plan*, *Front* & *Side elevations* & *Plan at A*

Scale: 1 in to 1 ft, detail plan FS

Insc: *Bible Desk*, name of building erased, few

measurements given & details marked

($14\frac{1}{2} \times 10\frac{3}{4}$)

2 Part *Front* elevation of *Bible Desk*, with *Plans*

at *AA*, *CD* & *EE*

Verso: *Details of Bible Desk*, side elevation with detail

& *Plan at BB*

Insc: *St Michael's Church Winchester* (erased)

Scale: recto & verso FS

(62×22)

1-2 Insc: As above with note on colours used, levels

of plans marked in elevations

Pencil & coloured wash

Prov: W. D. Caröe; pres. by A. B. R. Caröe, 1938

Butterfield rebuilt section of St Michael in 1882-90.

WINCHESTER (Hants): St Cross Hospital chapel

Design for organ case

Plan of Platform & *Front* & *Side Elevations*, with *Plan*

at *AA*, elevation of trefoil *Air Opening for Ventilation*

pierced in plinth on North & South Sides of Platform &

section at C

Scale: 1 in to 2 ft, details FS

Insc: recto *Proposed Organ Case*, partly cut off, & as

above, in front elevation detail levels marked, note

on details; verso *St Cross Winchester* (partly cut off)

Pencil & coloured wash

Prov: W. D. Caröe; pres. by A. B. R. Caröe, 1938

Butterfield restored St Cross Hospital & fully

decorated chapel in 1858-65.

WINDSOR (Berks): Barracks

Design for drinking fountain

Plan, *Elevation* & *Section*

Scale: 1 in to 4 ft

Insc: *Proposed Drinking Fountain* & as above, name of

building erased, & some details labelled with notes

s: *Drawing referred to in my tender* | *Joseph Norris*

Pencil & coloured wash (21×15)

Prov: W. D. Caröe; pres. by A. B. R. Caröe, 1938

Butterfield built the fountain in 1886-87.

YORK: Church of St Mary's, Castlegate

Design for pulpit

Details of Pulpit: *Plan*, *South* & *West Elevations* &

Elevation from line AA with *Plan at BB*

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

Insc: As above, name of church erased, with details

labelled & measurements marked

Pencil, pen & coloured wash ($14\frac{1}{2} \times 21\frac{1}{2}$)

Prov: W. D. Caröe; pres. by A. B. R. Caröe, 1938

Butterfield restored St Mary's in 1870.

Unidentified designs

Prov: W. D. Caröe; pres. by A. B. R. Caröe, 1938

Design for alphabet

s: *W. Butterfield Arch.* & illegible signature

Pencil (15×11)

Design for altar rails (2):

1 *Plan*, *Elevation* & *Section of Altar Rail*

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

Insc: As above, name of church erased, some

measurements given, notes on details

($8\frac{1}{4} \times 15\frac{1}{4}$)

2 Details of No.1

Detail of Altar Rail, Plan at A, part elevation & section A marked in elevation
 Verso: *Detail of Gates of Altar Rail*, part elevation with inserted sections

Scale: FS

Insc: Name of church cut off
 (29 $\frac{3}{4}$ × 21 $\frac{3}{4}$)

1-2 Insc: Notes on colours used
 Pencil & coloured wash

Designs for altar tables (2):

1 *Front, Back & Side Elevations & Section of Altar Table, with Plans at AA & of Back at BB & elevations at C & D*
 (10 $\frac{3}{4}$ × 15)

2 *Front, Side & Half Back Elevations & Section of Altar Table with Plan of angle & sections of Top, Front & Back*

s & d: *Drawing referred to in my tender of Feb. 15, 1886, J. Norris*
 (15 × 20 $\frac{1}{2}$)

1-2 Scale: $\frac{3}{4}$ in to 1 ft, details FS
 Insc: As above, with details labelled & measurements marked
 Pencil & coloured wash

Rubbing of monumental brass, in memory of *Guy Cubbert Dawnay*, 7th Viscount Downe, who died Feb. 1889

Dawnay was one of Butterfield's patrons; the brass is probably in Baldersby, Yorks.

Designs for chancel seat, desks & altar tables (6):

1 *Detail of Chancel Seats: Plan, Elevations of Seats & Desks & toward Nave, Part Elevation of back to Seats & Sections of Seats & Desks & through Prayer Desk*, with Plan at BB & of desk & Seat Ends

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

s: Illegible signature T. H. Miller (?)

w/m: 1873

Pen & coloured wash (15 × 21 $\frac{1}{2}$)

2 *Details of Chancel Seats & Screens: Plan, Elevation, elevations of South & West Sides of Screen, Sections of Seats & Clergyman's Seat & Desk*, with Plan of Screens at AA & Section at B & detail of Seat Ends

Scale: 1 in to 2 ft, details FS

w/m: 1885

Pencil & coloured wash (15 × 21 $\frac{1}{2}$)

3 *Details of Seats: Plan of Chapel showing position of Seats, Elevation of Front to Seats, Half Elevations of Front & Back of Seats, side Elevation & Elevation of Back of Hindermost Seats, Section, sections of Support & Front of seats, details of Capping & Seat End*

Insc: *Seats referred to in my Tender*

(14 × 20 $\frac{3}{4}$)

2-3 s: *Joseph Norris*

4 *Detail of Adults' & Children's Seats: Plan & Section of Seat & Front, Elevations of Front & Back, Half Front & End Elevations, sections of Hindermost seat & Support of adults' seats, Front Elevations of Children's Seats & Sections of Seats & Front, with details at AB & CD of Adults' & Children's Seat Ends & of Capping of Adults' Seats*

s: *Gaskin & Goddley*

(14 × 21)

5 *Details of Adults' Seats: Plan, Elevation of Back to Seats & of Back Seat, Half Elevations of Seats & Front to Seats, Sections of Seats & Front, of Support at A & Back Seat for adults, Elevations & Sections of Seats & Front of Children's Seats, with details of Top of Back of Seats & Adults' & Children's Seat Ends*
 s: Signature as No.1

6 *Detail of Seats for Adults & Children: Plan, Half Front & Back Elevations & End Elevation, Sections of Seat & Front & Support & Hindermost Seat for adults, Half Front Elevations & Sections of Seats for Children in South Aisle of Chancel, with details of Capping of Adults' & Children's Seats & of Adults' & Children's Seat Ends*
 s: Signed by contractors

1-6 Insc: As above, name of church erased, with details labelled & measurements marked

3-6 Scale: $\frac{3}{4}$ in to 1 ft, details FS

5-6 Pen & coloured wash (13 $\frac{3}{4}$ × 21)

Designs for churchyard crosses (2):

1 *Plan, Elevations looking East & South & side elevation*

Insc: *Proposed Restoration of Cross* (erased), also name of place erased, height of cross given
 (13 $\frac{3}{4}$ × 9)

2 *Front, Side & part Back elevations*
 (13 $\frac{3}{4}$ × 11 $\frac{1}{4}$)

1-2 Scale: $\frac{3}{4}$ in to 1 ft

Insc: *Churchyard Cross* & as above, with details labelled & measurements marked

Pencil & coloured wash

Designs for credence tables, litany desks & stools, sediliae & chairs (6):

1 *Plan, Front & End elevations & Section, with part Section of Credence Table*

Scale: 1 in to 1 ft, detail FS

(14 × 17)

2 *Detail of Litany Desk: Plan & Front & Side Elevations*

1-2 Insc: Note on colours used
 Pencil & coloured wash (13 $\frac{1}{4}$ × 10 $\frac{3}{4}$)

3 *East, West & End elevations of Litany Stool*

Verso: detail elevation

Pen, pencil & coloured wash (11 × 13 $\frac{1}{4}$)

2-3 Scale: 1 $\frac{1}{2}$ in to 1 ft

4 *Details of Sediliae, South Side of Sanctuary: Plan, front & End Elevations, Section & Section showing centre elbow*

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

(10 × 14 $\frac{1}{2}$)

5 *Proposed Sediliae, South Side of Sanctuary: Plan, Elevation & Section, with Capping at A*

Scale: Detail FS

Insc: No.1

(14 × 15 $\frac{1}{4}$)

1-5 Insc: Name of church erased

6 *Plans, Elevations & Sections of Chairs in Window Recesses & of Bishop's Chair* (name of church cut off)
 s & d: *Drawing referred to in my Tender of Jan. 8th 1879, Edwin L. Luscombe* (builder of Exeter), Jan. 22nd 1879 & stamped by Luscombe firm

5-6 Scale: 1 in to 1 ft

1-6 Insc: As above & with colour notes & details labelled & measurements marked

Pencil & coloured wash (14 × 10)

Designs for door hinges (3):

1 *Elevations of Hinge & Lock Plates*

Insc: *Gummetal work to Outer Door*

Pen & coloured wash on brown detail paper (approx. 11 $\frac{3}{4}$ × 27)

2 *Elevations of Gummetal Latch Handles on Vestry & Organ Transept sides of Door, elevation & Section at AA of Wrought Iron Hinges* (RHS part of sheet joined on)

Scale: FS

Insc: *Metal work to Doors between Vestry & Organ Transept*

Pencil & coloured wash (approx. 14 × 25 $\frac{1}{2}$)

1-2 Insc: Name of building cut off

3 *Elevations of Upper & part of Lower Hinge & of Latch Handles, Section at AA*

Insc: *Wrought Ironwork to Door between Chancel & Vestry*, name of church erased

Pencil, pen & light blue wash

Verso: *Gummetal Work to Outer Door of Vestry, All Saints Church*

Pencil, pen & light sepia wash (26 $\frac{3}{4}$ × 21)

Scale: recto & verso FS

1-3 Insc: As above, with details labelled

Design for font

Plan, Plan of underside & top of Cover, Side & West Elevations & Section

Scale: 1 in to 1 ft

Insc: As above, name of building cut off, some measurements & details marked

s & d: *Drawing referred to in my tender of March 22nd J. Norris*

w/m: 1886

Pencil & coloured wash (14 × 20)

Probably font of church in Aulthucknall.

Designs for gable crosses (3):

1 *Front & Side elevations of Cross to Porch Gable with Plans at AB & CD*

Scale: FS

Insc: Name of church cut off

(42 $\frac{3}{4}$ × 22)

2 *Front & Side elevations of Gable Cross to Chancel with Plans at AB & CD, elevations at E & G & of Arms of Cross & Section at FF*

Scale: Main elevations $\frac{1}{4}$ FS, details FS

Insc: Name of church erased

1-2 Pencil, pen & coloured wash

3 *Front & side elevations of Cross on West Gable of Nave with plans at CD, at slightly higher level & at FG, elevations at A & E & section of Coping*

Scale: Main elevations 3 in to 1 ft, details FS

Insc: Name of church cut off

Pen & coloured wash on detail paper (approx. 20 × 30 $\frac{1}{2}$)

1-3 Insc: As above, with details labelled & measurements marked

Designs for gates (4):

1 *Plan, elevation & Section, with Plans at BC & EF & Sections at A, D & GI* (early design)

Scale: 1 in to 1 ft

Insc: *Gates in Fence Wall*

s & d: *Drawing referred to in my agreement of May 6th J. Myers*

Pen & coloured wash on cartridge mounted on linen (14 $\frac{1}{2}$ × 22)

2 Plan, Elevation & Section, Plans at AB, CD, EF & GH, Details at H & L

Scale: 1 in to 2 ft, details FS

Insc: Gate in North Wall, with name of building erased

s: Signed by contractors

Pencil & coloured wash (14 × 21¹/₂)

3 Plan & Elevation of wall & gates, plan, elevation & sections of gates, Plan of Box & Stile at A when Gates are open, Plans at AA when Gates are locked, at B & CC, Section of Box when gates are closed at DD & Detail of Iron Bolt

Scale: Wall & gates 1 in to 10 ft, gates ³/₈ in to 1 ft, details FS

Pen & coloured wash on detail paper, mounted on cartridge with unlabelled details

Verso: Details of Gates & Railing to Boundary Wall

Scale: FS

Pencil & light blue wash (20³/₄ × 30)

4 Plan & Elevation of Gateway at A, sheet cut down

Scale: 1 in to 2 ft

Pen & coloured wash (15 × 9)

1-4 Insc: As above & few measurements marked & details labelled

Design for lectern

Plan & Side Elevations of lectern, with part Front Elevations, 4 Plans & Elevation

Scale: 1¹/₂ in to 1 ft, details FS

Insc: Details of Lectern, & as above, with name of building cut off

Pencil & coloured wash (58¹/₄ × 29³/₄)

Design for organ case & screen

Plan & elevation of Organ Case & Organist's Screen, elevations of East & West Sides of Screen

Scale: 1 in to 2 ft

Insc: As above

s & d: Screen referred to in my tender of July 26, 92 | J. Norris

Probably design for St Augustine's, Bournemouth.

Designs for pavements (3):

1 Plan of Tile Pavement, with part plans at B & on Footplate

Insc: Name of building cut off (19 × 15)

2 Plan of Pavement, detail plans of Patterns marked in main plan, Elevation of Risers of Steps, Section through Wooden Floors at AB & of Risers of Wooden Platforms showing high wainscot (part of a larger sheet)

Scale: Detail section 1¹/₂ in to 1 ft (14¹/₂ × 21)

3 Plan of Tile Pavement & detail plans of Patterns in Passage between Choir Seats & in centre within Altar Rail & also at AAA of Part of Pattern at BB & Line of Zigzag at CC (part of a larger sheet)

Scale: Detail plans 1¹/₂ in to 1 ft

Insc: Name of building cut off, mention of Mr.

Butterfield

w/m: 1886

1-3 Scale: 1 in to 4 ft

Insc: As above, with details labelled & measurements marked

Pen & coloured wash (20 × 21)

Designs for pulpits (2):

1 Plan, inside & outside & Side Elevations of Pulpit, with plan at angle AB & sections at CD, JJ & of Top

Scale: 1 in to 1 ft, details FS

d: In different hand on outside elevation, inscription 1866

Pen & coloured wash (14¹/₂ × 21¹/₂)

2 Plan, Elevation & Section of Pulpit, elevation & section at AB

Scale: ³/₄ in to 1 ft, details FS

Pen, pencil & coloured wash (15 × 22)

1-2 Insc: As above, name of church erased, few measurements given, note on colours used

Designs for reredoses (2):

1 Plan, front Elevation & 3 sections, section of Super Altar Derbyshire fossil Shelf at A with 2 profiles

Scale: ³/₈ in to 1 ft, detail section FS

Insc: Proposed Reredos, No. 8

Pencil & coloured wash (14¹/₂ × 18¹/₂)

2 Plan, front Elevation & section

Scale: ³/₄ in to 1 ft

Insc: Detail of Reredos

Pencil, pen & coloured wash (15¹/₂ × 16³/₄)

1-2 Insc: As above, name of church erased with details labelled & measurements marked

Designs for ridge tiles, umbrella stand & casement fittings (3):

1 Elevation & part elevation of Nave Ridge & Section of Ridge

Scale: Part elevation & section FS

Insc: Ridge Tiles

Pen & pink wash on brown detail paper (approx. 14³/₄ × 25³/₄)

2 Details of Galvanized Wrought Iron Umbrella Stand in Porch: Plans at Top & of Traps, Elevation, Section & Section showing 3 Trays, with details of Bars at A & C & Division in Each Tray at B

Scale: 1 in to 1 ft

Pencil & coloured wash (approx. 13³/₄ × 22¹/₄)

3 Detail of Wrought Iron Casement in Organ Room

Window: Elevation of Window showing position of Casement, Outside Elevation of casement, Inside Elevation showing Joint & Bar, Section showing Casement both open & closed at top & bottom & Plans at AA & BB

Scale: Casement details FS

Pen & coloured wash on detail paper (approx. 23¹/₂ × 28¹/₂)

1-3 Insc: As above, name of building cut off, & with details labelled & measurements marked

Design for tomb

Plan, Side, Head & Foot elevations

Scale: 1 in to 1 ft

Insc: Proposed Grave Cross (erased), & as above with name of place cut off; inscription of tomb identifies it as that of E. Field, Bishop of Newfoundland, who died in 1876

s & d: Drawing referred to in my tender of Feb. 12th 1877 | Henry Poole & Sons

Pencil & coloured wash (13³/₄ × 19¹/₂)

BUTTERLEY IRON WORKS CO.

LONDON: St Pancras railway station
Constructional details (15)

See Scott, Sir George Gilbert

BUZUK, George Peter (1923-)
1951, joined the firm Ramsey, Murray & White (Murray, Ward & Partners). A 1954.

FARNHAM (Surrey): House for Mr & Mrs G. Buzuk
Design, 1960

Plan, elevations & section

Insc: Full details labelled & measurements marked s & d: 14 Feb / 60 | George P. Buzuk ARIBA | The

Old House Odiham Hampshire

Pen on tracing paper (27 × 39¹/₄)

Prov: Pres. by the architect, 1966

LIVERPOOL (Lancs): Liverpool RC cathedral
Competition designs, 1963 (6):

1 Plan levels 106-174

2 West elevations

3 Plan Levels 179-186 Section XX

4 Section YY

5 East Elevation

6 South elevation

Scale: 1 in to 16 ft

Insc: As above

s: George P. Buzuk | Murray, Ward & Partners | Architects | 32 Wigmore Street | London W1

Pen on tracing paper (21¹/₂ × 29³/₄)

Prov: Pres. by the architect, 1966

LONDON: Eltham, Crown Woods Hotel
Perspective

See Murray, Ward & Partners

BUZZI, Carlo (?-1658)

MILAN (Italy): Duomo

First unexecuted design for the façade

See Unidentified artist French ? late C18

BYRES, James (1733-1819)

Byres is best known perhaps as having been responsible for introducing Edward Gibbon to the antiquities of Rome in 1764. Byres seems to have gone to Rome with his father during the '45', was educated there, and in the late fifties, after a short stay in Britain, returned to Rome to study architecture, showing great promise by winning the first prize of the Concorso Clementini at the Accademia di S Luca in 1762. He abandoned architecture, however, and set himself up in the more lucrative profession of cicerone and art-dealer. One need only mention that such works as the Portland Vase and Poussin's Seven Sacraments passed through his hands to emphasize his importance to the English 'mildord' on the Roman scene.

Bibl: DNB; John Fleming, 'Some Roman Cicerones and Artist-Dealers', *The Connoisseur Year Book*, 1959, pp. 24-27; A. J. M. Gill, *Families of Moir and Byres*, 1835

EDINBURGH: St Andrew's Square

Proposed house for Sir Laurence Dundas

Designs, 1768, never executed (17):

1 Ground Plan No. 1

2 Second Floor Plan No. 2

3 Third Floor Plan No. 3

4 Plans of roof & of Mezzanine Apartment between the First & Second Floors No. 4a & No. 5

5 Front Elevation to the Square No. 6

6 Lateral Elevation No. 7

- 7 Elevation towards the Garden No.8
- 8 Section on the line QR on the plans No.9
- 9 Section on the line UX on the plans No.10
- 10 Section on the line YZ on the plans No.11
- 11 Section on the line ST on the plans — one half towards the Garden — the other half towards the House No.12
- 12 Ornaments for the ceilings of the great Drawing Room, Lady Dundas's Dressing Room & Sir Laurence's Study No.13
- 13 Ornaments for the ceiling of the great stair, the Dining Room, the Bed Chamber, Lady Dundas's retiring Room, the Lobby & Parlour No.14
- 14 Elevations of one of the Vases, with part of the Plinths, Mouldings of the windows of the 1st Floor & Windows of the second Floor with the Balustre over the Dorick No.15
- 15 Details of columns No.16
- 16 Details of the Great Drawing Room No.17
- 17 Details of cornices, chimneypieces & doors No.18
Scale: 1-10, 1 in to 4 ft; 11-13, $\frac{7}{16}$ in to 1 ft; 14-17, 2 in to 1 ft
Insc: As above, with details labelled
s & d: James Byres Archt. Rome 1768
Pen & coloured washes within a ruled border
($24\frac{3}{4} \times 37$)

Prov: Sir Laurence Dundas; Marquis of Zetland, Aske Hall, by whom they were presented to the RIBA, 1965

It is quite clear from the plan of this set of designs that they were intended for the site owned by Sir Laurence Dundas on the E side of St Andrew's Square, Edinburgh. Byres must have met Sir Laurence in Rome, but in any case his Scottish background would have suggested him as a possible candidate to provide designs for this, the grandest town house in the city. In the same year John Carr provided designs (not extant, but references in archives, Aske Hall, Yorks) and these also proved unappealing to Sir Laurence's tastes. Eventually Sir William Chambers was prevailed upon and built the present house from 1771.

ROME: Terme di Tito, Diocletiane, Caracalla Plans, c.1776

See Hardwick, Thomas, albums, vol.VIII, pp.31, 52-53

Index of persons & collections

An index to patrons and provenance and also including all names (other than those of architect or draughtsman) inscribed on drawings, with a list of pseudonyms

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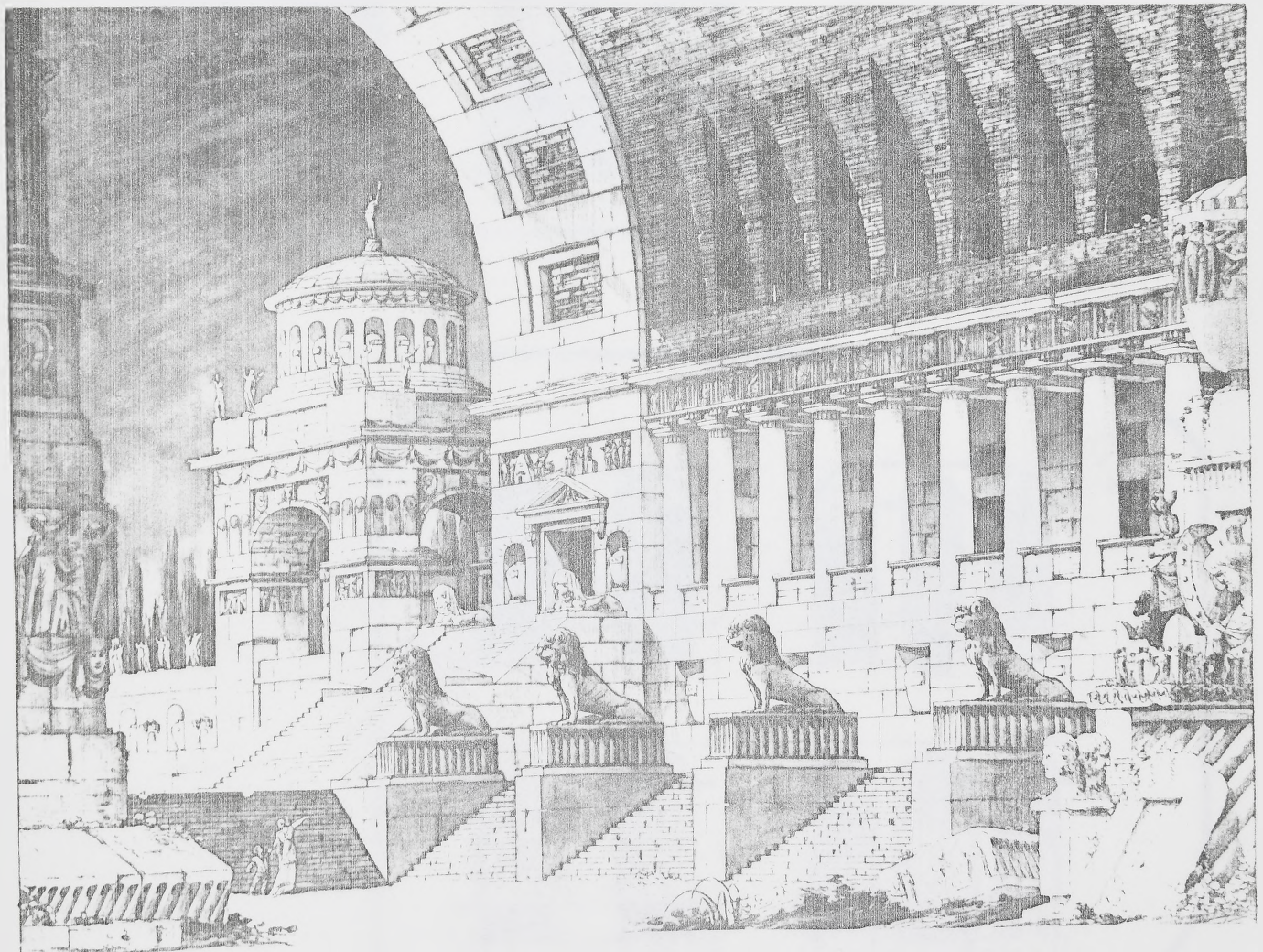
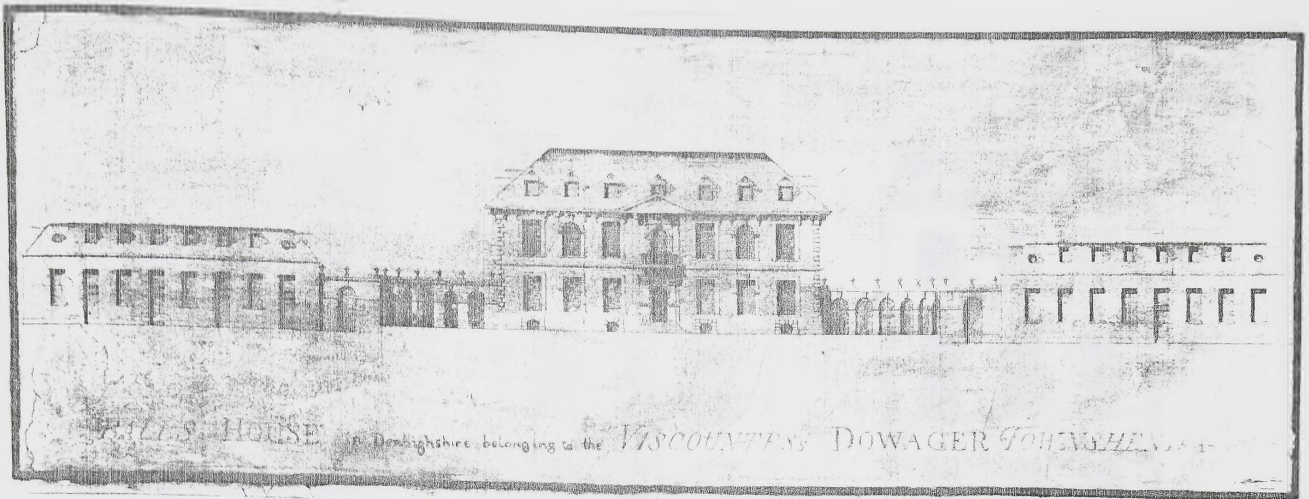
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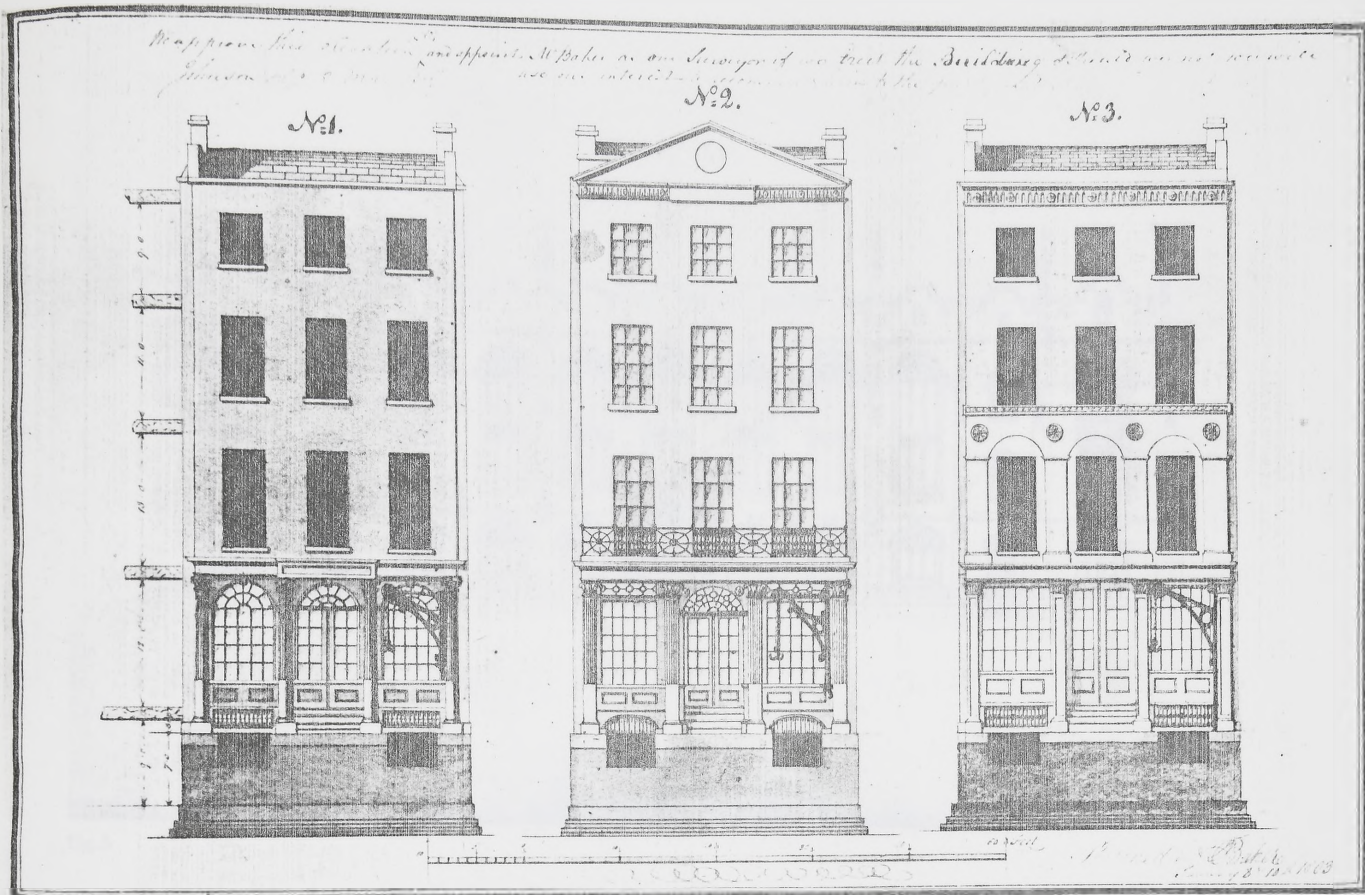


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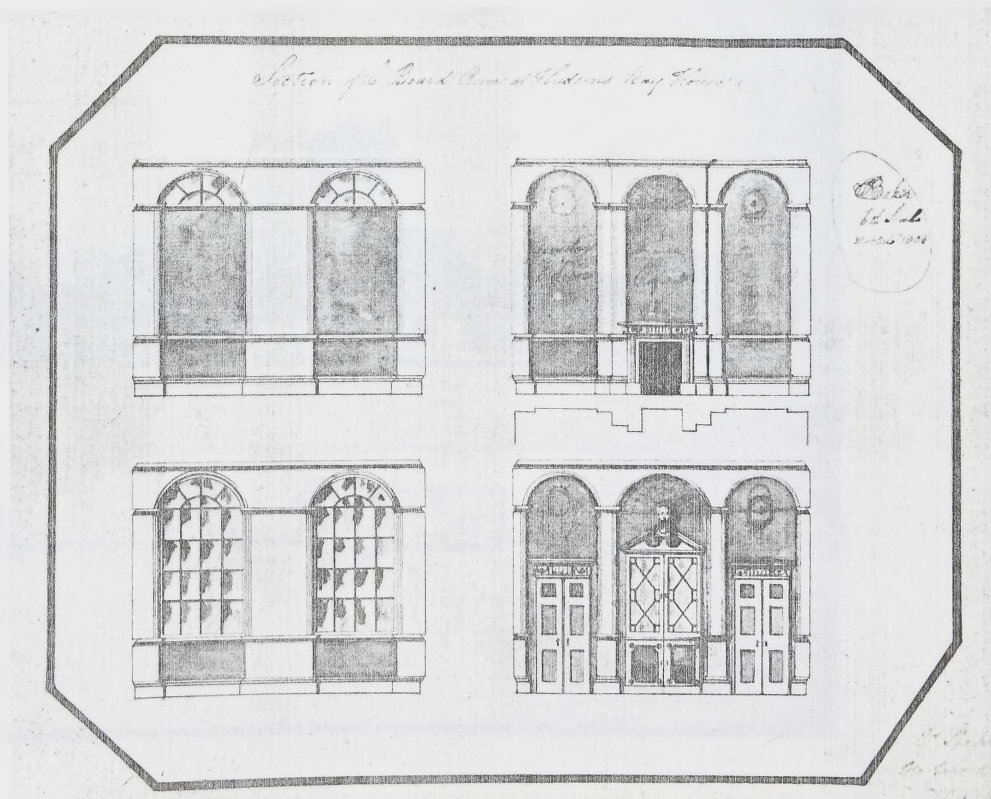


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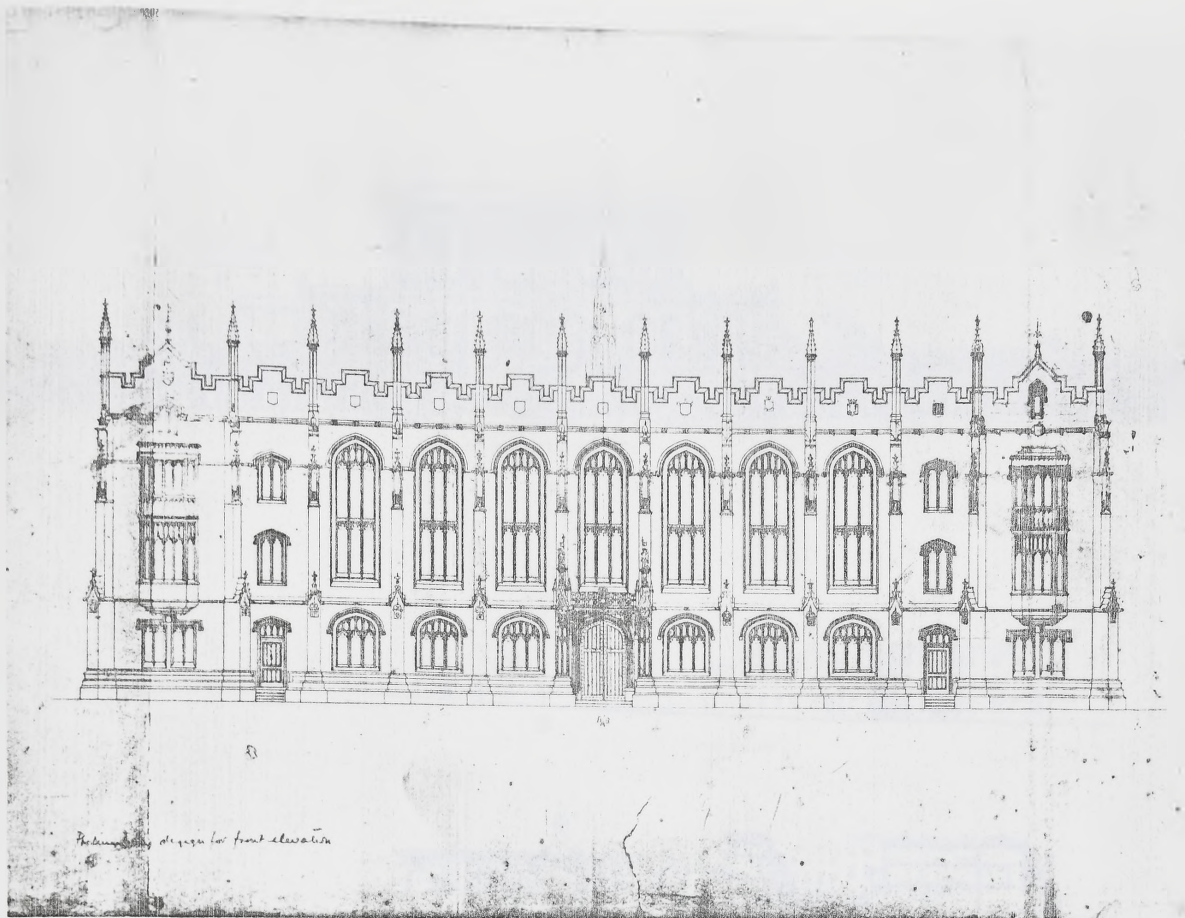


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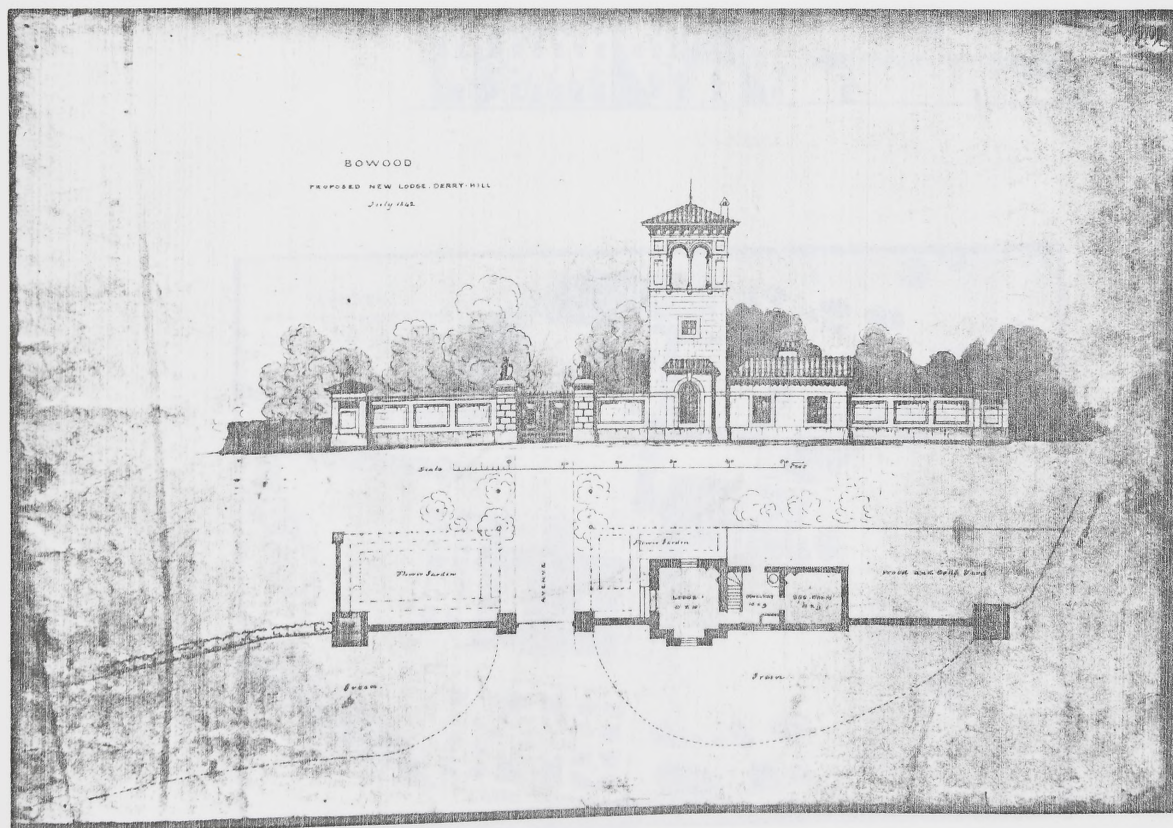
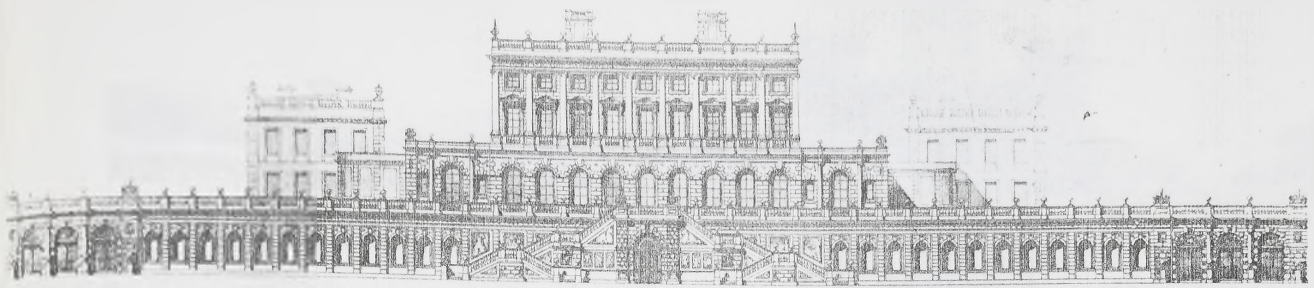


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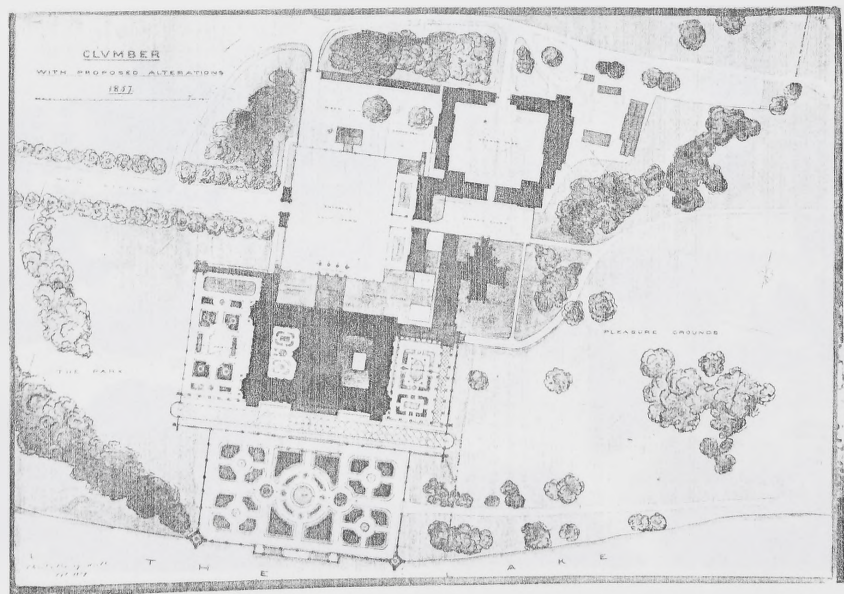


THE ELEVATION OF TERRACE FRONT

Scale of Feet 0 10 20 30 40 50 60 70 80 90 100



212



213

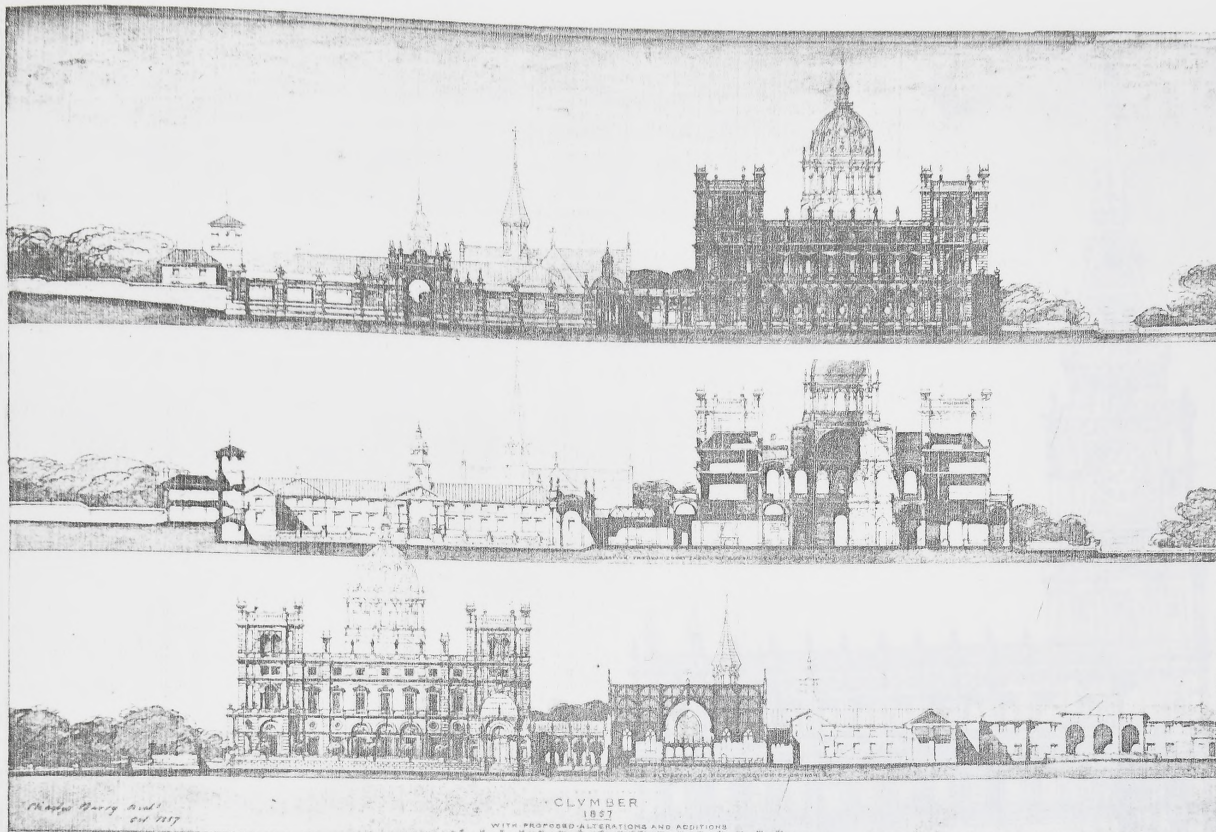


Fig 10

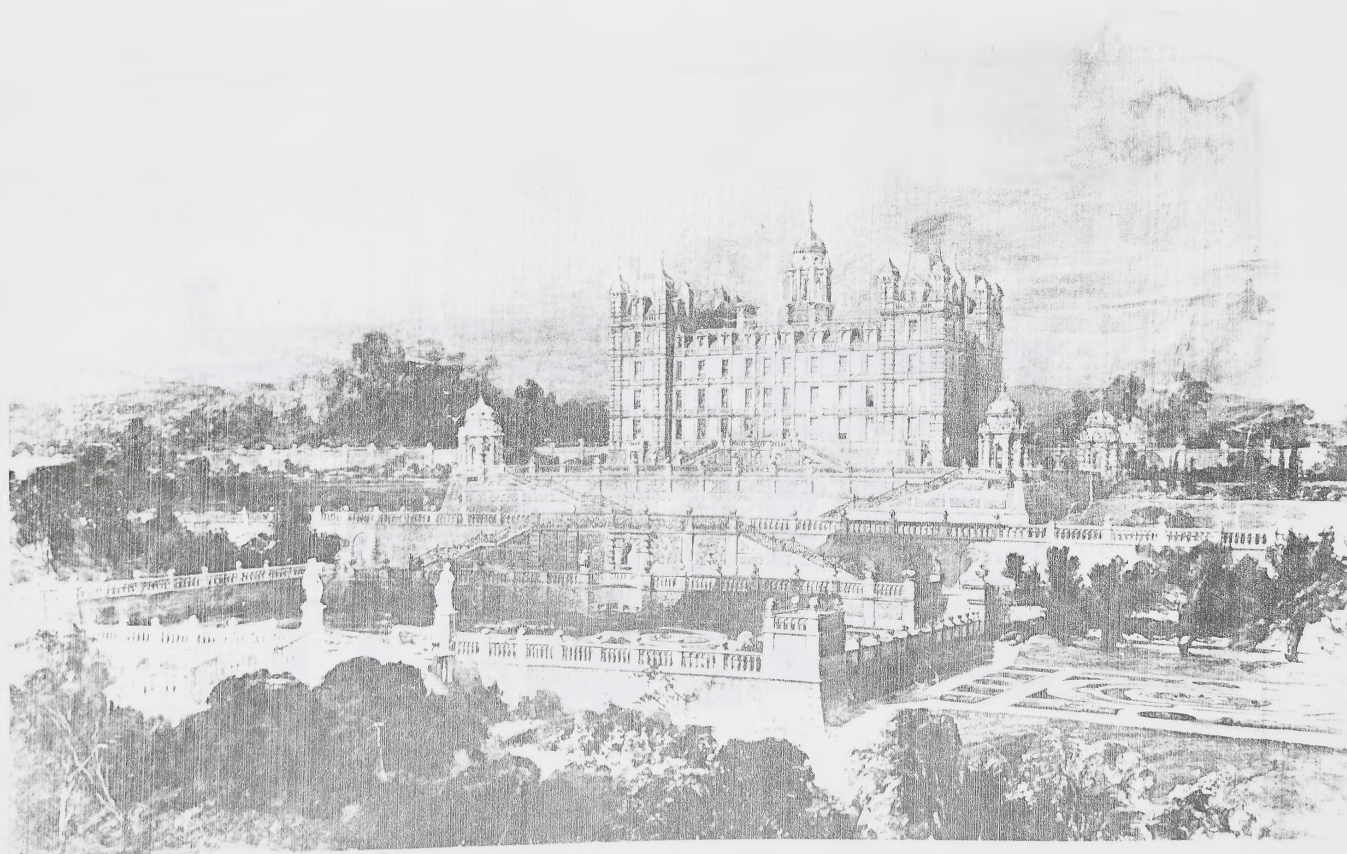


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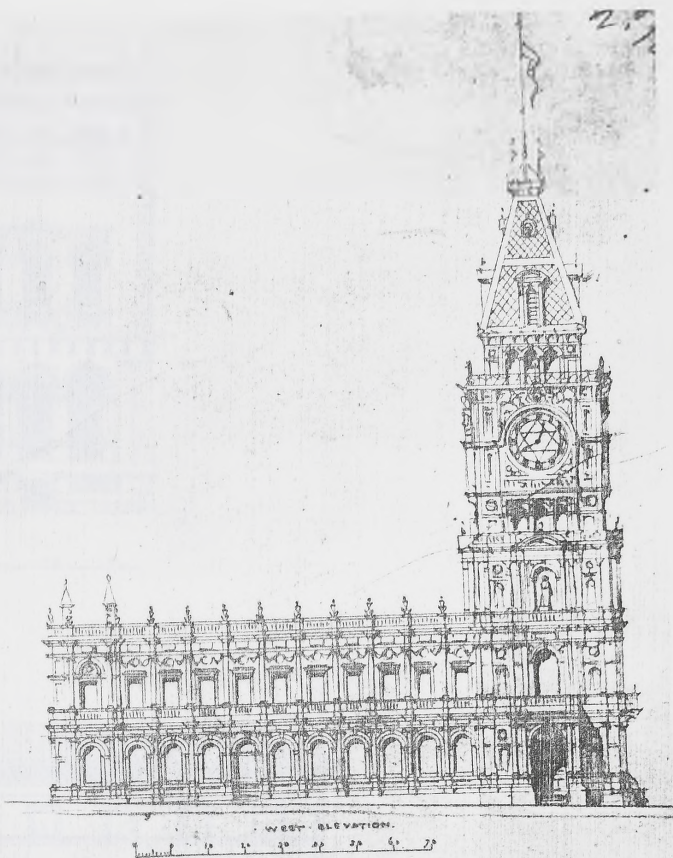


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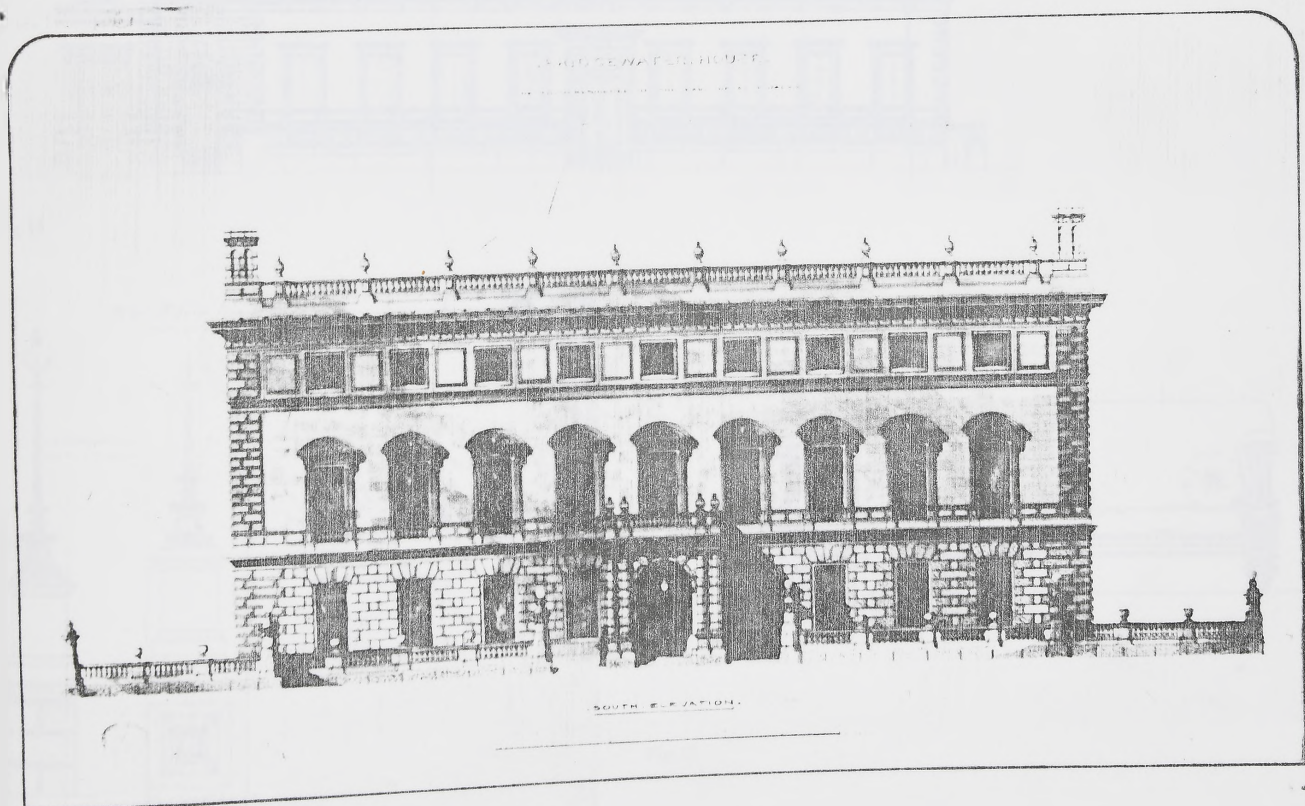


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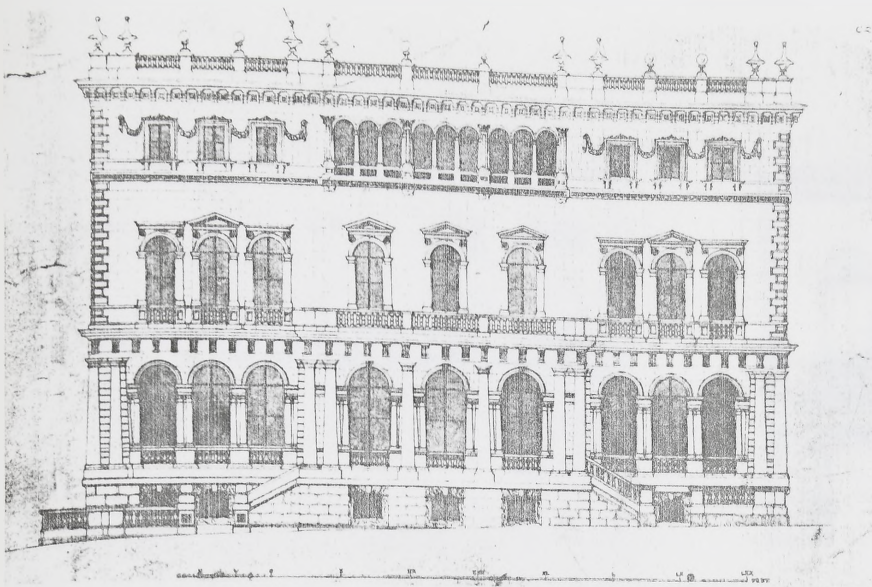


Fig. 14



Fig. 15

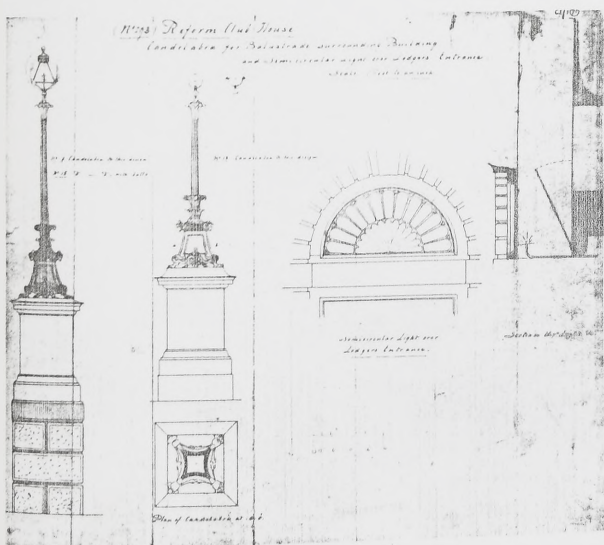


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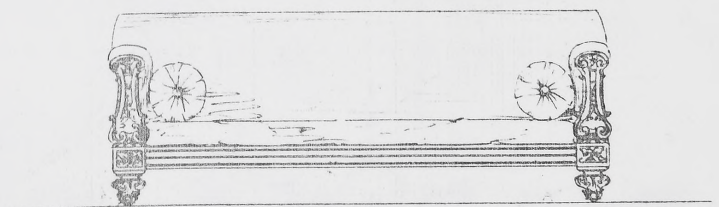


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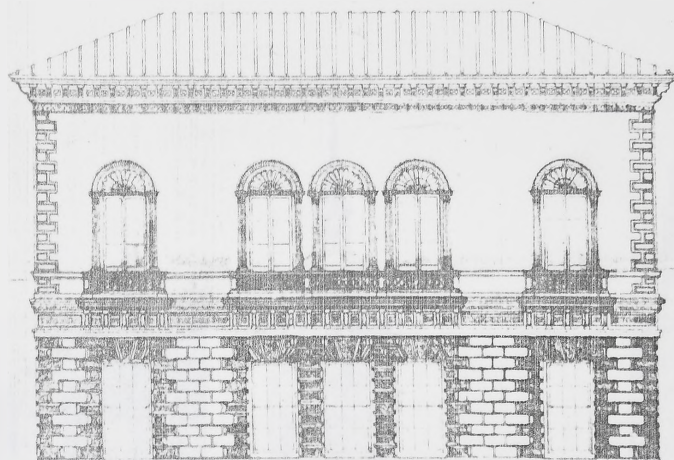
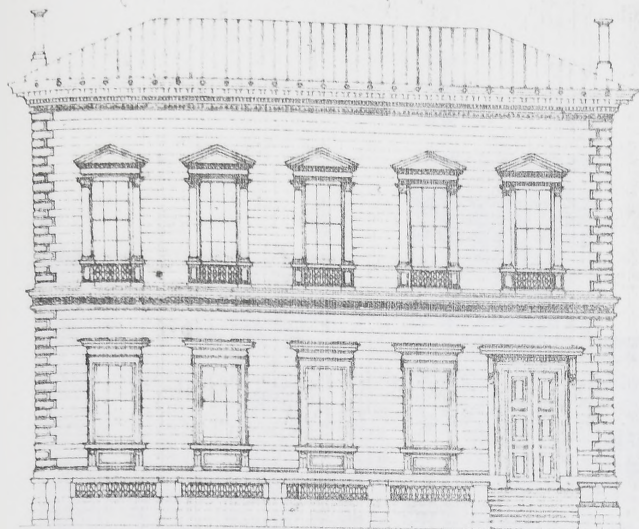


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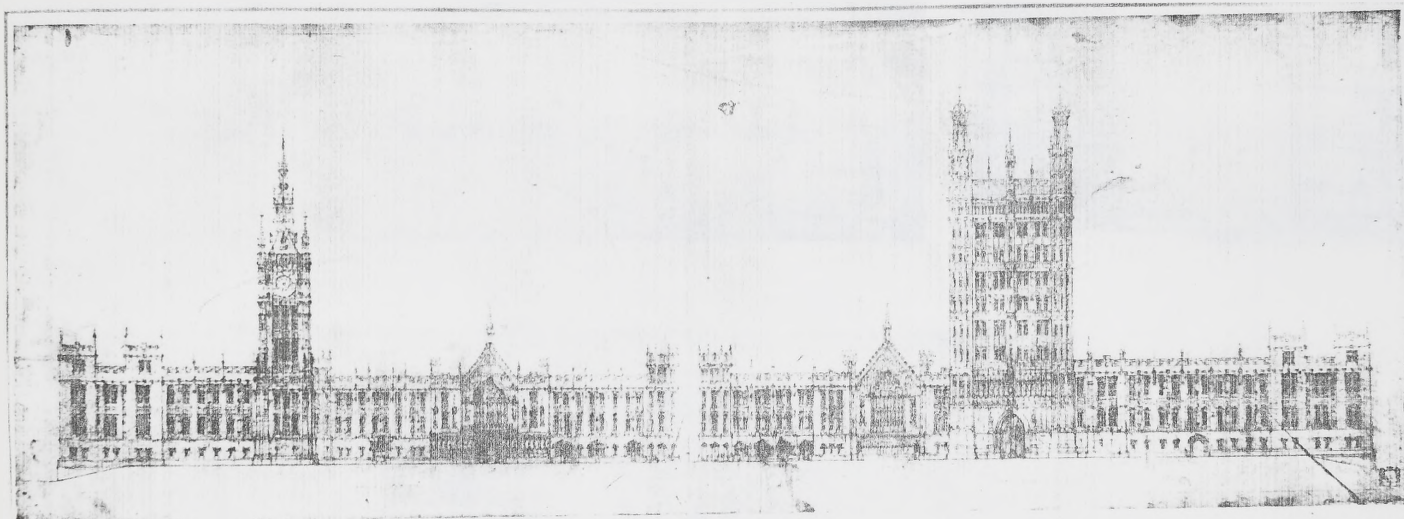


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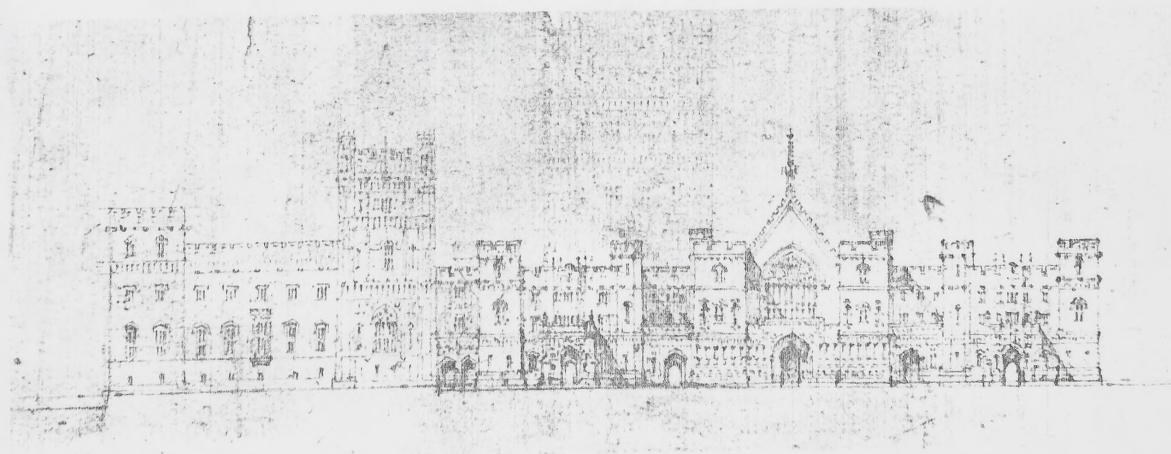


Fig 20



Fig 21

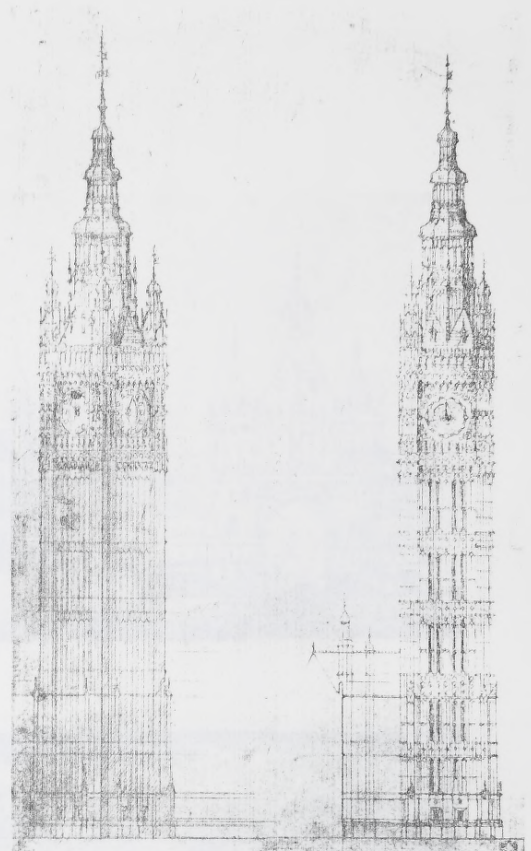


Fig 22

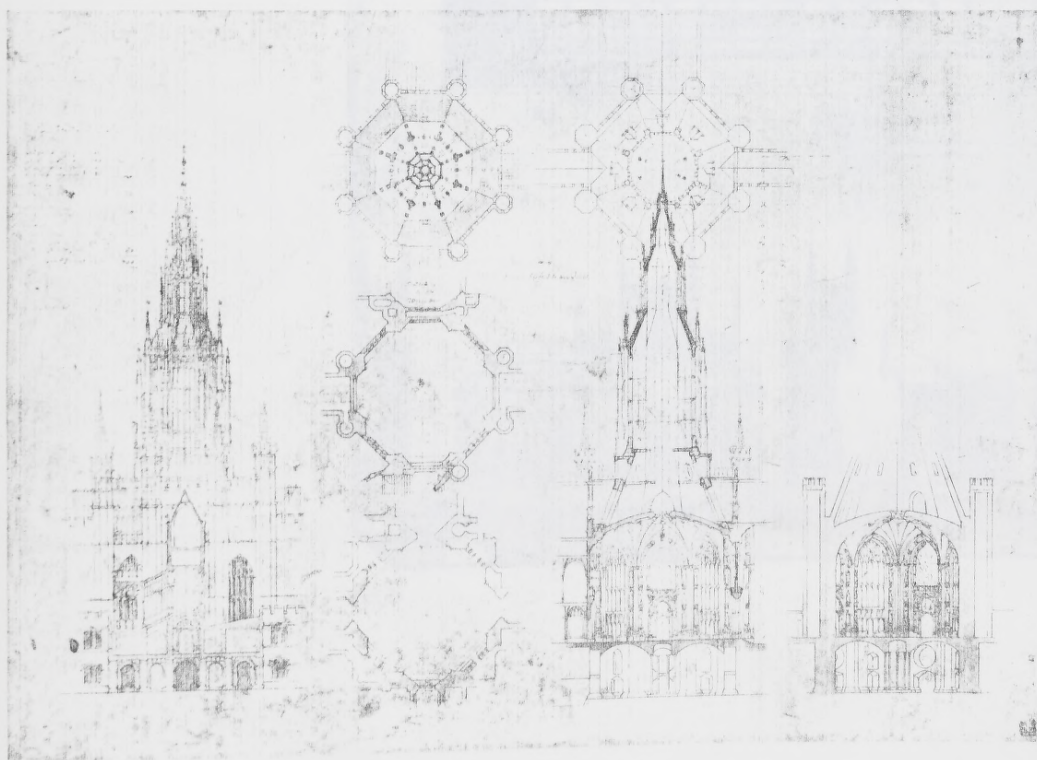


Fig 23

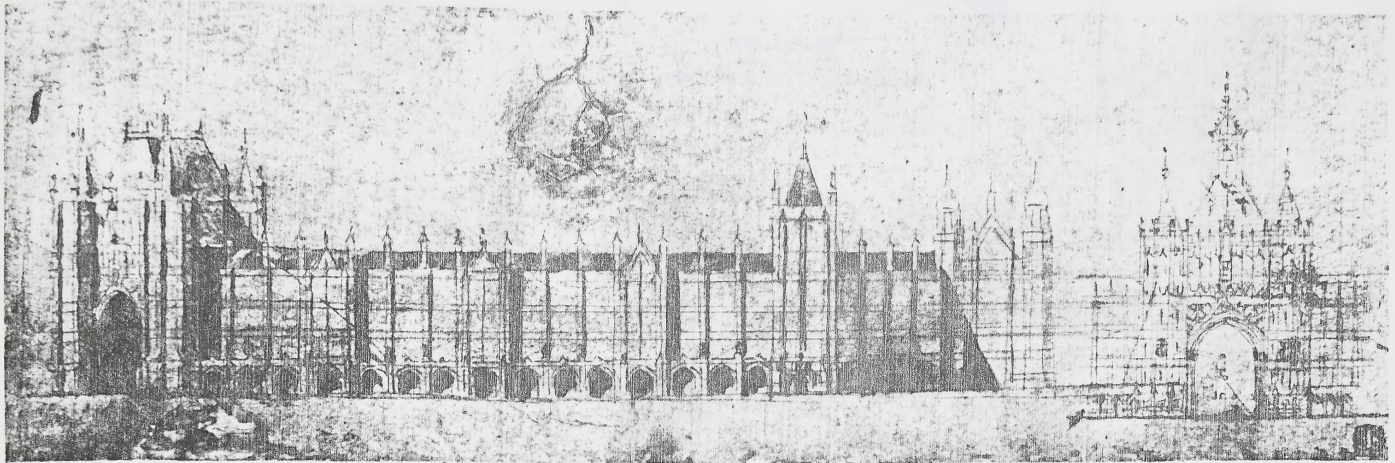


Fig.24

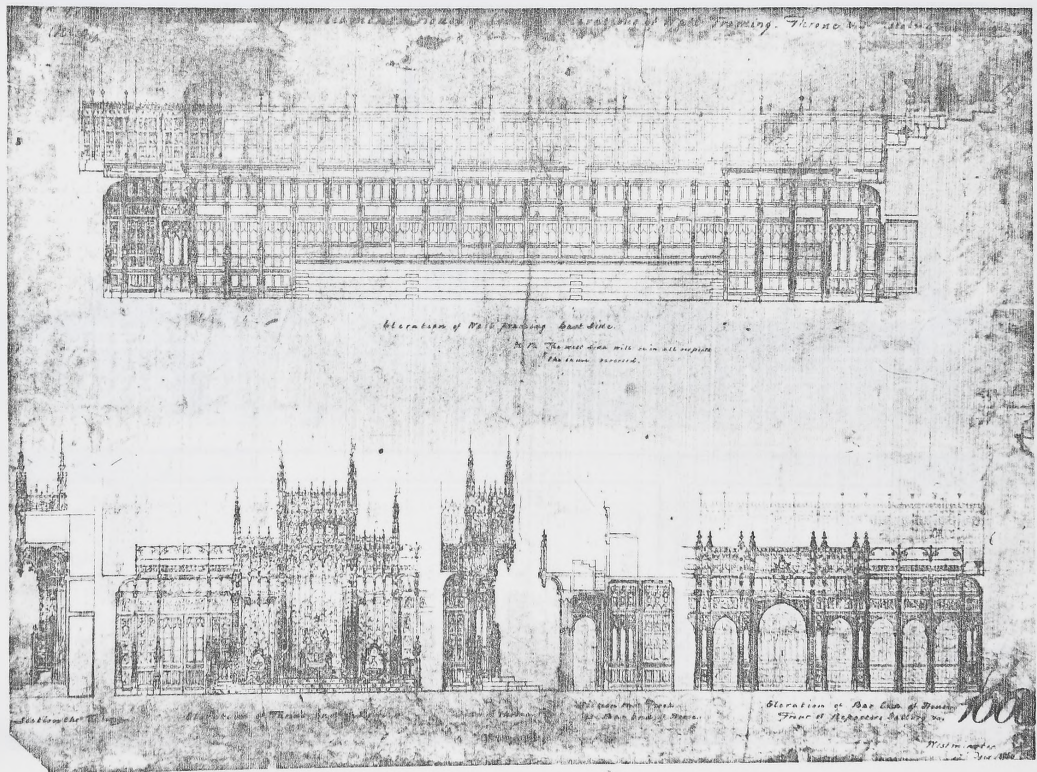


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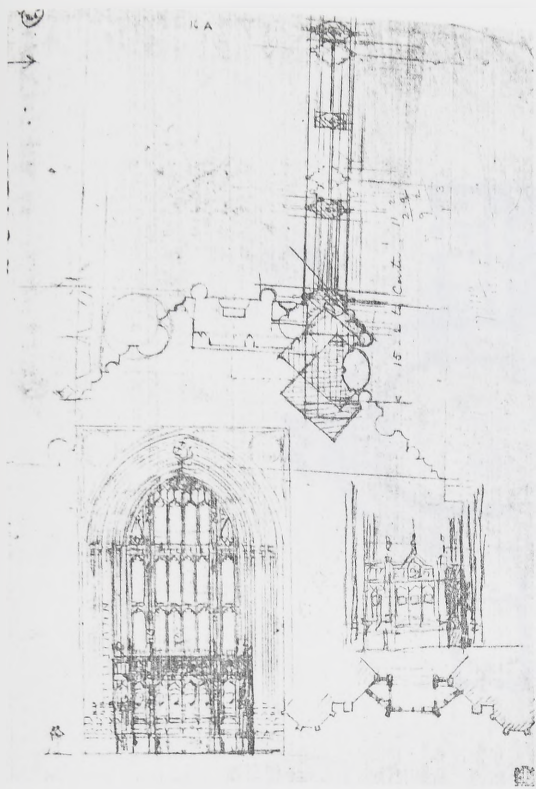


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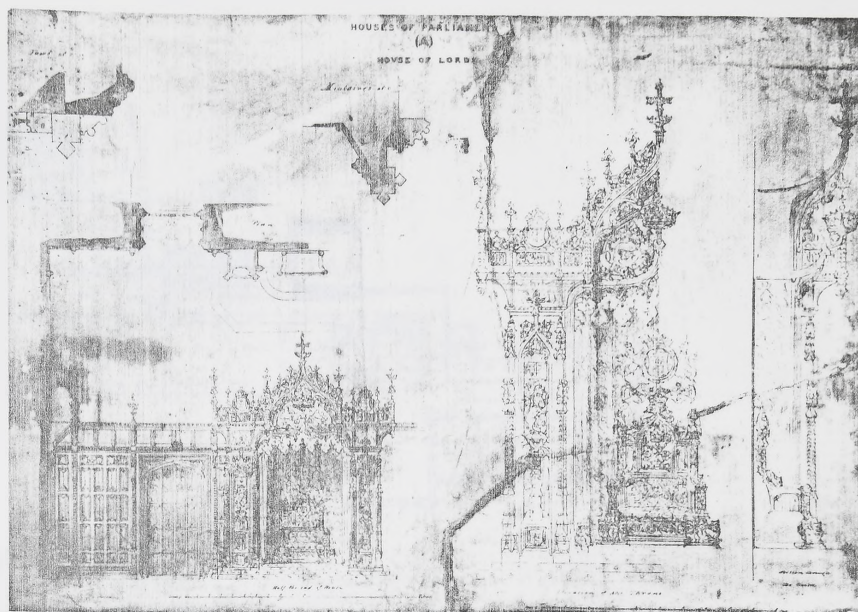


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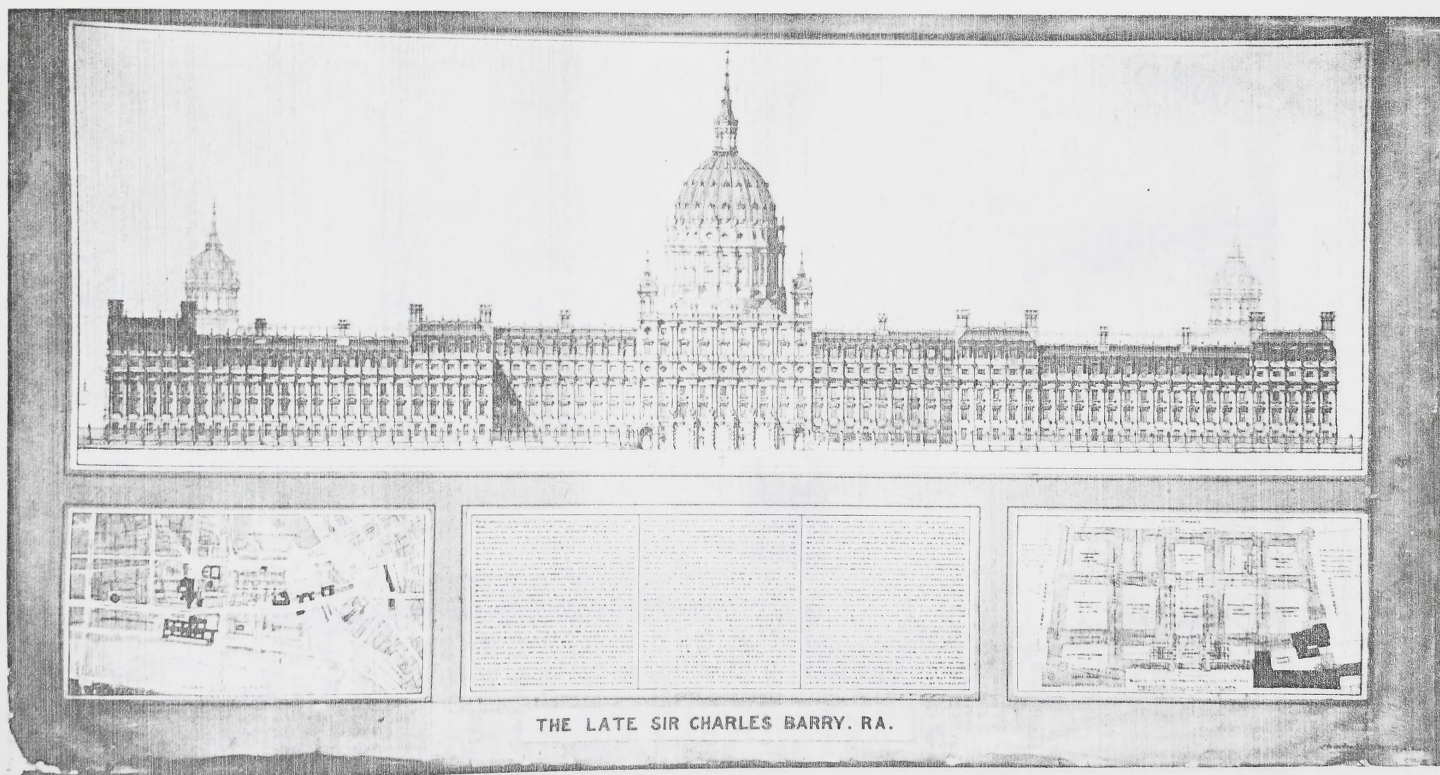


Fig. 28

4/9 (iv)

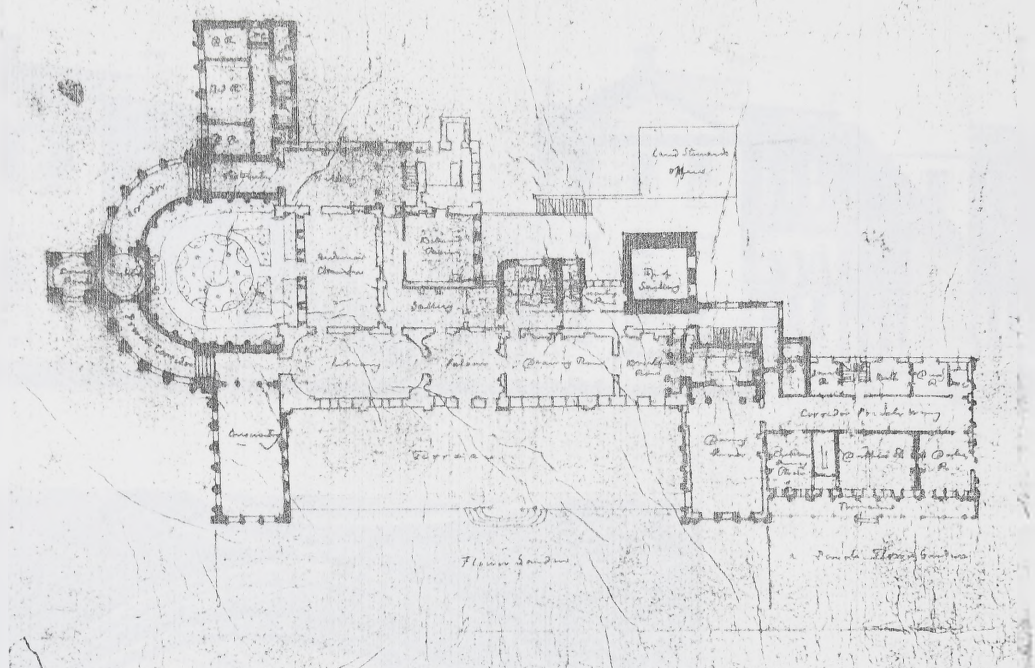


Fig 29

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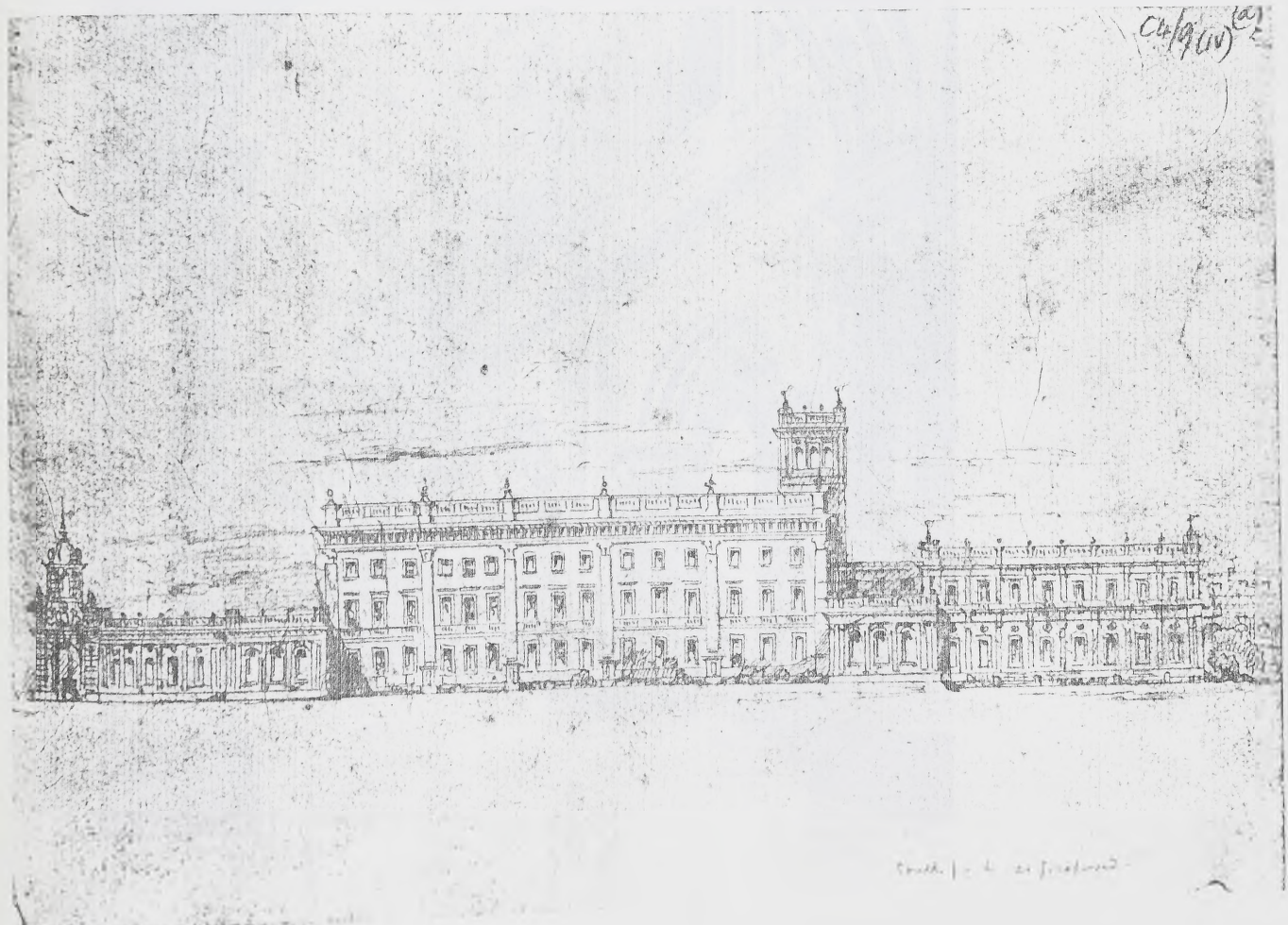


Fig 30

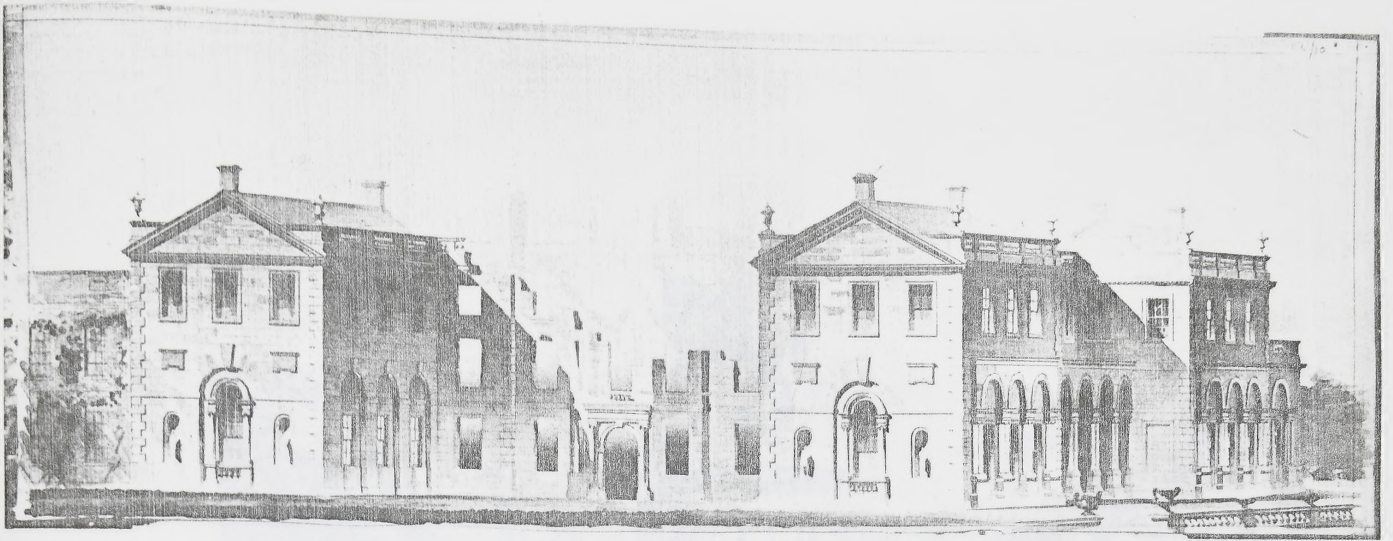


Fig. 31



Fig. 32

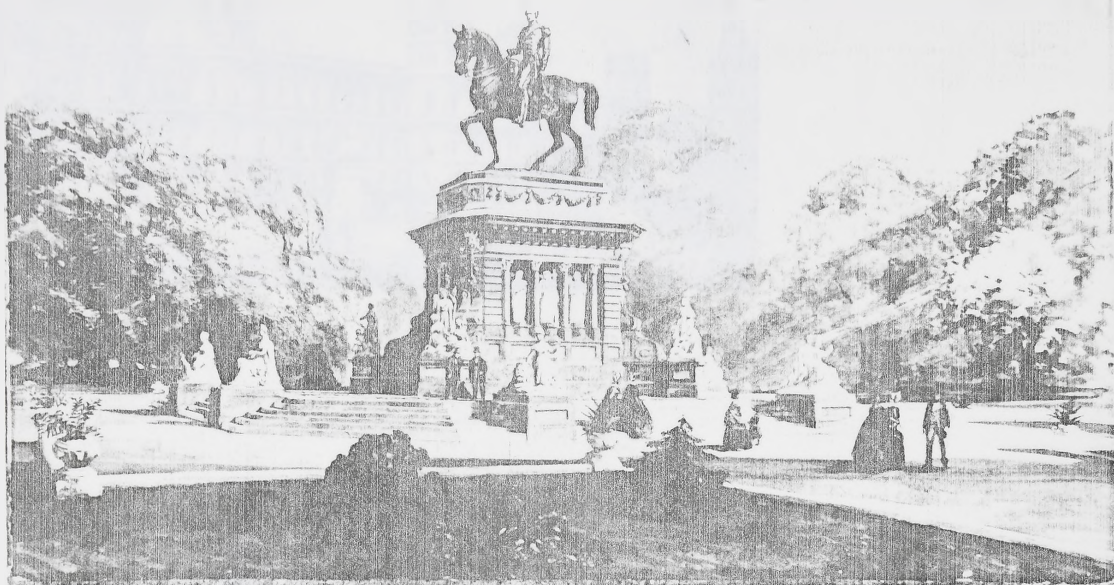


Fig. 33



Fig. 34

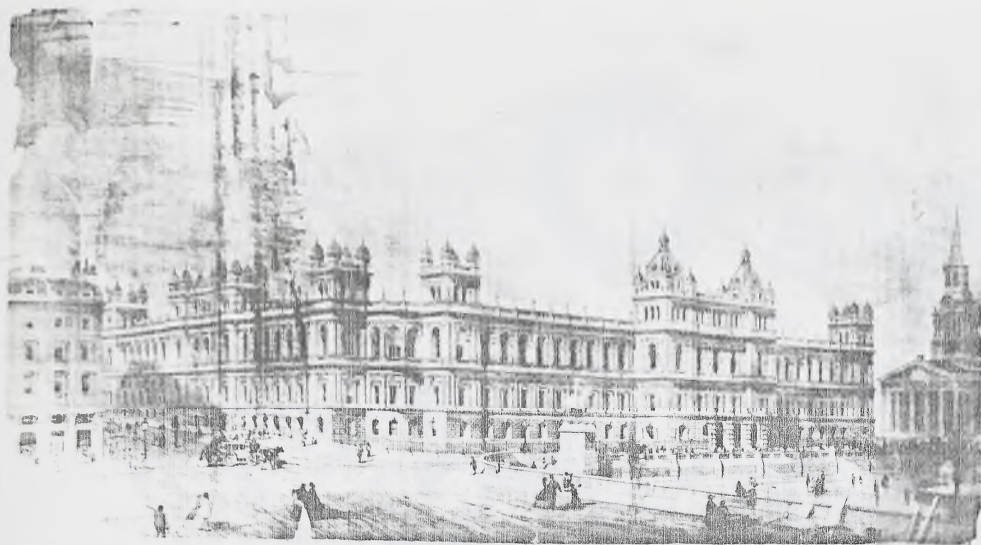


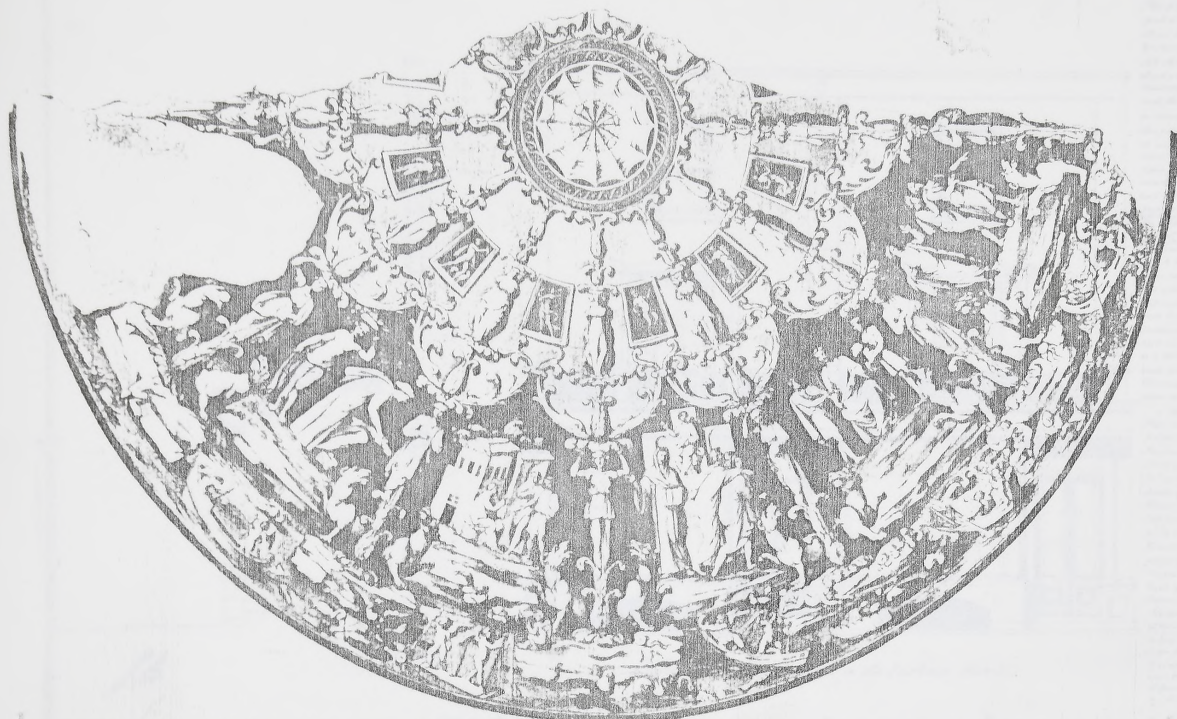
Fig. 35



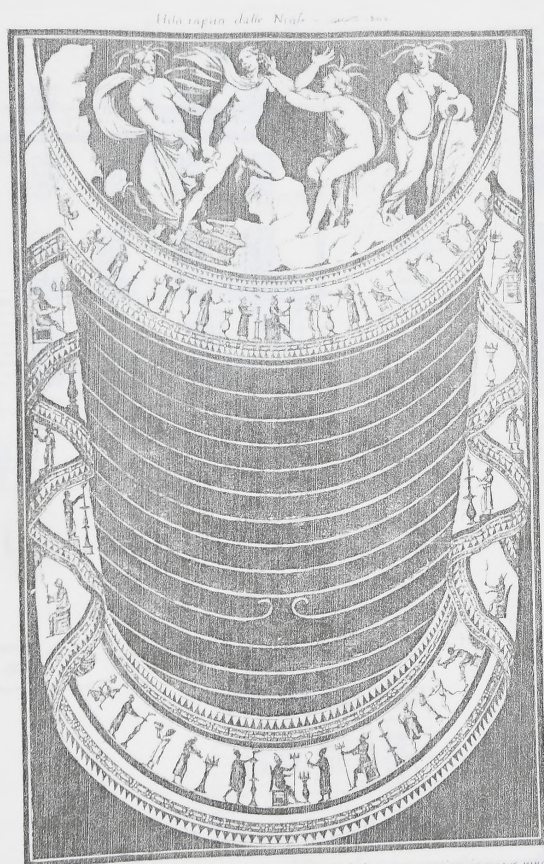
Fig. 36



Fig. 37



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Quella fuscola s'innaffia di piume come di fiori tepidi, ne fa emanaire normale una
 un'aria. E' come se lui dicesse a Treche, sua sorella, alla Chica di 5 Anni, nel Alamo, Aquilone, un
 un'aria, e quella di Treche, della Chica, ne fa emanaire una bionda, e quella di Treche, della Chica, ne fa emanaire una bionda, e quella di Treche, della Chica, ne fa emanaire una bionda.

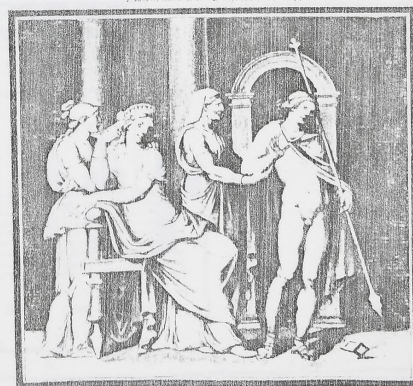
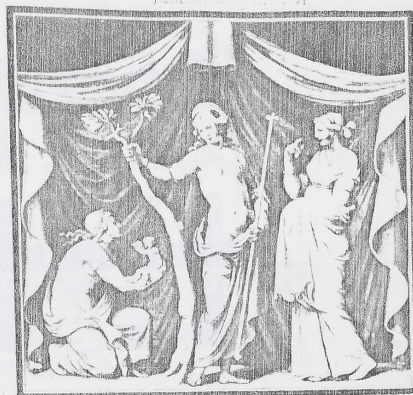
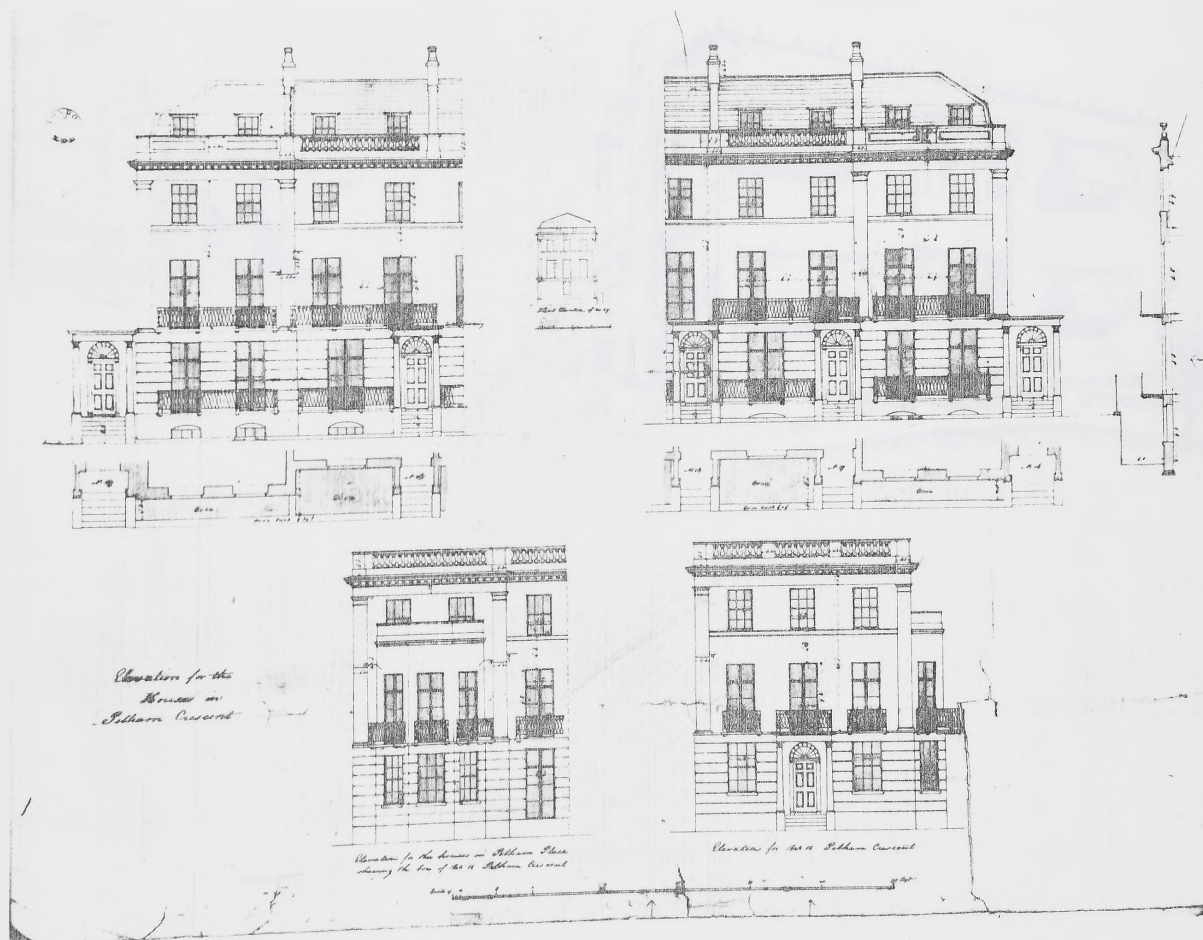


Fig. 40

Fig. 39



Fig. 41



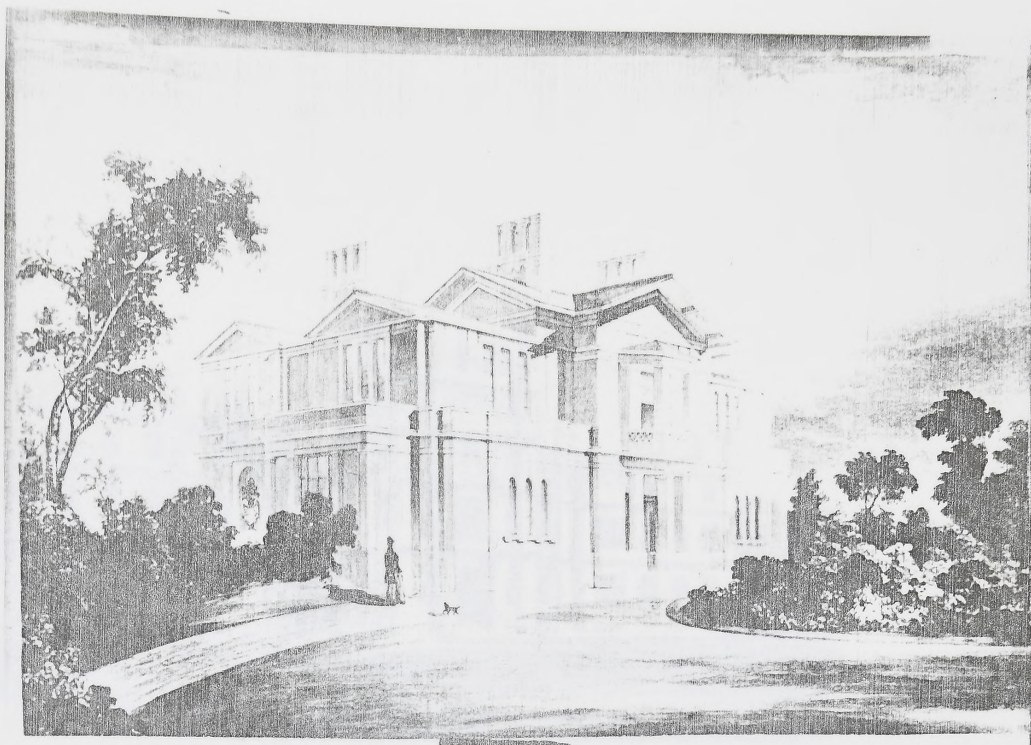


Fig. 43

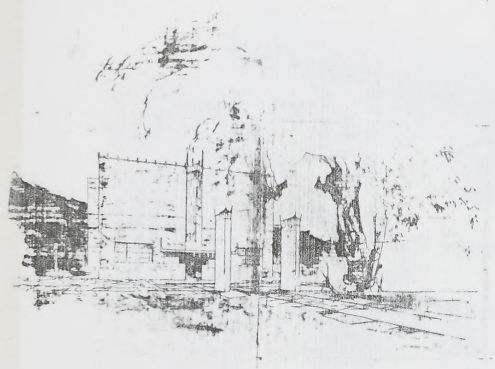


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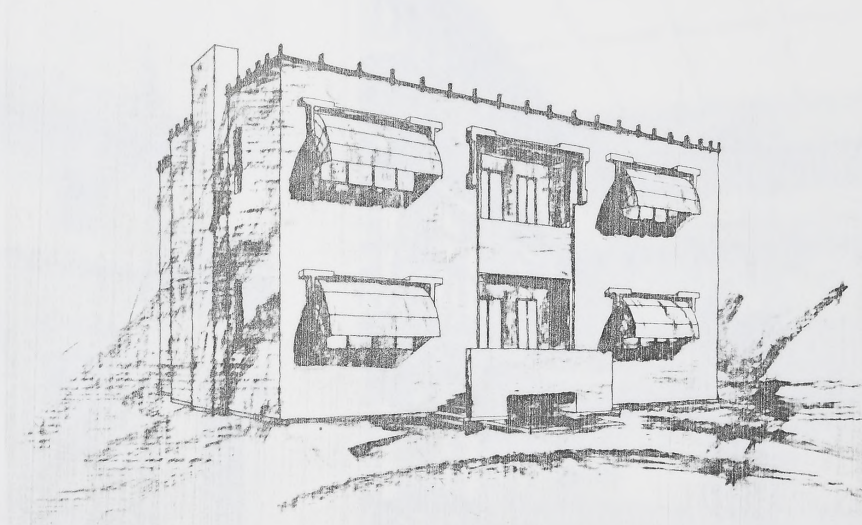


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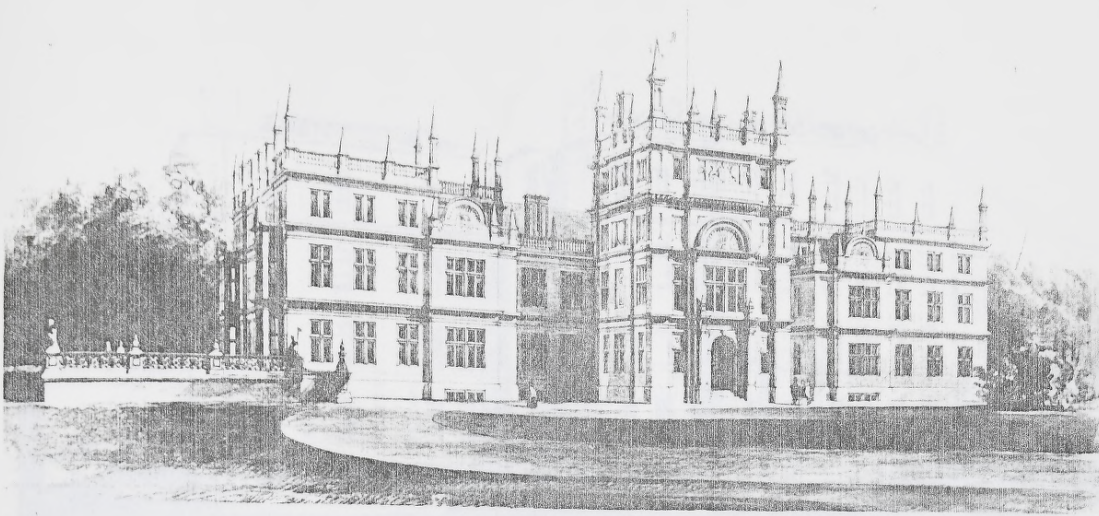


Fig 46



Fig 47



Fig 48

Grand Staircase
King's College
The Palace

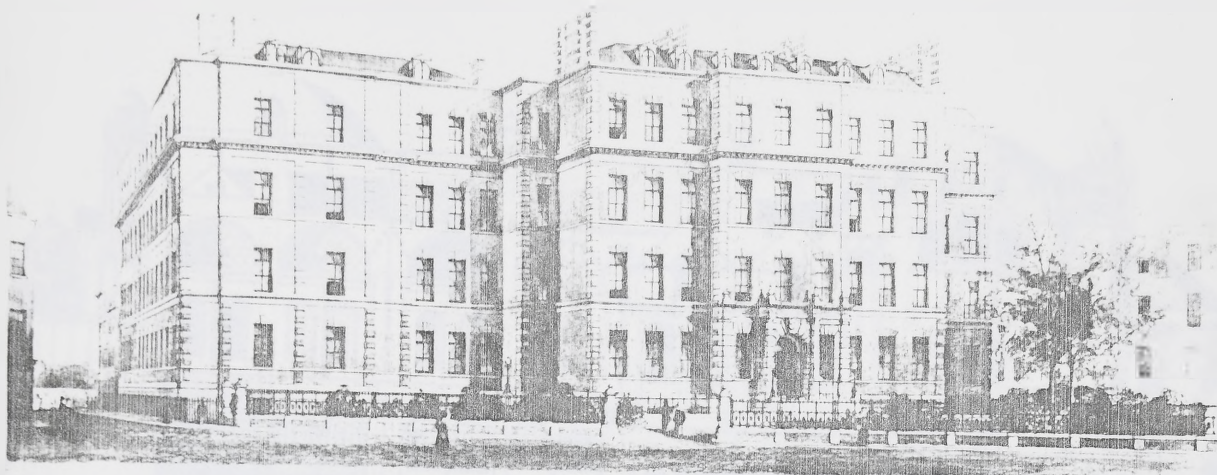


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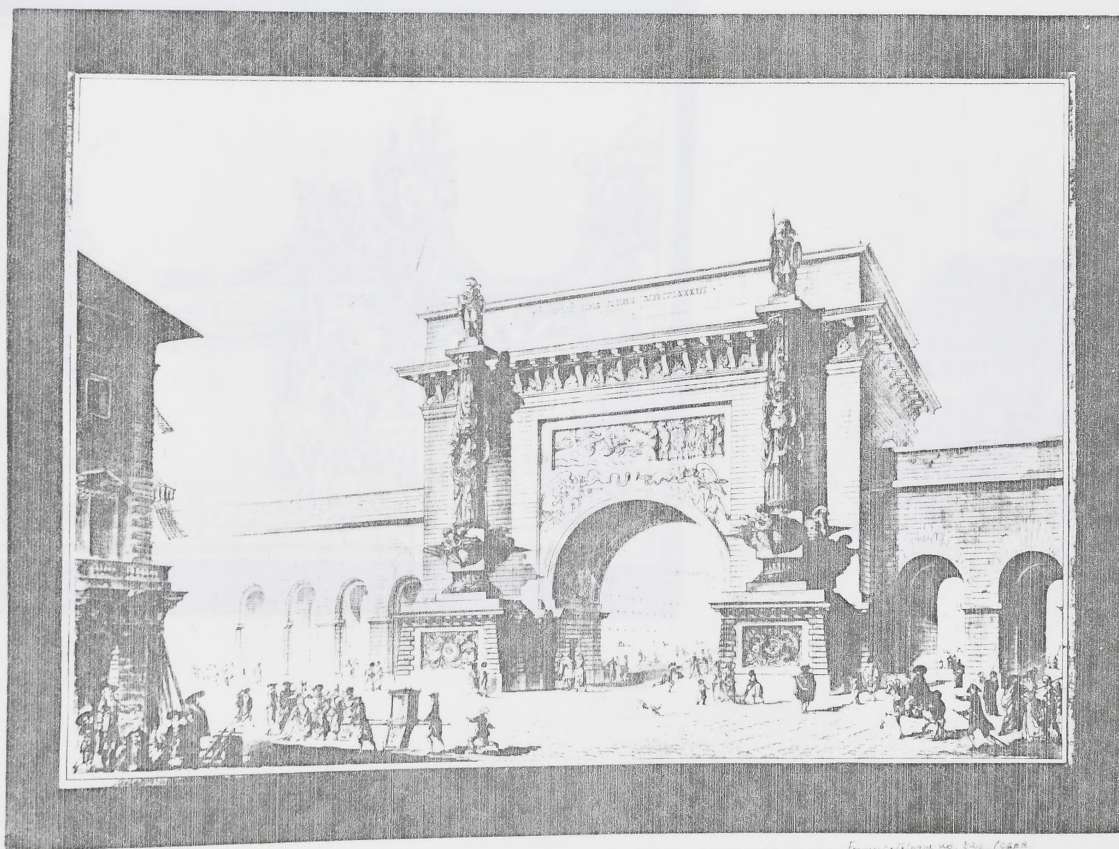


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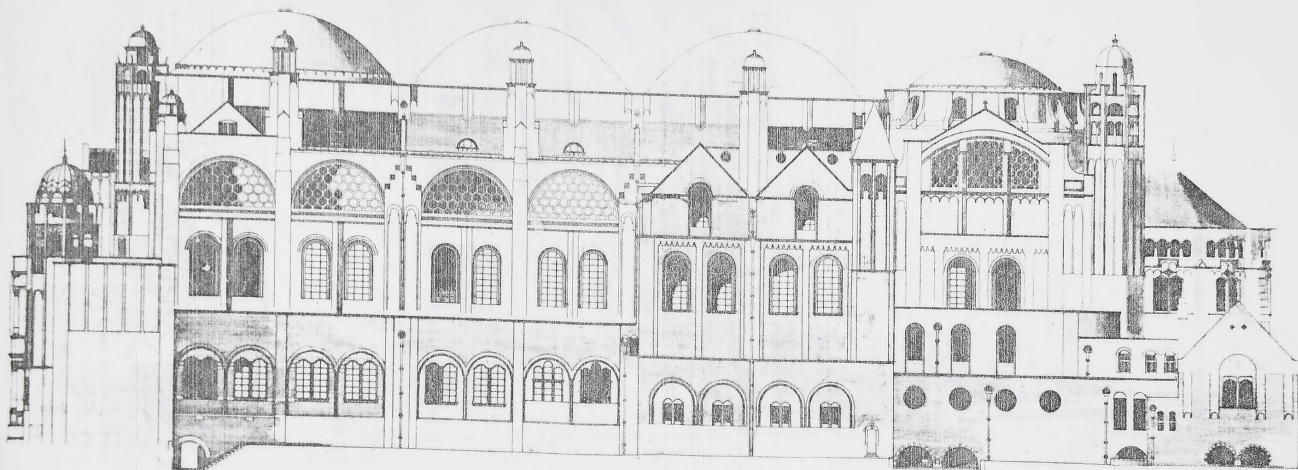


Fig. 51

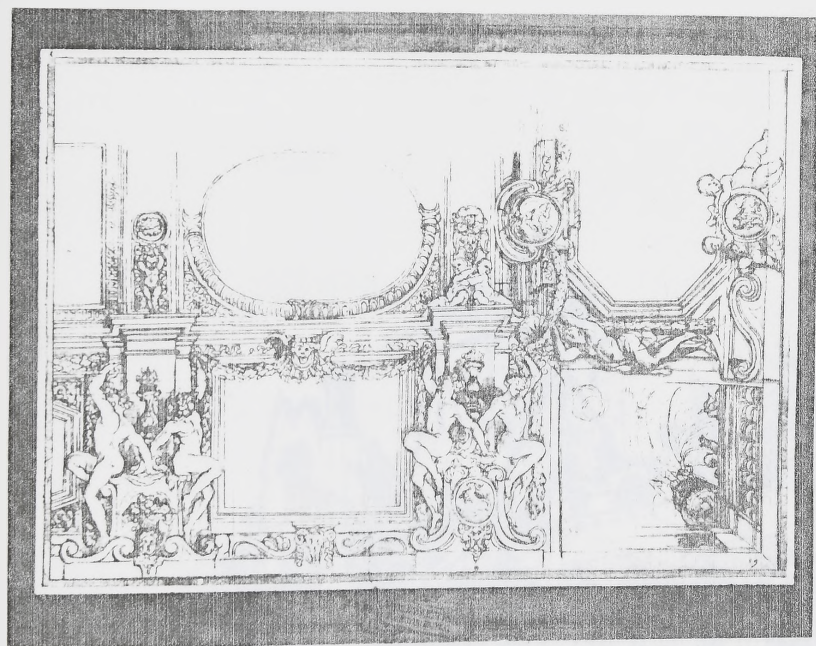


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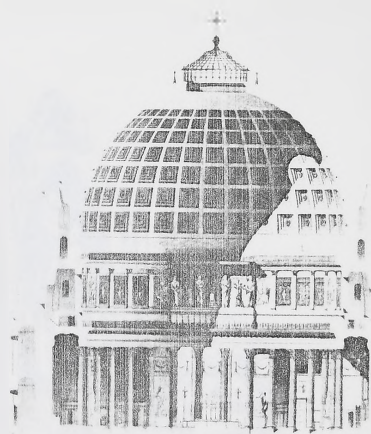


Fig. 53

*Wing of
 Ardell. in the Bay of Hong Kong*

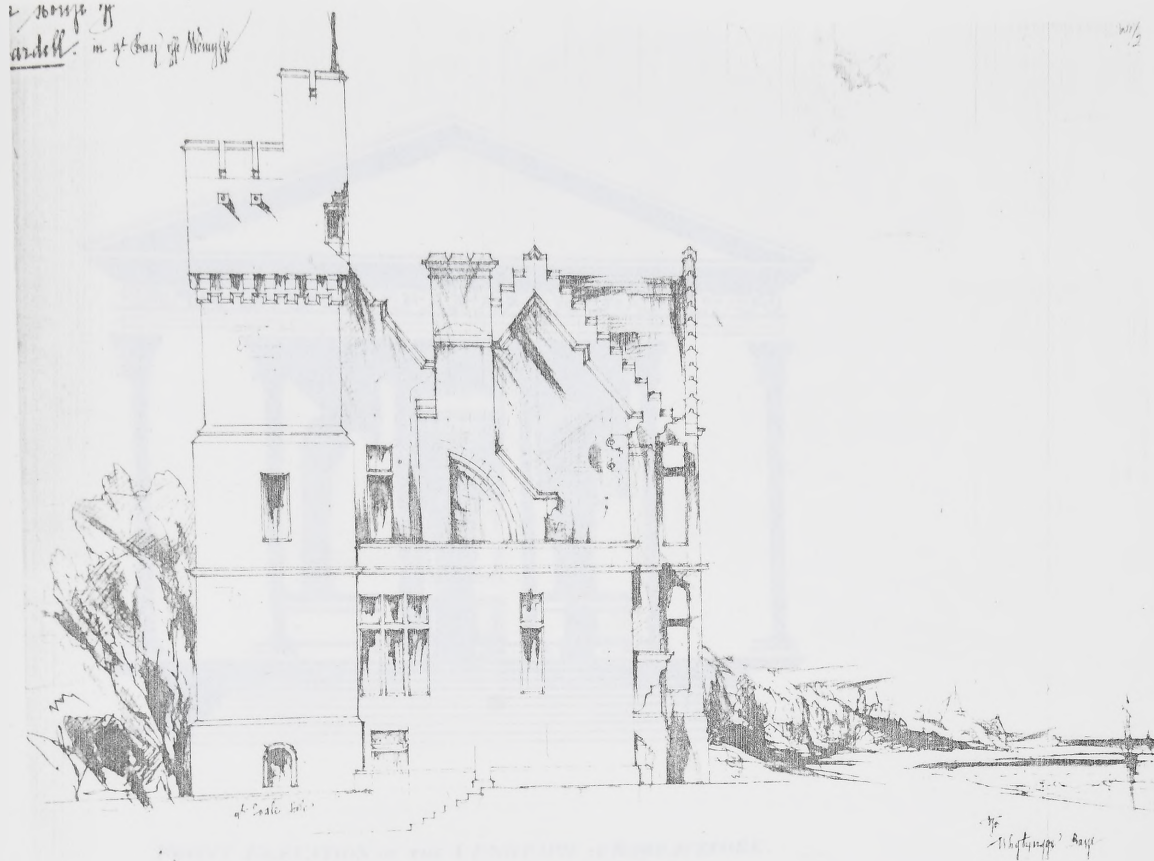


Fig. 54

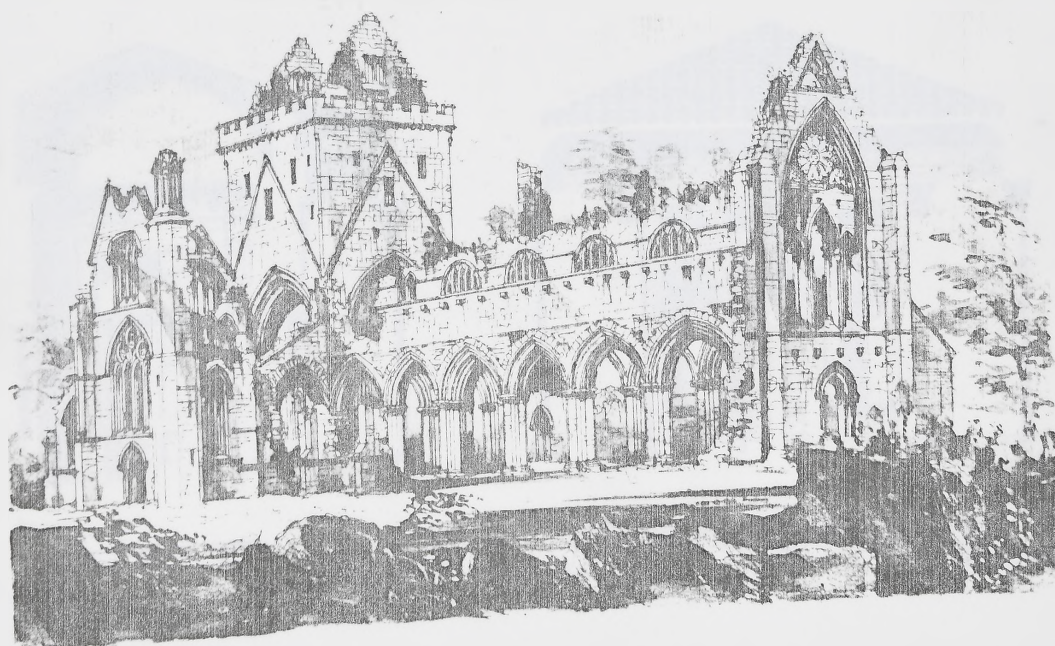
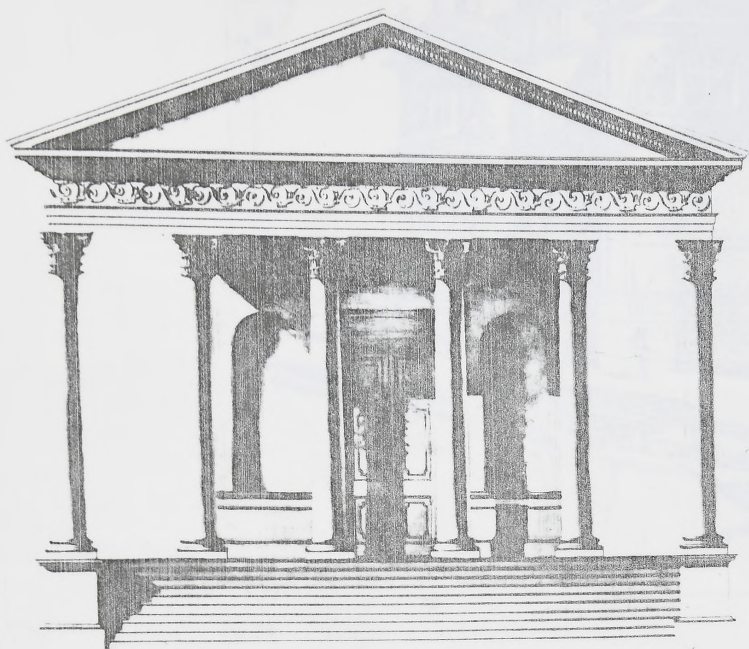


Fig. 55



FRONT ELEVATION OF THE CENOTAPH IN BARRACKPORE.

Fig. 56



Fig. 57

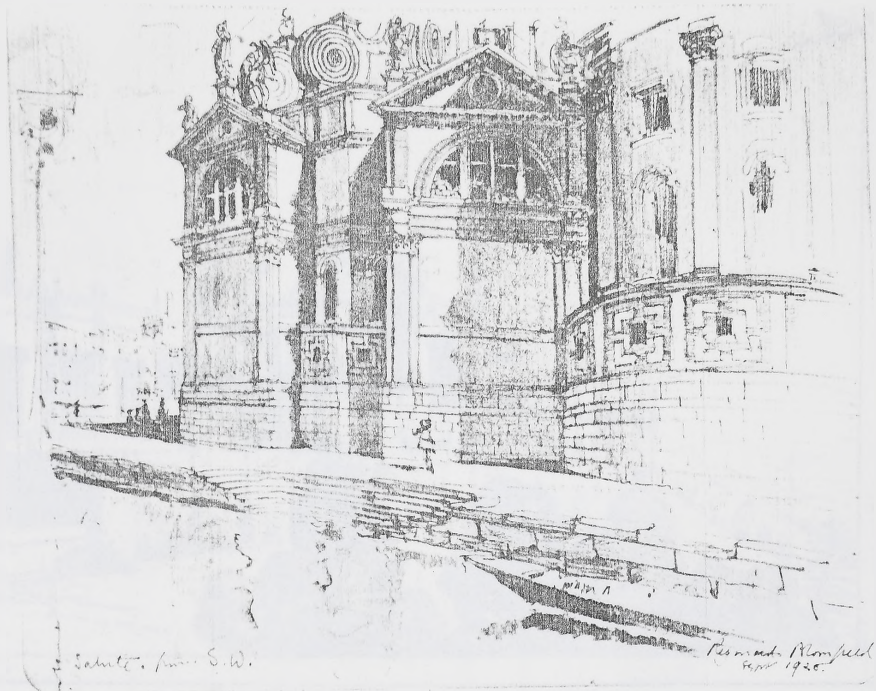


Fig. 58

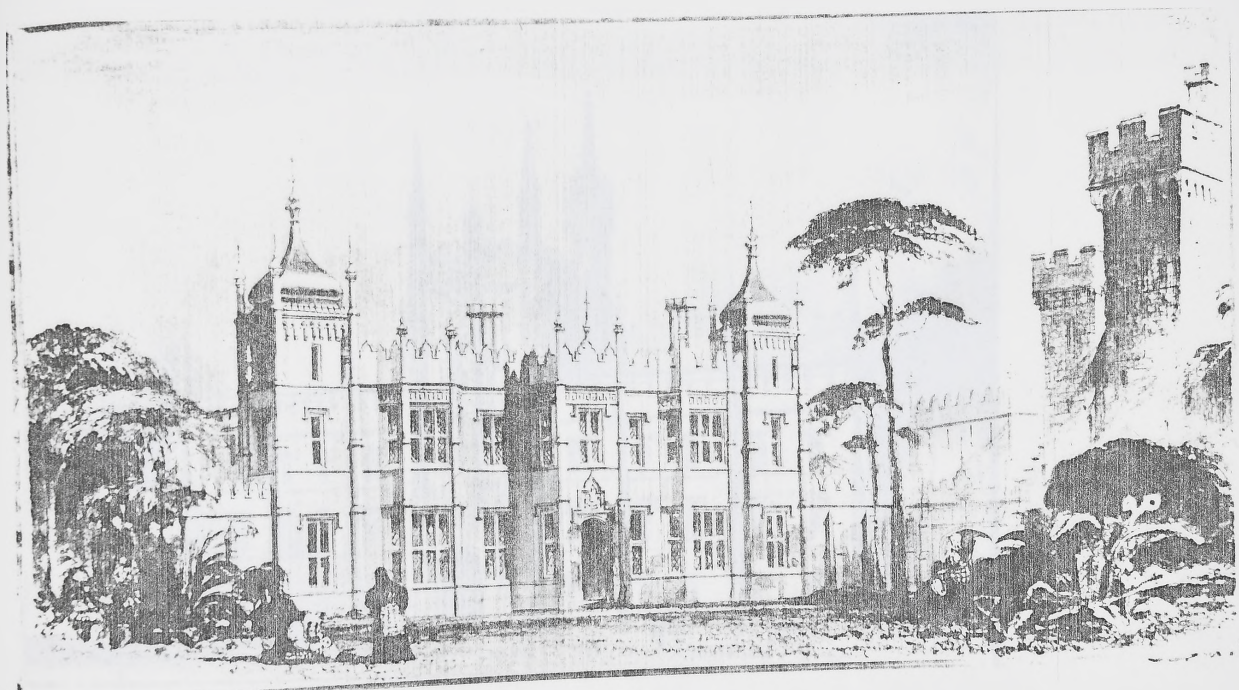


Fig. 59

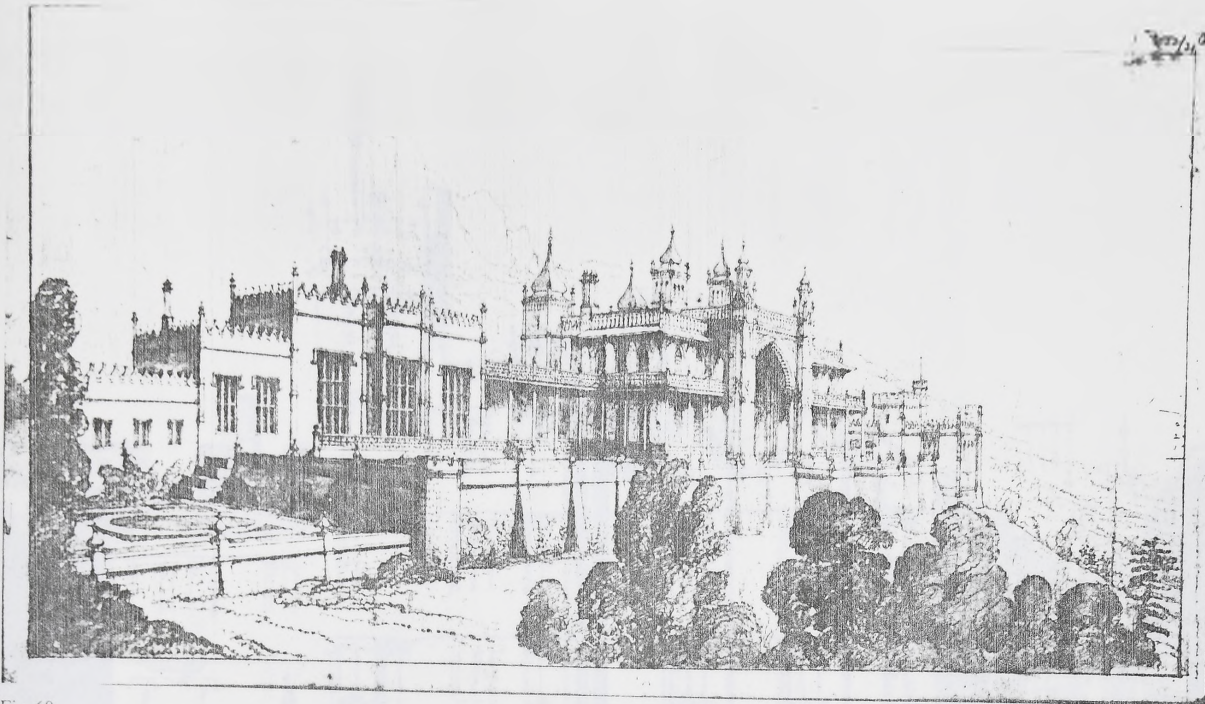


Fig. 60



Fig. 61



Fig. 62



Fig. 63



Fig. 64



Fig. 65

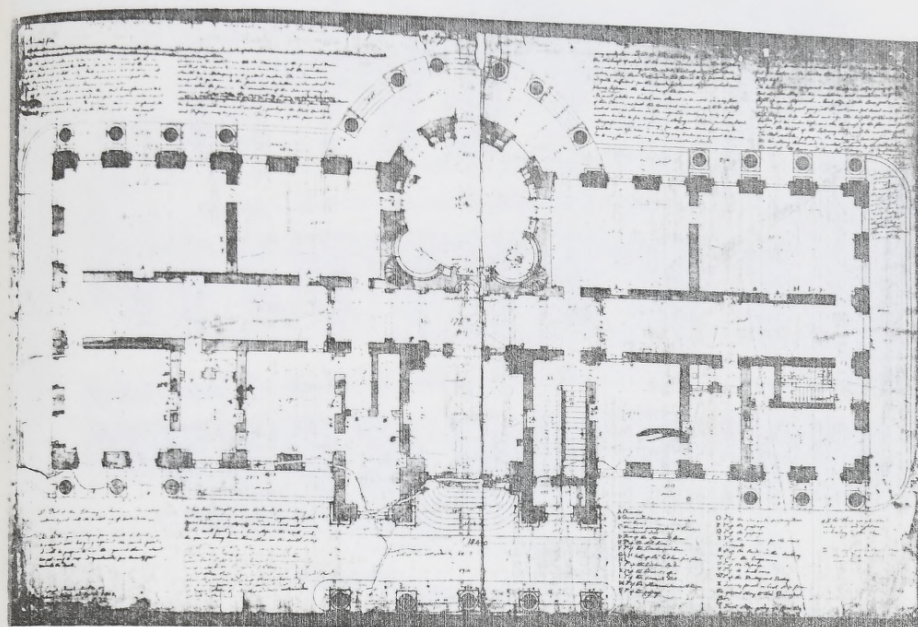


Fig. 66

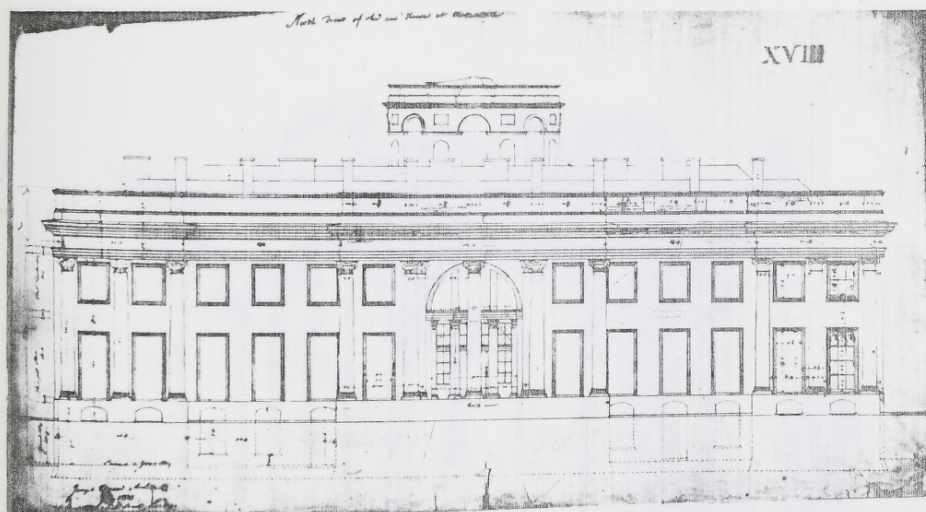


Fig. 67

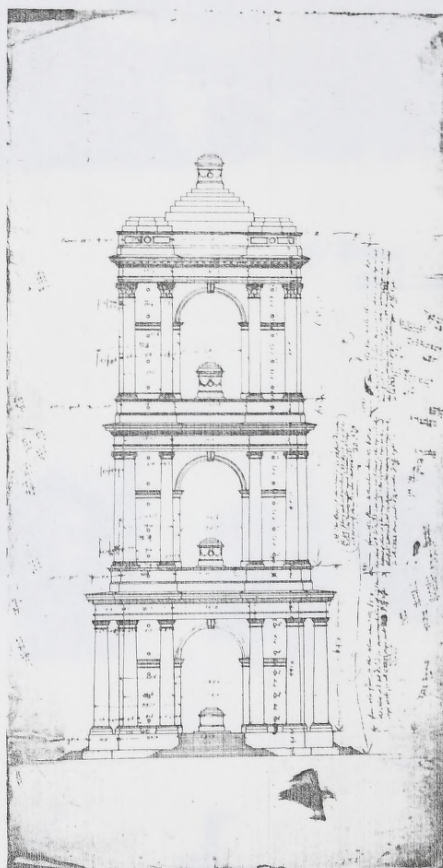


Fig. 68

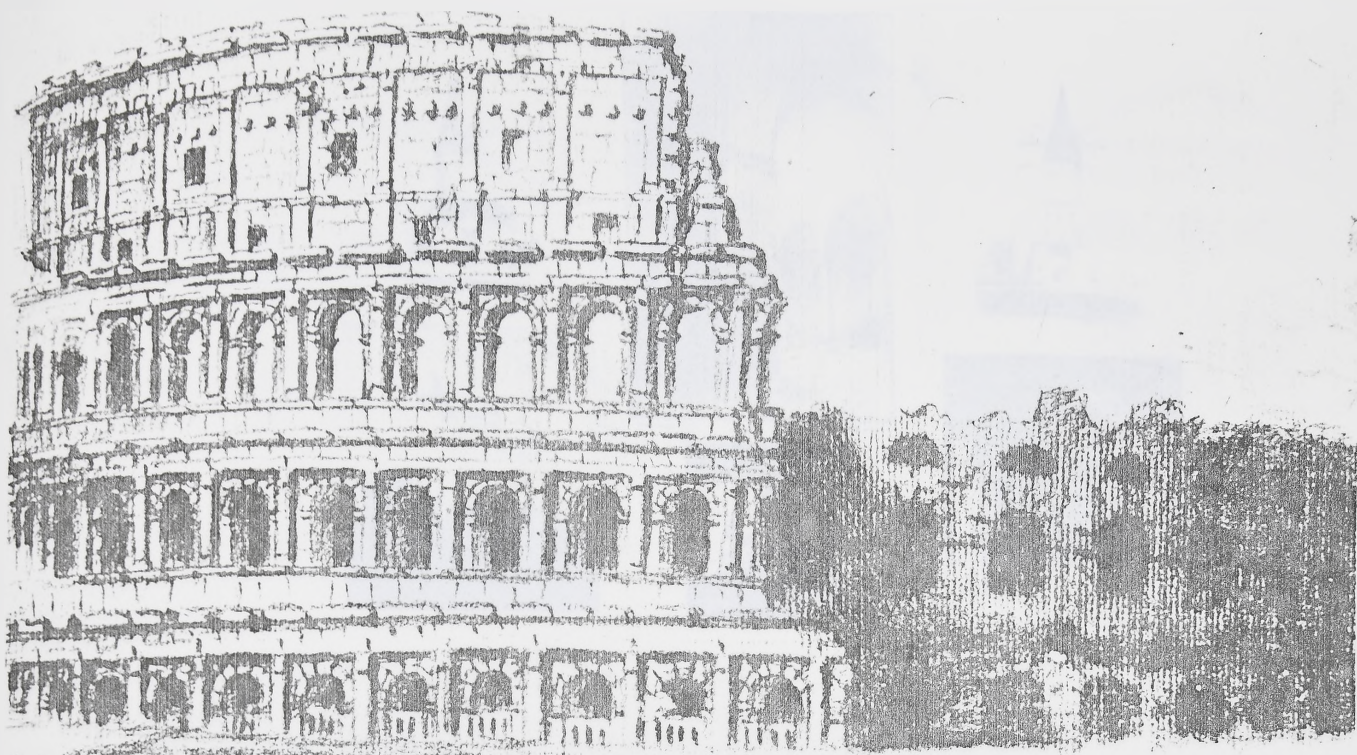


Fig. 69

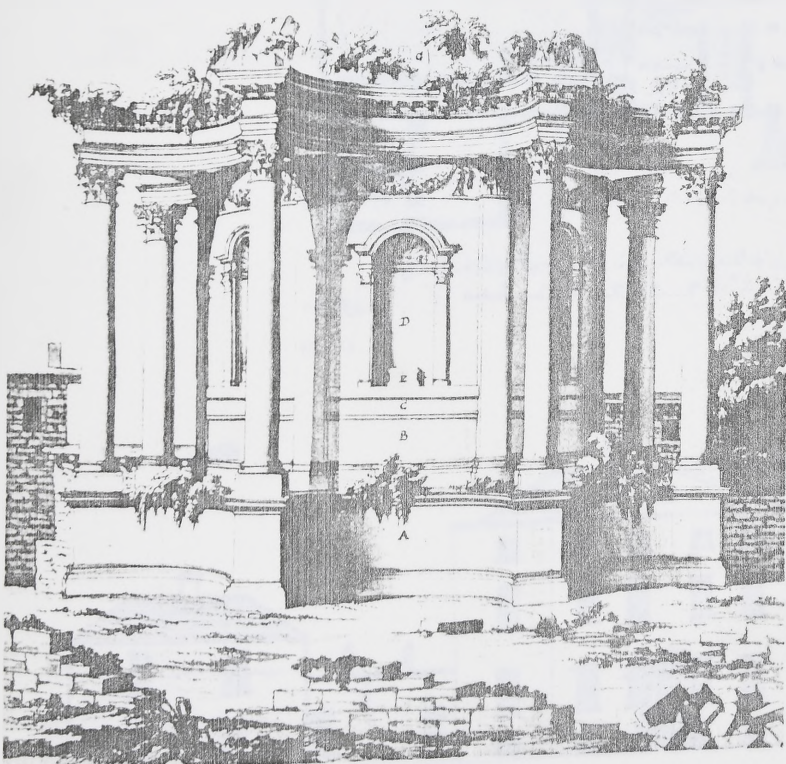


Fig. 70

Fig. Benoni
Tab. A-1796

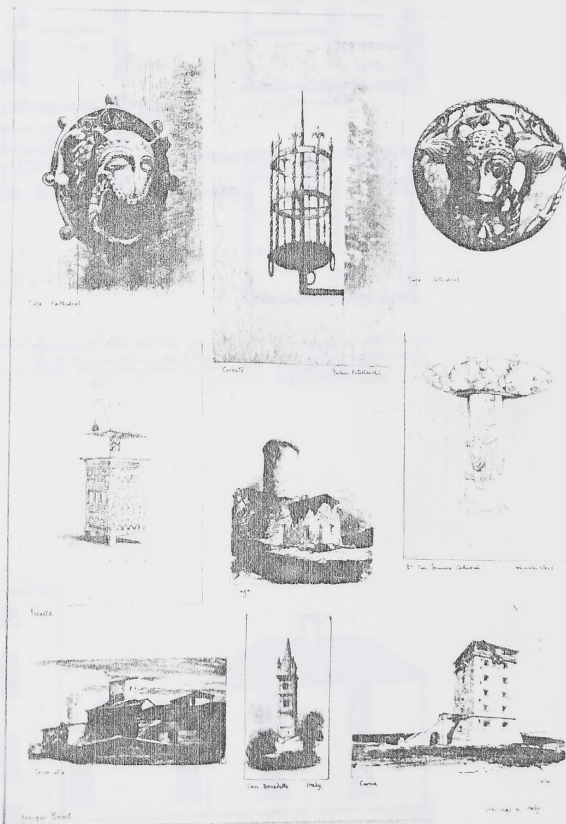


Fig. 71

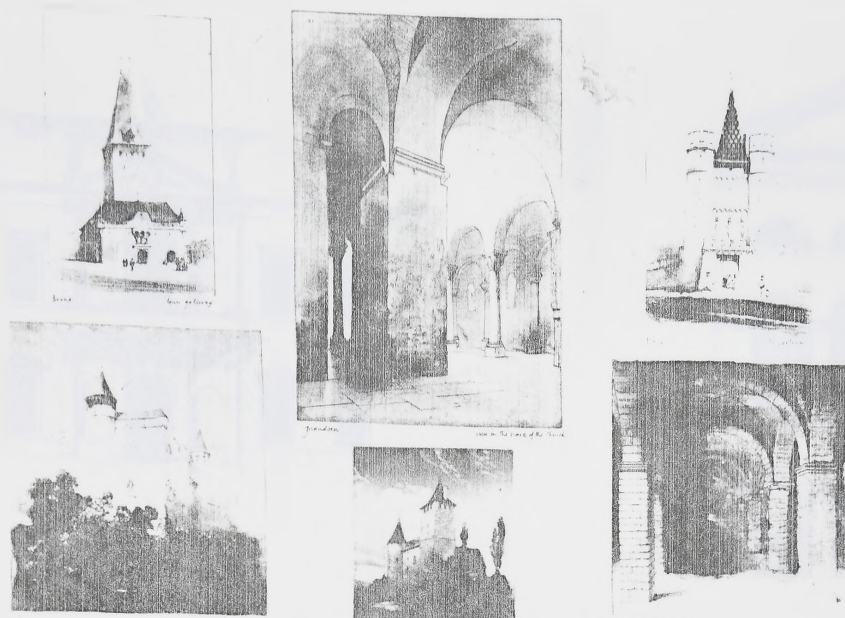


Fig. 72

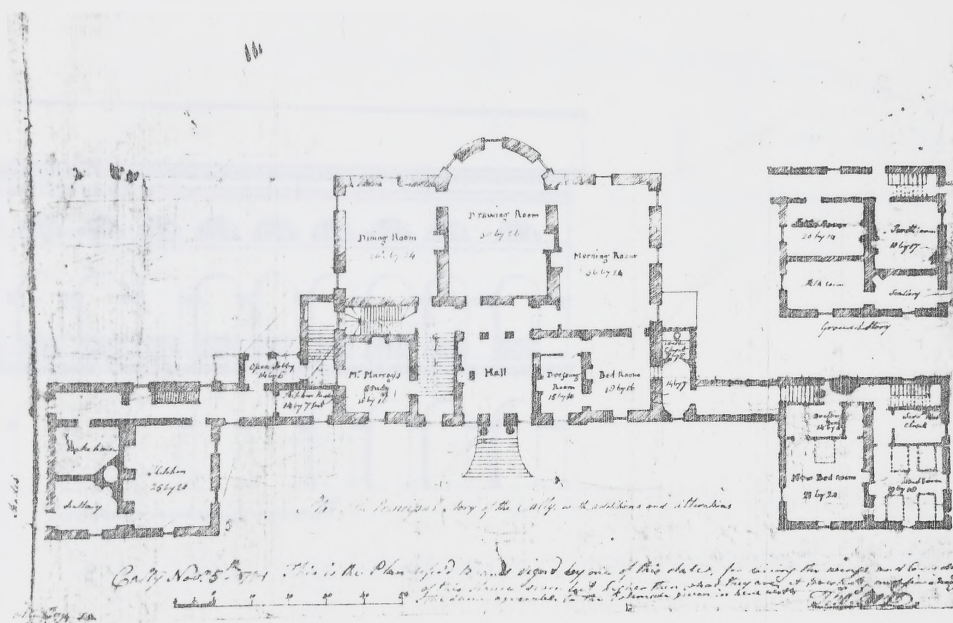


Fig. 73

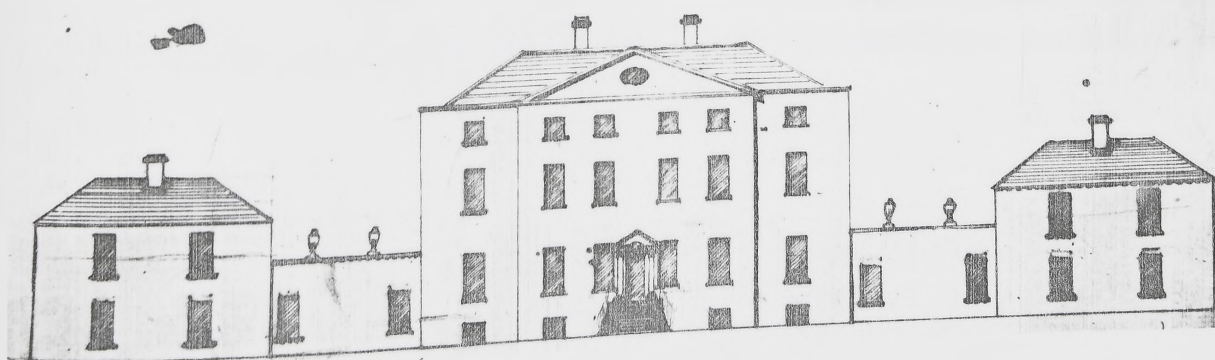
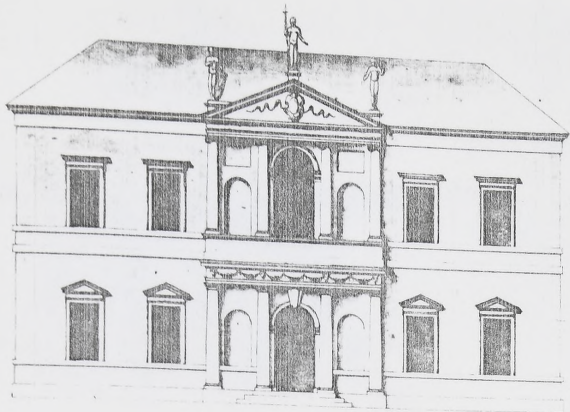


Fig. 74



Arch. Col. Gr. 11.
Basilica Buxtona quadrata B

Fig. 75

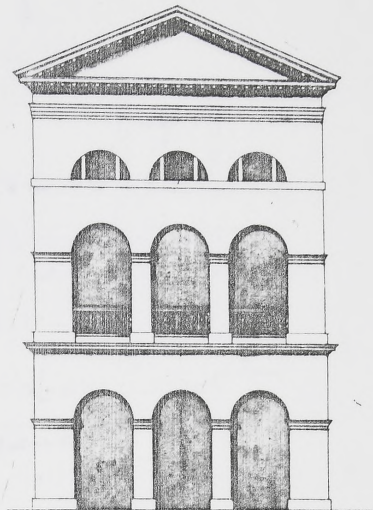
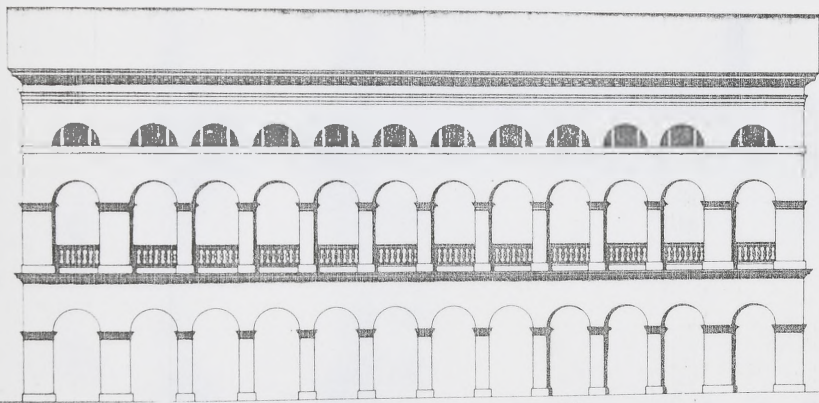


Fig. 76



1. Plan of the long of the temple
for the 100 feet of a small base
for the elevation of the temple

Fig. 77

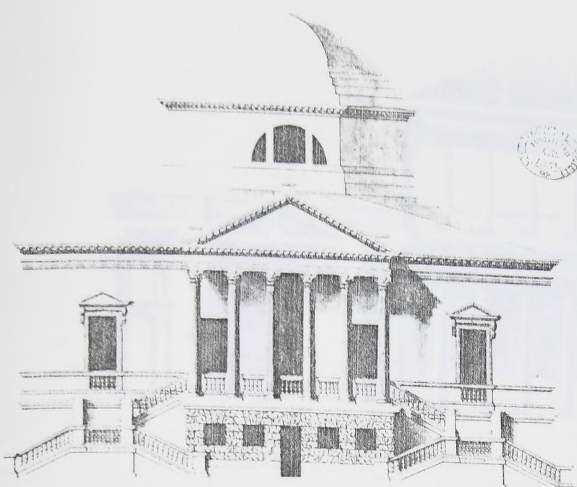


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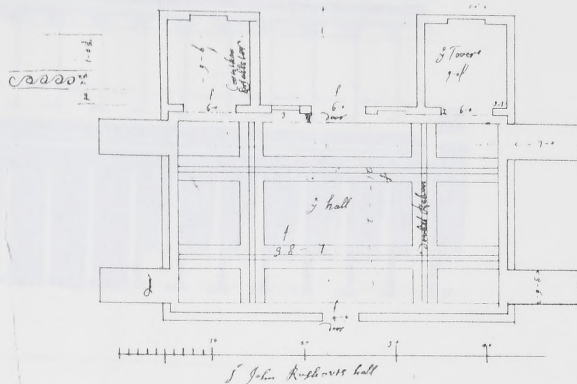


Fig. 79

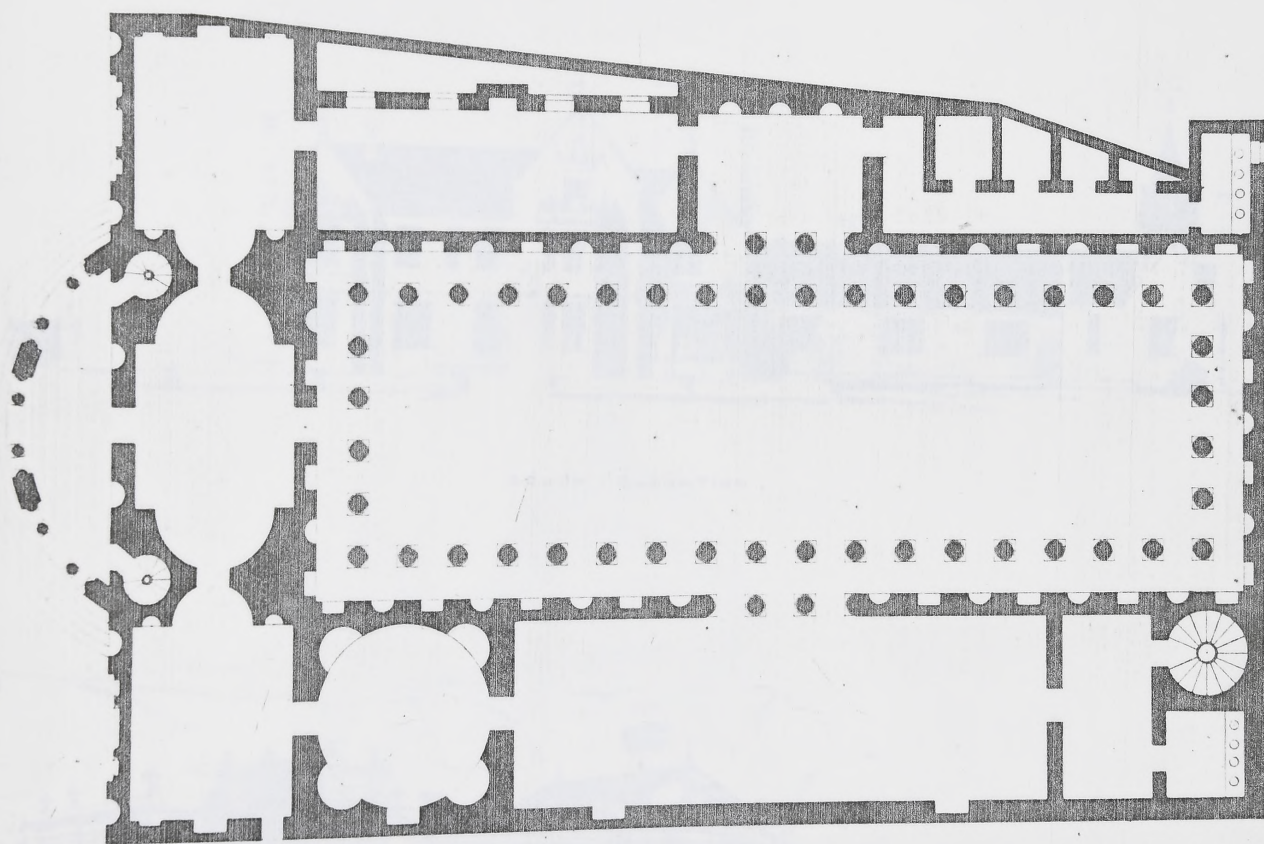


Fig. 80

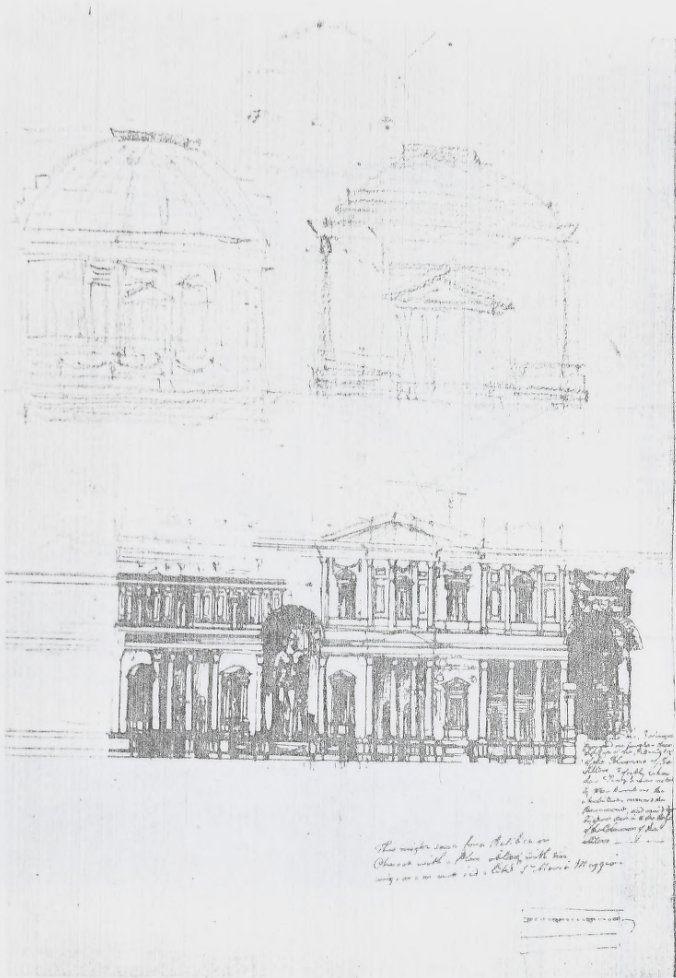


Fig. 84

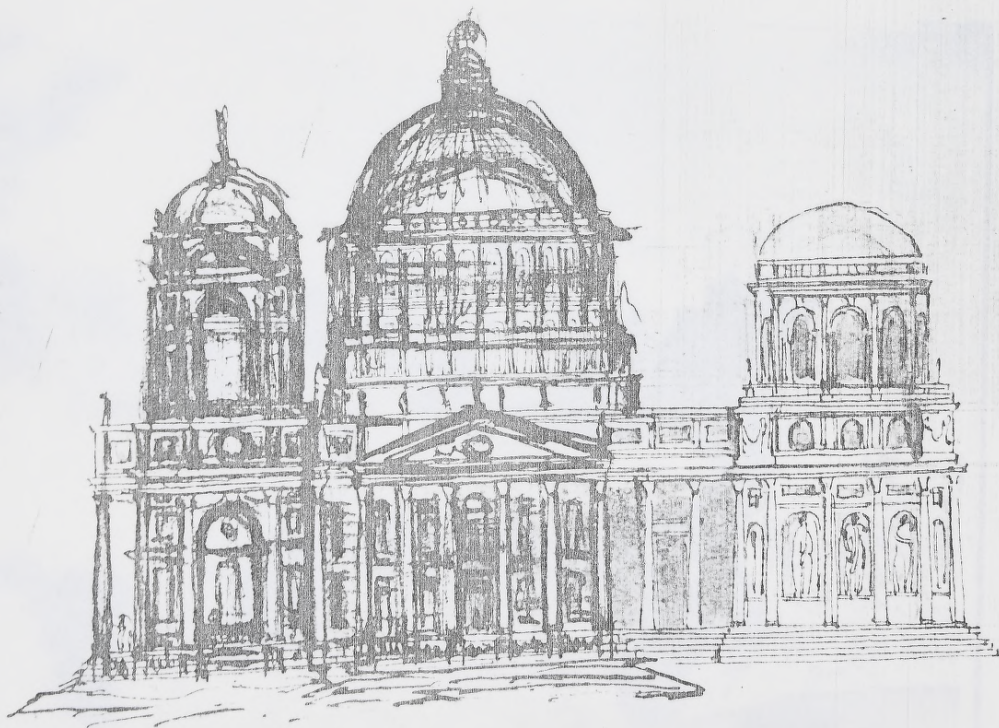


Fig. 85

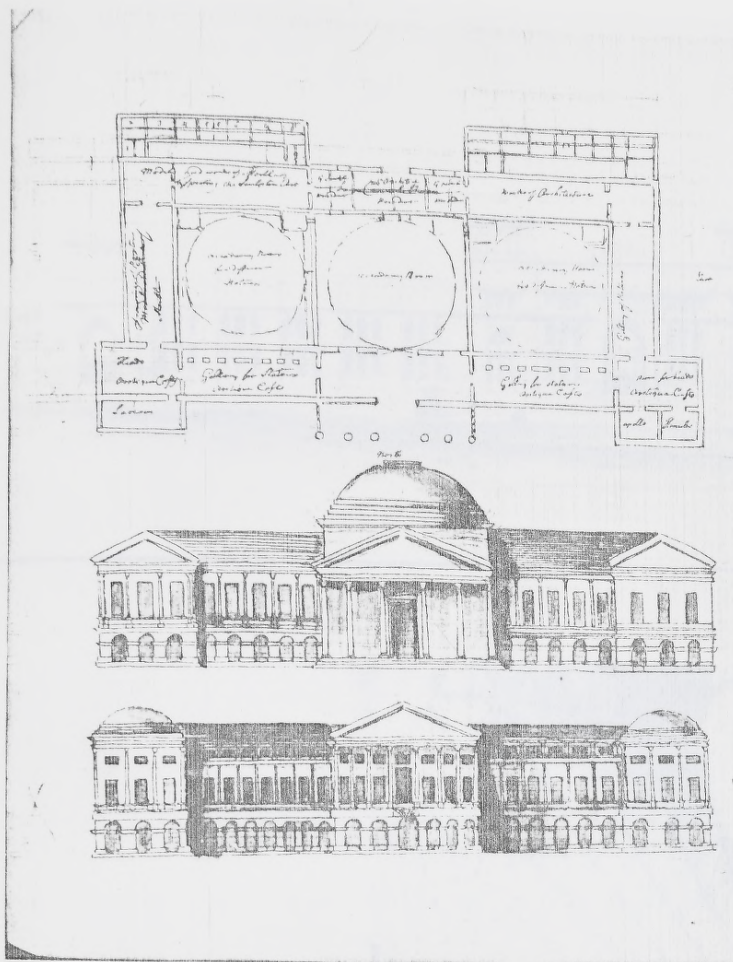


Fig. 86

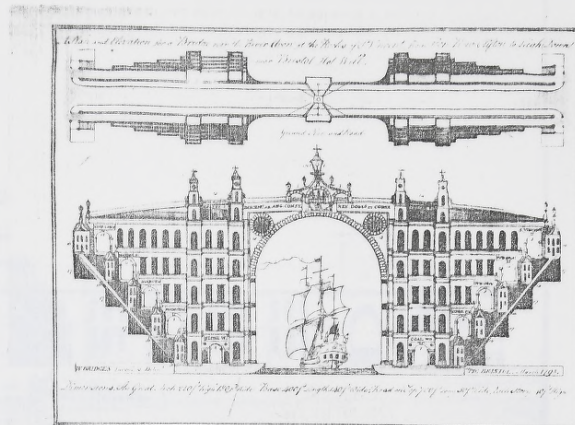


Fig. 87



Fig. 88

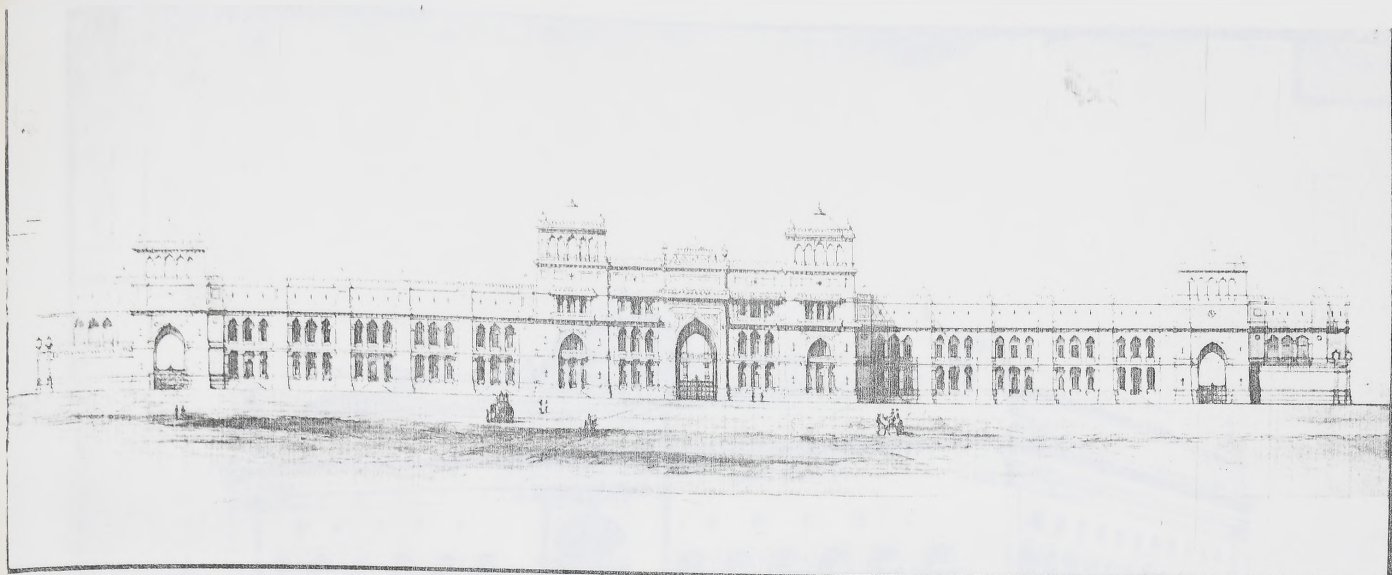
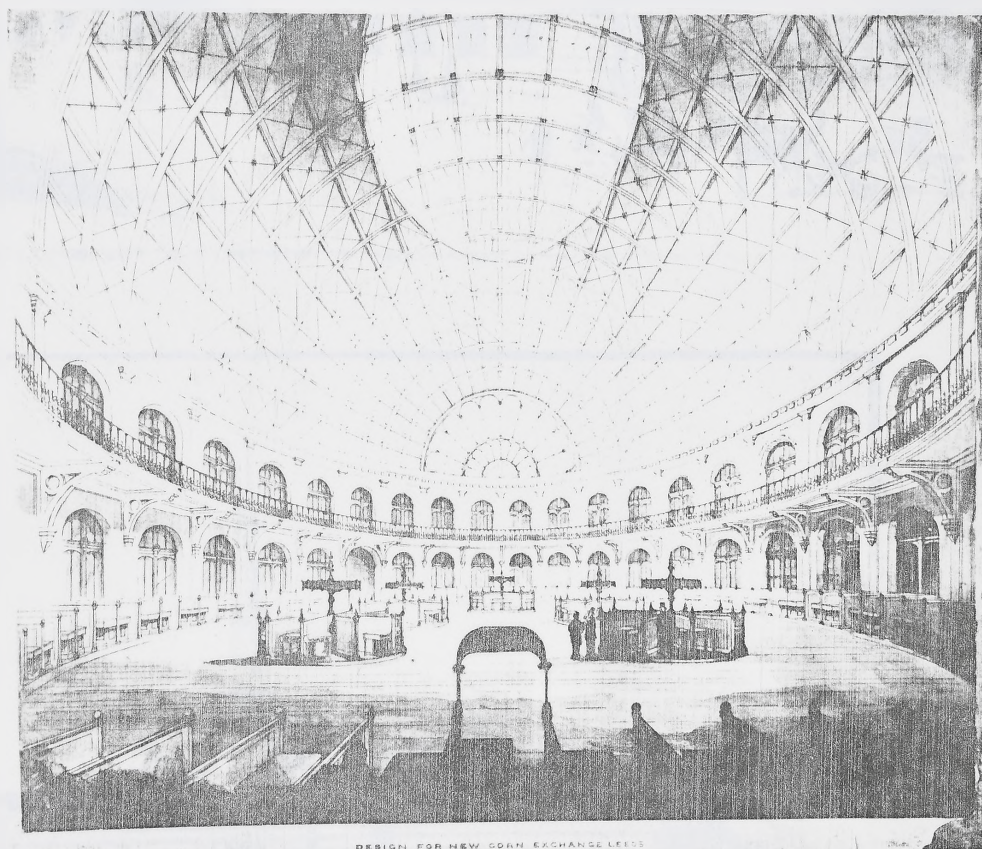


Fig. 89



DESIGN FOR NEW CORN EXCHANGE LEEDS

Fig. 90

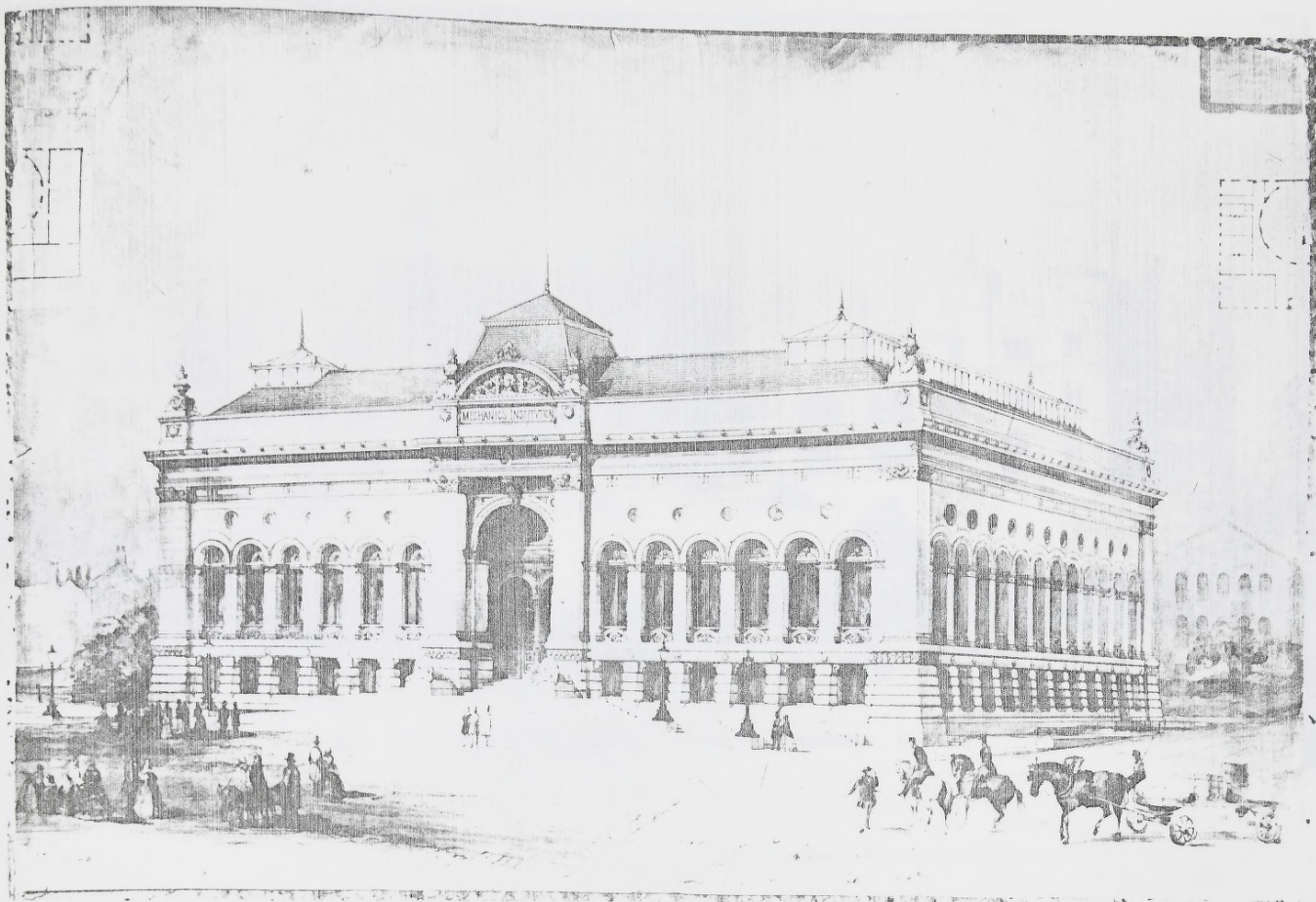


Fig. 91



Fig. 92

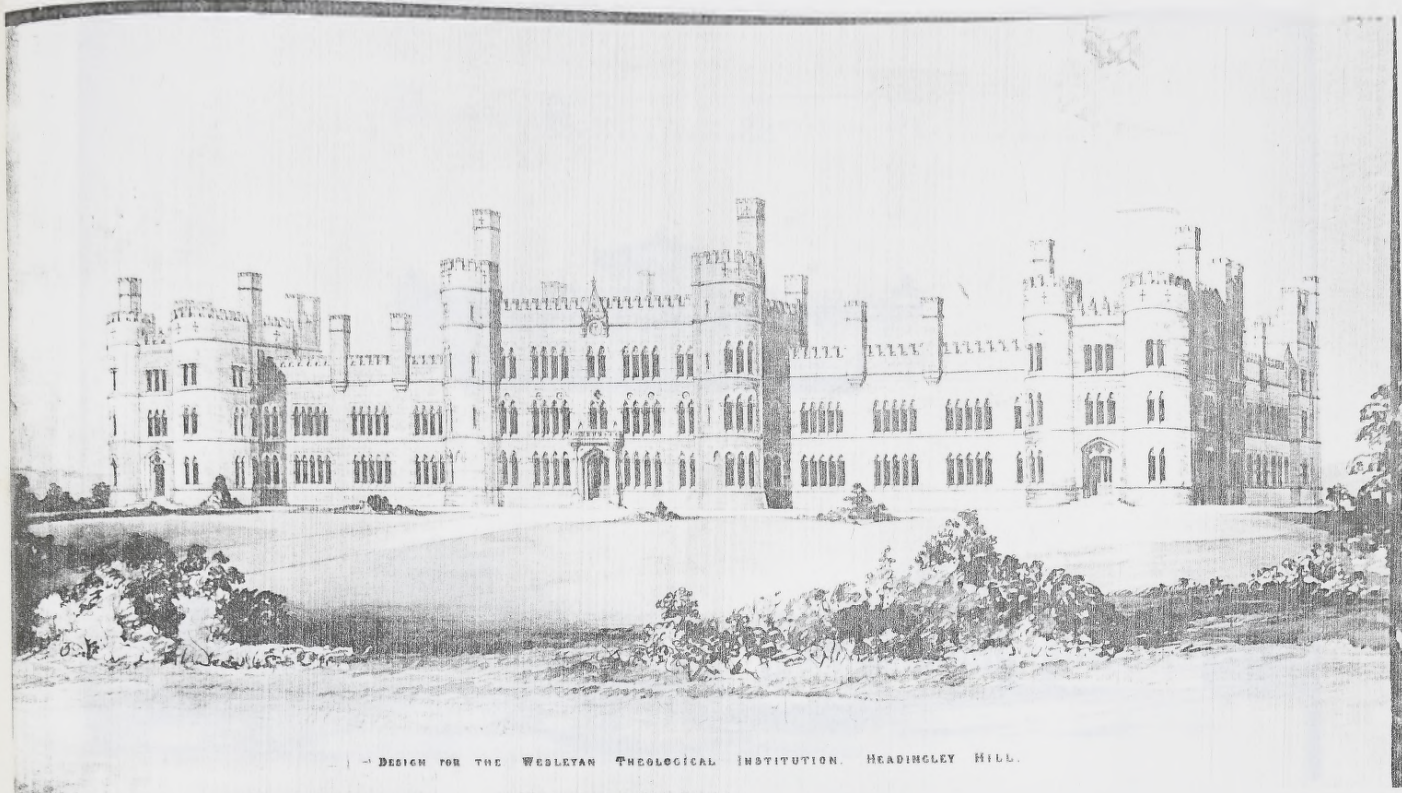


Fig. 93

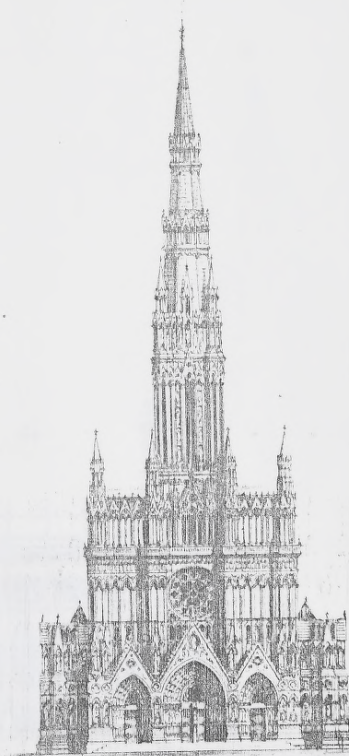


Fig. 94

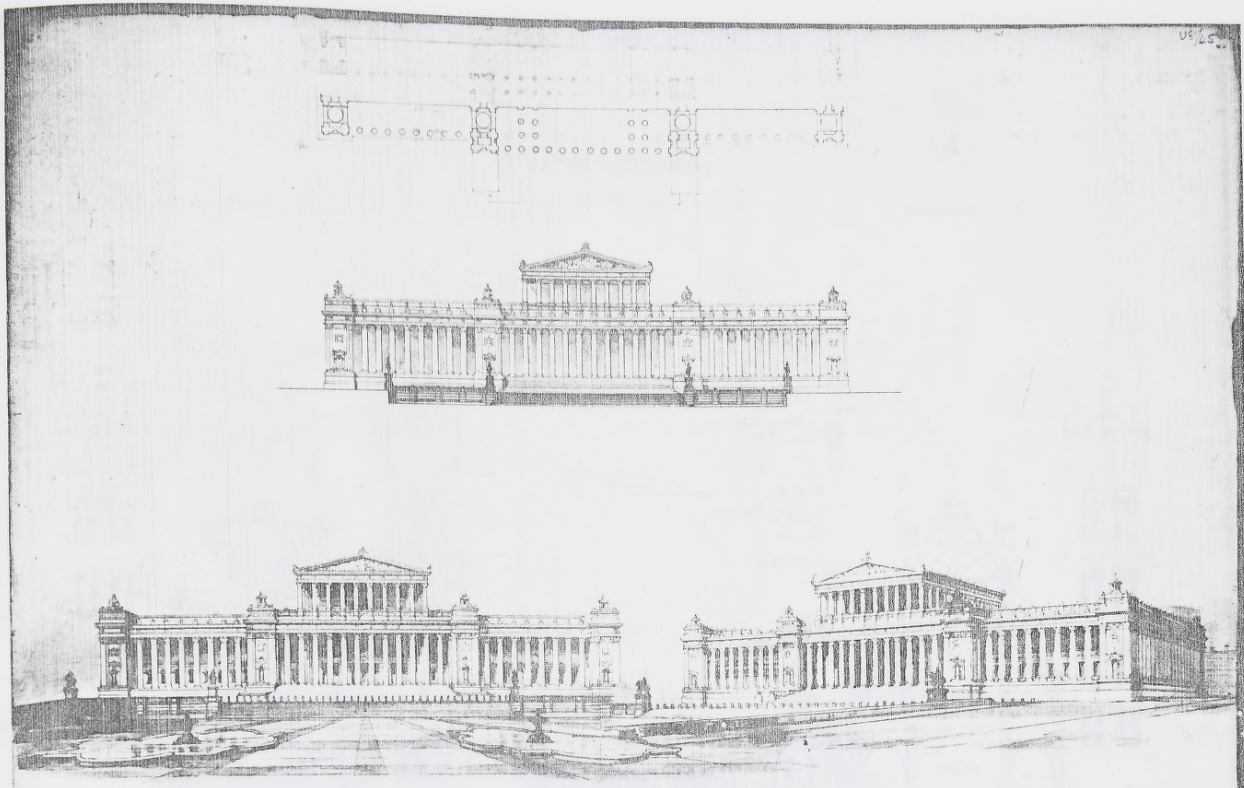


Fig. 95



Fig. 96

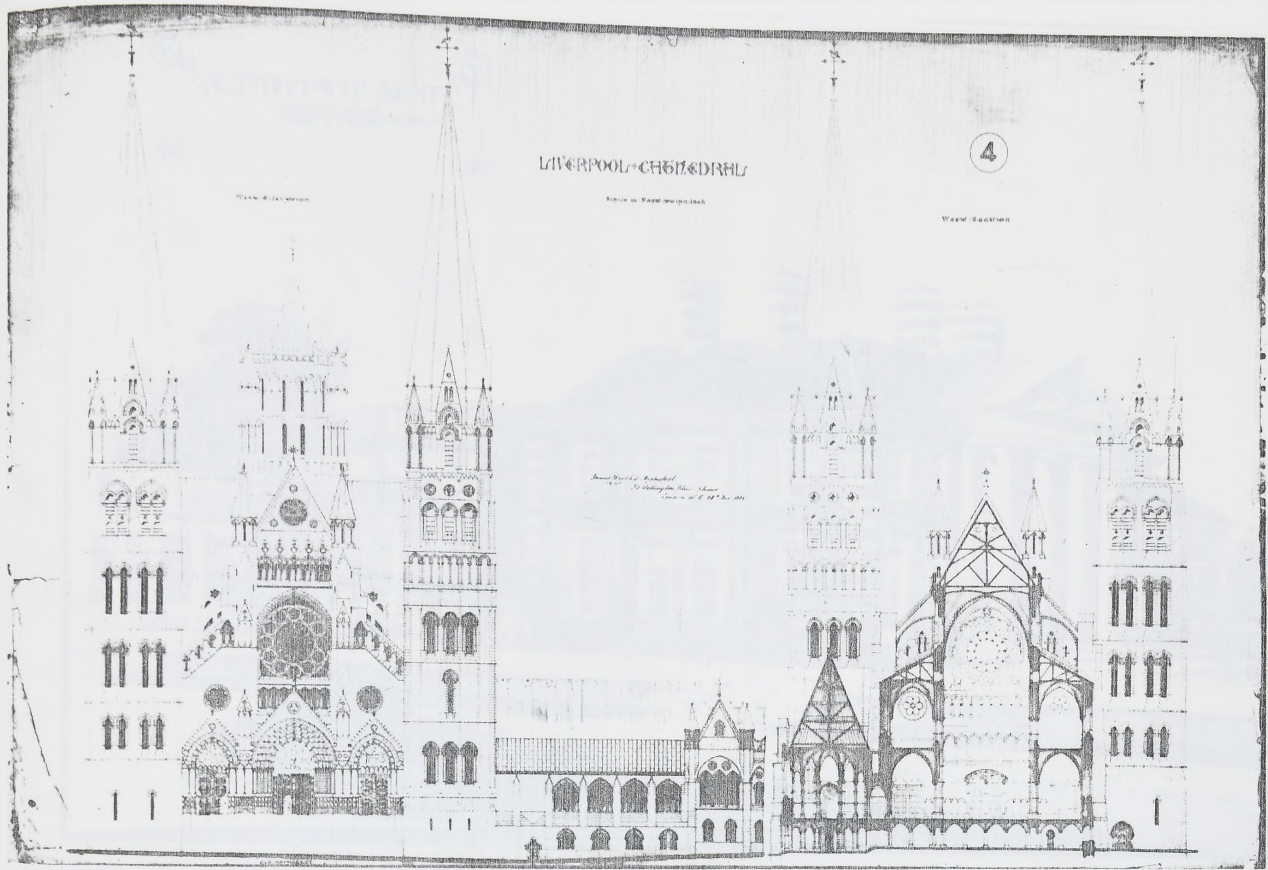


Fig. 97

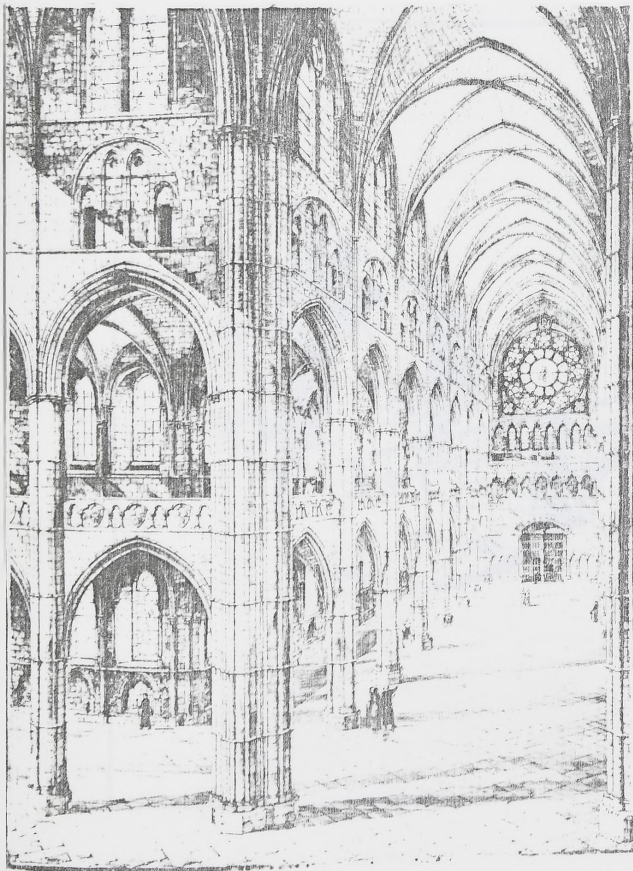


Fig. 98



Fig. 99



Fig. 100

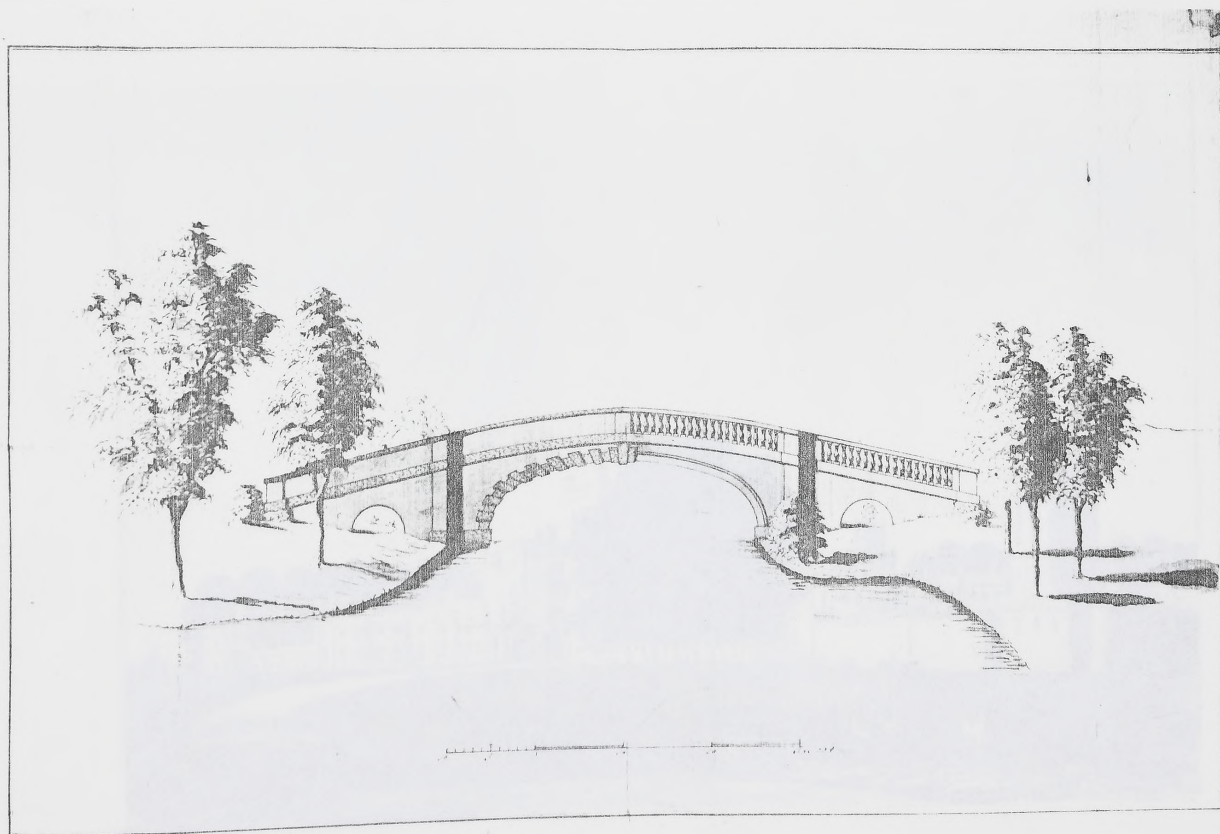


Fig. 101

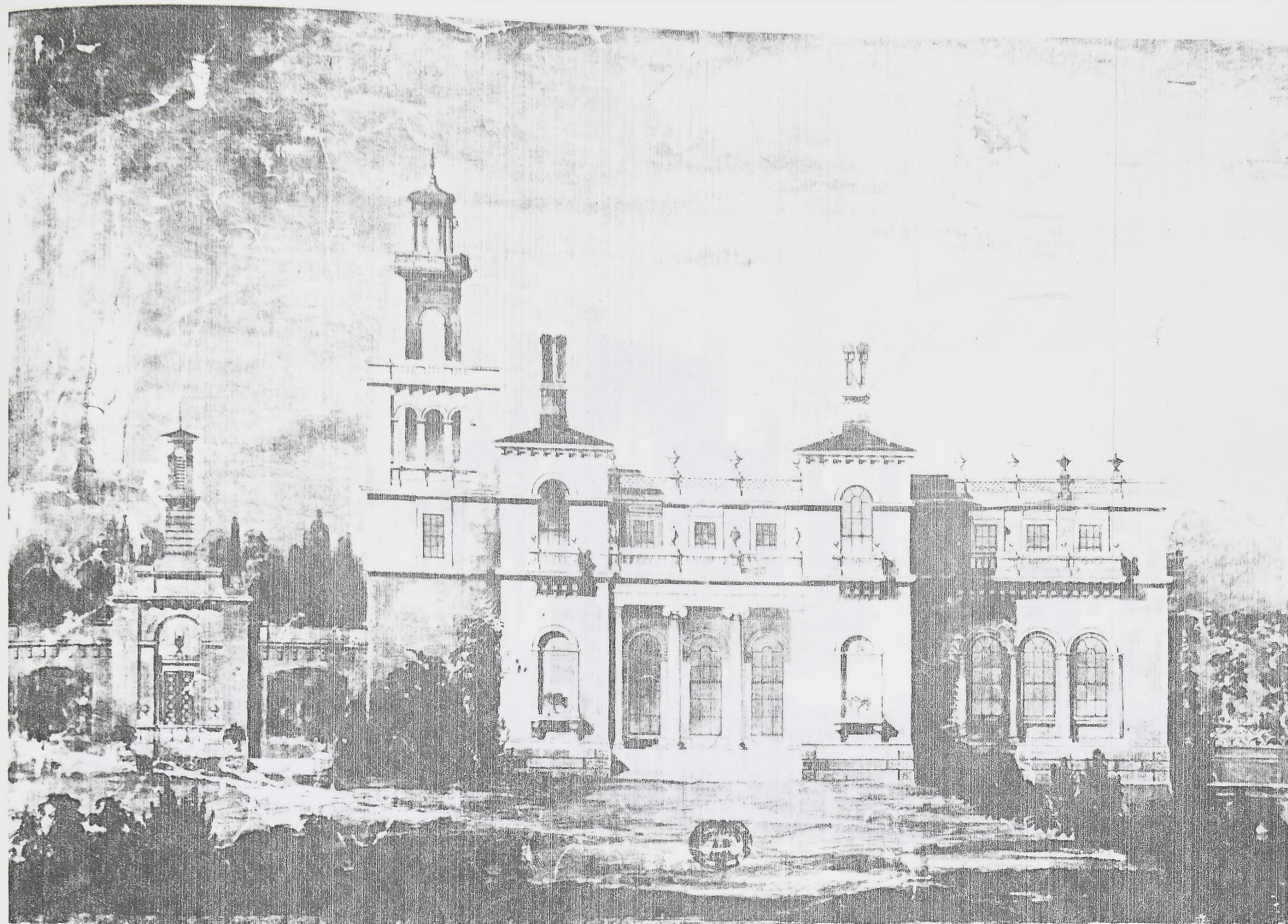


Fig. 102

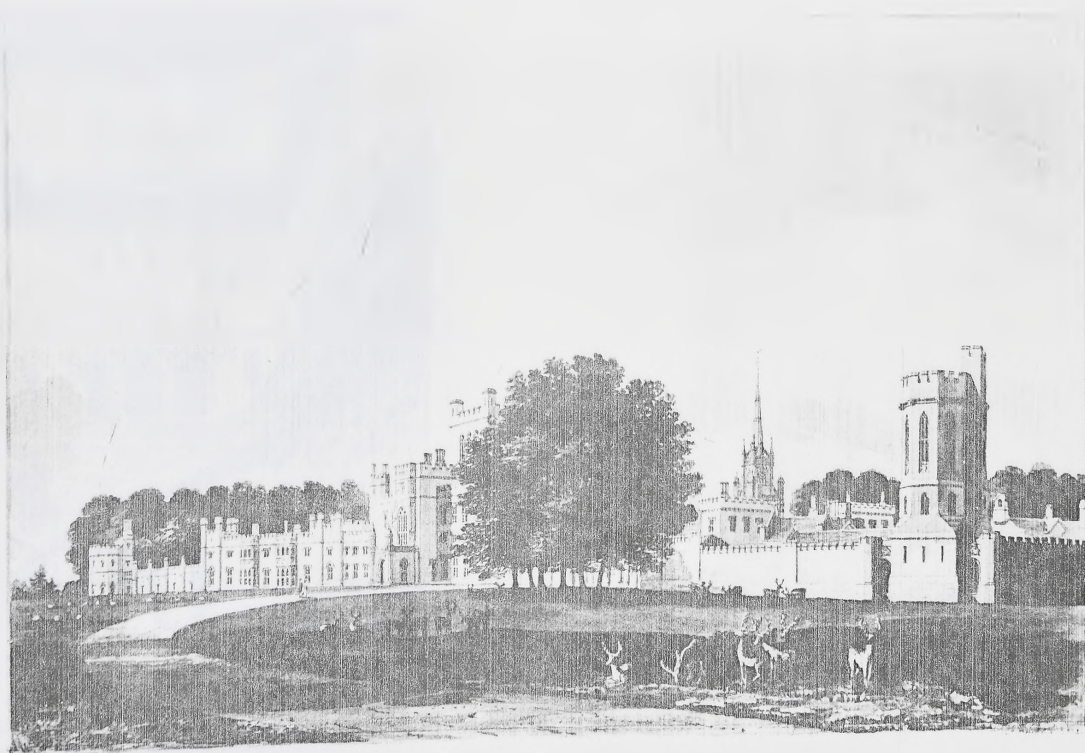


Fig. 103

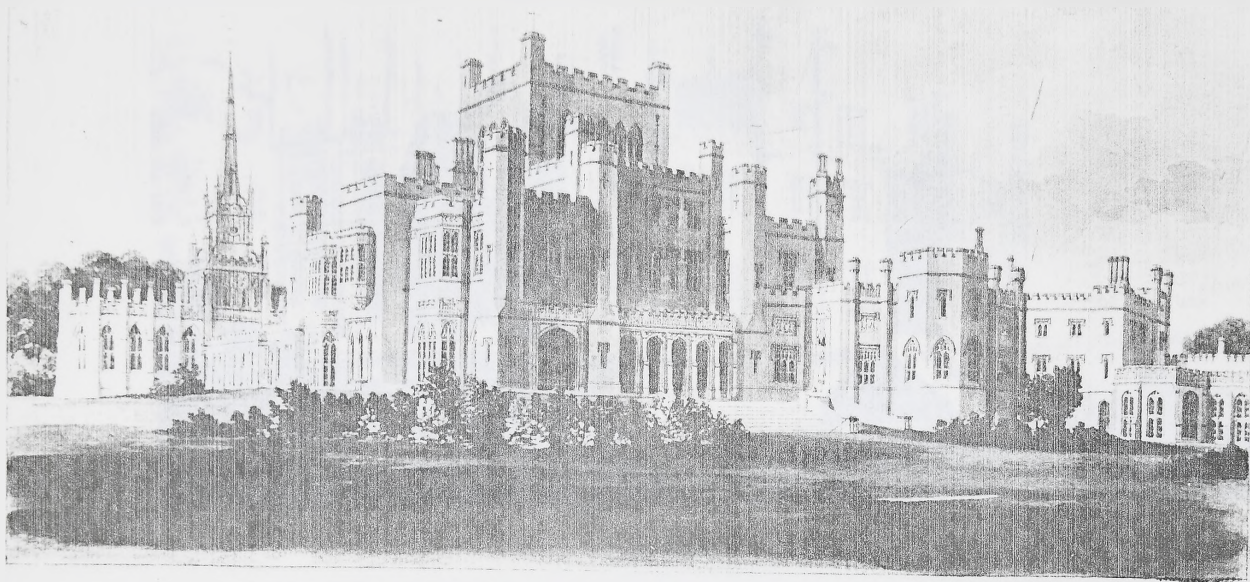


Fig. 104

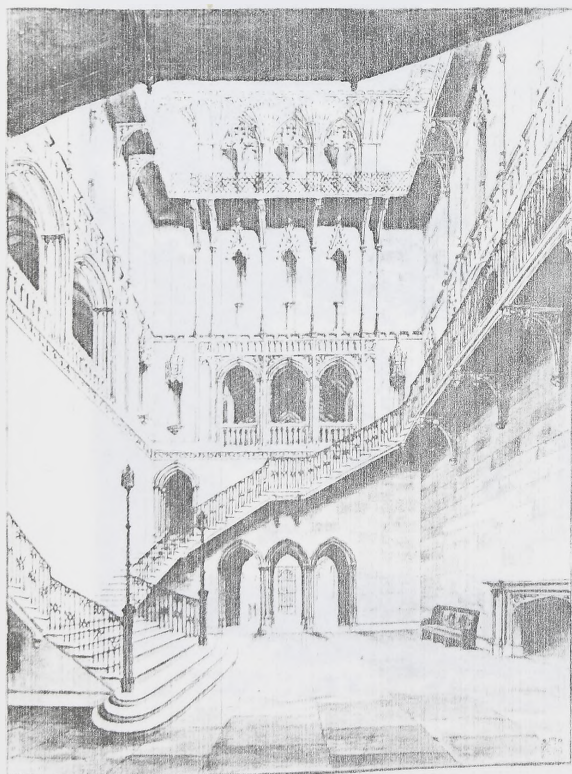


Fig. 105

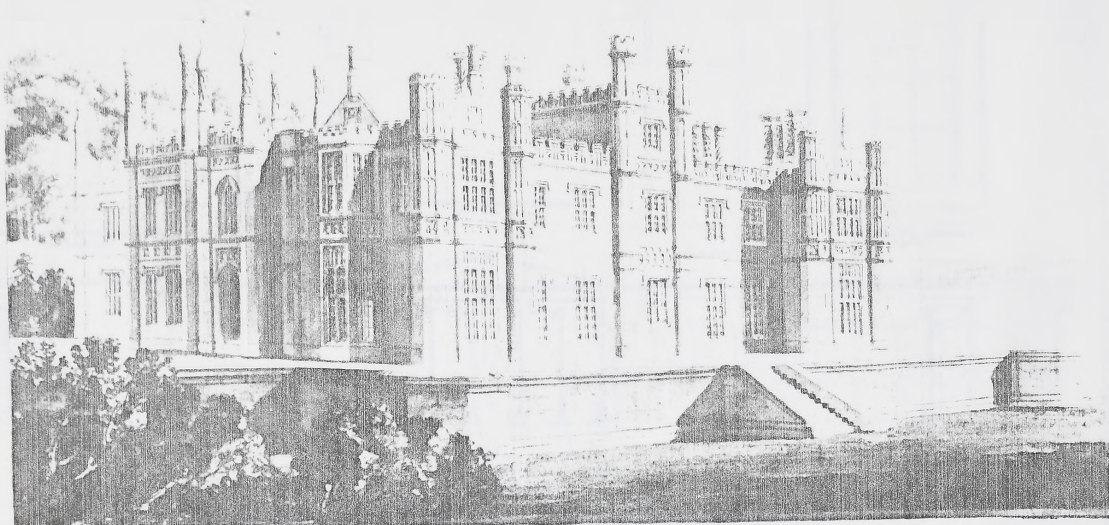


Fig. 106



Wilton House, Somersetshire, in front of the main South Wall.

Fig. 107

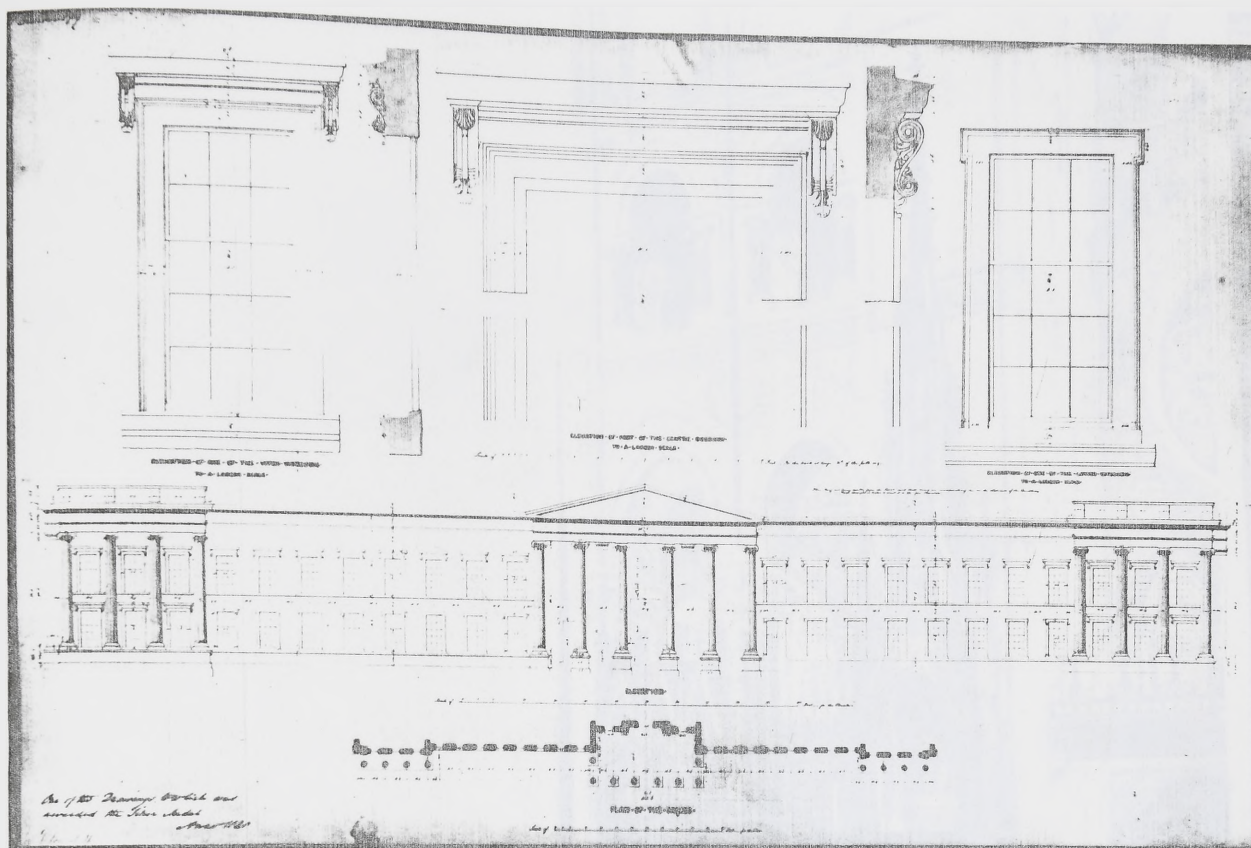


Fig. 108

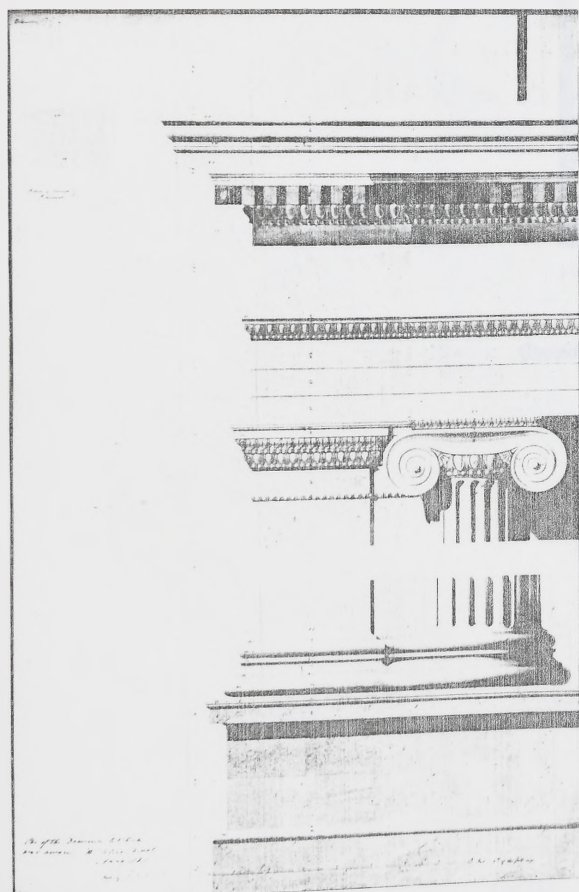


Fig. 109

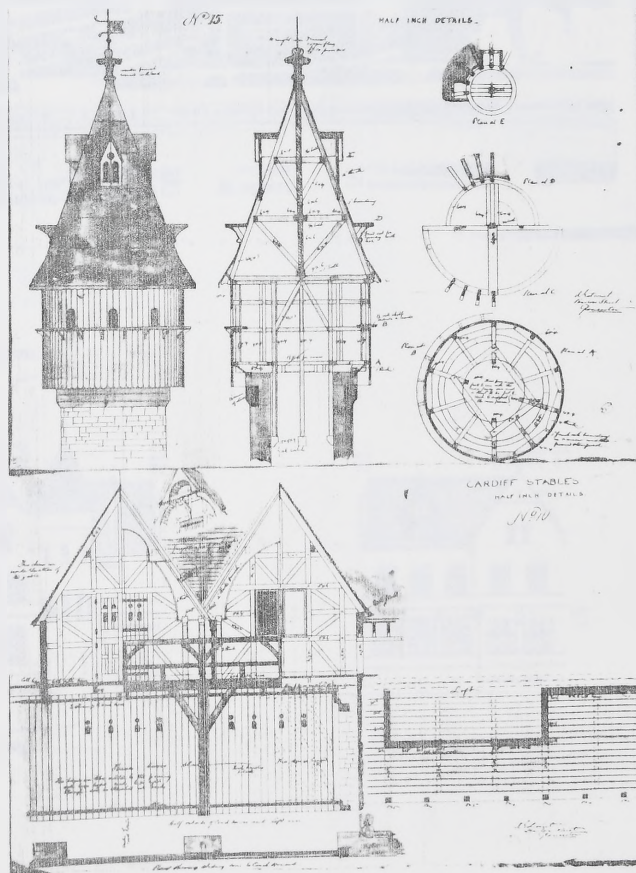


Fig. 110

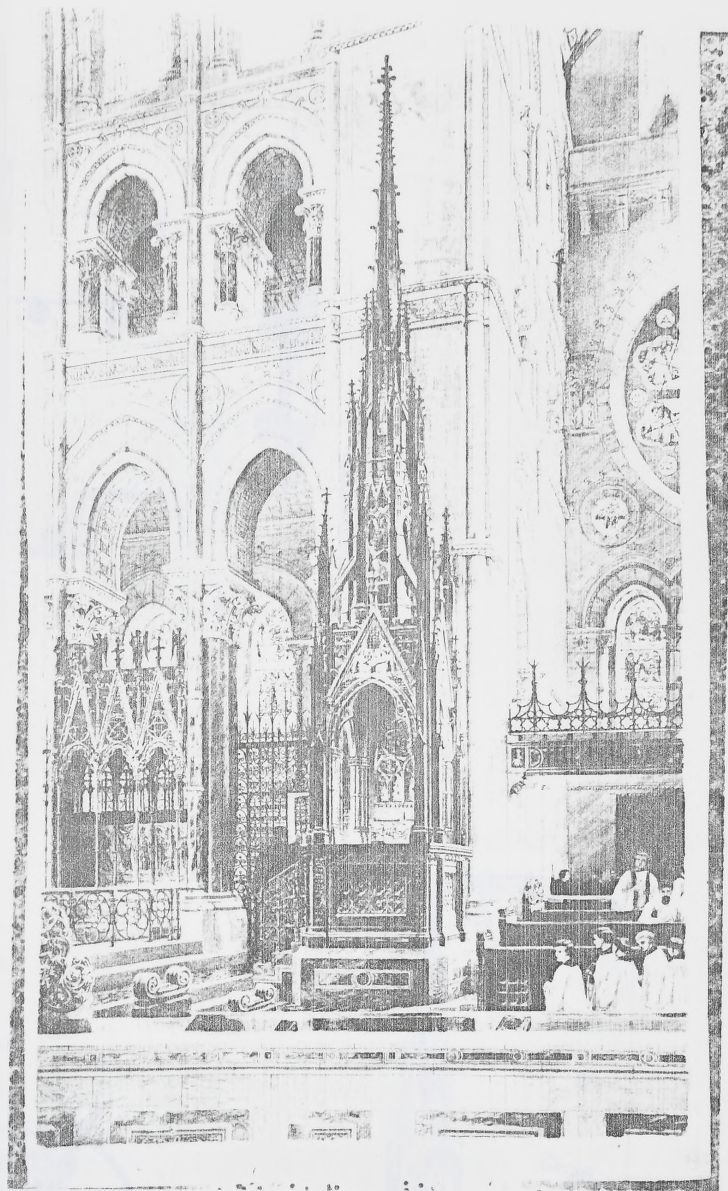


Fig. 111

Oratory Room

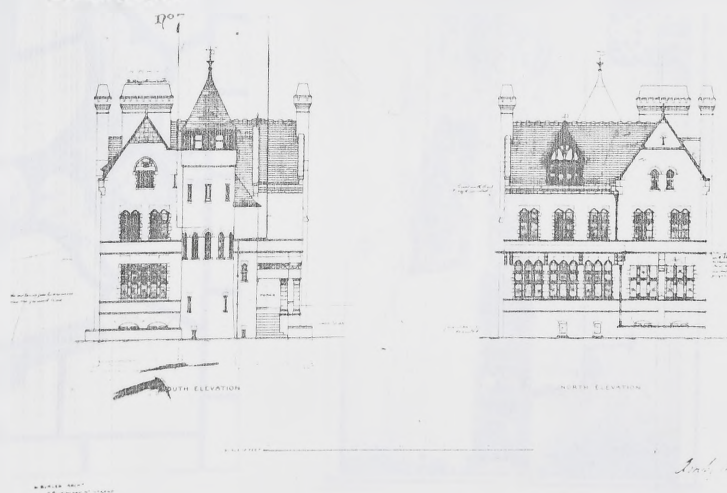


Fig. 112

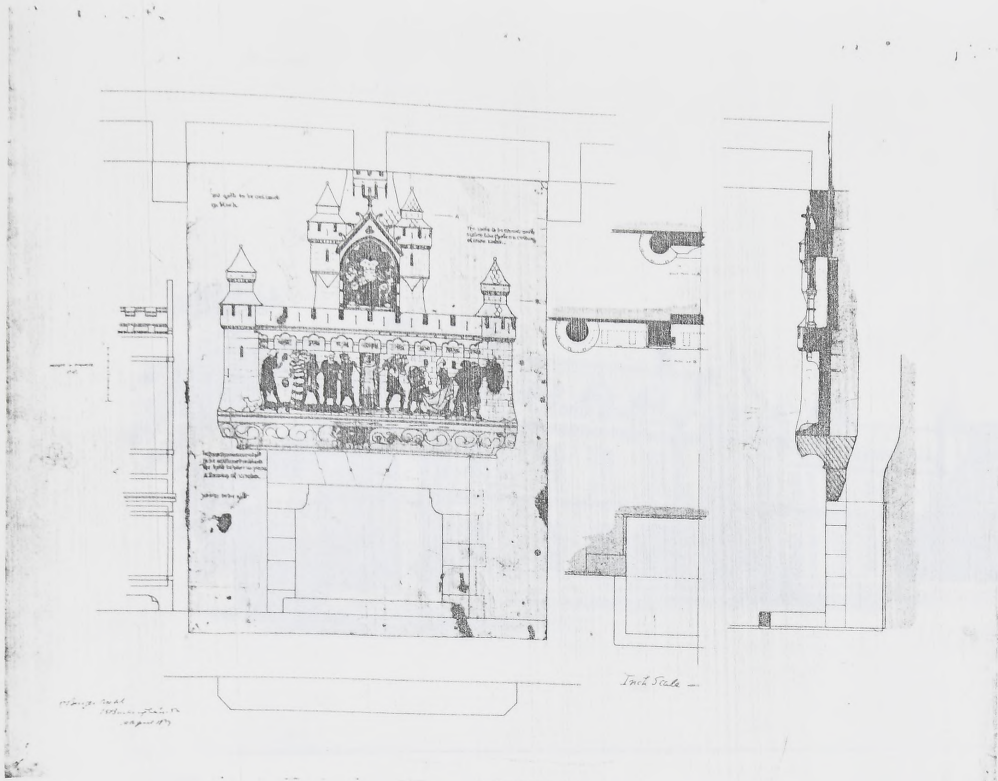


Fig. 113

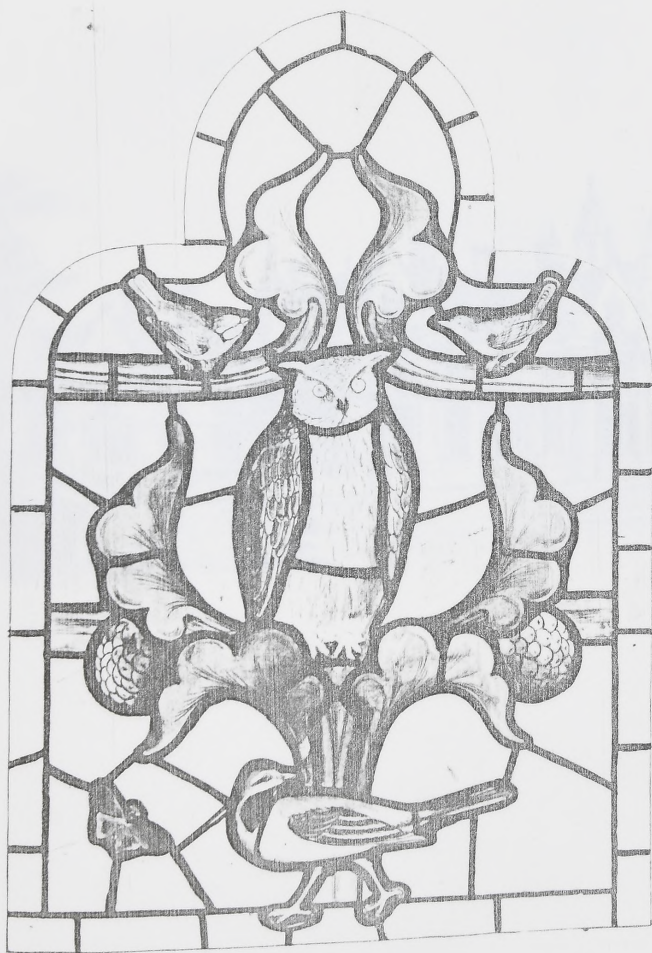


Fig. 114

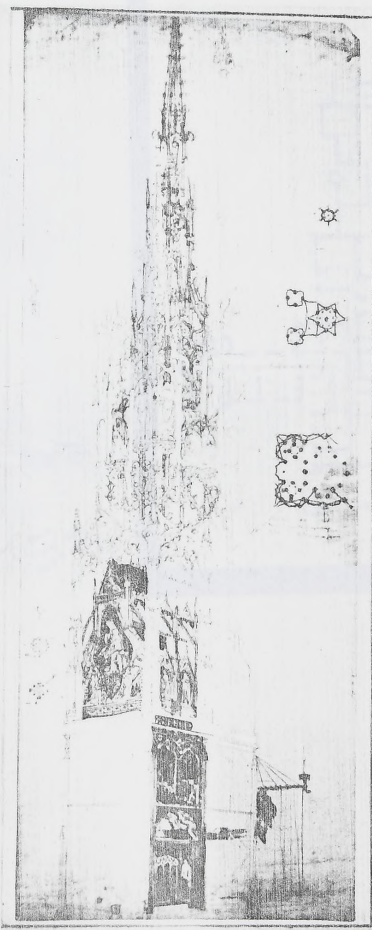


Fig. 115



Fig. 116



Fig. 117

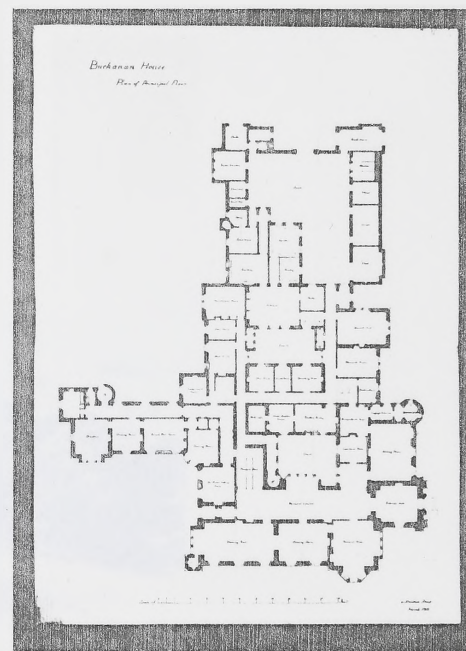


Fig. 118

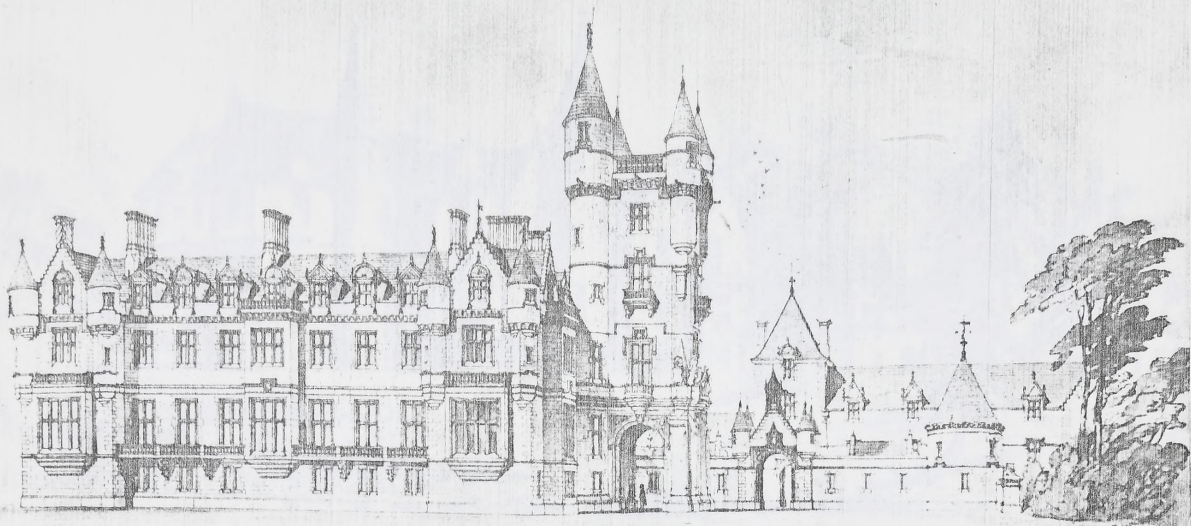


Fig 119



*Duncker
New York, N.Y. 1852.*

Fig 120



General Police Buildings, N.Y.
 Section of the end or principal entrance
 by the Police Office

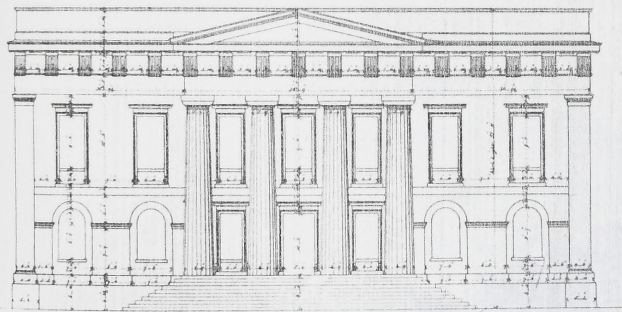


Fig. 122



Fig. 123



Fig. 124

Standon Hall



View of South-front as at one time proposed to be altered, whilst in progress.

Fig. 125



Fig 126

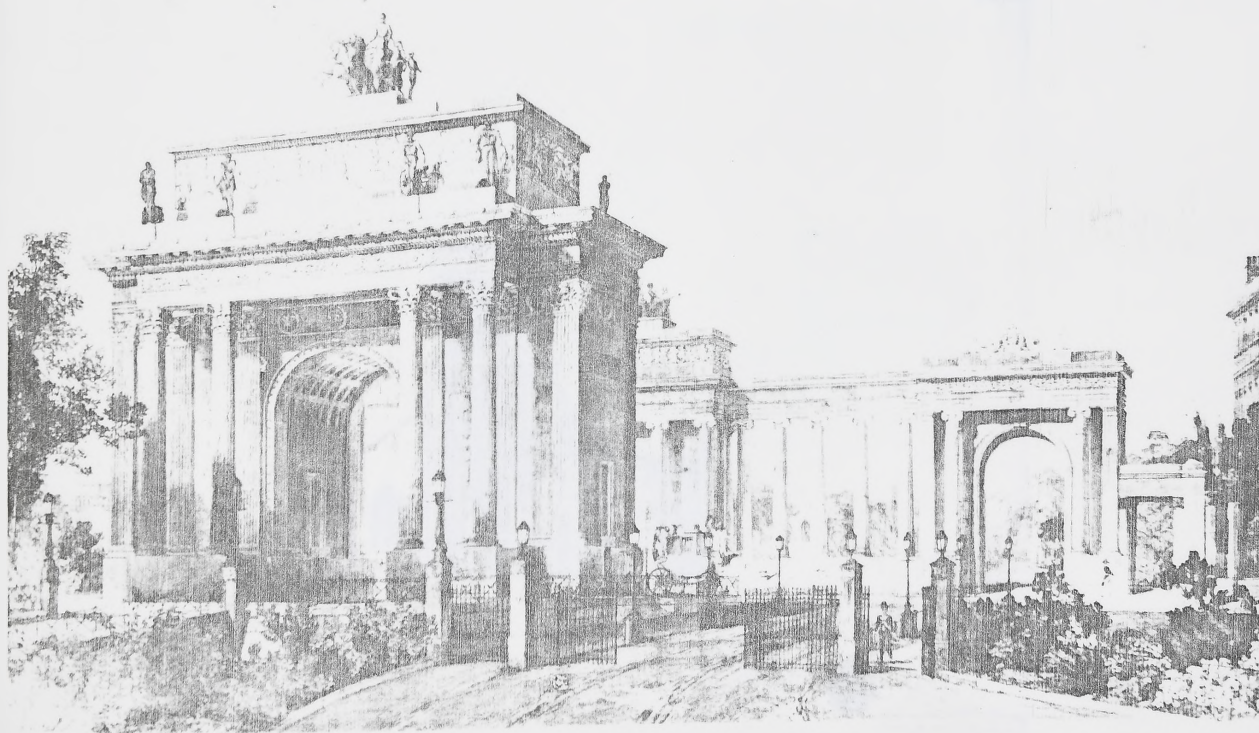


Fig 127



To William Brockedon Esq.
 An engraving to acknowledge the
 of his personal services to the
 services - from his personal friend
 W. B. Brockedon

Fig. 128



WEST ELEVATION.

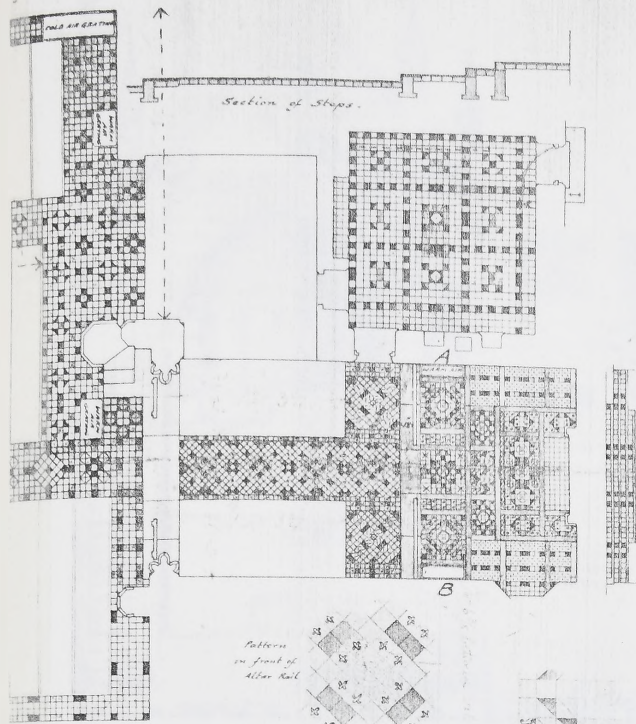
W. B. BROCKEDON ARCHT.
 & ENGRV. & SCULPTOR



July 1844
 The Library of the University of
 Cambridge
 157.4.10.11
 157.4.10.11

Fig. 129

Harris' Temple



to be unglazed. The green tiles are to be set in the pattern tiles are to be unglazed and stained white.

14. Tower and Vestry with Minton's 6" sq. tiles. From the Western half of Chancel stain red, black, grey and pattern tiles. From the Minton's 4" sq. 1" thick plain red, black, or slip of polished Derbyshire light marble.

N.B.

Speak to Mr. Butterfield, before plastering the walls at A & B as to a stone projection, to prevent the draught of hot air staining the walls.

Pattern behind the Altar Rail.

Proposed Drinking Fountain

NOT EXECUTED

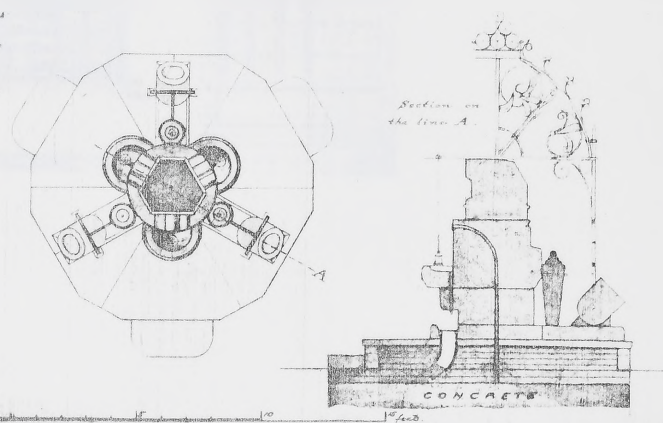
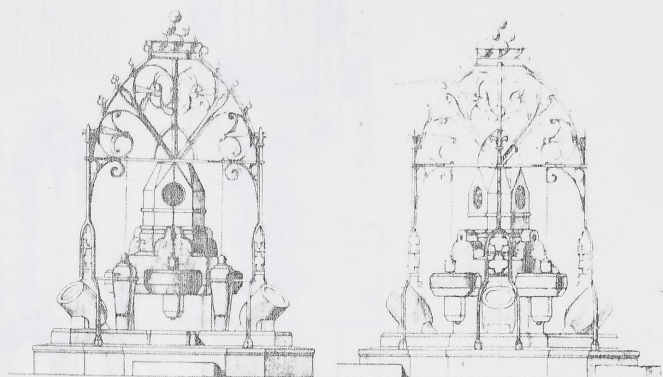
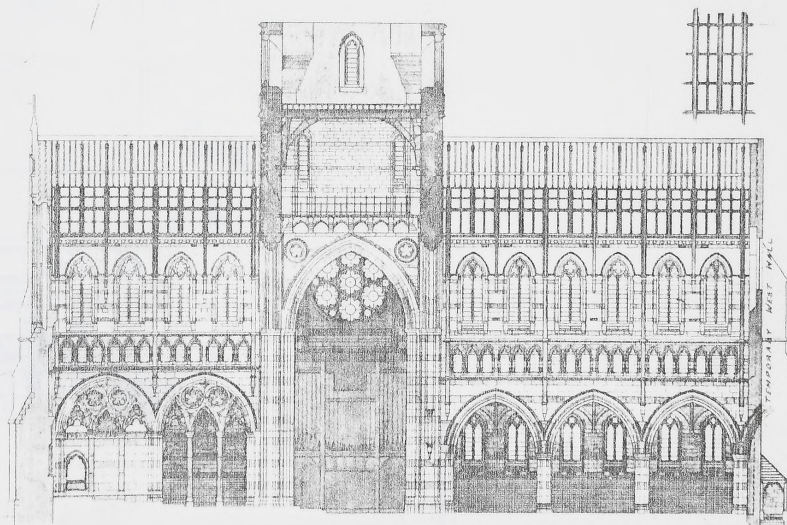


Fig. 131

Proposed Cathedral.

N.6. MELBOURNE.



Section looking North

Fig. 132

